

# AENEAS IN THE TROAS AND LATIUM REGIONS

## *Mythology and Archaeology*

“On the Steps of Aeneas: a common cultural heritage between Italy and Turkey” was funded by the European Union in collaboration with the Turkish Ministry of Tourism and Culture.

The project, developed by the Aeneas Route Association, in partnership with the Sapienza University of Rome and the Municipality of Edremit (Türkiye), as part of the Common Cultural Heritage between the European Union and Turkey (IPA-II), constitutes one of the many international collaboration activities promoted and coordinated by the Association.

In the belief that culture plays a fundamental role in promoting dialogue and cooperation, it integrates two main objectives: the dialogue between civil society and institutions and the enhancement of a common European culture. The project activities include the creation of an interactive digital platform called ARISTE (Aeneas Route Information System for Tourism and Education) on the theme of the journey of the Trojan hero.

One of the main components of the project was the International Conference held in Edremit (Turkey) on October 26, 2021, “Aeneas in the Troad and Lazio: mythology and archeology”: the proceedings are published in this volume. The summary of the conference results will be also available in an informative form through the ARISTE platform for dissemination to a larger audience and to schools.



The Conference participants at Troy excavation

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Mythology and Archaeology

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(TR2016/DG/03/A2-03-EuropeAid/167523/ID/ACT/TR)  
“On the Steps of Aeneas: A Common Cultural Heritage  
Between Italy and Turkey”

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## *Mythology and Archaeology*

edited by Sandra Gatti



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and Archaeology*

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“On the Steps of Aeneas: A Common Cultural Heritage Between Italy and Türkiye”

## **Aeneas in the Troas and Latium Regions: Mythology and Archaeology**

Proceedings of the International Symposium  
Edremit, 26 October 2021

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## AENEAS DIPLOMACY

*“We make for Latium, where fates have promised  
a peaceful settlement. It is decreed  
that there the realm of Troy will rise again”*

(Aeneid, Book I, 205-206.  
Trans. by Allen Mandelbaum)

### Abstract

The Aeneid written by Vergilius aimed to become an establishment legend for the Roman Empire and to create a root for the Empire. Although it has been passed for almost two millennium over being written, it takes its place in collective memory with its new contexts. Aeneas established Lavinium, Romulus and Remus, descended from him and being breastfed by a wolf, established the city of Rome in 753 BC. Refugee Aeneas, a mythic character, has a special place in the Italian cultural memory today. On the other hand, Aeneas with Dardanos is referred to as the “leader of the Trojans” and the “advisor of the Trojans” in the Iliad. Therefore, our hero has an important place in Anatolian cultural memory. In our study, the construction of “Aeneas Diplomacy” as a new channel of association and communication through Aeneas, which has an important place in the cultural memory of both countries, will be discussed.

**Keywords:** Aeneas Diplomacy, cultural diplomacy, Troy, collective memory

### Introduction

The history of diplomacy is as old as the history of humanity, and it is impossible to give the date of its emergence. Diplomacy also emerged before the invention of writing and the transition of man to settled life, when two communities of people thought to negotiate and bargain instead of coming



across each other and fighting. This implies that diplomacy is often a whole of relationship the opposite of the action of warfare<sup>1</sup>.

In today's sense, diplomacy has been first developed thanks to relationship between city-states in Northern Italy of the 17th and 18th centuries . It is considered that multilateral diplomacy started especially with the 1648 Westphalia Agreement and become popular all over Europe with the 1815 Vienna Congress<sup>2</sup>.

A significant change in the understanding of diplomacy has been occurred with the changing age. Firstly, the concept of public diplomacy emerged. In Hans Tuch's definition, "public diplomacy is the communication process of a government that aims to convey the thoughts and ideals of its own nation, its own institutions and culture, as well as its national goals and current policies to foreign peoples"<sup>3</sup>. The subject of Cultural Diplomacy, that we will discuss here today, is defines as "the exchange of ideas, knowledge, art and other cultural elements within the mutual understanding relationship" by the American political scientist Milton C. Cumming<sup>4</sup>.

The history and archaeology used by nations to recognize themselves and their topos and to "build" are also the two areas in which cultural diplomacy naturally feeds the most today. In this case, how can Aeneas emerge from the depths of the past and help us in cultural diplomacy? Can Aeneas be with us to build our common future? Can Aeneas guide us where traditional diplomacy cannot?

Aphrodite and Homer's Aeneas, the son of the Trojan prince Anchises, not only appeared in the Iliad, but also inspired by Vergilius, the greatest of classical Latin poets<sup>5</sup>. At this point, we find it useful to examine the personality of Aeneas, who briefly appeared in both of them.

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<sup>1</sup> BİLİNER, LİQUİD 2020, 127.

<sup>2</sup> BEE 1997, 302.

<sup>3</sup> AKÇADAĞ 2013, 1.

<sup>4</sup> ER 2018, 22.

<sup>5</sup> ERHAT 2021, 20.

Homer tells for the first time in Book II of the Iliad, of Aeneas (II, 819-823):

*"The strong son of Anchises was leader of the Dardanians,  
Aineias, whom divine Aphrodite bore to Anchises  
In the folds of Ida, a goddess lying in love with a mortal"*<sup>6</sup>

We see Aeneas mostly in Book V, within the struggle with Diomedes. First he provokes Pandaros against Diomedes (V, 166-275), later in the chapter, Diomedes injures first Aeneas and then his mother Aphrodite, who wants to save him (V, 297-350). In book XX, it is handled a war against Achilles (XX, 75-352). In this chapter, Aeneas mentions at the same time the Dardanos descendants, which extend until Troy. In the Iliad, Aeneas is referred to as *"the advisor of the Trojans"* (V, 180), *"the leader of the Trojans"* (V, 217, and it is even written that both he and his grandchildren will be king of Troy (XX, 307-308). However, it is difficult to say that Aeneas found enough space in the Iliad. Aeneas sulks about Priamus for not regarding him from the valiant (XIII, 460-461). It is obvious that there is a tug of war between the family, uncle or uncle children. As Achilles should also know this tug of war, he said that Priamus would not give him his seat / place of honor, has the sons of him; the Trojans would not give him land even if he defeated himself in order to demoralize his opponent when they met Aeneas (XX, 180-187).

This strong hero undoubtedly appears to be overshadowed by Hector in the Iliad. However, Homer seals the fate of Aeneas with these lines so to speak and paid him new respects (XX, 303-305):

*"... It is destined that he shall be the survivor,  
that the generation of Dardanos shall not die ..."*

The course of the new journey is drawn in 'Aeneid' work of Vergilius. But Aeneas emerged here as a new man. The hero, referred as *"Pius Aeneas"*, has a different attitude and behaviour than the valiant ones in the Homeric epics.

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<sup>6</sup> The verses of the Iliad quoted in the text are from the translation of Richmond Lattimore.





1. Aeneas and Dido's lion hunt scene (Ersoy, Koçer , Serin 2022, 74)

The concept defined as “*Pietas*” is a virtue that also transcends respect for religion, Augustus age man knew as ideal, the virtue of commitment to Augustus and to the ideals of humanity belonging to the Augustus age and respect to the ideal of the past belonging to that era, the endless respect to national history and culture, and the associate effort to accept resources, even if foreign, the aim of reaching out to them in creativity by considering the greatest examples of serving culture, and an infinite sense of responsibility for this purpose, all of which are included in the concept called “*pietas*” and are fully symbolized by the type of Aeneas revived in the *Aeneid* epic<sup>7</sup>. Vergilius uses the adjective “*pious*” for Aeneas 15 times in his book and obviously wants to impress the reader with this aspect of Aeneas<sup>8</sup>.

In fact, long before ‘Aeneas’ of Vergilius, Aeneas was known in Italy. As is also understood from many pottery depicting the escape of Aeneas and Anchises from Troy, which first appeared in Etruscan graves, the Trojan

<sup>7</sup> ERHAT 1996, 21.

<sup>8</sup> MOSELEY 1925, 387.

War epic and Aeneas were known in Italy in the 6th century BC<sup>9</sup>. In the 7-6th century BC, the Sicilian poet Stesichorus was the first to say that Aeneas traveled west<sup>10</sup>. It is known that the relationship between Aeneas and Rome was established by Hellanicus of Lesbos, who lived in the 5th century BC and his student Damastes of Sigeion. According to Dionysius of Halicarnassus, Hellanicus said that Aeneas founded Rome when Odysseus made his return travel. In addition, Hellanicus stated that Aeneas called the city Rome on behalf of the Trojan woman “Romê” who survived the burning ships<sup>11</sup>.

There are many examples in the historic scene where the topic of the descent of Rome from Troy were used in diplomatic interactions as it happened when Lampsakos sent ambassadors to Rome to ask help against the threats received by Antiochus III or when Pyrrhus helped Tarentini.

Aeneas is not a mythical image that is far from history, especially for Italy. The famous Italian archaeologist Luigi Maria Ugolini, who conducted the excavations in Butrint (Albania) in 1928, writes that he studied Vergilius in the acropolis of Butrint, and the spiritual bonds between Rome and Butrint and between this city and Troy became closer<sup>12</sup>. At this point, Aeneas' journey includes a multi-layered and griffin structure from myth to historiography, from archaeology to 'identity selection' and cultural memory formation.

## Cultural Memory

Assmann says that “Cultural Memory” refers to the external dimension of human memory. According to him, when it comes to memory, an internal phenomenon usually comes to mind and its place is the brain of the individual, that is, memory is thought to be related to brain physiology, neurology and psychology, but it has nothing to do with historical culture science. However, what this memory contains, the organization of these

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<sup>9</sup> SONGUL 2013, 7.

<sup>10</sup> MEDITERRANEAN 2020, 83-84.

<sup>11</sup> SONGUL 2013, 8.

<sup>12</sup> LEPORE 2015, 64.

contents and how long they will be preserved are determined by external conditions rather than the capacity and orientation of the individual, that is to say, the conditions of the social and cultural framework<sup>13</sup>. In this type of memory, societies determine what they should remember depending on their past policies. In other words, the past is created and shaped from designed and established memories, legends and similar recall elements. Cultural memory contains a ceremonial character. Recollection figures with an original past such as holidays, monuments, epics and days of remembrance are within the realm of cultural memory. Groups, in these ceremonial and ritual situations, renew their social identities by repeating memories of their origins<sup>14</sup>.

At this point, we can say that Aeneas is important for Italy not only in terms of history but also in terms of collective memory. When it comes to Türkiye, where Aeneas was born and traveled, it becomes a grift. The history of the Turks coincides with the history of Islam after the 8th-9th centuries, with the history of Anatolia after the 11th century, and with the history of "Türkiye" just after 1923. This incompatibility between the history of the Turks and the history of Türkiye gives a special quality to historical discourse; because either the fact that the readers are constantly unfamiliar with the lands or the fact that they acquire the characteristics of Turks - from an ethnic point of view- coincides with a recent history (1922) is referred to Türkiye<sup>15</sup>. The historian Ethem Eldem states that "The biggest problem of the Ottoman Empire and the Republic of Türkiye has been the inability to establish a solid connection between the ancient artifacts on their lands and their own identity<sup>16</sup>."

In fact, the situation is not that clear. In Italy, the exchange of Turks/Teukros has been ordinary since the turn of the 15th century. For example, it was emphasized that the Turks were of Trojan origin by reason of a Turkish slave named "Teucro (Türk) Bartolomeo from the descent of Teucros" in

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<sup>13</sup> ASSMANN 2015, 26-27.

<sup>14</sup> ERDOĞAN 2013, 52.

<sup>15</sup> COPEAUX 2016, 22.

<sup>16</sup> HAMİLAKİS 2020, 21.



2. Aeneas figure (Ersoy, Koçer, Serin 2022, 74)

Ferrara in 1444<sup>17</sup>. The famous essayist Montaigne in his work titled “Articles”, in a letter that Ottoman Sultan Fatih Sultan Mehmet’s posted to Pope Pius II, he writes that the Turks were descended from the Trojans and that it was the responsibility of the Turks to avenge Hector<sup>18</sup>. Coluccio Salutati (1331-1406) emphasised that Turks were more loyal to the ancient Roman spirit than modern Italians before the 15th century. Spain’s Pero Tafur tells that “the Great Turk, who boasts of his victory, avenged the Trojan virgin who was raped in the Temple of Pallas” during the conquest of Istanbul. During the Midilli conquest of Fatih Sultan Mehmed in 1462, in Çanakkale, in Troy; “... The Greeks, Macedonians, Thessalonians and Morals captured this place (Troy). It was written by Kritovulos Tukidides that said “we have avenged the bad behavior they have done against us Asians from their descendants, despite the passage of many eras and years<sup>19</sup>”. It

<sup>17</sup> Ricci 2005, 108.

<sup>18</sup> Aslan 2015, 88

<sup>19</sup> Afyoncu 2018, 96-103.





3. Dido figure (Ersoy, Koçer, Serin 2022, 75)

is written up by Sabahattin Eyüboğlu “we now avenged Hector!” words of Mustafa Kemal after Dumlupınar Victory<sup>20</sup>.

The Turkish History Thesis, which was created with the encouragement of Mustafa Kemal Atatürk in the 1930s, considered the Hittites, the first indigenous people of Anatolia, as the ancestors of the Turks<sup>21</sup>. At this point, it is necessary to mention the formation of Blue Anaism. The Blue Anaism Movement claimed that the main center of civilization was the coasts of Anatolia and that the origins of the Turks date back to the oldest tribes of Anatolia and adopted a universal understanding of civilization with a humanist approach. The Blue Anaism Movement, which is one of the ideas centered on Anatolianism, adopted a culture-based nationalism approach that dates back to Anatolian civilizations in the Early Ages<sup>22</sup>.

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<sup>20</sup> ASLAN, ATABAY 2012, 159.

<sup>21</sup> ÜNSAL 2020, 54.

<sup>22</sup> ÜNSAL 2020, 400.

Although we have listed the above examples, it is clear that Turkey, which has tried to shape its identity within the framework of Turkish-Islamic synthesis for many years, has been kept at a distant in establishing an identity connection with the pre-1071 (Malazgirt War) cultural heritage area. At least it didn't show our neighbor's desire and excesses on Makranisos Island<sup>23</sup>.

Today, the Trojan Museum of Troy, which was opened in 2018, provides an important opportunity in terms of re-establishing and consolidating bonds with the Trojan heritage. Museum Director Gölcük said, "For the first time, such, Turks have become a part of the Iliad and Troy. There is a strong sense of identity concerning Troy. This time, Iliad is re-read and re-interpreted with its Anatolian bonds<sup>24</sup>." Mr. Recep Tayyip Erdoğan, President of the Republic of Turkey, who participated in a program organized by the Museum on November 13, 2021, said "Troy is Anatolia." He strongly emphasised the identity bonds with Troy with his words: "Troy, like all the peoples who lived in Anatolia, is a symbol of the past that represents us<sup>25</sup>."

According to Halbwachs, collective memory is not found as a spontaneous fact, but something of constructed. When each group enters a process of change, it rebuilds its own memory. At the same time, the community organizes the present and the future while establishing the past<sup>26</sup>. It can be said that an important mission can be undertaken at the point where the Trojan Museum is located in terms of reestablishing memory, reminding and identity formation/selection. In this case, is it possible to open a new channel between Turkey and Italy through Aeneas and the meanings attributed to it? For example, can Aeneas provide a diplomatic opening between the two countries?

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<sup>23</sup> HAMİLAKİS 2020, 309-347.

<sup>24</sup> <https://www.kitaptansanattan.com/ridvan-golcuk-troya-muzesinin-hikayesini-anlatti/>.

<sup>25</sup> <https://www.milliyet.com.tr/gundem/aslan-cumhurbaskaninin-troya-anadoludur-tespiti-turk-arkeolojisi-acisindan-cok-onemli-6642953>.

<sup>26</sup> UYGAR 2009, 8.

## Diplomacy

The word diplomacy originated from the “diploma” in ancient Greek. In Ancient Greek the word diploma was used with the meaning of “to fold”. In the ancient Greek and Roman empires, all official documents belonging to the state were called diplomas due to the way they were folded in two pieces. During the centuries, professional clerks were required to protect, organize and decipher documents, and the concept of diplomacy started to be used in this way with the meaning of “the science of examining documents” until the century XVIII<sup>27</sup>.

Henry Kissinger refers to diplomacy as the art of controlling relations between states<sup>28</sup>. Ernest Satow described diplomacy as “the application of intelligence and tactics to official relations between the governments of independent states”. For Albert de Broglie, “diplomacy is only the best thing that civilization has created to prevent power from dominating interstate relations”. Edmund Burke’s definition is “diplomacy is skill and talent in international relations and negotiations”<sup>29</sup>.

This inflation in the definition of diplomacy reveals the change that the concept has undergone in the historical process, that is, in a sense, the changing needs and expectations<sup>30</sup>.

## Public Diplomacy

The increasing ambiguity of the line which separates domestic and foreign policy in the new century; the increase in the importance of the media, the emergence of new non-governmental actors in the field of international relations and the increase in their effects have greatly increased the importance of the public opinion factor in the field of diplomacy compared to the previous periods. The fact that public opinion has become so important has made it necessary for governments’ attitudes in foreign policy to be

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<sup>27</sup> From the BEGINNING 2016, 6.

<sup>28</sup> KISSINGER 2002, 3.

<sup>29</sup> İSKİT 2018, 3.

<sup>30</sup> GÖLCÜK 2020, 6.





4. Ascanius figure (on the right) (Ersoy, Koçer, Serin, 2022, 75)

supported by their own public opinion and their policies to be seen as legitimate in the eyes of their own people. In this new era, governments also had to strive to win the support of other countries' peoples and the public. All these situations have forced the change of classical diplomacy and the emergence of a new understanding of diplomacy<sup>31</sup>. Public diplomacy was needed as traditional diplomacy did not respond to the needs of the age<sup>32</sup>.

The concept of public diplomacy was first used during the Kennedy government in 1963 by Edward Murrow, Director of the US Information Agency (USIA) and a popular radio host. According to Murrow, public diplomacy is the process of sharing the views of non-governmental organizations such as governments and non-governmental organizations with foreign non-governmental organizations and public opinion<sup>33</sup>.

<sup>31</sup> BAĞÇACI 2019, 11.

<sup>32</sup> GÖLCÜK 2020, 10.

<sup>33</sup> İNAN 2012, 63-64.



5. Embossment from Aphrodisias Sebasteion: Aeneas smuggling his family from Troy, while Aphrodite is looking at him (Photo by Aykan Özener)

Public diplomacy is simply a government's attempt to influence the people and intellectuals of another nation in order to turn this nation's policies to its advantage. In Hans Tuch's definition, "public diplomacy is the communication process of a government that aims to convey the thoughts and ideals of its own nation, its own institutions and culture, as well as its national goals and current policies to foreign peoples". In addition, public diplomacy should not be perceived as one-way. Gifford Malone emphasizes the importance of two-way structuring of this process as follows: "If

we want to explain our own society and policies, we must first learn the culture, history, psychology and especially the language of the people we want to communicate with”<sup>34</sup>.

## Cultural Diplomacy

According to the Dictionary of Cultural Diplomacy published by the Institute of Cultural Diplomacy, ‘cultural diplomacy’ is a tool for countries to raise their own cultural and political values to the whole world. The main idea of this is to ensure that people have transition to different perspectives and cultures to create dialogue and consensus. Former Romanian President and head of the Academy of Cultural Diplomacy at the Institute of Cultural Diplomacy, Dr. Emil Constantinescu describes cultural diplomacy as a blueprint for actions based on, and using the exchange of ideas, values, traditions and other aspects of culture or identity to strengthen relations, enhance socio-cultural cooperation, or enhance national interests<sup>35</sup>. American political scientist Milton C. Cummings defines cultural diplomacy as “the exchange of ideas, knowledge, art and other cultural elements within the mutual understanding relationship”<sup>36</sup>. According to Purtaş, cultural diplomacy is “the way of expressing oneself correctly by sharing ideas, thoughts, worldview, lifestyle, aesthetic understanding, tastes and tastes and getting to know the interlocutor correctly”<sup>37</sup>.

It is possible to list the general benefits of cultural diplomacy as follows<sup>38</sup>;

- It helps to “build trust” with other nations through political, economic and military agreements made by political makers.
- Encourages nations in various areas such as providing benefits and cooperation for country-specific policies.

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<sup>34</sup> AKÇADAĞ 2013, 1.

<sup>35</sup> WALUYO 2015, 16-17.

<sup>36</sup> ER 2018, 22.

<sup>37</sup> PURTAŞ 2013, 2.

<sup>38</sup> <http://mnnergiz.blogspot.com/2017/11/kultur-diplomasisinde-yeni-araclar-modeller-ve-insan-kaynaklari.html>

- It will enable nations to display their true values, not their misunderstood values.
- Improves relations with other nations, helps to go beyond exchange programs.
- It helps to reach effective members in other societies that cannot be reached with the traditional understanding of embassy.
- Despite policy differences, a positive agenda for cooperation can be achieved.
- Neutral environments can be created for human-to-human communication.

### **Soft Power**

From the perspective of international relations, power appears as “the capacity to directly influence and lead the decisions and actions of others”. In Holsti’s words, “the ability of a country to change the behavior of the other party in line with its own interests by using methods such as reward, punishment, persuasion and coercion”<sup>39</sup>. Robert Dahl defines power as the capacity of B to do what A would not do<sup>40</sup>. Steven Lukes, on the other hand, defined power by establishing a connection between power and interest in his work ‘Power: A Radical View’. According to Lukes, the fact that A uses force on B is directly connected to the fact that B’s actions goes against the interests of A and the effects that those actions have on A determine the use of force on B<sup>41</sup>.

The concept of soft power was first used by former US Deputy Secretary of Defense Joseph Nye in his book *Bound to Lead* in 1990<sup>42</sup>. According to Nye, soft power is the ability to get what you want through glamour rather than coercion or reward. Soft power arises from the attraction of a co-

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<sup>39</sup> MERT 2012, 7.

<sup>40</sup> DAHL 1957, 202-203.

<sup>41</sup> ER 2018, 16.

<sup>42</sup> NYE 1990.

untry's culture, political ideals and policies. When our policies are seen as legitimate by others, our soft power increases<sup>43</sup>.

According to Gölcük, the first known written data that draws attention to the issue of 'soft power' in Turkish history is Orkhon Monuments. He also pointed out the soft power of China by mentioning that you brought distant nations closer to them with the sweet word of the Chinese Nation and silk fabric on the southern front of the Monument of Cult and warned about this issue, which he saw as a threat. Considering the "sweet" and "soft" adjectives that characterize the word in the inscription, Orkhon inscriptions draw attention to the 'soft'

and 'sweet' aspects of power almost 1300 years before John Nye, who is said to have actually introduced the characterization of 'soft power' into the literature. Therefore, it can be thought that power is applied in all aspects in every age. Because using hard or soft force; trying to persuade or forcing it is a characteristic of human behavior. And with one of these choices, trying to achieve its goal is as old as human history. Gölcük states that John Nye's contribution in this case is to draw the framework of soft power, in which the first known written document, which draws attention politically to 'soft power' and is closest to its current conceptual framework, is the monument of cult<sup>44</sup>.



6. Nike, Aeneas and the Palladion in the middle (Louvre Museum, inv. MA 969)

<sup>43</sup> NYE 2017, 12.

<sup>44</sup> GÖLCÜK 2020, 99.



### ‘Aeneas Diplomacy’.

#### Is it possible?

Turkish-Italian relations date back to very ancient times, the contacts established with Venice and Genoese in the early periods of the Ottoman Empire, and commercial relations. Diplomatic relations between Turkey and Italy were established in 1856 and within this framework, the 150th anniversary of the establishment of diplomatic relations between Türkiye and Italy was celebrated in 2006. Türkiye and Italy are two regional powers that have common interests

in the Mediterranean Basin and share common history and values. Relations between the two countries are defined as strategic partnerships. The two countries have the will to work cooperatively to find solutions to regional and global issues<sup>45</sup>. While there are more than 150 years of traditional diplomatic relations between the two countries, is there a need for diversification of diplomatic instruments and a new diplomatic initiative?

At this point, we think it may be useful to share examples that can be considered interesting in the history of world diplomacy. The first of these is “panda diplomacy”. China’s efforts to strengthen bilateral communication by sending panda to the states it wants to establish positive relations are called “panda diplomacy”. Based on this, panda diplomacy can be defined as the public diplomacy that China maintains in order to introduce itself to foreign countries with the aim of bringing its national image to the best point in the eyes of the public (nowadays also in the eyes of the media). According to Xing, an image of a reputable state emerges thanks to the global attractiveness of pandas as actors of China’s soft power, as an indicator of friendship and goodwill. In addition to being players and cute



7. Dardanelles coin. Emperor Caracalla holding the Palladium in his right hand (Münzkabinett Berlin, inv. 18222175)

<sup>45</sup> [https://tasam.org/tr-TR/Icerik/65896/turkiye\\_-\\_italya\\_stratejik\\_diyalogu\\_dusunce\\_diplomasisi\\_yeni\\_dunya\\_yeni\\_ufuklar](https://tasam.org/tr-TR/Icerik/65896/turkiye_-_italya_stratejik_diyalogu_dusunce_diplomasisi_yeni_dunya_yeni_ufuklar)



8. In Troy, Cassandra wrapped in the Palladium and tried to be dragged by Ajax in front of her father Priamus (Pompeii, Menander House)

creatures, pandas also provide a sympathetic state image due to the fact that they are not aggressive animals. Instead of the Dragon, known as one of the symbols of China, Chinese scholar Wang proposes to use the panda as an icon to create a softer image<sup>46</sup>.

Another practice of diplomacy was “Ping-Pong Diplomacy”. “Ping-Pong Diplomacy” is the process of providing the first official contacts between the USA and China by inviting the American Ping-Pong Team, which was present in Japan in 1971 for the World Table Tennis Championship, to China after establishing friendship relations with China’s National Ping-Pong

<sup>46</sup> YILDIRIM 2021, 48-86.



Team during the Detant Period after World War. At the tournament in Japan, friendships developed between American and Chinese athletes. Seeking to seize this opportunity, Chinese leadership and revolutionary leader Mao has invited the American Ping-Pong National Team to a demonstration match with China. This invitation was received positively by US authorities. This first official meeting in two different poles aroused great curiosity. On April 14, 1971, only seven Western journalists, mostly Ameri-



9. Aeneas escaped from Troy together with Anchises, Creusa and Ascanius (1530-1535, Johann Grüninger. Met Museum, inv. 45.60.3)

cans, received visas. The ping-pong teams have had demonstrative matches. Meanwhile, US President Nixon lifted the trade embargo on China, which has been embargoed for nearly 20 years. In fact, the Chinese population have been informed that they will obtain visas. Along with mutual political gestures, the first official contacts between the US and China during the Easing Period were made under the pretext of table tennis teams. After this, the People's Republic of China became a permanent member of the United Nations. A political move was made against Soviet Russia. Naturally, the US-China trade relations gained a great momentum<sup>47</sup>.

At this point, considering that the narration conveyed by mythological and historical sources has its starting point in Türkiye and the place where it ends is in Italy, considering the benefits between the two countries, we think that 'Aeneas Diplomacy' can be built as a new cultural diplomacy channel. However, in order for 'Aeneas Diplomacy' to be built, functional and long-term, the issue must be addressed by experts in collective memory on behalf of both societies before the dimension of diplomacy.

Collective memory is a theoretical concept that addresses abstract ideals, but it must be embodied and articulated through physical structures and cultural artifacts such as memorial rituals, monuments, historical museums, educational systems, the Internet, and more in order to become functional<sup>48</sup>. Considering that the figure we propose for 'Aeneas Diplomacy' is a mythical character, concretization is much more important at this point. However, when it comes to Aeneas, an important point has been reached in the materialization of collective memory from the historical process to the present day. Homer's *Iliad*, Vergilius' *Aeneid*; Lavinium Ancient City in Pratica di Mare (Italy), Troy and Dardanos Ancient Cities in Çanakkale (Türkiye); Antandros Ancient City in Balıkesir (Türkiye) and "Aeneas Route" certified by the Council of Europe they all provide the concretization of Aeneas and its narrative.

Although the examples we have listed above for the embodiment of collective memory about Aeneas are extremely important, it is thought that Aeneas heritage needs to be emphasized more in Troy, the city where Aeneas

<sup>47</sup> <http://www.sessizdate.net/2014/05/ping-pong-diplomacy.html>

<sup>48</sup> ORAL 2018, 17.

departs, and in the Troy Museum. It will be possible to overcome this deficiency with ceremonies to be shaped around the Palladium, for example.

Palladium is the name given to the mystic sculpture of Pallas Athena. This statue, which is closely connected to the history of the city of Troy, fell from the sky while the city of Troy was being established, this event was considered as a blessing of good and for this reason the Palladium was brought to the city and placed in the Athena temple. Mythographers describing this legend write that the Palladium is three inches tall, carrying a crow in its right hand and a spindle with a male in its left hand. According to a legend, Helenos Palladion, the oracle of the Trojans, declared that Troy could not be taken as long as the statue of Palladium remained in the city. According to other sources, when the statue of Palladium took refuge in Mount Ida during the burning of Troy, Aeneas took it with him and then brought it to Italy. The magic statue was thus brought to the Temple of Vesta in Rome and left there<sup>49</sup>.

A day could be determined every year in order to celebrate the memory of the foundation of the city of Troy. After the ceremonies, speeches and a dozen of events that could be organized during that day in the site of Troy, according to the tradition of the fall of the Palladium from the sky related to the foundation of Troy, the statue of the Palladium could be taken to the Troy Museum accompanied by participants and a reference can be made to the taking of the Palladium to Rome by Aeneas. The sculpture coming to the museum can be exhibited in the showcase where it is placed until the next year when the ceremony will be held. These regular repetitions to be made every year will ensure the establishment of a 'tradition' that relates to the past.

Another important initiative to be made in the Archaeological Site of Troy will be the "Point 0" monument to be erected in the city. With this monument, the process from the departure of Aeneas from Troy to the foundation of the Roman Empire will be emphasized. In this way, it will be possible to draw once again the attention to the cultural kinship between the two societies and this story can be shared with the visitors of the archaeological site.

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<sup>49</sup> ERHAT 2021, 233-235.



10. Trojan Museum (Trojan Museum archive, Osman Çapalov)

## Conclusion

In our study, we tried to make suggestions about the construction of the ‘Aeneas Diplomacy’, which can be used as a new diplomatic channel between Türkiye and Italy concerning the mythical identity of Aeneas. In the face of the fragility of traditional diplomacy, this new cultural diplomacy channel, named “Aeneas Diplomacy”, which will be built between Italy and Türkiye relatively far away from everyday policies and the tensions created by them, will be freed from the burden of the present and will create opportunities for both countries and their societies to come together again and solve problems with its fictionalized and negotiated form.

In order to create “Aeneas Diplomacy” and make it become permanent, it is necessary to review the collective memory about Aeneas on both sides. In the formation of collective memory, groups shape the narrative by creating a symbolic world of meaning called by Yeh “mnemonic engineering”.





11. Children in the Trojan Museum (Trojan Museum archive, Osman Çapalov)

According to Michael Schudson, narratives are not only established by conveying the events of the past, but also simplified versions of narratives are presented. Thus, while narratives also talk about the past as cultural tools, they create memory trails for the members of a group<sup>50</sup>. It cannot be expected that these “memory trails” can be created easily between two different societies at the beginning. First of all, it would be extremely beneficial for Turkey to take steps to shape this memory or to strengthen the steps taken so far in terms of collective memory on Aeneas. Çanakkale Mayor Ülgür Gökhan and Pomezia Mayor Stefano Zappalà on 28.06.2005 in Pomezia Municipality Building<sup>51</sup>, again between Intepe Municipality and Nemi Municipality, Antandros excavations conducted by Prof. Dr. The pioneering steps taken by Gürcan Polat and the initiatives of Edremit Mu-

<sup>50</sup> ORAL 2018, 19.

<sup>51</sup> <https://www.canakkale.bel.tr/tr/sayfa/1362-pomezia-italya/4021-kardes-kentimiz-pomezia>

nicipality on the “Aeneas Route” certified by the Council of Europe are extremely correct. However, some of these initiatives are not ongoing today and the contribution of unsustainable initiatives to collective memory will be limited. For this reason, the designed ceremonies and the reconstructed narrative, which take the Trojan Archaeological Site and the Trojan Museum of Troy as their center, will make a great contribution to shaping the collective memory. “Palladium Ceremony” and “Point 0 Monument” will become important tools of “Aeneas Diplomacy” as well as their contribution to memory.

It is necessary to strive to protect what exists as well as to build collective memory. It is a great contradiction that Frontex, the EU’s border security agency, named the operation to prevent irregular migration to Italy (Operation Aeneas) after Aeneas, who is an immigrant himself<sup>52</sup>. Giving the name of Aeneas to an operation against immigrants may erode his image in social memory from the past to the present.

Can historical or mythical characters always bring different societies and countries together? Not with Alexander the Great’s tensions between northern Macedonia and Greece. Macedonia, which declared its independence in 1991, issued the Vergina Sun symbol on its flag in 1995 under the pressure of Greece. Chipras demanded Greece to change the name of Macedonia and to change the names, plates and symbols that refer to the ancient period and Alexander the Great within six months. Because Greece’s view is based on the thesis that Alexander the Great and all Macedonians are Greek<sup>53</sup>. In the case of Alexander the Great, Alexander was not a unifying but a decomposing element of the two societies. Territorial nationalism and ethnic nationalism constitute the basis of this problem. However, the example of Aeneas has an ethnic or territorial problem for Italy and Türkiye. Aeneas is not a figure that triggers the current fault lines between the two societies.

It is thought that the Trojan Museum of Troy, which was opened in 2018, has an important chance to develop “Aeneas Diplomacy”. Shortly after its opening, the museum, which started to turn into a new icon in the story

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<sup>52</sup> YILDIZ 2021, 76.

<sup>53</sup> KONURALP, ADAŞ 2019, 311-339.



12. Trojan Archaeological site, western sanctuary (Trojan Museum Archive)

of Troy with both international and national awards, managed to create a new awareness about Troy<sup>54</sup>. At this point, the Trojan Museum has two great importance; the first of these will be the role it will play in the embodiment of collective memory. Türkiye has a new and strong institution to explain and embody the Aeneas cultural heritage. Another importance comes from the power of ‘discourse development’. Regarding a project on museum education, Museum Manager Gölçük said, “... the main goal is

<sup>54</sup> The Troya Museum won the “Most Successful Museum” award at the 2020 Atraction Star Awards, the European Museum of the Year Awards Special Commendations Award, the 2020/2021 European Museum Academy (EMA) Special Mention Award, the 2021 Homer Science, Culture and Art Award and the Special Mention Museums in Short 2021 (Video producer Emre Dörter) awards in the same year. The Troy Museum, the first and only Turkish Museum to receive all of these awards, made headlines in Europe under the name of “Europe’s Bounty Hunter” (<https://www.dailysabah.com/arts/troy-museum-europes-bounty-hunter-wins-short-video-contest/news>).



to make the heritage of the land the heritage of the society<sup>55</sup>.” In other words, the discourse carried out by the museum will also support the “Aeneas Diplomacy” so that the Trojan heritage can be the heritage of the society and be included in the collective memory of the society.

It is thought that it is possible to work on “Aeneas Diplomacy” and to open a new cultural diplomacy channel between Italy and Türkiye, and the practices to be developed this through Aeneas will make significant contributions to both countries. After the studies carried out by experts on collective memory, the first steps can be taken on Aeneas Diplomacy with the participation of institutions specialized in cultural diplomacy such as Yunus Emre Institute, Italian Cultural Center, General Directorate of International Promotion and Cultural Relations to the collaborations of institutions such as Troy Museum, Troy Excavation Presidency, Antandros Excavation Presidency, Lavinium Museum, Lavinium Foundation, Sapienza University.

As it is known, Vergilius died before completing his work called “Aeneid”. With this cultural brotherhood between Italy and Türkiye, “Aeneas Diplomacy” can seize new opportunities for cooperation, and this ‘epopeic’ can continue to be written from where Vergilus left off.

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<sup>55</sup> <https://www.trthaber.com/haber/turkiye/turkiyenin-ilk-ve-tek-muze-ve-oren-yer-iki-tanitildi-619533.html>

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