Abstracts

1097 **Eric Calderwood**, Franco's Hajj: Moroccan Pilgrims, Spanish Fascism, and the Unexpected Journeys of Modern Arabic Literature

Journey to Mecca (الرحلة المكية; *al-Rihla al-Makkiyya*; 1941), by the distinguished Moroccan historian and legal scholar Ahmad al-Rahuni, recounts a hajj, or pilgrimage to Mecca, sponsored by the fascist Spanish dictator Francisco Franco in 1937. Franco's support for the hajj was part of a vast propaganda effort to cast Franco's Spain as a friend of Islam and a defender of the cultural heritage of al-Andalus (medieval Muslim Iberia). Al-Rahuni's travel narrative blurs the line between Mecca and Spain by casting Spain's Islamic heritage sites as a metaphoric Mecca to which Muslims should make pilgrimage. The account thus highlights the collaboration between Spanish fascists and Moroccan elites. It also complicates the dominant scholarly narratives about modern Arabic literature, which have tended to focus on Egypt, the novel, and secular epistemologies. Al-Rahuni's text speaks, instead, to the persistence of Arabic prose genres that do not conform to a Eurocentric notion of literature. (EC)

1117 **Peter Remien**, Oeconomy and Ecology in Early Modern England

The conceptual foundations of ecology were laid in the seventeenth century by the natural philosopher Kenelm Digby, when he developed the idea of "the oeconomy of nature." Digby transformed the practical agrarian discourse of "natural oeconomy" (household management), which links human beings to their environments, into the natural-philosophical concept of the oeconomy of nature. Using the oeconomic values of thrift, regularity, and efficient dispensation to conceptualize natural processes, Digby projected a human institution, with all its ideological baggage, onto the natural world. But, for Digby, closely observing nonhuman creatures in the framework of oeconomy opened up the more radical possibility of a decentered system, in which each creature is a potential householder, each the center of its own oeconomy of nature. (PR)

1134 **David Alff**, Before Infrastructure: The Poetics of Paving in John Gay's *Trivia*

Infrastructuralism denotes an emerging field of critical inquiry dedicated to understanding the facilities, equipment, and personnel that deliver civilization's most basic amenities, including water, light, heat, waste disposal, and transportation. How did writers portray infrastructure before it became a word and concept? In his 1716 mock-georgic poem *Trivia; or, The Art of Walking the Streets of London*, John Gay depicted one element of eighteenth-century society's built underpinnings, the street, as an assemblage of decaying but reparable matter, a site for disparately institutionalized forms of labor, and an array of moral and navigational possibilities called ways. Listening to *Trivia*'s representation of road making can yield both an early modern idea of the city as object of upkeep and a historicized poetics of infrastructure able to make meaning of civic enterprise present and past. (DA)

1   **Bryan Alkemeyer**, Remembering the Elephant: Animal Reason before the Eighteenth Century

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eighteenth-century interventions. Though speciesist itself, the rational elephant reveals a bygone paradigm more capable than the modern one of acknowledging rationality across bodily differences. It also provides a historically grounded vantage point from which the primacy of the primates can be overthrown.   (BA)

1166   Myka Tucker-Abramson, States of Salvation: *Wise Blood* and the Rise of the Neoliberal Right

Situating Flannery O'Connor's *Wise Blood* in the changing racial geographies of post–World War II Atlanta, this essay argues that Hazel Motes's religious journey toward embracing Jesus as his Savior allegorizes a recuperative fantasy of the white Southern subject's journey from Jim Crow to white flight. Through this journey, *Wise Blood* offers an astute vision of the racial struggles over Atlanta, out of which neoliberalism emerged in the 1970s and 1980s; thus, we might reconsider O'Connor as a central participant in the aesthetic and political struggles over the making of postwar urban space and politics.   (MT-A)