INTRODUCTION
THE POWER OF NAMES

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"What is left of the rose is only its name; we keep naked names" laments the 12th century Benedictine monk Bernard of Cluny in his satirical poem *De contemptu mundi*. Eight centuries later, the Nobel laureate Umberto Eco used this verse to remind us of the power of names, in the eponymous 1980 book *The Name of the Rose*. What is in a name, then? What does literature mean? The *Oxford English Dictionary* – in itself a hybrid of Science and Literature – tells us that 'Literature' is "pieces of writing that are valued as works of art, especially novels, plays, and poems". This is a powerful definition, containing a lot of powerful names in itself. We thus thought it fitting to name the second volume on Science and Literature, *Poetry and Prose*. The emerging theme of the volume is indeed all kinds of written works of art, and certainly novels, plays and poems. What would be a rather pedestrian view of literature acquires further depth when considered through its interaction with the physical sciences. Other scholars take up the question of parallel strategies used by scientists and novelists, or even of similar modes of expression and identity formation in scientific and artistic circles. Once again, a plethora – do we dare say cornucopia? – of ideas and questions open up, which only just barely tolerate characterization.

This volume is organized around two themes, *Poetry* and *Prose*. Poetry emerges as a locus of research with Pauline Choay-Lescar essay, which brings forth in her essay the geographical components of Walt Whitman's (1819-1892) biography, taking as her poems *Leaves of Grass*. Simone Palmieri tackles metrical and rhyming structures in Italian advertising. Marion Simonin carefully examines the various iterations of the strange and powerful poem *The Fourth State of the Material* by Lorand Gaspar, while Io Stephanidou revisits the poetry of Emily Dickinson (1830-1866) to identify scientific fragments, taking her cue from Janet Malcolm's books. In these essays, rhymes and lyrics are shown to be more than artistic expressions, but also gateways to usually unlooked for connections to many human endeavors. Kostas Tampakis discusses the case of Theodoros Orfanidis (1817-1886), a poet famous at his time, but also the Professor of Botany in the University of Athens. In the final seventh essay of the first section, Maria

Terdimou brings us back to the present, and examines the use of zero and infinity by contemporary Greek poets.

The second section contains essays which discuss *Prose*, on all its artistic iterations. Constantin Canavas analyzes the narrative of Italo Calvino's *Comicomics*, which has been strangely neglected so far by Science and Literature scholars. Evangelia Chordaki breaks new ground by bringing gender and feminism under the aegis of the topic, through her essay on the circulation of medical knowledge in the late 20th century among feminist circles. Manolis Kartsonakis revisits the literary production of the Scientific Revolution, and brings to the fore the rhetoric strategies of such luminaries of science, as Copernicus, Kepler and Galileo, while Gianna Katsiampoura tackles one of the most popular genres, that of the crime novel, and discusses the role of science and of the scientist. Constantinos Morfakis and Katerina Vlantoni analyze how science and technology interact in Henrik Ibsen's (1828-1906) *An Enemy of the People* (1882). Roula Tsitouri explores the existence of Aphasia in Samuel Becket's work. Michael Wainwright takes us to the beginning of the 20th century, by discussing the towering work of William E. B. Du Bois (1868 - 1963), and especially his seminal book *The Souls of Black Folk* (1903). Finally, Anne-Gaëlle Weber goes back even further, in order to highlight the many ways scholars used literature in the 18th and 19th century and George Vlahakis provides the final ninth essay of the section, by examining mesmerism in 19th century Greek popular literature.

As is true with its sister volume, *Imagination*, *Medicine and Space*, this volume also contains a multitude of voices, narratives and approaches. Some of them once again challenge the limits and norms of academic discourse. But it would be worth to mention that, while the two volumes are siblings, they are by no means joined at the hip. Nor are they to be seen collectively as a full map of the diverse field that is Science and Literature. In our mind, there is no academic continuum that can be described as 'Science and Literature'. Instead, we see it is an expanding space of differing approaches, some parallel, some diverging, and at times, paradigmatically incommensurable. This is, we content, where the true strength and fruitfulness of this endeavor lies. Thus, we did not set to map it or name the various components of Science and Literature, like Abrahamic Adams and Eves in a Garden of Eden. If anything, we rather wanted to explore this new territory's vistas and gaze at its forbidding mountains. We do hope that the essays contained in this volume will intrigue the reader enough to come and join us. Umberto Eco, in his "Postscript to the Name of the Rose" (1984), discusses the dissensions that the name of his book created, and sardonically declares that the authors should die after they finish their work, to avoid sowing confusion. Luckily for us all, he did not follow his own advice. Perhaps in some years from now, there will be even more essays on the subject, and we could follow his example, but not his advice.