The dead can speak to us. I am sure. Not because I have read Stephen Greenblatt’s essay but because I have heard them, threw literature, since my very childhood. Growing up in an observant Jewish family, texts were never mare historic documents for us. Phrases from the Rabbinic literature were being quoted on daily basis and figures like Rabbi Elazar or Maimonides that have been dead for thousands of years seemed to me more alive than contemporary politicians. Dead people have spoken to me not only threw religion. Dostoyevsky and Amichai have spoken to me constantly during my adolescence, sharing with me the deepest secrets of love, madness and melancholy.

But growing up and Attending Yeshiva for few years and the Hebrew University afterwards, I have discovered that unfortunately, not all of the dead are speaking to us. Some texts keep being alive by people who read them, cite them and argue with them. Homer’s Iliad still breathes thanks to infinite number of writers who evoked Achiles and Odises and so do the Talmud or the Bible. Many texts, however, have been neglected or pushed out because of religious, cultural and political reasons. In other words, I understood that texts might die. It is this gloomy revelation that pushed me to consider the possibility of text resurrection.

 It made sense. Modern archaeology and philology reveal a large amount of ancient texts that were unknown beforehand. But revealing old texts is still not a resurrection. In academic journals and history books one can find handful of valuable literature that have never been part of the modern literary culture. In order to make them part of our literary world writers should refer to them, to draw inspiration from these texts or parodies them. I decided to dedicate my thesis to writers who understood the hidden potential of these texts, and looked for poetic inspiration in these ancient texts.

 The Israeli poet Yonathan Ratosh provided me a good study case. Writing in the middle of the 20cen, Ratosh introduced to the Hebrew reader an archaic language that were never heard before and Canaanite gods that were unknown. But I looked for something beyond exoticism. I wandered whether Ratosh was influenced by a specific ancient text and how exactly this text affected his poetry. The immediate suspect were the Ugarit texts that were discovered in Syria in 1928. As a leader of the modern Canaanites movement that wished to adopt the ancient customs of the area, I assumed that Ratosh would be interested in those texts that provide an exceptional example for the ancient poetry of Canaan.

So I picked up the 1936 bilingual edition of the Ugarith text. I could easily see that Ratosh used that edition, some of the most enigmatic verses in his poetry were taken from it. Moreover, reading the Ugarit poetry I have noticed that the parallels function as a main poetic trope. One of the singularities of Ratosh’e poetry, I recalled, is the parallel structure. Surprisingly, he use it not only in his archaic poems where Canaanite gods are mentioned and ugarith terms are quoted but also in his most personal modern poetry. In the ancient poetry of Cannan, I have learnt, he found his personal voice, his poetic expression.

After attending the World Literature seminar and reading works by shcolars such as Damrotsch and Dimcok I thought it might be interesting to look for a parallel example in the other side of the Atlantic. Latin American literature have attracted me for long time, especially for its evocation of ancient cultures. But in Neruda’s Machu Picchu or Márques’s *realismo mágico* I could not find a significant use of ancient *texts.* During a semester in Madrid a tiny bibliographical note has sent me to look for unknown essay from 1935 *La poesía indígena de México* by Bernardo Ortiz de Montellano.

Unlike the Ugarith texts, the Indingenous texts of Mexico were available since the Spanish conquest. But many of the Mexican modern writers chose to ignore them, there is no indigenous poetry in Mexico, Jorge Cuesta claimed. The career of Bernardo Ortiz de Montellano, a poet and essayist, is a long endeavor to reject this notion, indigenous poetry not only exists, he claims, but can also guide the modern Mexican poet to write a truthful poetry*.* In his poetry, Montellano internalized some aspects of the indigenous literature that he was so interested in. In the AECID library I could find some of the original editions of indigenous poetry that Montellano have read and was influenced by. Those texts, I discovered, can serve as a key for deciphering many of the most cryptic parts of Montellano´s poetry. Moreover, much of the main characters of Montellano’s poetry such as complicated imagism and extensive use of dreams could be traced back to this ancient literature.

Ratosh and Montellano, although never have read each other’s work, represent striking similarities. They both focus on the ancient text poetic rather than its ideology or history and costumes. Although drawing inspirations from the ancient texts, they never forget their modern literary ambient and are assiduous readers of modern occidental literature. If I had “world enough and time” I would have like to explore the origins of this phenomenon. T.S Eliot called in 1919 for establishing an English literary tradition. Is it possible that young non-European writers saw it as a challenge for finding their own literary tradition?

Resurrection of dead texts is complicated task, during my work on my thesis I have pointed the various figures that were involved in the process: Historians, Philologists, Archeologist, Translators, Journal editors and so on. An understanding of the revival of non-European literary tradition will demand a thorough examination of the relationships between academics, poets and editors. Thus, following the consequences of the academic work on contemporary literary works.

Many of the issues that I have discussed in my thesis had been discussed before by Art history scholars. Picasso paintings from the early twentieth century, and Cocteau’s essay *La rappel a l’ordre,* expressed a wish to go backward. Not toward an imagined primitive paradise that is contrasted to the modern civilized world, as it was for the romanticists, but toward stable frames, toward source of inspiration, toward tradition. In my thesis I have demonstrated that literary models are to be found not only in the Iliad or the Aeneas but also in Mexican Cantos and Ugarit poems. Should we reconsider our perception of literary Modernism? Should we see it as a second renaissance, a more plural and varied one? One that let the dead speak?