

**The Making of the Humanities III:**

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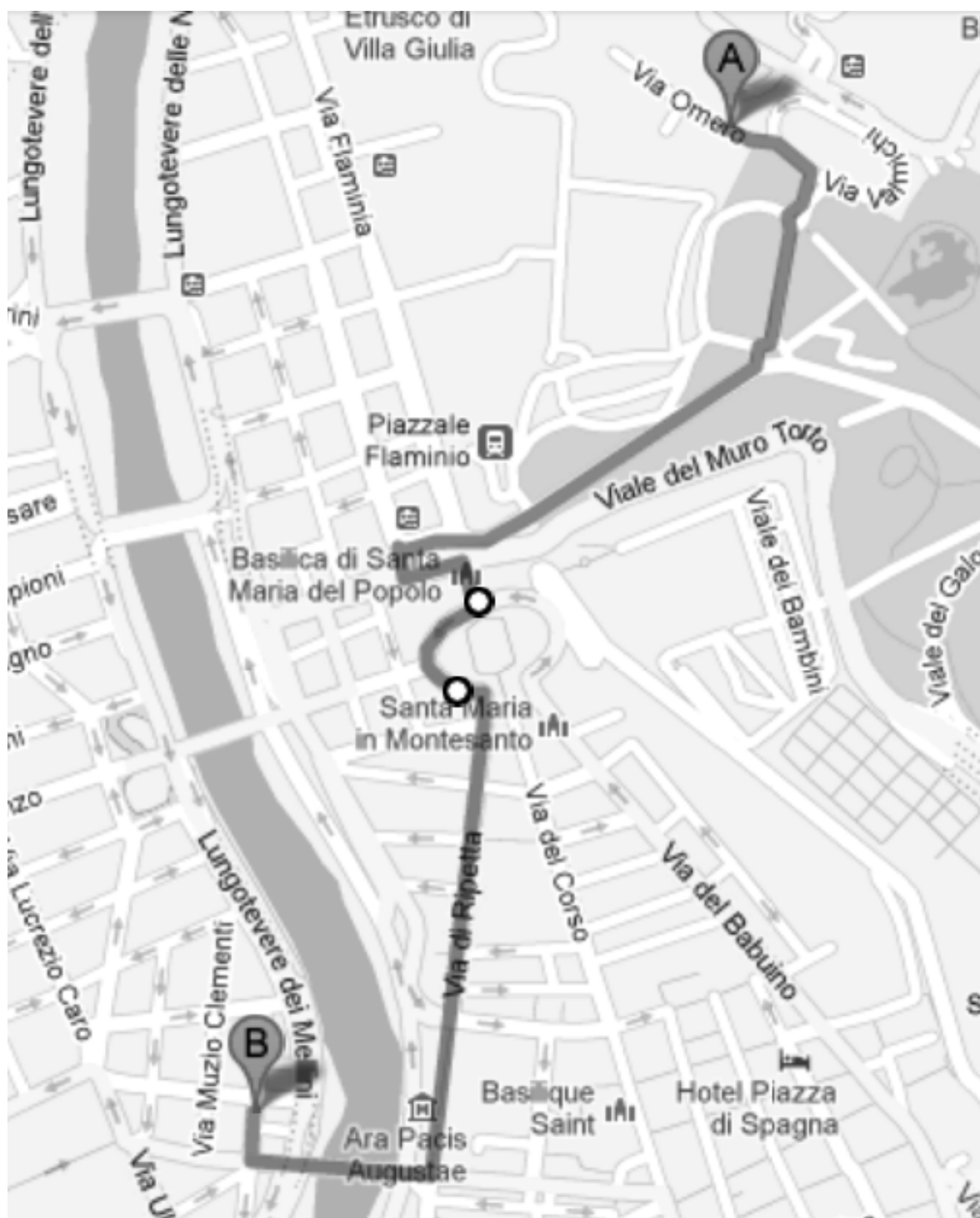
# **The Making of the Modern Humanities**

**1-3 November 2012**

**Royal Netherlands Institute in Rome**

# **Program Abstracts**

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*Location conference dinner: Restaurant La Berninetta, Via Pietro Cavallini 14*

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Organized by Rens Bod, Jaap Maat and Thijs Weststeijn  
and the Working Group History of the Humanities  
of the Huizinga Institute

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## Program Overview

<i>KNIR Library</i>	<i>Hoogewerff Auditorium</i>
<b>THURSDAY</b>	
8.15-9.00: Coffee & Registration 9.00: Welcome 9.00-9.05: Opening of the conference by Director KNIR	
9.05-9.50: 1) PLENARY: LORRAINE DASTON	
9.50-10.50: 2) Humanities and Sciences I	
10.50-11.15: Coffee break	
11.15-13.15: 3) Humanities and Sciences II	11.15-13.15: 4) The History of Art and Image Studies
13.15-14.45: Lunch break	
14.45-15.30: 5) PLENARY: GLENN MOST	
15.30-16.00: Tea break	
16.00-18.00: 6) Classical Studies and Philology	16.00-18.00: 7) The Humanities in Society
18.00: Reception/drinks at KNIR	
<b>FRIDAY</b>	
8.30-9.00: Coffee	
9.00-9.45: 8) PLENARY: JO TOLLEBEEK	
9.45-10.00: Coffee break	
10.00-12.00: 9) Writing History	10.00-12.00: 10) Information Science & Digital Humanities
12.00-12.15: Break	
12.15-13.15: 11) Musicology	12.15-13.15: 12) Philosophy and the Humanities
13.15-14.45: Lunch break	
14.45-16.15: 13) Humanities and Social Sciences I	14.45-16.15: 14) Literary and Theatre studies I
16.15-16.45: Tea break	
16.45-18.15: 15) Humanities and Social Sciences II	16.45-18.15: 16) Literary and Theatre studies II
20.00: CONFERENCE DINNER at La Berninetta	

<b>SATURDAY</b>	
9.15-9.45: Coffee	
9.45-10.30: 17) PLENARY: JOHN JOSEPH	
10.30-11.00: Coffee break	
11.00-12.30: 18) The Science of Language	11.00-12.30: 19) East and West
12.30-14.00: Lunch break	
14.00-15.30: 20) Methodology	14.00-15.30: 21) The Rise of Archaeology
15.30-16.00: Tea break	
16.00-17.30: 22) PLENARY: RENS BOD, JOHN PICKSTONE The Quest for a Comparative History of the Humanities	
17.30-17.45: PLENARY DISCUSSION and CLOSING	

## Program

### THURSDAY

9.00-9.05, Library

Opening of the Conference by Director Knir, Gert-Jan Burgers

9:05-9:50, Library

**1. Keynote: Epistemic Virtues in the Humanities: Objectivity versus Impartiality.**

*Lorraine Daston (Max Planck Institute for the History of Science, Berlin).*

9:50-10:50, Library

**2. The Humanities and the Sciences I**

**2.1 The Natural Sciences and the Humanities in the Seventeenth Century: Not Separate yet Unequal?**

*H. Floris Cohen (University of Utrecht).*

## 2.2 The Emergence of Medical Humanities in the Late Twentieth Century.

*Anne Hudson Jones (University of Texas).*

11:15-13:15, Library

## 3. The Humanities and the Sciences II

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### 3. 1 Aesthetics as a Go-Between: Fruitful Communication of Knowledge between the Sciences and the Humanities in the Eighteenth Century.

*Maria Semi (University of Bologna).*

### 3.2 The Interaction between the Sciences and the Humanities in Nineteenth-Century Scientific Materialism: a Case Study on Jacob Moleschott's Popularizing Work and Political Activity.

*Laura Meneghello (Justus Liebig University, Gießen).*

### 3.3. The Best Story of the World. Philology, Geology and Philip Henry Gosse's 'Omphalos.'

*Virginia Richter (University of Bern).*

### 3.4. Wilhelm Dilthey and Rudolf Carnap on the Foundation of the Humanities.

*Christian Damböck (University of Vienna).*

11:15-13:15, Auditorium

## 4. The History of Art and Image Studies

### 4.1 The Invention of Ornament as a Historical Discipline: Ralph Nicholson Wornum and Owen Jones.

*Ariane Varela Braga (University of Neuchâtel).*

### 4.2 Warburg, Botticelli, and the Making of an Art-Historical Self.

*Jeremy Melius (Johns Hopkins University).*

### 4.3 Patterns against Time: Successes and Pitfalls of the Taxonomies for Narrative Images. *Gyöngyvér Horváth (Moholy-Nagy University of Art & Design, Budapest).*

### 4.4. Embracing the Modern World: Art History's Universal History and the Making of Image Studies.

*Birgit Mersmann (Jacobs University Bremen).*

14:45-15:30, Library

**5. Keynote: The Rise and Fall of *Quellenforschung*.**

*Glenn Most (Scuola Normale Superiore, Pisa).*

16:00-18:00, Library

**6. Classical Studies and Philology**

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6.1. The Reuse of Antiquity in Gregorovius' 'Geschichte der Stadt Rom im Mittelalter.'

*Maya Maskarinec (University of California Los Angeles).*

6.2. History of Religions in the Making: Franz Cumont and the 'Oriental Religions.'

*Eline Scheerlinck (Ghent University).*

6.3. New Philology and Ancient Texts: A New Light on Ancient Editors?

*Jacqueline Klooster (University of Amsterdam).*

6.4. The 'Academicization' of Antiquity.

*Annette M. Baertschi (Bryn Mawr College).*

16:00-18:00, Auditorium

**7. The Humanities in Society**

7.1. Interested Disinterest: The Continuous Problem of Liberal Humanist Discourse from Matthew Arnold to Martha Nussbaum.

*Mildrid Bjerke (University of York)*

7.2. Balancing Acts between Autonomy and Societal Relevance, The Making and Persisting of Modern German Humanities.

*Vincent Gengnagel & Julian Hamann (University of Bamberg, University of Mainz)*

7.3. Unmaking Humanism and Remaking the Humanities in the Age of Theory.

*Paul Jay (Loyola University Chicago).*

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## FRIDAY

9:00-9:45, Library

### **8. Keynote: A Domestic Scientific Culture: Some Reflections on the Homely Character of the Humanities around 1900.**

*Jo Tollebeek (Catholic University Leuven).*

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10:00-12:00, Library

### **9. Writing History**

9.1. History Made Scientific and Popularized at the Same Time – A Nineteenth-Century Paradox.

*Marita Mathijssen (University of Amsterdam).*

9.2. The Professionalization of the Historical Discipline: Austrian Scholarly Periodicals from the Middle of the Nineteenth to the Beginning of the Twentieth Century.

*Christine Ottner (Austrian Academy of Sciences, Vienna).*

9.3. The Anomalous Maturation of the History of Science.

*Bart Karstens (Leiden University).*

9.4. What Goods Should the Humanities Pursue? Historical Methods and Scholarly Vocations.

*Herman Paul (Leiden University).*

10:00-12:00, Auditorium

### **10. Information Science and Digital Humanities**

10.1. Willem de Vreese and the Bibliotheca Neerlandica Manuscripta. From a Materialist Epistemology to Data Systems in Philological Knowledge Production.

*Jan Rock (University of Amsterdam).*

10.2. The Making of Information Sciences and Digital Methods in the Humanities.

*Charles van den Heuvel (Huygens ING Institute, The Hague).*

10.3. Clio's Talkative Daughter Goes Digital: Oral History and ICT.

*Franciska de Jong (Universiteit Twente/Erasmus Universiteit) and Stef Scagliola (Erasmus Universiteit Rotterdam).*



10.4. The Search Engine as a Concordance?  
*Johanna Sprondel (Humboldt University Berlin).*

12.15-13.15, Library

## **11. Musicology**

11.1. Melting Musics, Fusing Sounds. Stumpf, Hornbostel and Comparative Musicology in Berlin.  
*Riccardo Martinelli (University of Trieste).*

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11.2. The History of Music Iconography as a Complex Junction of Musicology and Art History.  
*Alexis Ruccius (Humboldt University Berlin).*

12.15-13.15, Auditorium

## **12. Philosophy and the Humanities**

12.1. Making the Humanities Scientific: Brentano's project of Philosophy as Science and the Foundations of the Human Sciences  
*Carlo Ierna (Utrecht University)*

12.2. A Lost Weimar Humanities: The Political Science Defined by Heidegger, Arendt, Warburg, Bühler, and Benjamin.  
*David L. Marshall (Bielefeld University).*

14.45-16.15, Library

## **13. The Humanities and the Social Sciences I**

13.1. The Making of Sociology: A Humanities for Democracy or a Science for Industry? *Marinus Ossewaarde (University of Twente).*

13.2. Understanding as Explanation: Max Weber and the Definition of the Humanities.  
*Jeroen Bouterse (Leiden University).*

13.3. The Evil of Banality: On the Consensus about the Situational Explanation of Genocidal Behavior Since 1960.  
*Abram de Swaan (University of Amsterdam).*

14:45-16:15, Auditorium

#### **14. Literary and Theatre Studies I**

14.1. The Fight for the Concept of 'Experiment'. The Experimentalization of the Belles Lettres in France and Germany (1850-1900).

*Gunhild Berg (University of Konstanz).*

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14.2. Theatre Studies: The Scientific Status of Interdisciplinary Oriented Research.

*Chiara Maria Buglioni (University of Milan).*

14.3. Furio Iesi and 'The Culture of the Right' (1979)

*Ingrid D. Rowland (University of Notre Dame, Rome).*

16:45-18:15, Library

#### **15. The Humanities and the Social Sciences II**

15.1. Structuralism between Philosophy and the Human Sciences: Making the Humanities Anew in 1960s France.

*David J. Allen (University of Warwick).*

15.2. Discovering Sexuality: Medicine, Law and the Humanities.

*Robert Tobin (Clark University).*

15.3 The Creative and Uneasy Emancipation of the Social Sciences.

*Bram Kempers (University of Amsterdam).*

16:45-18:15, Auditorium

#### **16. Literary and Theatre Studies II**

16.1. Histories of World Literature 1850-1950.

*Ton van Kalmthout (Huygens ING Institute, The Hague).*

16.2. Comparative Literature in India: History, Pedagogy and the Challenges ahead.

*Rohit Dutta Roy (Jadavpur University).*

## SATURDAY

9:45-10:30, Library

### **17. Keynote: Irrationality and Enchantment in Modern Linguistics: From the 'Genius of a Language' to Immutability and Grammaticalization.**

*John Joseph (University of Edinburgh).*

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11:00-12:30, Library

### **18. The Science of Language**

18.1. The Linguistics-Psychology Boundary: Early 20th-Century Controversies in the Netherlands.

*Els Elffers (University of Amsterdam).*

18.2. Soviet Orientalism and Subaltern Linguistics: The Rise and Fall of Marr's Japhetic Theory.

*Michiel Leezenberg (University of Amsterdam).*

18.3. Root and Recursive Patterns in the Czuczor-Fogarasi Dictionary of the Hungarian Language.

*László Marác (University of Amsterdam).*

11:00-12:30, Auditorium

### **19. East and West**

19.1. Oriental Studies across the Atlantic: International Networks and the Making of the Discipline after the Russian Revolution.

*Steffi Marung & Katja Naumann (University of Leipzig).*

19.3. East Asian Art History in the 1920s: Karl With and Universal Art History.

*Julia Orell (University of Zurich).*

19.4. Bringing the Modern Humanities to China: A Reinterpretation.

*Perry Johansson (Hong Kong Baptist University).*

14:00-15:30, Library

## **20. Methodology**

20.1. Scholarly Intertextuality in the History of the Humanities.  
*Floris Solleveld (Radboud University Nijmegen).*

20.2 The Humanities' New Methods: Challenges for  
Confirmation Theory.  
*Jan-Willem Romeijn (University of Groningen).*

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20.3. In Defense of 'Genre'.  
*Adi Eyal (Tel Aviv University).*

14:00-15:30, Auditorium

## **21. The Rise of Archaeology**

21.1. Exploring the 'World Museum of Fossil Art': The Discovery  
of Cave Art in the Iberian Peninsula and the Making of  
Prehistoric Archaeology (1878-1939).  
*José María Lanzaote-Guiral (EUI Florence & Paris 1).*

21.2. Archaeology in the Making: The Question of Iron Age  
Europe with a Focus on the Italian-Scandinavian Scholarly  
Connection.  
*Anna Gustavsson (Swedish Institute in Rome & Rio  
Kulturkooperativ, Gothenburg).*

21.3. Visualizing Historical Depth: Stratigraphy and its Images.  
*Stefanie Klamm (Bauhaus University Weimar & Humboldt  
University Berlin).*

16:00-17:30, Library

## **22. Plenary: The Quest for a Comparative History of the Humanities**

22.1 Towards a World History of the Humanities: Searching for  
Principles and Patterns.  
*Rens Bod (University of Amsterdam).*

## **22.2 Keynote: The Historical Dynamics of Enquiry: Ways of Knowing across the Sciences and Humanities.**

*John Pickstone (University of Manchester).*

17:30-17:45, Library

**Plenary Discussion and Closing.**

# Abstracts

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## **1. Keynote: Objectivity and Impartiality: Epistemic Virtues in the Humanities**

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*Lorraine Daston (Max Planck Institute for the History of Science, Berlin)*

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Although the relationships between the humanities and the sciences since the late nineteenth century has been framed in terms of oppositions, their histories have been intertwined at multiple levels: methods, institutions, ideas, epistemic virtues. Objectivity is one of those shared epistemic virtues. It emerged in both the humanities and the sciences in the nineteenth century. But in at least some of the humanities, it was preceded by a more ancient epistemic virtue: impartiality. In our own time, the words ‘impartial’ and ‘objective’ are used almost as synonyms, especially by historians. My aim here is to show that these virtues so dear to historians themselves have histories, which are distinct and not always harmonious. During the nineteenth century, when history became a self-consciously ‘objective’ science, especially in Germanophone Europe, the tensions between impartiality and objectivity became acute, as Nietzsche realized.

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## **2. The Humanities and the Sciences I**

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### **The Natural Sciences and the Humanities in the Seventeenth Century: Not Separate yet Unequal?**

*H. Floris Cohen (University of Utrecht).*

As Eric Jorink, Rens Bod and others have rightly argued, it smacks of presentism to project the present-day distinction between the natural sciences and the humanities back upon the

period of the Scientific Revolution. Not that the present-day distinction turns out on inspection to be so clear-cut, but for the 17<sup>th</sup> century, when the very notion of natural science was just emerging, it is surely wrong to commit such an evident anachronism.

Or is it? After all, numerous pioneers of the Scientific Revolution spent part of their time and effort on problems that nowadays count as belonging to the humanities. This is well-known, too, but just possibly these pioneers did make a distinction, *if not in theory then in practice*, between their activities in the ‘humanist’ and in the other, ‘scientific’ realm.

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For instance, in his ‘Préface pour le Traité du Vide’ Blaise Pascal argued at some length that (in his own succinct summary) ‘we must lift up the courage of those timids who dare not invent anything new in natural philosophy, and confound the insolence of those who, in their rashness, produce novelties in theology’ (‘Il faut relever le courage de ces timides qui n’osent rien inventer en physique, et confondre l’insolence de ces téméraires qui produisent des nouveautés en théologie’). So in his view a vital distinction ought to be maintained between theological and natural philosophical matters. In somewhat similar fashion, René Descartes turns out in his musical analyses to distinguish between issues we can be certain of and issues that depend rather on taste — a distinction that, in this particular case, appears to coincide in good measure with our modern distinction between the sciences and the humanities.

By way of a conference contribution I would like, then, to investigate whether, e.g., Galileo in his literary criticism, Kepler in his work on chronology, Bacon in his Essays, or Newton in his investigation of biblical chronology and other theological issues, can be seen to apply distinct methods, or to maintain a distinct epistemological status, as compared to how these men operated in their better-known work on subjects like the nature of motion or the constitution of the heavens.

## **The Emergence of Medical Humanities in the Late Twentieth Century**

*Anne Hudson Jones (University of Texas)*

The emergence of medical humanities in the second half of the twentieth century deserves attention in any attempt to construct a comparative history of the humanities during this era. Beginning in the United States in the late 1960s, the inclusion of

humanities and the arts in medical education has gradually become a global endeavor. Although efforts have been made to record the histories of single strands of this movement—especially bioethics, history of medicine, and literature and medicine—there is so far no comparative history of how these disciplines have interacted with each other in interdisciplinary or multidisciplinary ways in different countries. This presentation will construct an outline for such a comparative history by 1) examining the entrance of various humanities disciplines into what some still consider an experimental dialogue with medicine and medical education; 2) showing how and why this dialogue has changed rationale and focus as it has developed in different locales; 3) exploring competing definitions of the term *medical humanities*, as well as competing terms; and 4) reflecting on the current status of medical humanities at a time when the presence of the humanities in general university education is increasingly threatened in some countries.

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### 3) The Humanities and the Sciences II

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#### **Aesthetics as a Go-Between: Fruitful Communication of Knowledge between the Sciences and the Humanities in the Eighteenth Century**

*Maria Semi (University of Bologna)*

Needless to say, the sciences and the humanities have a long tradition of cultural crossings and reciprocal influences. However, among the various disciplines that populate the vast world of knowledge, there are some that seem to be called to act as a go-between between these two mail fields of knowledge. Among those disciplines (all committed to studying mankind, or some of its specific features, as psychology or sociology) we find aesthetics, which was born under ‘the star of philosophy’ and conceived of as a science of perception.

Before the birth of the so-called cognitive sciences, aesthetics found a natural ally in natural philosophy, which furnished it with some basic and fundamental notions about the functioning of that complex machine which is man. The eighteenth century bears witness to a particularly fruitful



interaction between natural philosophers and humanists in the field of the arts' appreciation.

In this paper I would like to give a hint at the extent of such a co-operation in the field I know best, which is the one of the philosophy of music. In particular I wish to draw attention to the ways in which a new comprehension of the functioning of the human mind (for example the discovery by Locke of the principle of the association of ideas), and of the human body (the role played by the nerves) was used to develop a new way of thinking about the arts, their perception, and the effect they produced on man.

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**The Interaction between the Sciences and the Humanities in Nineteenth-Century Scientific Materialism: a Case Study on Jacob Moleschott's Popularizing Work and Political Activity**  
*Laura Meneghello (Justus Liebig University, Gießen)*

The interaction between the natural sciences and the humanities around 1850 is controversial: positivism is normally understood as being characterized by separation rather than by interaction, whereas the modern scientific method provokes a progressive demarcation between the exact sciences and other disciplines. We would like to question this assumption by analyzing the attitude of scientific materialism – which has typically been interpreted as one of the most radical movements within Positivism – vis-à-vis the humanities, with particular attention to the work of Jacob Moleschott ('s Hertogenbosch, 1822 – Rome, 1893), a Dutch physiologist who taught at the Universities of Heidelberg and Zürich, and who was a professor in Turin and Rome, where he obtained Italian citizenship and later became a Senator of the newly established Italian Kingdom. We will argue that Moleschott's conception of science aimed at including, rather than excluding, ethical, religious and broader cultural and philosophical instances. Through Moleschott, materialism can be interpreted so as to focus neither on a rigid demarcation between the natural sciences and the other disciplines, nor on the definition of a strict criterion for 'scientificity' to which every discipline must conform, but rather on the absorption of the humanities within the worldview of scientific materialism.

The analysis of Moleschott's Senate speeches and, in particular, some of his unedited documents will for the first time allow for a comprehensive assessment of the concepts of both science and culture in scientific materialism. The figure

and the work of Jacob Moleschott offer perfect examples for examining the construction of the modern conceptions of both the sciences and the humanities in the second half of the nineteenth century. In Moleschott, their interaction is characterized by an all-encompassing worldview that is consciously willing to expand its limits beyond the sheer divulgation of empirical research. In fact, scientific materialism tried to integrate penal legislation, criminal anthropology, the reform of the educational system and cultural and military politics. Having been a member of the Senate and an important personality in both the public and cultural life of his times, Moleschott is therefore an illuminating example of the 'inclusiveness' of scientific materialism: he contributed not only theoretically, but also practically to the convergence of the sciences and humanities.

### **The Best Story of the World. Philology, Geology and Philip Henry Gosse's 'Omphalos'**

*Virginia Richter (University of Bern)*

Shortly before the publication of Darwin's *On the Origin of Species*, the naturalist and evangelical Christian Philip Henry Gosse proposed a radical solution to the dilemma posed by philology and geology on the one hand and his belief in the literal truth of the Bible on the other hand. In the first half of the nineteenth century, philological readings of the Scriptures and new approaches in geology (most importantly, Charles Lyell's *Principles of Geology*) had uncovered the various strata of the Word of God and the Book of Nature respectively. In a parallel process in the humanities and the sciences, divine authority was undermined by the emergence of new methodologies, and crucially, by the increasing investment in proper methodology as the foundation of science. As the naturalist in Gosse understood, this shift effectively displaced revealed religion as an authoritative frame of reference for the sciences. His proposal submitted in *Omphalos: An Attempt to Untie the Geological Knot* (1857) was simple: Just as God had created Adam with a navel, he had created the earth with fossils and all, thus giving the (false) impression not only of a great age of the earth, but of the mutability of species.

In my paper, I want to take Gosse as a case study to analyse the interaction between the humanities and the sciences at a historical moment when the modern disciplines and

research institutions where being constituted, partly as a result of this interaction. As studies of the 'literariness' of Darwinism have shown, metaphors, rhetorical tropes and narrative patterns travelled across various disciplines and discursive contexts, and contributed to the quick spread and acceptance of Darwin's theory. By contrast, I want to consider how one of the 'losers' of the history of science operated at the intersection between the humanities and the sciences, in particular, how he employed rhetorical strategies borrowed from the humanities to make what for him was an essentially scientific argument. Gosse's *Omphalos* shows the importance of 'nescience' – 'non-knowledge' or 'false knowledge' understood not only as an absence, but as an active factor in the formation of scholarly and scientific enquiry – in the negotiations of authority, epistemological validity and the discursive rules of scientific communities. By focusing on this 'marginal' case, it is my aim to contribute to a complex, non-teleological history of modern epistemology as well as to a comparative history of the humanities.

## **Wilhelm Dilthey and Rudolf Carnap on the Foundation of the Humanities**

*Christian Damböck (University of Vienna)*

In Rudolf Carnap's seminal book *The Logical Structure of the World* (in short: *Aufbau*), which is widely considered as one of the major works of logical empiricism and analytic philosophy of science, a certain understanding of the humanities plays an important role that is obviously influenced by the Dilthey school (among others: Dilthey himself, Herman Nohl, Hans Freyer, Franz Roh, Wilhelm Flitner). Carnap's constitutional system not only comprises spheres of auto-psychological, hetero-psychological and physical objects; crucial parts of the whole system are mental objects ('geistige Gegenstände') and values. In order to understand how Dilthey finds its way into Carnap it may be necessary to make two important steps towards a conciliation of the so-called 'hermeneutic' and 'physicalistic' tradition in the humanities. Firstly, it has to be noted that the initial conceptions of the 'hermeneutic' tradition, in particular, Dilthey's conception of the Humanities, show rather strong affinities with the empiricist and positivist philosophical tradition. Roughly, that kind of philosophy that was developed in the 19<sup>th</sup> century by Friedrich Beneke, Adolf Trendelenburg,

Wilhelm Dilthey, and others, was formulated as an antithesis to the tradition of German idealism in which Comte, Mill, and other empiricists functioned as antidotes against Hegel. Therefore, the early conception of the Humanities as it can be found in Dilthey is hardly at odds with an empiricist philosophical stance and shows traces, at best, of the sometimes rather anti-scientific attitude of twentieth century hermeneutics and deconstructivism.

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Secondly, however, it also has to be noted that Rudolf Carnap's early work and the *Aufbau*, in particular, are simply not concerned with a defense of a reductionist and physicalistic conception of the sciences that rules out all kinds of non-physical notions as 'Scheinbegriffe'. By contrast, the *Aufbau* is ready to 'rationally reconstruct' a whole universe of metaphysical and mental objects that may be immediately thrown out in more purified varieties of a logical empiricist philosophy of science. In short, there is a good deal of Dilthey in the early Carnap and (anachronistically spoken) there is also a good deal of Carnap in Dilthey. These interesting facts may allow us to somewhat reconcile between two seemingly 'incommensurable' traditions in the humanities.

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#### 4. The History of Art and Image Studies

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##### **The Invention of Ornament as a Historical Discipline: Ralph Nicholson Wornum and Owen Jones**

*Ariane Varela Braga (University of Neuchâtel)*

Between practice and aesthetics, ornament is an abstraction which invention as a theoretical object dates from the 19<sup>th</sup> century. By the middle of the century, while the progress of industrialisation and mass production has transformed the material and symbolic vision of ornament, artists, architects and theorists research its origin, historical development and possible renewal for contemporary culture. The British context of 1850-1860 offers an interesting case study, presenting the appearance of a discourse on ornament in which universal principles are sought through the alliance between scientific and artistic disciplines. Ornament is seen as a central element in a strategy of economic competition and moral reform, its production

needing to be regulated and controlled. This will be the main aim of the Department of Practical Art, created in 1852 in the aftermath of the Great Exhibition and re-baptised in 1853 as the Department of Science and Art.

It is in this context that a history of ornament emerges, in Ralph Nicholson Wornum's *Analysis of Ornament* and Owen Jones's *Grammar of Ornament*, both published in 1856. Based on the current historiography of art, it builds on other disciplines such as botany, optics and linguistics in order to establish the patterns and laws of ornament. Ornament can therefore be seen as a historical discipline, led by general principles, and no longer as the result of fashion and caprice. What are the issues of the invention of ornament as a historical discipline? Why does it happen at this precise moment of history? What is the meaning and importance of a scientific approach for the invention of such a history? My paper aims at understanding the ways in which Wornum and Jones establish ornament as a rational and independent art, endowed with its own history, through the instrumental use of different scientific disciplines.

### **Warburg, Botticelli, and the Making of an Art-Historical Self** *Jeremy Melius (Johns Hopkins University)*

This paper concerns the constitution of Botticelli as an object of scholarly inquiry at the end of the nineteenth century; it thus explores a crucial moment in the formation of art history as an 'objective' twentieth-century humanistic discipline. In particular, the paper focuses on the young Aby Warburg (1866-1929) struggling to define himself as a scholar, especially in his dissertation of 1891 on Botticelli's mythological paintings. The late-nineteenth-century rediscovery of Botticelli by the English Aesthetes, after the artist had been ignored for centuries, has become a notorious episode in the history of taste. Less well known, however, has been the extent to which, in and through that rediscovery, a great battle was waged concerning the comportment of modern viewers towards art of the past, and the very nature of writing about visual art. Around the figure of Botticelli, a visionary art criticism—descriptive, evaluative, imaginative, ethical—faced off against an ascendant form of art writing that favored painstaking reconstruction of the artist's lifeworld, centered on questions of historical accuracy, iconography, and attribution. The definition of 'Botticelli' thus

became a privileged locus for the emergence of art-historical objectivity. Warburg's early writings both respond to and embody these disciplinary tensions. Throughout his dissertation, Warburg sought to disentangle his chosen objects from Aestheticist appreciation; and yet, in doing so, Warburg incorporated key elements of that cult into his own text. He not only quotes from figures such as Dante Gabriel Rossetti directly, but in his description of Botticelli's involvement in a learned quattrocento social milieu, Warburg provides a displaced description of networks of citation and appreciation which made up the modern cult of Botticelli itself.

As much as a scholarly investigation of art objects, then, Warburg's text is the site of intense self-discipline: the irresponsible 'other' his writing seeks to repress inevitably returns, for it is internal to that writing, an abjected portion of the scholar's very self. In order to describe the dynamics of this disciplinary regiment, the paper draws on Lorraine Daston and Peter Gallison's description, in *Objectivity* (2007), of the 'intrinsically unstable' construct of the late-nineteenth-century 'scientific self': a 'divided... self, actively willing its own passivity,' which, in order to attend faithfully to objects in the world, must contain its own willful appetites, imagined as powerful, unruly, necessitating extreme measures of self-control. In conclusion, the paper discusses the after-effects of Warburg's self-construction in several of his disciples' writings on Botticelli, glancing at moments in which Warburg's refusals are repeated in the work of Edgar Wind, E.H. Gombrich, and Erwin Panofsky. For if, like all humanistic disciplines, art history is a technology of the self, the success of its ascetic practice relies on endless repetition—never more so, it would seem, than when its object is the art of Botticelli.

### **Patterns against Time: Successes and Pitfalls of the Taxonomies for Narrative Images**

*Gyöngyvér Horváth (Moholy-Nagy University of Art & Design, Budapest)*

Apart from a few exceptions, neither art historians, narratologists nor other scholars of humanities seems to be aware of the long historiography and the far-reaching achievements in the area of study of pictorial narratives. The foundations of such approaches were laid in the last quarter of the 19<sup>th</sup> century by German speaking art historians. The

most important issue in this historiography, with which numerous scholars were engaged for more than a century, was the classification of narrative images. In order to determine the narrative methods images use for storytelling, taxonomies were elaborated listing the different visual strategies. These taxonomies were later changed, refined, enriched or simplified. However, the development of these taxonomies was not entirely successful. This is, in fact, what makes them interesting.

At the very first attempts, scholars were eager to find patterns in these methods, and further, meaning in patterns. These narrative methods were thought to play important roles in the formation of styles in art and included perceptual concepts as well. Later, however, taxonomies became more abstract and were being interpreted within time-space coordinates. In some sense, they became more technical and simple: they lost their grounding historical context and their interpretative character. By today, the field is abounded with concepts: there are different taxonomies in use by fairly isolated scholarly communities. Therefore, the use of terminology is rather chaotic and arbitrary, for example parallel notions exist. In some cases, these taxonomies are applied not for, but against images, especially in the arguments of literary criticism.

My lecture focuses on the successes and failures of the classifications of narrative images and on the questions this problem has evolved over the last century. I will demonstrate the changes in the approaches with the notion of continuous narration, the only concept the wider scholarly community has accepted. According to my view, the significance of this primarily modernist problem of taxonomy goes beyond itself, and forms another chapter in the general word and image debate. In order to demonstrate this, the second part of my lecture will investigate how taxonomy-making practices reflect the different approaches art history and literary studies have toward images, the ambiguous relationship of art history and narratology, and finally how the research politics of the recent times configured this problem.

## **Embracing the Modern World: Art History's Universal History and the Making of Image Studies**

*Birgit Mersmann (Jacobs University Bremen)*

The making of art history as a universal discipline and modern science takes shape as a spatial, cultural and anthropological turn towards world art history. The ground for this modern shift is prepared by the universalization of art as based on the concept of mutual cultural influences and historical transfers. At the turn from the 19<sup>th</sup> to the 20<sup>th</sup> century, Art History joins forces with sub-branches of history such as universal history and cultural history. Through these interdisciplinary linkages, it also gives way to a new self-definition and revaluation as image history.

The paper will closely examine how cross-disciplinary fertilizations between universal/world history, cultural history and art history resulted in a reconceptualization of art history, its study objects, methodology, and geographical framing. For this purpose, it will study central art-historical writings by Alois Riegl (*Kunstgeschichte und Universalgeschichte*, 1898), Oskar Beyer (*Welt-Kunst. Von einer Umwertung der Kunstgeschichte*, 1923), and Aby Warburg (*Das Schlangenritual; Mnemosyne-Atlas*) against the backdrop of the foundation of universal history as cultural history by the German historian Karl Lamprecht.

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## **5. Keynote: The Rise and Fall of *Quellenforschung***

*Glenn Most (Scuola Normale Superiore di Pisa)*

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A century ago, one of the most important modes of research in the professional study of Greco-Roman antiquity and related fields was a recently developed specialty called by its admirers (back then it had no opponents) 'Quellenforschung.' Nowadays, 'Quellenforschung' is not dead, but it seems moribund. It has moved from the center of philological studies to the periphery; it is practiced by relatively few scholars and seems to be held in suspicion or contempt (or simply ignored) by more. Yet, until recently at least, many of the results experts in this field obtained a century ago have continued to seem to provide a solid foundation for studies in a wide variety of sub-disciplines within classical scholarship, historical theology, and other fields.



Why this has been the case deserves analysis and reflection, and not only because of the implications of these developments those fields themselves.

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## 6. Classical Studies and Philology

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### **The Reuse of Antiquity in Gregorovius' 'Geschichte der Stadt Rom im Mittelalter'**

*Maya Maskarinec (University of California, Los Angeles)*

This paper investigates the historical methodology of Ferdinand Gregorovius' magisterial *Geschichte der Stadt Rom im Mittelalter* (1859–1872), focusing on his treatment of Rome's architectural and artistic legacy to argue that the work destabilizes the very model of 'great history' that it epitomizes, paving the way for micro-historical and ethnographic approaches.

Historians of the Middle Ages continue to grapple with Gregorovius' history; both his narrative and his savage critiques often remain the starting point for historical investigations. The *Geschichte der Stadt Rom* is undoubtedly a work of *histoire événementielle*, history made by the actions of great men (chiefly the popes), an unabashedly teleological model privileging centers. These dominant characteristics notwithstanding, Gregorovius' work deserves to be seen as more. Not by chance has it, especially among non-specialists, retained a readership.

Through an examination of how Gregorovius treats the physical landscape of Rome, a methodological substratum of a different sort emerges, one much more attuned to the contradictions of history. Treating the architectural legacy as a palimpsest on which centuries of past histories can still be glimpsed, Gregorovius makes the micro-units of Rome answer to the changes of civilization. In particular, an undercurrent in Gregorovius' history is the means by which Rome's classical past and specifically the monumental architectural and artistic legacy bequeathed to later centuries, was destroyed, ignored, utilized or appreciated by the inhabitants of the city. From this emerges a narrative of Rome that was not predestined for its role as the conduit of civilization, but which happened to assume it through volatile and unpredictable circumstances. Within this account Gregorovius carves out a role for the historian as a

participant-observer whose task is an ethnographic account of shifting mentalities, achieved through the sympathetic reading of fragments. This is most apparent in Gregorovius' willingness to incorporate the legends attached to Rome's monuments and thus sympathetically to reanimate the thought-world of the past.

## **History of Religions in the Making: Franz Cumont and the 'Oriental Religions'**

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*Eline Scheerlinck (Ghent University)*

The Belgian classicist and historian of religions Franz Cumont (1868-1947, co-founder of the Academia Belgica in Rome) played a pivotal and renewing role in the development of the history of religions as an independent academic discipline. Until the second half of the nineteenth century, the study of ancient religions was approached from a strictly philological perspective. Founding fathers such as Friedrich Max Müller (1823-1900), who traced the development from monotheism to polytheism by examining the evolution of the names of the gods, and Friedrich Gottlieb Welcker (1784-1868) based their study on language, texts and mythology.

Franz Cumont was the first scholar who studied one specific ancient religion from the viewpoint of the entire

*Altertumswissenschaft*. In *Textes et monuments figurés relatifs aux mystères de Mithra* (1896-1899), which established him as a world authority in the study of ancient religions, Cumont collected all extant documents related to the Persian cult of Mithras, including epigraphical and archaeological material. This preference for a Near Eastern god is another aspect of the classicist's pioneering role. Cumont focused on Mithraicism and other pagan 'Oriental religions', instead of Judaism, as the intermediary steps between Roman state religion and Christianity in late Antiquity. Thus, again rather exceptionally, Cumont assigned to the Near East an active and positive role in the moral and religious evolution of the Roman Empire. As an ancient historian, he valued the contribution of 'the discovery of the ancient Near East' to the study of the history of classical antiquity, explicitly condemning a hellenomania which insisted on treating this subject as isolated from the study of neighboring cultures.

In this paper I will, firstly, examine Cumont's scientific efforts in their broader academic context. Cumont, whose education was steeped in both French and German traditions of

the study of classical antiquity and whose scientific contacts and influence also reached into the Anglo-Saxon sphere, maintained an enormous international network within different disciplines of the Humanities. I will show how his work had a decisive influence on the shaping of history of religions as a discipline independent from theology, but also how in certain respects he is affiliated to the German generational movement of 'furious orientalists', as described by Suzanne Marchand (2009), although he rejected the farfetched conclusions of the Panbabylonists, belonging to this movement.

Secondly, I will present Cumont's scientific interests and activities in the light of the intensification of European political and scientific interest in the Middle East in the nineteenth century.

### **New Philology and Ancient Texts: A New Light on Ancient Editors?**

*Jacqueline Klooster (University of Amsterdam)*

The system of Lachmann, the *stemma codicum* paradigm, which aimed at distinguishing the single most authoritative version of an ancient text has long held sway with editors of classical texts. Not only has it determined modern editing practices, but its has also to a certain extent coloured the assumptions about *ancient* editing practices. In recent years, however, under the influence of what has been observed with reference to Medieval textual transmission, and especially its wide range of textual variations, which question this Lachmannian assumption of a single authoritative version, Classicists are now tentatively looking toward New Philology (Cerquiglini 1989 is the seminal text) to answer some questions about the status of textual variants as we encounter them in ancient papyri, quotations in the grammarians and historians or manuscripts.

The aim of this paper is to investigate the evidence for ancient variant readings and especially their evaluation by ancient Greek scholars, such as Zenodotus, Aristophanes of Byzantium and Aristarchus, to name but the most famous. In other words: when these editors established a text, what was in their eyes the status of such a text? Was it in any way definitive? How did they reach their readings, and what were the assumptions behind their editing techniques?

Can we tie ancient editorial practices and textual transmission to the observations made about Medieval

fluctuations in popular texts by New Philologists? Is the transmission of Medieval popular literature in any way comparable to the transmission of lyric and epic poetry as found in antiquity? By looking at comments of the ancient editors about variations on word level, but also at the evidence of ancient poetry books (was the order of the poems subject to change or not?) I will cast light on the possible benefits and difficulties of applying the paradigms of New Philology to the ancient practices of text edition and transmission.

### **The ‘Academicization’ of Antiquity**

*Annette M. Baertschi (Bryn Mawr College)*

The digital age has profoundly changed the humanities and provided students and scholars with a whole new array of technological tools, from vast databases and online libraries to virtual world models of cities, monuments, and artifacts. Interestingly enough, the present situation is not very different from that in the later 19<sup>th</sup> and early 20<sup>th</sup> century, when researchers were equally preoccupied with collating and cataloging the flood of information brought about by revolutions in communication, transportation and science. This paper will examine selected large-scale research projects in Classics that were launched by the Prussian Academy of Arts and Sciences in Berlin in the second half of the 19<sup>th</sup> century and greatly added to the international renown of the German *Altertumswissenschaft*. I will argue that these projects not only made specific ancient primary sources, both literary and material, accessible for the first time, but also established new forms of institutional organization and scholarly collaboration, which proved to be groundbreaking for academic enterprises, both in the humanities and in the sciences. In addition, I will analyze the impact that monumental projects like the *Corpus Inscriptionum Latinarum* (CIL) or the *Corpus Medicorum Graecorum* (CMG) had on Classics as a discipline as well as on the perception of antiquity and the status of its study within academia. In particular, I will show that the collection and critical edition of *all* ancient primary sources which was demanded by Theodor Mommsen, the founder of the CIL and initiator of many other collaborative research projects at the Prussian Academy, accelerated the division of Classics into its various sub-disciplines such as Greek and Latin Philology, Classical Archaeology, Ancient History, Epigraphy, Papyrology,

etc., since the enormous expansion of the material required different methodologies as well as increasingly specialized knowledge. Moreover, the definition of Classics as a historical discipline foreclosed any Neo-Humanist or Romantic idealizations and led to a professionalization or 'academicization' of antiquity, which opened up new avenues of research, but also deprived the ancient world of the normative function that it had had in previous centuries.

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## 7. The Humanities in Society

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### **Interested Disinterest: The Continuous Problem of Liberal Humanist Discourse from Matthew Arnold to Martha Nussbaum**

*Mildrid Bjerke (University of York)*

My paper discusses Matthew Arnold's school text book entitled *A Bible Reading for Schools* (1872): an instrument for his social mission which came to be constitutive for English literature as a university discipline in the UK. Through an engagement with this publication, I discuss Arnold's treatment of the German enlightenment heritage (Kant, Schiller, Herder). Arnold fails to discuss a tension in his argument for culture as social remedy which is indicative of a general problem in liberal humanist idealised notions of culture and its confinement to a disinterested sphere: When the internal individual process of *Bildung* comes to be linked with *Ausbildung*, or education, the idealised process of 'aesthetic education' comes to be actualised through school institutions, which are associated with the 'machinery' of civilisation rather than with the higher moral values of culture. According to Arnold's thinking, disinterested culture now comes to be *tainted* by its own interestedness; the 'disinterested', 'humanising' and 'transcendent' literary artwork becomes a 'mere tool' for socialisation.

This discussion has particular urgency within the context of current debates surrounding the privatisation of the university in the US, UK, and elsewhere in Europe, which especially affects the arts and humanities. Neoliberal ideology, which does not appreciate the humanist dictum that aesthetic experience is 'disinterested' and equates disinterestedness with

‘uselessness’, has made progress in the university and educational sector. This ideology evaluates humanities education according to its profitability as consumer good. Conversely, neohumanists such as Martha Nussbaum, who conserve Arnold’s heritage, claim that the disinterestedness of culture needs to be utilised as a defence against consumer-capitalist values; that the value of culture, despite its disinterestedness, lies in its engagement with moral and social questions. Unfortunately, Nussbaum’s position mirrors Arnold’s tendency towards wanting to administer culture from above. That the problem of the reconciliation of disinterest and instrumentality has persisted from its Victorian context throughout the development of English as a discipline up until the present day is indicative of its centrality. My paper is motivated by this central problem for the humanities in the university: that it more often than not, because of its humanist heritage, involves a certain cultural elitism, reaffirming the ownership of culture by certain privileged groups in the very moment of the dissemination of this culture. The paper emphasises that: whilst an apology for the humanities is crucial in today’s political climate, it should not be based on a top-down administering of culture.

**Balancing Acts between Autonomy and Societal Relevance,  
The Making and Persisting of Modern German Humanities**  
*Vincent Gengnagel & Julian Hamann (University of Bamberg,  
University of Mainz)*

‘The Making of the Humanities’ should be considered a constant struggle of constituting and maintaining their particular logic in relative autonomy from society. Understanding their emergence requires a sociological examination of how humanities manage to maintain academic autonomy while at the same time demonstrating societal relevance.

Currently, deregulation, third-party funding and mass expansion exert pressure on humanities to prove their ‘impact on society’. Our paper seeks to contextualise these developments historically: We illustrate the balancing act between autonomy and relevance using the example of History. The foundation for the discipline’s autonomy is delivered by Kant. He claims that liberal arts constitute the very core of academic purity precisely because of their autonomy from any societal purpose. With this ideological groundwork in mind, the

subsequent balancing acts are described in two historical stages (assessing respective external and internal influences) and clarified by two indicators (shifts in debates about epistemological grounds of legitimate humanistic knowledge and transformations of the ideal-typical professor as the legitimate representative of autonomy).

1. The period from Germany's unification in 1871 to the end of World War II is a stage of emergence of a specific humanistic logic. German historians orient themselves internally along the distinction between natural sciences and humanities and externally along the 'Late Nation's' desire for national(istic) constructions of culture and history. Historicism stakes a claim to legitimate humanistic knowledge by establishing a genuine research logic, insisting on a seemingly disinterested autonomy whilst conforming with nationalistic and ultimately national socialist ideology. The ideal-typical professor shifts to a specialised researcher, capable of taking political stance precisely because of the 'objectivity' of his empirical work.

2. In the 1960's, external demands for democratisation and the subsequent expansion of universities change the conditions for humanistic practice. Internally, humanities are confronted with the growing influence of social sciences, challenging the legitimate humanistic knowledge of both Idealist and Historicist canons by putting historical subject matters into their broader social context. Rising student numbers confront the ideal-typical professor with the need for vocational education, attempts at democratising the university politicise the actor position. The challenges in this stage lead to the current 'crisis of the humanities'.

Analysis of these historical stages reveals how 'The Making of the Humanities' occurred in different social settings, ranging from absolutist monarchy to a parliamentary welfare state and onwards: neoliberal challenges represent the most recent social context humanities struggle to be both relevant for and autonomous from.

## Unmaking Humanism and Remaking the Humanities in the Age of Theory

Paul Jay (Loyola University Chicago)

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In the last decades of the 20th-century talk about a crisis in the humanities became widespread. It had two sources. One was economic, the other intellectual. On the economic side came a chorus of concern about the corporatization of the university and the impact budget priorities would have on the humanities in an age when higher education seemed to increasingly focus on training for jobs. The more students, their parents, and administrators saw higher education as vocational credentializing the more an education centered in the humanities seemed an unaffordable luxury. On the intellectual side, however, the crisis in the humanities had less to do with revolutionary changes in the economy of higher education and more to do with the development of theories that threatened to undermine the very humanism that historically defined the humanities. Structuralist, deconstructive, feminist, queer, and postcolonial theories developed together a systematic critique of humanism that, as Peter Brooks put it in 1992, turned the humanities into a 'cultural combat zone.' Once those charged with protecting and preserving the culture of humanism came to question, and even reject, its authority, humanists were confronted not only with an intellectual, but a moral dilemma: How to preserve and perpetuate a tradition whose authority had been undermined by new theories about representation, subjectivity, gender, power, and agency?

The transmission of a tradition depends upon cultural consensus, and when that consensus broke down, the humanities lurched into uncharted territory. Once humanism came to be treated by philosophers, historians, and literary critics as an ideologically interested, nationalist, patriarchal *discourse*, many humanists found themselves in the paradoxical position of being post-humanist members of humanities faculties. At that point, the humanities experienced a kind of perfect storm: The left's view of the humanities as a space for the critique of corporate culture and its values converged with the right's critique of the humanities as a bastion of both political correctness and the pointless study of subjects with no practical value. All of this happened at a moment when the economic bottom line in higher education moved to the fore, and funding for the humanities began to tighten. In this paper I



want to explore a range of responses to this convergence, and to ask how the conflicts they embody are reshaping the humanities at the beginning of the 21st century.

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## **8. Keynote: A Domestic Scientific Culture: Some Reflections on the Homely Character of the Humanities around 1900**

*Jo Tollebeek (Catholic University Leuven)*

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In the decades around 1900, the humanities went through a process in which they not only became more scientific and more professional, but also more academic: universities, which were increasingly developing into research institutes, became the *hauts lieux* of historiography and archaeology, of art history and musicology, of literary studies and linguistics, of philosophy and theology. In contrast to the natural sciences, however, which were increasingly practised in the new university laboratories, this ‘academisation’ did not lead to a relocation of the study of the humanities. Although historians and their colleagues from the humanities did increasingly take on the role of university professors, they continued to perform their research in their studies at home, to teach in specially prepared ‘lecture rooms’ in their private homes, and to receive their students and collaborators in their sitting rooms. The humanities, in other words, were ‘homely sciences’.

This homeliness gives cause for a reflection on the specific (compared with the natural sciences) nature of the development of the discipline and the formation of scientific communities in the humanities. What did it mean for the organisation of research and teaching, which appeared to take place in ‘extended families’ whose members came together with some regularity at ‘family gatherings’? What did the homely scientific culture of the humanities imply for the mutual relations (including gender relations) between the practitioners and for the hierarchy and process of socialisation in these disciplines? And what epistemological and ethical content was encapsulated in this homeliness?

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## 9. Writing History

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### **History Made Scientific and Popularized at the Same Time – A Nineteenth-Century Paradox**

*Marita Mathijsen (University of Amsterdam)*

From early in the nineteenth century onward, the writing of history flows in two distinct currents. One is the rise of the German positivist approach — here the historian's task is to demonstrate 'wie es eigentlich gewesen' ('what it really was like'). This is where those monumental source editions fit in which keep appearing all over Europe during the century and beyond. But the figure of the historian/narrator emerges as well. Historiography and literary fiction begin to intermingle. The Romantic historian seeks to catch the past by means of captivating, imaginative stories. He is concerned with vision, with the big picture. The novelist aims at picturing the 'couleur locale' of history. The story line may be fictional, but the atmosphere, the costumes, the data, the objects, the customs, the localities ought to be grounded in the realities of the past. Often historian and novelist coincide — both Walter Scott and (in the Netherlands) Jacob van Lennep wrote documentary histories besides their historical novels.

The 19th century concern with history is marked by some further shifts. The number of subjects that historians engage in increases. Not just battles and conquests — everyday life now becomes the historian's concern. Another shift is due to the Romantic movement. History is, as it were, democratized. The past is no longer the privileged possession of the nobility and of an intellectual elite — history is of, and for, everyone. This emerging sentiment expresses itself in the way historians begin to address a general audience. Not just literary authors but also skilled historians rework their big histories in an accessible manner. Increasing numbers of history books are even written specifically for children.

Still, this is also the time when the writing of history is being professionalized. All over Europe's universities history becomes a discipline requiring specialized training. The

universities of Berlin and Paris are leading in the education of objective historians. Specialized journals begin to appear, and the state keeps enhancing its requirements for how to run archival collections and to make archival documents public. The professionalization of historiography and its popularization are two contradictory movements which are present in the nineteenth century at one and the same time. The tension between these two movements is the subject of my lecture. I shall be concerned in particular to demonstrate how large portions of 19th century history writing require for proper understanding the tools of the literary historian.

### **The Professionalization of the Historical Discipline: Austrian Scholarly Periodicals from the Middle of the Nineteenth to the Beginning of the Twentieth Century**

*Christine Ottner (Austrian Academy of Sciences, Vienna)*

Scholarly periodicals are important pacemakers and trendsetters in the process of academic professionalization and institutionalization: they not only reflect developments within scientific disciplines, they also decidedly influence such developments by way of an active editorial policy.

With this in view, the paper attempts to elucidate historical methods and patterns of professionalization in Austria from the 1840s to the early twentieth century. It is based on an examination of three scholarly journals that reflect the two typical characteristics of Austrian Historical Research in this period: firstly the problem of an 'Austrian' history in the context of national representation within the multinational Habsburg monarchy; secondly the development of specific philological methods for collecting, preparing and editing historical sources.

The first journal is a short-lived periodical, published around 1840 and called 'Der oesterreichische Geschichtsforscher'. It was a private initiative by a very ambitious archivist of the (Habsburg) Privy House Archive in Vienna who regarded the journal as a historical repository for the writings of the widely dispersed historians of the whole monarchy. Information stemming from manuscripts, charters and books was provided as a guide to material equally widely dispersed. But the editor accepted the manuscripts of his collaborators without any changes and thus the journal's structure and contents were very heterogeneous.

The second example is a journal published not by a private person, but by the Imperial Academy of Sciences in Vienna. According to its title 'Archiv für Oesterreichische Geschichte' the journal, first printed in 1848, was meant to be a „printed' archive to make historical material available and accessible to researchers in the Habsburg lands. But contrary to the above-mentioned „Geschichtsforscher', the Academy established an editorial staff that had to review the articles and editions before being published. Behind the official demand for a methodological standardization we find various changing professional as well as national approaches which should be analyzed over a longer period.

Compared to these methodological efforts the third journal was designed for representational purposes as well: In 1880 the 'Institut für oesterreichische Geschichtsforschung', located at the University of Vienna, began publishing its 'Mitteilungen'. The periodical aimed to represent the historical disciplines which had been developed and taught there for the previous 25 years: especially auxiliary specializations such as palaeography and diplomatics. It can be seen as a professional collaborative project; the main part of its contributors stood in close personal and functional relation to the institute. In the context of German-language historical research around 1900 the journal also displays interesting attempts to distinguish itself by special 'Austrian' and increasingly international literary supplements and book reviews.

## **The Anomalous Maturation of the History of Science**

*Bart Karstens (Leiden University)*

Professional historiography of science came into existence in the 20<sup>th</sup> century. In the years before World War II the discipline slowly acquired a place in the academic system but after the War it quickly expanded and now most universities possess a professional unit devoted to the study of the historical, theoretical and methodological foundations of science. One would expect that these institutions appear as departments of Faculties of History but strangely enough this is often not the case. Much more often the history of science appears as a subfaculty of either one of the natural sciences or of philosophy. In other places separate institutes (with labels such as HPS or STS) are set up. In again other places historians of science appear as rather isolated individuals within the faculties in

which they work. In my contribution I will attempt to explain this unstable position of the history of science within the academic system. I will argue that this is due to an anomalous path of maturation the field has traversed in comparison to other subfields of history. The main reason for this must be sought in the tight relation of the history of science to adjacent 'mother' disciplines. Initially historical study of science was closely related to both the philosophy of science and the natural sciences themselves. Attempts to lessen the ties and create more room for autonomous historical study were undertaken but proved difficult to realize. Alternatives started to become available when sociology and anthropology produced models to study science which deeply influenced historiography. This however still did not make the history of science land on its own feet. Moreover the shift in alliance to these fields could only be brought about by a sharp epistemological turn. As the older parent relations did not fully disappear this has brought the study of past science in a confused state which is marked by lack of coherence, theoretical anarchy, uneven attention to the history of natural sciences and the history of the humanities, and a rampant relativism provoking crises similar to the crisis of historicism. Interestingly recent suggestions to integrate the history of science in cultural history (Burke, Jardine) fail to remedy these problems. Although emphasis in this talk will be on the historical evolvment of the discipline, its conclusions about the current status of the field indicate pressing challenges for the future of the discipline too.

### **What Goods Should the Humanities Pursue? Historical Methods and Scholarly Vocations**

*Herman Paul (Leiden University)*

It is one thing to observe, as I have done in previous work, that the language of historical methods in the humanities around 1900 often conveyed ideals of intellectual virtuousness, in the sense that 'methods,' especially in the realm of so-called 'higher criticism,' served as shorthand formulas for the proper exercise of such character traits as objectivity, honesty, carefulness, and attentiveness. It is another, and arguably more difficult task, however, to examine why such ideals of scholarly virtue were considered important, and what impact they had on the emergence and development of humanities disciplines in the late nineteenth and early twentieth centuries.

This paper makes an attempt in that direction by arguing that methodological discourse typically not only spelled out what were considered appropriate professional working manners, but also, and more importantly, tried to specify which goods (goals, ends) historical scholarship was supposed to serve (be it knowledge, understanding, self-insight, moral instruction, political legitimation, or artistic pleasure). In other words, the language of historical methods, as used in methodology books, inaugural addresses, and book reviews, was a means of reflection, not only on scholarly skills, procedures, and techniques, but also, and perhaps especially, on the relative importance of different *teloi* of scholarly inquiry – on the goods, in other words, that scholars in the humanities were (not) expected to pursue.

Although many late nineteenth and early twentieth-century methodology manuals modeled themselves after the rather positivist example of Ernst Bernheim's *Lehrbuch der historischen Methode* (1889), the language of historical methods could in fact serve different purposes, or be used in the service of diverging views on the vocation of the humanities scholar. Hans Tietze's *Die Methode der Kunstgeschichte* (1913), for example, openly rejected Moriz Thausing's positivist understanding of the art historian's vocation in favor of a more hermeneutically oriented view, whereas Guido Adler's *Methode der Musikgeschichte* (1919) conveyed a vitalist message that was at odds with the views he had previously advocated in his 'Umfang, Methode und Ziel der Musikwissenschaft' (1885).

Especially in such fields as art history and music history, which were almost (and sometimes, in institutional terms, even literally) torn apart between different views on the relation between historical knowledge and aesthetic appreciation, methodology manuals were not merely textbooks on the technicalities of historical criticism, but attempts to codify – often less than successfully, as both Tietze and Adler were quick to find out – a particular vision of the historian's scholarly vocation, described in terms of goods worthy of commitment (to different degrees) and goods to be avoided as temptations.

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### **Willem de Vreese and the Bibliotheca Neerlandica Manuscripta. From a Materialist Epistemology to Data Systems in Philological Knowledge Production**

*Jan Rock (University of Amsterdam)*

The *Bibliotheca Neerlandica Manuscripta* (BNM) is a card file database on medieval Dutch texts, authors, and manuscripts. It was set up around 1900 by the Belgian philologist Willem de Vreese (1869-1938), professor at the university of Ghent, as a personal reference collection in his own study. After De Vreese's death in 1938 it was made open to the public at the Leiden university library and, as it was consulted by philologists, linguists, literary scholars and historians from all over Europe, it became a basic documentary collection for the study of the Middle Ages in the Low Countries. It still is, more so since it was digitized in 1994. The *BNM*, its establishment by De Vreese and its use by later scholars could provide a case for studying fundamental evolutions in Dutch philological knowledge production, and indicate the role of data systems in some other modern historical-philological disciplines as well.

De Vreese and his *BNM* have a particular place in the history of Dutch philology, as they mark a shift in the discipline's knowledge base. From around 1600 onwards, Dutch philology had been a primarily documentary activity: its main products were editions of unknown or corrupted texts from Dutch history and literature. Their antiquity and contents had to be attested by material evidence, by either archaeological artefacts or codicological proof. In 1777, this materialist epistemology culminated in the unmasking of a forged medieval chronicle. This type of philology was transformed in the 1840s by Matthias de Vries into a modern lexicography, following the example of Jacob Grimm and other German scholars. De Vries set up an academic and collective lexicographical enterprise, using standardized data systems. De Vreese was a privileged witness of this process: on the one hand, he still contributed to old-style text editions, but, on the other, he was also an editor of one of

De Vries' dictionaries. The *BNM* was his very own contribution to this shift from a materialist epistemology towards the use of data systems in Dutch philology.

But the *BNM* was not only important in this early phase of modern Dutch philology. Its importance was recognized internationally and its data on medieval literature, language and history sometimes even replaced material evidence as a trusted reference in different disciplines, as handbooks and major monographs from throughout the twentieth century indicate. Such sources, together with archival documents concerning the *BNM*'s maintenance at Leiden university library, and concerning De Vreese's initial use of his card files, will reveal the *BNM*'s evolution from a personal scholarly instrument during the first decades of modern Dutch philology to a central data system in medieval studies, thus exemplifying epistemological evolutions in philology throughout the twentieth century.

## **The Making of Information Sciences and Digital Methods in the Humanities**

*Charles van den Heuvel (Huygens ING Institute, The Hague)*

Christine Borgman in *Scholarship in the Digital Age. Information, Infrastructure and the Internet* (2007) distinguishes between data of the natural sciences, social sciences and humanities. This distinction has been used as one of the arguments to explain why scholars in the humanities and social sciences make less use of digital tools and infrastructures than those in the natural sciences. This is remarkable since the roots of library and information sciences can be found in the humanities and social sciences. For instance important classifications of knowledge, such as Dewey's Decimal Classification System are based on the philosophies of Bacon and Hegel, while Paul Otlet (1868-1944), who together with Henri La Fontaine designed its European counterpart, the Universal Decimal Classification, mentioned for instance Thomas van Aquino and Kant as sources of inspiration. Furthermore, the order of the sciences made part of discussions within the emerging disciplines of the social sciences and psychology (Comte, Spencer, Baine, Fouillée, Wundt).

We will demonstrate how in library science by the end of the 19<sup>th</sup> century a more philosophical universe of knowledge based upon books, gradually made place for an order of what we nowadays would call data, based on scientific orders in physics



and chemistry. While new discoveries such as relativity theory and quantum mechanics via the philosophical discussions of Russell and Whitehead also influenced theorists of knowledge organization, such as Otlet, the Indian mathematician/classificationist Ranganathan and Ted Nelson, who coined the terms hypertext and hypermedia, their multidimensional representations of knowledge were gradually translated into more pragmatic terms, such as dimension reduction to serve information retrieval. Humanities scholars (and social scientists) more and more were forced to adapt to often technology driven interpretation of the sciences. The paradigm of computational (applied) sciences has conditioned the thinking about digital approaches in the humanities and cultural heritage for a long time.

Only recently e-humanities researchers have questioned reductionist approaches in collaborations with computer/ICT scientists and pleaded for the development of humanist methodologies in e-humanities research. At the same time large players in computer technology and ICT development, such as IBM, try to incorporate the complexity, ambiguity and uncertainty of humanities data, methods and practices in their software designs. Both contribute to the use of digital methods in the humanities.

**Clio's Talkative Daughter Goes Digital: Oral History and ICT**  
*Franciska de Jong (Universiteit Twente/Erasmus Universiteit) and Stef Scagliola (Erasmus Universiteit Rotterdam)*

Until the late 19th century, oral sources were regarded as quite reliable, being the result of the sequence of witnessing, discussing and documenting events. In fact this form of documentation and knowledge transfer builds on the tradition of oral accounts on sieges and battles documented by the founding fathers of history, Herodotus and Thucydides. It was only when the Rankean school of historicism confined history to written documents that oral sources lost their legitimacy. With the invention of the tape recorder, oral accounts re-emerged as reliable source, as now the original sound could be captured instead of the written recollection of a dialogue. Recording technology introduced a new element to the practice of documenting oral accounts: the possibility to create collections around a theme or social group with future listeners in mind. Whereas oral history has often been associated with the radical

agenda of the 60s and 70s and is attributed the aim to give voice to the less powerful, the person who is seen as the founder of the discipline, Allen Nevis, documented the biographies of prominent political figures in the US in the 40s. It was out of concern about the radical decrease in written correspondence due to the introduction of the telephone, that he established the Columbia University Oral History Research Office in New York, the first institute to develop standards for collection and documentation.

The more recent abundance of online audio and video narratives has contributed to what Jay Winter has characterized as ‘the memory boom’ and Annette Wieviorka ‘the Era of Witness’. Documenting personal lives has never been easier. Now that ICT has proven its strength through the ‘democratisation’ of production and consumption of personal history, the next challenge lies in developing tools that can support the retrieval of hidden patterns in the content of narratives. This would provide the means to exploit the multidisciplinary potential of oral accounts as research data for disciplines with an interest in the relation between memory, narrative and personal identity. With the current dominance of video over audio, the potential impact of ICT on the processing and retrieving of content can grow even bigger. The historical account will integrate descriptions of some ongoing oral history projects that exploit digital tools and take a multidisciplinary perspective.

### **The Search Engine as a Concordance?**

*Johanna Sprondel (Humboldt University Berlin)*

In the proposed paper I will focus on one of the most recent, most hidden, and yet most permeating and pertinent sites of the use of concordance: search engines. Lately, algorithmic search engines like Google work by means of concordance, and also are worked as a means of concordance by its users.

Records of the appearance of the word ‘concordance’ (deriving from the Latin *concordare* = to agree, be united, be of one mind, harmonise) in English go back to 1387, when John of Trevisa used the term in his translation of Ranulf Higden’s *Polychronicon*. Trevisa here introduces the term in the context of what we may today understand as ‘Biblical Criticism’: ‘...pat expownede al þe bible, and made a greet concordance uppon þe bible’ (VIII. 235). In this sense, the described procedure has

become and still is what we commonly understand as a concordance in the field of literary studies and linguistics, namely to write 'a book which shows in how many texts of scripture any word (or subject) occurs', as Samuel Johnson defined it in the *Dictionary of the English Language* (1755). A concordance may be used to find specific passages, to learn about translation habits, to compare different usages of language and style, to evaluate relations between different words and terms, to state historical developments of a language et al. We may thus say that there is a deictic and forensic dimension to the concept of concordance, and certainly a hermeneutic one.

Considering how we use Google and other search engines today, we may assume that they take on the role of a universal concordance: A collection of terms, definitions, words, that – more or less – accurately displays the occurrence of the same, helping us out. At the same time though showing not only a change in the contextualisation of the term itself, but a transfer of our idea and usage of concordance. What goes along with the choice of a concordance the algorithms of which one does not know? How does it change ones perception of knowledge, if the order and selection of results depend on an all over unknown concept? Which consequences does it bear if cookies personalize my search in the first place, resolving from earlier use? Is it a an advantage if my search entry is corrected or completed automatically, or does this application of 'fuzzy logics' blur the intentionality, impeding the progress of the hermeneutical impact that a concordance might have? To what extend does a search engine provide more information than other concordances? And who evaluates relations?

In my paper I will offer a position to these questions and show how concordance as a genuine concept of the humanities finds its application in the digital age and what consequences as far as a change of method, outcome and impact go along with it.

### **Melting Musics, Fusing Sounds. Stumpf, Hornbostel and Comparative Musicology in Berlin**

*Riccardo Martinelli (University of Trieste)*

The ancient Greeks already used to give ethnic names (Doric, Phrygian, Lydian, etc.) to their different scales, and observations on differences in music of the various nations always raised the interest of musicians and philosophers. Yet, it was only in the late nineteenth century that ‘comparative musicology’ (i.e. ethnomusicology) became an institutional science. An important role in this process was played by Carl Stumpf, a former pupil of Brentano’s who pioneered these researches in Berlin. Stumpf founded the *Phonogrammarchiv* (1906) to collect recordings of folk and extra-European music and a dedicated journal, the *Sammelbände für vergleichende Musikwissenschaft*.

Gifted in the field of science no less than in that of musicology, Stumpf developed an empirically-oriented approach to phenomenology, deeply divergent from Husserl’s and highly influential over the Berlin school of Gestalt psychology. A self-declared ‘outsider’ among armchair philosophers, Stumpf experimentally investigated the perception of sounds and the origins of musical consonance. Developing the physiological studies of Ernst Weber on the sense of touch, Stumpf discovered that two sensations of tone, given at the same time, tend to mix in a certain degree. Musical consonance – he claimed – lays in this level of ‘tonal fusion’, not in the allegedly ‘natural’ series of the harmonic partials of a vibrating chord, as suggested by the naturalists of all times from Pythagoras to Stumpf’s great contemporary Hermann Helmholtz. Accordingly, no musical system can claim for preponderance over the others: Stumpf’s researches in comparative musicology served to corroborate his theses on ‘tonal fusion’ and the psychological foundations of consonance. Although Stumpf later revised and finally abandoned this theory, its permanent value lays in its opposition to dominant naturalistic approaches.

The commitment for comparative musicology at the Berlin School is then no concession to a positivistic fashion for exoticism. The fundamentally Eurocentric stance of naturalistic theories of music is also fiercely contrasted by Stumpf's pupil Erich Hornbostel, who suggests that music ought to be considered as culture, rather than as nature, and focuses attention on the eventually melting human cultures. Besides Stumpf and Hornbostel, also Wertheimer, Sachs, Abraham, Schünemann and Bartók had a part in the developments of the Berlin school, which flourished until the Nazis forced most of its exponents to emigration and, for tragically obvious reasons, heavily discouraged researches on these topics.

### **The History of Music Iconography as a Complex Junction of Musicology and Art History**

*Alexis Ruccius (Humboldt University Berlin)*

The paper focuses on the transfer between musicology and art history by the example of the history of music iconography. In the second half of the 19th century music iconography was mainly the discipline of reconstructing musical instruments and performance of music with the aid of images. For example, Hugo Leichtentritt tried to reconstruct instrumental music by interpreting paintings of the 14th to 17th century.

In initial stages the field of music iconography was expanded under the influence of the art-historical iconology of the Warburg school (Erwin Panofsky) in the 1920s. Analysis in this wider sense of music iconography asked about the relation between sound and image as an entity of the history of ideas concerning the influence of sound and music. For example, Leo Schrade exemplified the vast potential of using methods of musicology and art history with his analysis of the capitals in the Cluny Abbey. This was possible because methods of musicology and the iconographic analysis of art history were employed together. In the second half of the 20th century music iconography was established in this broader sense which led to the foundation of the Répertoire international d'iconographie musical in 1972.

The paper investigates the methods of musicology and art history in chosen examples of music iconography. Therefore it tries to reveal transfers, transformations, and misunderstandings in methods of musicology as well as in methods of art history concerning the field of music iconography. Around the

establishment of the disciplines music iconography shows that the transfer and application of specific methods of a discipline broaden the way in which epistemological objects as a junction of both disciplines are seen.

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## 12. Philosophy and the Humanities

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### **Making the Humanities Scientific: Brentano's Project of Philosophy as Science and the Foundations of the Human Sciences**

*Carlo Ierna (Utrecht University)*

On July 14, 1866 Franz Brentano stepped up to the pulpit to defend his thesis that 'the true method of philosophy is none other than that of the natural sciences'. This thesis bound his first students to him and became the north star of his school, against the complex background of the progress and specialization of the natural sciences as well as the growth and professionalization of universities. I will discuss the project of the renewal of philosophy as science in the School of Brentano and how this aimed to provide a scientific foundation for the humanities independently from the natural sciences, while preserving the unity of science.

Through his well-known re-introduction of the concept of intentionality as criterion to distinguish internal and external perception, Brentano was able to supply an empirical foundation for the *Geisteswissenschaften*. While philosophy would use the method of natural science, its domain would not be nature, but consciousness: a full-blooded science of the mind that did not require a reduction to the physical in order to be scientific. Brentano's science of consciousness was empirical, but not experimental, and relied on subjective methods, but was not introspective.

Brentano's students Carl Stumpf, Anton Marty, Alexius Meinong, Christian von Ehrenfels, Edmund Husserl and others came to occupy important chairs in philosophy throughout Europe. While they were certainly not all orthodox followers, they adapted and spread his theories far and wide in the schools and movements they founded and influenced: *Gestalt*

psychology, Prague linguistics, phenomenology, etc..

Moreover, the 19th century idea of scientific research as a collaborative and collective achievement led to a division of labor in Brentano's school. Each of his students was meant to work out a part of the greater whole: Stumpf, the philosophy of sound and music; Marty, language; Meinong the history of philosophy; Husserl, mathematics; etc. Yet all of them also contributed to the shared project of the renewal of philosophy as science and discussed the (foundational) relation of philosophy to other sciences in programmatic works. Though often forgotten and overlooked due to contingent historical circumstances, the scientific paradigm of the School of Brentano was very fruitful and highly influential in philosophy and the human sciences in general, throughout the second half of the 19th and into the 20th centuries. Yet it is relevant then as now to preserve the independent scientific dignity of the humanities.

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### **A Lost Weimar Humanities: The Political Science Defined by Heidegger, Arendt, Warburg, Bühler, and Benjamin**

*David L. Marshall (Bielefeld University)*

Consider the following series of coincidences. In his Summer Semester lectures at Marburg in 1924, Martin Heidegger argued that the most succinct intersection between the *Grundbegriffe*, the basic concepts, of the Aristotelian research program had been the *Rhetoric*. In 1928, Walter Benjamin published a study in which he showed how artistic means deriving from the tradition of classical rhetoric had functioned as a carapace holding together the interests that defined German *Trauerspiel*, the Baroque mourning play. In her 1929 dissertation on Augustine, Hannah Arendt appropriated the rhetorical analysis of *appetitus* (appetite), *caritas* (qua care), and *dilectio proximi* (love of neighbor) in order to set out the beginnings of a political anthropology. Upon his death in that same year, 1929, Aby Warburg left behind a *Bilderatlas Mnemosyne* that consciously appropriated and transmuted the fourth part of ancient rhetoric—namely, memory. In 1933, Karl Bühler published an 'Axiomatik der Sprachwissenschaft' in which he demonstrated that each of the three major linguistic functions (as he understood them)—that is, *Ausdruck* (expression), *Appell* (appeal), and *Darstellung* (presentation)—took up lines of inquiry inaugurated in Greco-Roman rhetoric.

Blown apart, fundamentally compromised, or eventually consumed by 1933 (and by everything that year came to mean in European and world history), this motley of interests had a fundamental impact on the postwar history of the humanities—especially in the fields of philosophy, political theory, art history, psychology, and literary criticism. Instead of following the trajectories of these disciplinary narratives out into the broader history of the humanities in the twentieth century, however, this paper follows the trajectories back *into* Weimar. There was no single point from which these initiatives originated. But one can discern a disciplinary domain marked out by their various points of origin. One might call that domain a lost Weimar humanities, an interdisciplinary or pre-disciplinary space for inquiry into the human condition. To be sure, rhetoric was the common denominator (and this was, in a way, a continuation of the early modern afterlife of rhetoric attested to by, for example, Hobbes, Vico, and Nietzsche), but this domain was not ‘rhetoric’ as that term had been, or has been, commonly understood. It was instead, I argue, a fundamental political science, that is, a battery of positions from which one could analyze the basic preconditions, phenomena, and problems of political life. The aim of the paper is to delineate as precisely as possible the unity and potential of this gestalt of investigative endeavors.

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### 13. The Humanities and the Social Sciences I

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#### **The Making of Sociology: A Humanities for Democracy or a Science for Industry?**

*Marinus Ossewaarde (University of Twente)*

In my paper I wish to provide a reconstruction of the history of sociology (1850-2000). I would like to present this history as a struggle between sociologies that are organized as a ‘science’ (following the line of St. Simon and Comte) and those that are organized as a ‘humanities’ (following the line of Tocqueville). The purpose of this paper is to reveal the tension between the two types of sociology by contrasting two different sources of inspiration for making sociology. I want to show that sociology, as a discipline, has typically been presented as a humanities by



those who have believed that sociology is meant to serve democracy and its values. Sociology has been presented as a science by those who have maintained that the laws of the industrial revolution dictate social development. For such sociologists, modern society was (post-)industrial society, rather than democratic society.

In my paper I wish to provide an intellectual history of the inner tension between the democratic and the industrial commitment that sociologists manifest, in terms of a variety of dichotomies, including humanities-science, democracy-industry, morality-technology, and politics-technocracy. For instance, I wish to narrate the Comtean tradition of technocratic critique of democracy vis-à-vis the Tocquevillian defense of political action, dialogue, cultural movements and 'publics'. And, similarly, I want to narrate Tocquevillian traditions of critique of technological progress and the fear of moral regress (anomie and nihilism) vis-à-vis the Comtean tradition of technological optimism. In my paper I wish to show how, in the nineteenth century and most of the twentieth century, Newtonian physics provided the model for the Comtean tradition. But, when the industrial revolution increasingly turned biological and neuroscientific by the end of the twentieth century, Darwinian biology increasingly came to inspire the Comtean tradition, confronting the Tocquevillian tradition with new challenges.

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## **Understanding as Explanation: Max Weber and the Definition of the Humanities**

*Jeroen Bouterse (Leiden University)*

Max Weber is known primarily as a founding father of modern sociology, a discipline whose path has since diverged rather than converged with that of the humanities. This does not change the fact that he is a key figure in the debate about the question how to study human culture *as such*. His *verstehende Soziologie* must not be understood as a turn towards positivism, but rather as an attempt to defend *both* the autonomy *and* the academic respectability of the study of human culture and society in their unique historical modes.

Defend against what? I argue that we can understand much of Weber's argument in terms of a defense against scientific psychology; a defense, that is, against the claim that human agency and creativity were to be reduced to universal psychological, even physiological laws.

Weber was not alone in this, and the threat of this reductionist approach was felt, by those philosophers who sympathized with the *Geisteswissenschaften*, to be worthy of an extensive reply. I show that this motif is dominant both in Wilhelm Windelband's definition of the *Geisteswissenschaften* and Heinrich Rickert's definition of the *Kulturwissenschaften* – in effect, both are occupied with a rather transparent attempt to redefine those sciences in such a way as to include *anything except* psychology. Windelband's idiographic/nomothetic-distinction and Rickert's nature/culture-distinction are results of this attempt; results that were to influence the self-image of the humanities immensely, and that fostered an idea of the humanities as something radically different from the other sciences.

To this, Weber's solution is an interesting alternative both in a historical and in a philosophical sense. According to Weber, all science aims to explain our world; this common goal does not allow the humanities to refuse contact with other disciplines. Rather than declaring the results of the humanities incommensurable with those of scientific psychology, Weber redefines the conventional notion of *Verstehen* to mean something that can be reasonably put to use *for the benefit of this common goal of explanation*. With Weber, the understanding of the humanities and the explaining of the sciences are not radical opposites; rather, *Verstehen* becomes an instrument of *Erklären*.

I have two claims to defend, then:

- that the historical self-definition of the humanities was (in part) a response to the threat of scientific psychology;
- that Weber's particular response provides an intellectually promising definition of the humanities as *explanatory* (and that involves pattern-seeking) disciplines.

### **The Evil of Banality: On the Consensus about the Situational Explanation of Genocidal Behavior Since 1960**

*Abram de Swaan (University of Amsterdam)*

In the past half century, a new academic specialty has emerged, usually labeled 'Holocaust and genocide studies'. The very title betrays uncertainty about the generalizability of its subject.

The mass extermination of unorganized and unarmed people by organized and armed men (and exceptionally women)

is considered the very epitome of evil. Its academic study therefore represents a modern theodicy.

A remarkably broad and solid consensus has emerged to explain genocidal action. Experimental social psychologists (from S. Milgram on) and historians (e.g. Chr. Browning a.o.), using one another's findings, have come to the same conclusion: 'ordinary people like you and me commit extraordinary evil', once they find themselves in a situation that is conducive to mass violence. The perpetrators' personal biography, their individual characteristics, or their specific coping strategies are irrelevant. What counts is 'situation, not disposition'.

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Personality psychology has no part in this approach. It suggests an 'oversocialized concept of man' (D. Wrong). At the same time, it echoes the Calvinist doctrine that all human beings are 'wholly inclined to all evil'. But theological antecedents have no place in this scientific discourse.

The political philosophy of 'totalitarianism' (H. Arendt) and 'Modernity' (Z. Bauman) has bestowed intellectual authority on the researchers' consensus.

The paper contains a critical review of the foundations and the evolution of this scholarly unanimity in the human sciences.

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## 14. Literary and Theatre Studies I

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### **The Fight for the Concept of 'Experiment'. The Experimentalization of the Belles Lettres in France and Germany (1850-1900)**

*Gunhild Berg (University of Konstanz)*

In the second half of the 19<sup>th</sup> century, the concept of 'experiment' was spread and clearly dominated by the natural/positivistic sciences. Due to the experiments' success many new disciplines emerged which were explicitly called 'experimental' such as 'experimental medicine' and 'experimental psychology'. In addition, the fine arts and belles lettres tried to participate in this 'experimentation' movement. I will show in my paper how French and German poetics and aesthetics strived for the status of natural sciences by propagating experiments in fiction and arts, too. My first protagonist is Gustav Theodor Fechner who founded the discipline of 'experimental aesthetics' in 1871. He

promoted objective experimentations with works of art in order to turn aesthetics into a science. Further on, I will elaborate on how literary critics as well as poets understood fictional writings, novels, and theatre plays as 'experiments'. My second example is Emile Zola's poetry of the 'roman expérimental' that was very controversially discussed in the 1870s and 1880s.

I analyze in my paper this controversy as a negotiation of 'experimentation' by using, adapting, and rejecting this concept. Moreover, the heated debate of poets, artists, and critics reflects on their fight for acceptance in the intellectual elite as well as in the society. I argue that several protagonists of the fine arts and belles lettres labeled their works with the word 'experiment' in order to increase their academic and social reputation. They explicitly wanted to profit from the 'experiment's' conceptual aura of (scientific) success. I show how the word 'experiment' became a 'Kampfruf' (battle parole), as Ludwik Fleck described the use and effects of such concepts.

Finally, the widespread debate about what 'experimentation' might mean in literary works and literary criticism resulted in a specific meaning of the term 'experiment' that went beyond its definition in the natural sciences. Thus, defining and redefining the concept 'experiment' sharpened the methodological framework of the modern fine arts and the humanities.

## **Theatre Studies: The Scientific Status of Interdisciplinary Oriented Research**

*Chiara Maria Buglioni (University of Milan)*

No other discipline within the Human Sciences has had to struggle with its own interdisciplinary character as Theatre Research has in Europe. Theatrology (*Theaterwissenschaft*) was founded at the beginning of the 20th century in Germany at two different universities: in Berlin by Max Herrmann and in Munich by Artur Kutscher, both literary historians. The fathers of the new-born science were mainly concerned with distinguishing theatre from other forms of art and with asserting its right as an independent field of enquiry. The need to define a specific methodological approach, however, was not taken into account. This initial lack in the creation of the scientific discipline has influenced the controversial development of Theatre Studies and has caused frequent identity crises. This paper will present an overview of the difficult process through which German Theatre

Studies grew away from literary, philological and historical studies, as well as from ethnology, in the early period of its scientific definition up to the outbreak of the Second World War. Herrmann crystallized the concept of theatre as a representation to be reconstructed on the basis of a detailed knowledge of its individual elements as revealed by archaeological investigation. Kutscher, on the other hand, focused on both the literary drama (analysing it with the tools of poetics) and the irrational source of theatrical action, the so-called *Mimus* – an anthropological rather than a theatrical category. However, Herrmann and Kutscher overlooked the actual dilemma of Teatrology, namely the relationship of its many-sided object of study with extremely different factors and domains. My talk will be based on the thesis that the pioneers of German Theatre Research were, in fact, the first scholars to favour the subdivision of the discipline, through the application of methods borrowed from other fields or through the claim that Theatre Research actually needs no specific methodology.

The second part of the paper will discuss the still extant problems related to a multimedial object of enquiry and the interaction of various sciences in the analysis of theatrical performance. If it is true that all the Humanities are interwoven, the nature and substance of a single science can nevertheless be endangered by a denial of its particular object of investigation and of its own methodology, which should build its own framework for research instead of resorting to predetermined categories.

### **Furio Iesi and 'The Culture of the Right' (1979)**

*Ingrid D. Rowland (University of Notre Dame, Rome)*

Before his premature death in 1980 at the age of 39, Furio Iesi (1941-1980) had established himself as one of the most interesting thinkers in contemporary Italy. Brought up in a Jewish household in Torino with a magnificent library, he began publishing on Egyptology as a teenager, moving subsequently to history of religions (when he befriended and then fell out with Karl Kerényi) and eventually to the intersection of religion and politics. Although Iesi was politically inclined to the left, his intellectual interests leaned rightward, and his last work, *Cultura di Destra* of 1979, explores right-wing thinking in authors ranging from Mircea Eliade and Julius Evola to Liala, the mid-twentieth century Italian writer of romance novels.

Iesi's work casts light, therefore, on several periods at once: the past, both the Enlightenment past in which he rooted many aspects of rightist culture and the immediate Fascist past, his own present in the bloody, politicized Italian 'Years of Lead', and our present, in which his work has proven both durable and timely as a guide to the political and intellectual currents of contemporary Europe. Iesi's present fans include the Italian writing cooperative Wu Ming.

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My own interest in Iesi goes back to my student days, when, a student of ancient religion myself, I first read *Cultura di Destra* as a student in Rome in 1979. I would welcome the opportunity to put this extraordinary thinker into a larger international perspective, where I think he belongs, especially in places like Italy, Austria, and the Netherlands where rightist culture has made a significant resurgence in recent years.

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## 15. The Humanities and the Social Sciences II

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### **Structuralism between Philosophy and the Human Sciences: Making the Humanities Anew in 1960s France**

*David J. Allen (University of Warwick)*

In the '1960s moment' of French intellectual life (Worms 2009), there is an explosion of disciplinary formation and renewal, in which we find a simultaneous production of 'new figures of knowledge' (Maniglier 2011: 23) and reappraisal of the most classical of problematics. This dynamic of multidisciplinary formation and renewal operates within a transdisciplinary space, which can be designated: 'structuralism'.

In this paper, I will explore the formative reciprocity at this structuralist moment in French intellectual history between the so-called 'human sciences' and philosophy. I will show how the ambiguity of this moment of both 'scientific' novelty and philosophical classicism is the condition for a philosophical (re-)appropriation of human-scientific concepts: whilst the human sciences sought, as a formative gesture, to supplant or displace philosophy through a scientific appropriation of philosophical problems, philosophy, out of the same moment, drew upon the presence of these problems within the structuralist programme

in order to renew itself and its relation to the sciences, human or otherwise.

I will orientate my discussion around the late-1960s work of the philosopher, Gilles Deleuze. These formative problems for the French humanities in the 1960s are at the heart of Deleuze's work: conceptual tensions in the relations between humanities disciplines, questions of epistemological, methodological and consequently disciplinary hierarchy, and of the directionality and productivity of cross-disciplinary conceptual appropriations within the humanities, and indeed between the humanities and the sciences.

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Given the important place of 'French Theory' in the conceptual itinerary of the humanities in Europe and North America in the subsequent decades (Cusset 2005), the significance of these issues is not contained by their period. An understanding of the problems of disciplinarity inherent in the (re-)making of the humanities in 1960s France can provide a perspective from which to carry out a diagnostic of problems encountered in attempting to work across disciplinary boundaries within the contemporary humanities.

### **Discovering Sexuality: Medicine, Law and the Humanities**

*Robert Tobin (Clark University)*

In the second half of the nineteenth century, a revolution took place in the nomenclature of sexuality. Categories such as 'homosexual' and 'heterosexual,' emerged—most prominently in central Europe at first—and quickly spread throughout Europe, ultimately reorganizing the conceptualization of sexuality globally. While this vocabulary spread most authoritatively through medical texts (notably, Richard von Krafft-Ebing's *Psychopathia sexualis*) and was enforced by legal means, it is remarkable how significant the role of the humanities was in providing the initial impetus for these discussions. The early sexual rights activist Karl Heinrich Ulrichs relies heavily on literary texts to prove his points about the existence and rights of men who sexually desire other men. Although the term 'homosexual' is widely considered to have a clinical side and was indeed promulgated by medicine and science, it was actually coined by Karl Maria Kertbeny, a man who viewed himself as an *homme de lettres*, devoted to translating and publicizing Hungarian poetry in Europe. Later sexologists, such as Magnus Hirschfeld, continued to rely on the humanistic

tradition to buttress what they regarded as the scientific investigation of sexuality. Sigmund Freud, of course, mined the classical literature, both of ancient Greece and of modern Europe, to spell out many of his theories.

By the turn of the century, however, many humanistically inclined thinkers of sexuality began to resist working with science, instead staking out an approach to sexuality that came to be at home more and more in the humanities. Elisar von Kupffer, who compiled what is often regarded as the first anthology of gay world literature in 1900, *Lieblingminne und Freudesliebe in der Weltliteratur* [Ardor for Favorites and the Love of Friends in World Literature]. Adolf Brand, editor of *Der Eigene* [The Special], Hans Blüher, author of texts such as *Die Rolle der Erotik in der männlichen Gesellschaft* [The Role of Erotics in Masculine Society], and John Henry Mackay, the anarchist author of *Der Puppenjunge* [The Hustler], were of a similar disposition. They set up their model of sexuality as deliberately anti-medical and anti-scientific, relying on Nietzsche as they did so. (Freud, interestingly, is often not far from them.) Their aggressively humanistic approach to sexuality found many adherents in the world of literature (Thomas Mann, Franz Kafka, Arnold Zweig), which often preferred the subtle nuances of a more individualized sexuality to the clear-cut categories of science.

### **The Creative and Uneasy Emancipation of the Social Sciences** *Bram Kempers (University of Amsterdam)*

Within the proliferation of the social sciences, both in Europe and the United States, sociology and anthropology set the tone in their interactions with the humanities. In my contribution I will analyse a sequence of careers, concepts, ideas, claims, and rivalries. Auguste Comte provides the point of departure. He coined three crucial concepts: sociology, altruism, and the place of sociology within the 'positive sciences'. Late in his prolific career, Emile Durkheim became the first professor of sociology in Europe, a little later than the institution of such a chair in the U.S. From then on, a complicated interaction with anthropology emerged. In Germany, Max Weber returned to a historical approach, closely connected to the main stream of the humanities, yet with concepts of his own making. In a next stage, Norbert Elias attempted to synthesis the sociological



tradition, psychology and history, occasionally using works of art as a source.

In reeditions, translations and new books, Elias criticised the dominant 'scientific' tradition, especially the works of American sociologists such as Talcott Parsons, who had developed a theoretical system of his own. In the meantime the sociological and anthropological traditions were canonised, including scholars who did not enjoy an academic career and never presented themselves as sociologists, the controversial Karl Marx being just one example. The work of Elias attracted a lot of creative and also uncreative attention, world wide and particularly in Amsterdam where he taught, wrote and lived for quite a while. It served as a source of inspiration for Johan Goudsblom, Abram de Swaan and some of their pupils and younger colleagues. Their oeuvre shows an intriguing interaction with sociology itself, and with anthropology, psychology, and the political sciences, as well as with other disciplines and genres: journalism, poetry and comedy.

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## 16. Literary and Theatre Studies II

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### **Histories of World Literature 1850-1950**

*Ton van Kalmonthout (Huygens ING Institute, The Hague)*

Since the nineteenth century, several literary histories have been written with an ambition to describe the literary heritage of more than one nation or even of all mankind in a single comprehensive historical account. On the basis of a number of Dutch examples, my paper aims to explore the development of this historiographical genre in the second half of the nineteenth century and the first half of the twentieth century. In the Netherlands, the genre stands in a tradition established in the preceding period. The paper will follow two lines of evolution, to be referred to as 1) academicization or scientification and 2) popularization or democratization. Both lines come together in *Het boek der wereldliteratuur* [The book of world literature], a transnational literary history published during World War II by Jan Walch, director of the Amsterdam Theatre School and former professor at the Sorbonne. In a mainly nationalistic

literary discourse, such histories represent a remarkable counterpoint.

## **Comparative Literature in India: History, Pedagogy and the Challenges ahead**

*Rohit Dutta Roy (Jadavpur University)*

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This paper traces the growth of Comparative Literary Studies in India, having worked out pedagogy for Indian Literature through cognizance of heterogeneity and restructuring influence and reception, a *Literaturwissenschaft* suited to the Third World. I would analyze the problems facing Comparative Literature as a discipline in its own right, with falling student numbers, socio-economic factors and resistance from single literature disciplines. Was the idea of Comparative Literature in India mooted out of the search for national literature as a political imperative or being intrinsic for a multilingual situation given the relativism, coterminous growth and simultaneity of traditions, seeking aesthetic juxtapositions or a *rapproches de fait* between literatures? How have comparative literary studies as an academic discipline in India charted its course, facing vehement opposition from single literary disciplines and eminent scholars? Why has Comparative Literature failed to earn legitimacy in the eyes of the middle-class urban milieu even though many influential public intellectuals and men of letters have been former Professors at the Department in Jadavpur?

While the Indian response to Comparative Literature might have solidified in the institutionalization of comparative methodologies in various forms, it is yet to generate public interest or discussion in the media. Even though the average Indian is by nature multilingual (or at least bilingual) and the intelligentsia holds it in high regard, very few look at Comparative Literature having employment prospects besides the exposure to many literatures.

This paper approaches the problems facing the establishment of Comparative Literature as an academic discipline. The department of Modern Indian Languages founded by Sir Asutosh Mukherjee in the University of Calcutta was the predecessor to the Department of Comparative Literature in Jadavpur University, the only full-fledged department established in 1956. Decades since then, a number of anthologies on critical essays and the knowledge of it being one of the most liberal areas of study and research notwithstanding,

it has remained primarily a matter of elitist academic discourse. Aided by the shift from identitarian-universalist theory within the praxis of comparative methodology, Comparatists in India need to evolve a systematic approach and form our own meta-language in an attempt to catch the *Zeitgeist*.

I shall try to show how with similar departments having come up in University of Hyderabad, Kerala Central University, West Bengal State University in recent times, the need for CL as an essential part of monoliterary studies has been reasserted. I shall also try to show how the necessity of professional avenues beyond the obvious academic ones could facilitate its inclusion in various Indian universities.

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### 17. Keynote:

**Irrationality and Enchantment in Modern Linguistics: From the Genius of a Language to Immutability and Grammaticalization**  
John E. Joseph (University of Edinburgh)

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The mid-19th century marks the period when the analysis of languages, which had always been at the core of the modern humanities, entered a new, self-consciously 'scientific' phase. 'Linguistics' emerged as the term for the approaches that positioned themselves at the Nature pole of Bruno Latour's (1991) schema for understanding modernity (though the need for mediation with the Society pole was soon expressed, notably by W. D. Whitney, and later by Saussure and Meillet). This 'naturalization' of language and languages was able to draw on the powerful early-modern idea of the 'genius' of a language. Genius would not survive into modern linguistics, which, following another characteristic of modernism, rejected whatever appeared overtly irrational or enchanted (as was noted and lamented by Max Weber). But rather than disappear, genius went covert, reappearing in what Latour calls 'hybrid' concepts, with the irrational and enchanted elements camouflaged by innovations in terminology and metaphor. As a result, modern linguistics has never been modern, in the sense which the moderns have claimed for themselves. Its craving for scientific status (Physics Envy?) has resulted in its being less modern, more reliant on irrational concepts and the lure of enchantment

than the other humanistic disciplines which it tends to look down on.

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## 18. The Science of Language

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### **The Linguistics-Psychology Boundary. Early 20th-Century Controversies in the Netherlands**

*Els Elffers (University of Amsterdam)*

From +1900 onwards, Dutch traditional grammar was in a critical stage, which continued for several decades. Linguists and schoolteachers argued against the traditional grammatical system of parts of speech (noun, verb etc.) and functional categories (subject, predicate, object etc.), and rejected it partially or totally.

Part of the criticism continued the general 19<sup>th</sup>-century trend in historical-comparative linguistics of criticizing the alleged non-empirical character, 'logicism' and aprioristic prescriptivism of traditional grammar. But there were also new and powerful objections.

One objection, which will be the central theme of my lecture, concerned the alleged lack of *psychological reality* of traditional grammatical categories. The practice of distinguishing parts of speech or functional categories was put into doubt, because psychologically-oriented linguists claimed that actual language use follows psychological patterns that deviate from the patterns implied by traditional grammar. This is remarkable, because, from Antiquity onwards, the psychological reality of grammar was part and parcel of nearly all linguistic currents. The 19<sup>th</sup>-century rise of psychology as a separate academic discipline *strengthened* psychological reality claims by furnishing concepts for a thorough psychological foundation of traditional grammatical categories. Wundt's *Die Sprache* (1912) presents a clear example of this approach. Even the alleged anti-psychologistic reaction in early structuralism (for example in the works of Jakobson and Bühler) was actually a replacement of the Wundtian foundation by a foundation in terms or newer types of psychology (e.g. *Akt*-psychology and phenomenological psychology; cf. Elffers (1998) and (to appear)).

Early 20<sup>th</sup>-century Dutch psychologically-oriented linguists, on the contrary, *undermined* traditional grammatical categories through psychological arguments.

I will focus on the work of the internationally famous pedagogue Martinus Langeveld (1905-1989), who started his carrier as a linguist. Langeveld wrote an influential book, his thesis *Taal en denken (Language and thought, 1934)*, which presented extensive psychological and pedagogical arguments against traditional grammar. His views will be discussed and briefly compared with those presented in other contemporary psychological-grammatical works such as Brunot's *La pensée et la langue* (1922), Ammann's *Die menschliche Rede* (1925-1928) and Vygotski's *Thought and language* (1934).

Despite the considerable importance attached to *Taal en denken* by academic grammarians as well as by school teachers, the book's role in the further development of Dutch grammatical thought remained marginal. I will explain why this was the case.

## **Soviet Orientalism and Subaltern Linguistics: The Rise and Fall of Marr's Japhetic Theory**

*Michiel Leezenberg (University of Amsterdam)*

The Russian/Soviet experience raises complex general questions concerning orientalism, hegemonic concepts, and the politics of (post-) colonial knowledge. Russia was not an empire in Said's (1978) sense, and drew much of its orientalist categories from non-imperialist German sources; the Soviet Union was explicitly anti-imperialist, and was dedicated to the emancipation of subaltern classes and nationalities. Yet, Soviet orientalism also reproduced hegemonic categories of 'bourgeois' knowledge, notably concerning language and national identity.

This becomes especially clear in the case of Soviet studies of oriental languages, which for several decades were dominated by the 'Japhetic linguistics' of Nikolaj Marr (1864-1934), who was dean of the Oriental faculty at the university of Petersburg from 1911, and in 1930 became the vice-president of the Soviet academy of sciences. In rejecting central tenets of historical-comparative linguistics, and in emphasizing the class base and superstructural character of language, Marr aimed at creating a proletarian science. During the 1920s, these linguistic theories dovetailed with, and partially even guided, Soviet nationality policies; but, notoriously, after a 1950 article by Stalin, they

quickly fell into disrepute. Marr's Japhetic theory has come to be seen as a linguistic equivalent of Lysenko's 'marxist genetics'; but it did have positive emancipatory effects. It criticized ethnocentric and racist assumptions in contemporary Indo-European linguistics, and emphasized the value of spoken subaltern vernaculars against hegemonic written languages. It also had the paradoxical effect of both countering bourgeois nationalism and encouraging national consciousness.

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I will conclude with a discussion of how the Soviet experience may affect our view of the Gramscian concept of hegemony, which continues to dominate post-Saidian postcolonial theory.

### **Root and Recursive Patterns in the Czuczor-Fogarasi Dictionary of the Hungarian Language**

*László Marác (University of Amsterdam)*

The dictionary of the Hungarian language compiled by Gergely Czuczor and János Fogarasi was published in six parts between 1862 and 1874 and contains 110,784 dictionary entries. The so-called Czuczor-Fogarasi dictionary provides an interesting example of a pattern-searching project in the humanities in the sense of Bod (2010). It lays bare the root and recursive patterns in the Hungarian lexical stock.

The newly established Hungarian Academy of Sciences proposed in 1830 the compilation of a dictionary of the Hungarian language. This dictionary became Hungary's greatest dictionary project of the nineteenth century. Two members of the Academy, Gergely Czuczor and János Fogarasi, were entrusted with the writing of this dictionary. Their work, the so-called 'Great Dictionary of the Academy of Sciences' is an explanatory, comparative and etymological dictionary all in one.

The dictionary is a clear example of a pattern-searching project in the humanities in the sense of Bod (2010). Actually, Czuczor and Fogarasi uncovered two different types but interconnected patterns. First, the so-called root, that is the minimal element that can be found in an agglutinative language like Hungarian by separating the suffixes and affixes from the root, much in the same as Franz Bopp's *Zergliederung*. According to them, the Hungarian monosyllabic root is a lexical element that cannot be made smaller without losing its form and meaning. The second pattern is also referring to the root. Three different rules can operate on the root, including

vocalization, consonant alternation and agglutination generating a coherent set of phonetically related words having a meaning corresponding to the same semantic field. These patterns are clearly recursive.

Although these root and recursive patterns are evident from their work, the Czuczor-Fogarasi dictionary still has not received the credit it should have had in academic discourse. The reason for this is that the authors frame their patterns in the terminology of nineteenth centuries' linguistics which was guided by the use of Romantic fashion and metaphors (see papers in Hoenigswald and Wiener, eds., 1987). They do not operate with abstractions and generalizations characterizing modern linguistics. However, the discovery of the root and recursive patterns in the Hungarian lexical stock in the Czuczor-Fogarasi dictionary should be essential for any scientific study in this field and has important consequences for the classification of the Hungarian language.

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## 19. East and West

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### **Oriental Studies across the Atlantic: International Networks and the Making of the Discipline after the Russian Revolution** *Steffi Marung & Katja Naumann (University of Leipzig)*

When Oriental Studies were established as an academic discipline in Europe at the end of the 19<sup>th</sup> century, it unfolded as a truly transnational endeavour. Scholars, both inspired by a 'second Oriental Renaissance' (Vera Tolz) and assisted by the political re-discovery of the 'East' in Europe, were not contained in the narrow borders of national education systems but intensively made use of the freedoms of the *Républiques des lettres*. Russian Oriental Studies with its 'patriarchs' Victor Rozen and Sergei Oldenburg in many ways were a vanguard around 1900: The Petersburg Faculty of Oriental Studies, founded in 1855, remained unique until 1917; the discipline early included 'natives' as scholars into its institutions; and Russian Orientalists were among the first to initiate extensive collections of sources, like the *Bibliotheca Buddhica*. It is thus no wonder that German Orientalists would sooner or later strive to go to St. Petersburg, as well as their French or British colleagues

would. Simultaneously Russian Orientalists profited from the intensive exchange with their Western European counterparts. For this generation the October Revolution in 1917 marked a dramatic caesura. Although the nascent Soviet discipline could to a certain extent built on Tsarist traditions, some of the leading scholars left the country, not rarely to the United States, where – also due to these academic emigrés – the 1920s gave birth to US-Oriental Studies, which soon took over the role of an international vanguard.

This transatlantic circulation of scholars as well as the ensuing re-organisation of the discipline in national contexts has received only limited attention so far, which is astonishing as these transatlantic networks have played a decisive role in the making of 20th century humanities. We want to offer an insight into this historical trajectory by investigating paradigmatic academic biographies, such as Serge Elisséeff's (1889-1975). As one of the founding fathers of U.S. Japanese Studies, he was born in St. Petersburg, and studied there with Oldenburg as well as in Japan. After emigrating to Paris in 1920 he established close contacts with leading international scholars of his field, a network he was able to profit from when he received a chair at Harvard University in 1931. Our paper will investigate how he and other scholars with similar transnational biographies have transformed Oriental Studies on both sides of the Atlantic.

### **East Asian Art History in the 1920s: Karl With and Universal Art History**

*Julia Orell (University of Zurich)*

The late 19<sup>th</sup> and early 20<sup>th</sup> century saw a consolidation of art history as an academic discipline with important centers in the German-speaking parts of Europe. Not only were new methods – aiming at establishing a ‘scientific’ basis for art history – articulated and debated but the scope of the discipline’s interest was also expanded beyond the study of European art. Asian art was an important addition to art history’s portfolio at the time, instigated among others by the Vienna World Exhibition in 1873, the formation of private and museum collections of Asian art, and competition between colonial powers in their archaeological explorations of Asia.

Within this general context of the establishment of East Asian art history as an academic field, the scholar Karl With (1891-1980) stands out: Different from the majority of other early scholars of East Asian art history in his generation, who



either came from a background in East Asian languages, anthropology, archaeology and the studies of religions or who had come to study East Asian art through first hand encounters, With was trained as an art historian. His interest first evolved within the artistic circles in Munich and Berlin in the 1910s and through encounters with Karl Ernst Osthaus and Victor Goloubev. The latter recommended him to Josef Stzrygowski who happily accepted students working in areas outside of European art. With thus continued his studies in Vienna under Stzrygowski and, after having travelled to Japan, China, and Southeast Asia, completed his dissertation on Japanese Buddhist sculpture in 1919. Yet, he never became a specialist in this field only, but integrated it into a career that spanned academia, museums and exhibitions, private collections, and an engagement with contemporary art and design in Germany, the Netherlands, Switzerland and the US. His collaboration with Karl Ernst Osthaus, Baron von der Heydt, and his role in the German *Werkbund* as professor and then director of the Museum for Applied Arts in Cologne, and his interest in avant-garde art and in design make him a rather unique figure in the field of early East Asian art history.

My paper will foreground methodological questions pertaining to With's early writings on Japanese and Chinese art from the 1920s to situate his work within the contemporary discourses in Vienna school art history as well as in the contemporary art world, and especially within ideas of a universal art history that may prove fruitful for the contemporary discussion of a 'global art history.'

### **Bringing the Modern Humanities to China: A Reinterpretation** *Perry Johansson (Hong Kong Baptist University)*

It is striking how important Asia was for the formation of the modern humanities in Europa. The dialectics set in motion with the European colonization of Asia brought about not only a new linguistics, and Orientalism, but the 'Oriental Renaissance' forever changed philosophy and the religious expressions of the Western hemisphere. History followed another trajectory, tied up as it was in the teleological project of Hegel, where India and China were conspicuous only in their absence. It was instead, aptly, archeology that came to engage in the past of these Oriental civilizations, further etching them into pre-History.

China thus in the early twentieth century became the hunting ground for a long row of archaeological and other expeditions trying to reconfigure what had been the birthplace and the glory of that recently vanished Empire. Johan Gunnar Andersson and Sven Hedin excavated for the proofs of a Western origin of Stone Age China, Langdon Warner and Aurel Stein wanted to bring out from China magnificent treasures of its cultural history, while the American Roy Chapman Andrews engaged himself in a Chinese-Mongolian quest for nothing less than the birthplace of mankind.

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This paper delves into the difficult interaction between Western scholarship and activities on the one hand and a particular Chinese politics of knowledge, culture and politics on the other - mapping out the space of conflict and cooperation played out in a multitude of places - that saw the birth of the 'modern' humanities in China. The established interpretation of this history proceeds from the political necessities of a crumbling Chinese empire to reinvent itself in a modern guise and thus new, Western knowledge and culture eventually winning against the traditionalists into a surge for modernization that would eventually radicalize into the Marxist constellation 'liberating' the Nation in 1949. This paper argues otherwise; pointing out how it was actually a conservative reaction against Western sinological attempts to rewrite China's history that brought about a politics of heritage and history hindering foreign archaeology in China and the spiriting out of the country of cultural artefacts and other 'source material'; that laid the basis for what was rather a reinvention of the Chinese tradition - although with a modern methodology. Still today, this paper finally points out, China is ruled by what is an ancient Chinese epistemological regime where historiography remains a strictly hegemonic endeavor conducted by Power, where historical archives are tightly guarded over by the Party, and where most any information on the country that foreigners happens to lay their hands on can become 'state secrets'.

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## 20. Methodology

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### **Scholarly Intertextuality in the History of the Humanities.**

*Floris Solleveld (Radboud University Nijmegen)*

In this presentation, I will introduce a new way of analyzing developments in scholarly method in the humanities through various types of *intertextuality*. Intertexting is what scholars are doing in many different ways: they quote, they paraphrase and excerpt, they lend notions, arguments and tropes, they comment, criticize and rephrase, they track footnotes, and they resample previous text and source materials openly and tacitly.

First, I will introduce a typology of such forms of intertextuality, drawing from 17<sup>th</sup>-20<sup>th</sup> century examples and from recent e-humanities research into borrowings, word matches and citation patterns. Next, I will show how *changing forms and patterns of intertextuality* show a change in the uses of source material, a gradual increase in scientific rigour, and local as well as general conceptual shifts.

So far, the historiography of the humanities has shown insufficient attention to what scholars were actually doing: what source material historians, linguists, philologists etc. were using, what they were doing with it, how they built a sustained argument from it. In analyzing how scholars were building on previous work, one can also show how they criticize each other, how fact-checking is done, what is found relevant, and how the form in which research is presented changes.

My typology includes some 15 types. Thus systems of *reference* and *citation* are fully developed by the 17<sup>th</sup> century, but the uses of reference change from largely representative (invoking ancient authorities) to epistemic (indicating the source of a relevant new finding). *Editing* acquires a new function with the rise of 19<sup>th</sup>-century national philologies; the practice of *continuing* and *extending* existing works, and of open plagiarism, becomes more and more uncommon after 1800. Similarly, sheer *compilation* (of all known languages in Adelung's *Mithridates*, of travel literature in De Brosses' *Histoire des Navigations aux Terres Australes*, of all literature to date in

Eichhorn's *Geschichte der Litteratur*) loses scientific prestige, and histories increasingly invoke 'the archive'.

This perspective, of course, is internalist and methodologically limited. However, by showing how these changing patterns have repercussions on the *forms of presentation and styles of reasoning* by which research is presented, and what *core concepts* figure in it, the study of scholarly intertextuality also opens up a new perspective on the relation between scholarly ideals and practices, and on the role of scholarship in the wider history of mentalities.

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### **The Humanities' New Methods: Challenges for Confirmation Theory**

*Jan-Willem Romeijn (University of Groningen).*

The last two decades have seen the fast growth of some new branches in humanities scholarship, centered on the application of empirical and computational methods. New methods emerged in linguistics and cognitive musicology, where researchers simulate language production and musical hearing on a computer, and in archeology, museology, philosophy and the study of religion, where empirical studies from psychology, ethnography, and sociology are brought to bear on traditional ways of theorizing. These developments present the humanities with fresh methodological questions. The starting point of this paper is that some answers can be found in confirmation theory. This subdiscipline of the philosophy of science concerns the support that evidence, empirical or otherwise, gives to general hypotheses. However, scientists and scholars use all sorts of non-empirical considerations when choosing between theories: causal structure, simplicity, coherence, novelty, and so on. In response, confirmation theorists have developed probabilistic models to explicate and justify the role of non-empirical, or theoretical, considerations.

In my talk I will sketch these developments, and connect them to the specific challenges set by new methods in the humanities. First, in connection to the uptake of computational methods in the humanities, I will consider the value of surprise, pertaining to surprising findings and surprising predictions. I will argue that both notions can be given a clear formulation in a probabilistic model, and that this model helps to motivate the special status we give to surprise. Second, in connection to the

use of empirical methods in the humanities, I will discuss the phenomenon that empirical data may hold rather fuzzy evidential relations to theory. Again I will argue that fuzzy evidential relations can be accommodated in a probabilistic model. This model clarifies different types of fuzziness and explains how evidence, despite being fuzzy, can still present strong confirmation. Clearly the aforementioned themes do not exhaust the problem domain of a confirmation theory for the humanities, nor can they be dealt with in full detail.

Rather, my presentation is intended as an introduction into a confirmationtheoretic approach to the humanities, centering on a number of methodological questions that have gained prominence with the introduction of specific computational and empirical methods. I hope that this illustrates how formal philosophy of science and humanities can be fruitfully combined. Ultimately, it may contribute to a unification of the humanities by an emphasis on methodological communalities.

### **In Defense of ‘Genre’**

*Adi Eyal (Tel Aviv University)*

The historical disciplines occupied with artistic production include an evident, though not always regulated usage of the term ‘genre.’ Genre is a differentiating instrument; it helps to classify an artwork and group it with other works under a certain category. Nevertheless, within the framework of art historical writing, we see a complementary term appearing and taking precedence as a mode of classification: the concept of style. We are better accustomed to talk about ‘Impressionist style’ than, for example, on ‘Intimist genre;’ yet, my paper would suggest that there may be reasons to support a restoration of the importance, and perhaps primacy, of the concept of genre.

As for style, from the beginning of the 20<sup>th</sup> century, many discussed its controversial nature (For example Alois Riegl’s *Stilfragen* (1893), Heinrich Wölfflin’s *Kunstgeschichtliche Grundbegriffe: Stillentwicklung in der neueren Kunst* (1915), Erwin Panofsky’s immediate challenge of the Wölfflinian concept of style in his ‘Das Problem des Stils in der bildenden Kunst’ (1915), and Meyer Schapiro’s ‘Style’ (1953)). From all cases it is inducible, that ‘style’ is one of the central tools of *historicism* in the history of art.

Regarding the concept of ‘genre’ we have much less systematic corpus to reflect upon. Mostly, genre is considered as

pertaining to the vocabulary of literary history, and it returns back to Aristotle's division of genres in his *Poetics*, and to later theories of decorum. As a classificatory concept, genre is inherently related in one manner or another to *subject matter*: to that which the artistic work is an 'imitation' of. During the 20<sup>th</sup> century, it was mostly the question of the mixing of genres which was developed (for example in Mikhail Bakhtin, Erich Auerbach and Jacques Derrida). Also, we have some examples of a return to a broader meaning of the concept of genre and its derivatives (as for example, the school of *la critique génétique* in France). There are several character of the 'genre' which may be useful to the practice of the history of art, which also stand as differentiating lines between genre and style: (1) The relation of genre with 'generation,' that is with the element of the realization of the work of art, i.e. with its beginning and formation (2) the relation to subject matter, or to that which is at stake in a certain work (3) the diachronic, durational nature of the genre.

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## 21. The Rise of Archaeology

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### Exploring the 'World Museum of Fossil Art': The Discovery of Cave Art in the Iberian Peninsula and the Making of Prehistoric Archaeology (1878-1939)

*José María Lanzaote-Guiral (EUI Florence & Paris 1)*

The making of prehistoric archaeology in Europe is marked by the polemics generated by the discovery and understanding of prehistoric cave art. The debates that surrounded the early rejection and later recognition of the prehistoric paintings reveal the complex interplay between scientific internationalism and the formation of national scientific communities, between competing epistemological traditions and between Biblical scholarship and secular science, that shaped the development of modern humanities.

When the figurative representations of Altamira cave in Northern Spain were discovered in 1878, the majority of the international scientific community rejected their authenticity; reunited at the 1880 *Congrès internationale d'archéologie et d'anthropologie préhistorique* in Lisbon, they argued that

according to evolutionary anthropology, 'primitive' men did not possess symbolic capacities and therefore were not capable of producing high art. In turn, the recognition of their authenticity in 1902 was possible thanks to the development of new theoretical approaches within anthropology that opened a new field of studies. In the first decades of the 20<sup>th</sup> century the decorated caves of the Iberian Peninsula were extensively researched, particularly by the *Institut de Paléontologie Humaine* created in 1910 in Paris; its professors, the French Henri Breuil and German Hugo Obermaier, both Catholic priests, became leaders in the professionalisation of the discipline and their views on the chronology and the meaning of prehistoric art became the consensus in the field.

As a new and promising research field, the study of cave art was the subject of different interpretations; in the case of Breuil and Obermaier, it allowed those men of science and religion to draw conclusions on the origins of mankind, the development of its symbolic and intellectual capacities and its place in nature. At the same time, prehistoric cave art was seen by Spanish scholars as a matter of national pride, since it was defined as the cradle of Western art tradition, allowing them to call Spain the 'world museum of fossil art'. As a consequence, 'foreign' scholars were mostly perceived as 'intruders' by the leading Spanish archaeologists, who viewed prehistory as a patriotic endeavour.

The aim of this paper is to analyse the complex interaction of different epistemological traditions (natural sciences, archaeology, anthropology), international and national scientific contexts and personal agency in the construction of prehistoric archaeology between the late 19<sup>th</sup> and early 20<sup>th</sup> century. I will use the case of prehistoric cave art to argue that the making of prehistoric archaeology is to be explained from a transnational perspective, paying particular attention to the role of cultural transfers across European borders in the shaping of the discipline.

**Archaeology in the Making: The Question of Iron Age Europe with a Focus on the Italian-Scandinavian Scholarly Connection**  
*Anna Gustavsson (Swedish Institute in Rome & Rio Kulturkooperativ, Gothenburg)*

The overall aim of the paper is to address the scholarly and scientific framework within which the archaeological disciplines

were formed and developed during the end of the 19<sup>th</sup> and beginning of the 20<sup>th</sup> centuries with a main focus on Italy as the meeting point and geographical study ground for many international scholars at the time. The archeological disciplines are in them self's multidisciplinary and were formed in direct relation to social, political and nationalistic factors but also in an 'internationally oriented spirit' that could be seen in Europe. The prehistoric archaeology owes it's starting point to geological investigations in Italy, where persons like Luigi Pigorini and his colleagues had a great impact. These studies combined with Scandinavian methods of typology set up by scholars like Oscar Montelius and Hans Hildebrand, created the international tools for the studies of the pre- and proto-history in Europe. Related to this process are also issues like the interplay and contradictions between the classical and the prehistoric sciences, rendering from philology respectively natural science and anthropology.

My ambition is to exemplify part of the process by using one of the main questions that were debated, namely the origins of and relations between the Iron Age populations/pre-Roman groups, and among them the Etruscans, before the Etruscology distinguished itself as a separate field of study. Why did this issue engage so many international scholars and did the outcome of the discussions have national as well as personal prestige linked to it?

The material addressed in the paper will derive from conference publications from the International congresses that took place as well as archive material like personal letters between the scholars.

### **Visualizing Historical Depth: Stratigraphy and its Images**

*Stefanie Klamm (Bauhaus University Weimar & Humboldt University Berlin)*

Exploring the historical dimension of the earth crust was essential for various emerging scientific disciplines in the 19<sup>th</sup> century, which invested into the history of the earth and in particular mankind. In these investigations the ability to depict a successive deposition in space turned out to be crucial for associating a vertical depth with a temporal process, by which time and space can be correlated and transferred into historical data. Therefore, the paper will examine the development of



visual representations of the depth and their epistemic functions.

The concept of stratigraphy, originating in geological explorations, was meant initially only as a description of spatially superimposed layers. The formation of strata and their visual form gained gradually a temporal dimension and increasingly historical significance in the 1830s. This was fundamental for its adoption in paleontology and archaeology, where the position of animal bones and human artifacts in layers was crucial for a debate about the age of mankind in relation with the earth. Thus, the stratigraphic concept and its visual format proved to be fruitful as means of creating a temporal order, and therefore historical knowledge, also at archaeological sites. In this process, it was crucial whether depictions of stratigraphical layerings were made after direct observations in the field and to what extent they were conceptual summaries of various observations and interpretive as well as abstract representations. Hence, the paper will explore how the meaning of layers and its visual representation was transformed within these appropriations, therefore constituting human history.

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## **22. Plenary: The Quest for a Comparative History of the Humanities**

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### **Towards a World History of the Humanities: Searching for Principles and Patterns**

*Rens Bod (University of Amsterdam)*

Unlike the sciences, the humanities lack a general history. This is puzzling if we realize that for many centuries there was no distinction between humanities and science. Whether one wanted to grasp the secrets of the human or the natural world, it was part of the same intellectual activity. Pythagoras investigated both music and mathematics, and al-Biruni was both a historian and an astronomer. Even the icons of the scientific revolution – Galileo, Kepler and Newton – were engaged in philology and the study of the natural world. A comparative history of knowledge is thus badly needed. But for such an enterprise to succeed we need to fill the gap of an

overarching history of the humanities first. In my talk I will discuss some of the pitfalls I encountered when writing such a history (published in Dutch in 2010, English translation in press with Oxford), especially regarding the problems of demarcation, presentism, comparativism and selection criteria.

**Keynote: The Historical Dynamics of Enquiry: Ways of Knowing across the Sciences and Humanities**

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*John Pickstone (University of Manchester)*

In my book *Ways of Knowing: A New History of Science, Technology and Medicine* (2000/2001) and in articles (eg *Isis*, 98, 2007, pp 489-516), I developed an analysis of the history of western Science, Technology and Medicine in terms of elemental 'working knowledges' – including the search for meaning, natural history in an extended sense, mathematical analysis, and substantive analysis. The same approach is clearly useful for some social sciences and associated practices, and especially for the historical connections between natural and social sciences. In this talk I will focus on 1750-1900 to explore the extension of the method across the humanities, pushing towards a systematic account of knowledge practices in general. If this flexible and non-reductive approach can enable a history of Wissenschaft in the widest sense, then it would usefully overcome one of the present limitations of Anglophone 'history of science'.

## URBS - 20th Anniversary

**URBS (Unione Romana Biblioteche Scientifiche)**, a network of research Libraries in Rome founded in 1992, is celebrating its 20th anniversary this year. The consortium is a non-profit cultural association with members from various academic institutions present in Rome, specialising in the humanities and social sciences.

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Our mission is to facilitate the sharing of bibliographic resources by providing, maintaining and developing a joint on-line catalogue [www.web.reteurbs.org](http://www.web.reteurbs.org) and to encourage and promote collaborative projects between the members and with other similar research institutions.

The 12 members of URBS are: Accademia di Danimarca, American Academy in Rome, British School at Rome, Escuela Española de Historia y Arqueología en Roma, Institutum Romanum Finlandiae, Istituto Austriaco Roma, Istituto Svizzero di Roma, Koninklijk Nederlands Instituut te Rome, Libera Università Maria Ss. Assunta, Det norske institutt i Roma, Real Academia de España en Roma and Svenska Institutet i Rom.

The 600,000 bibliographic records include not only printed books, journals and electronic resources but also prints and engravings, music scores and recordings, photographs and maps from the rich and often, unique collections, held in the Libraries' collections.

Since 2007 the catalogue has been enriched by a new category of membership, URBS Plus, extended to similar research Libraries that do not share the URBS common catalogue and software system. With a single search both the URBS and URBS+ catalogues can be consulted simultaneously. Current members include the Academia Belgica, the Deutsches Archäologisches Institut, the École française de Rome with the participation of its Centre Jean Bérard de Naples, the Fondazione Marco Besso, the Library of the Italian Senato "Giovanni Spadolini", the Istituto Storico Germanico, Loyola University Chicago-John Felice Rome Center and John Cabot University Library.

URBS and URBS+ provide a remarkable tool to facilitate the research of students and scholars working in the humanities and social sciences world-wide and the close vicinity of the member Libraries in the city of Rome enables easy access to the collections.

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