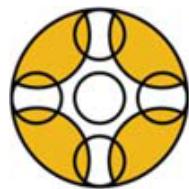


*The Making of the Humanities  
Conference VI*

28–30 September 2017

University of Oxford  
Somerville College

Organized by the Society for the History of the Humanities



SOCIETY FOR THE HISTORY  
OF THE HUMANITIES

International Board: Rens Bod, Christopher Celenza, Henk de Vries, Julia Kursell, Fenrong Liu, Jaap Maat, Helen Small, Thijs Weststeijn

Local Organizing Committee: Helen Small, Hampus Östh Gustafsson, Laura Miller

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# Conference Locations

Somerville College  
Woodstock Road  
Oxford OX2 6HD



Humanities Division  
Radcliffe Humanities  
Radcliffe Observatory Quarter  
Woodstock Road  
Oxford OX2 6GG



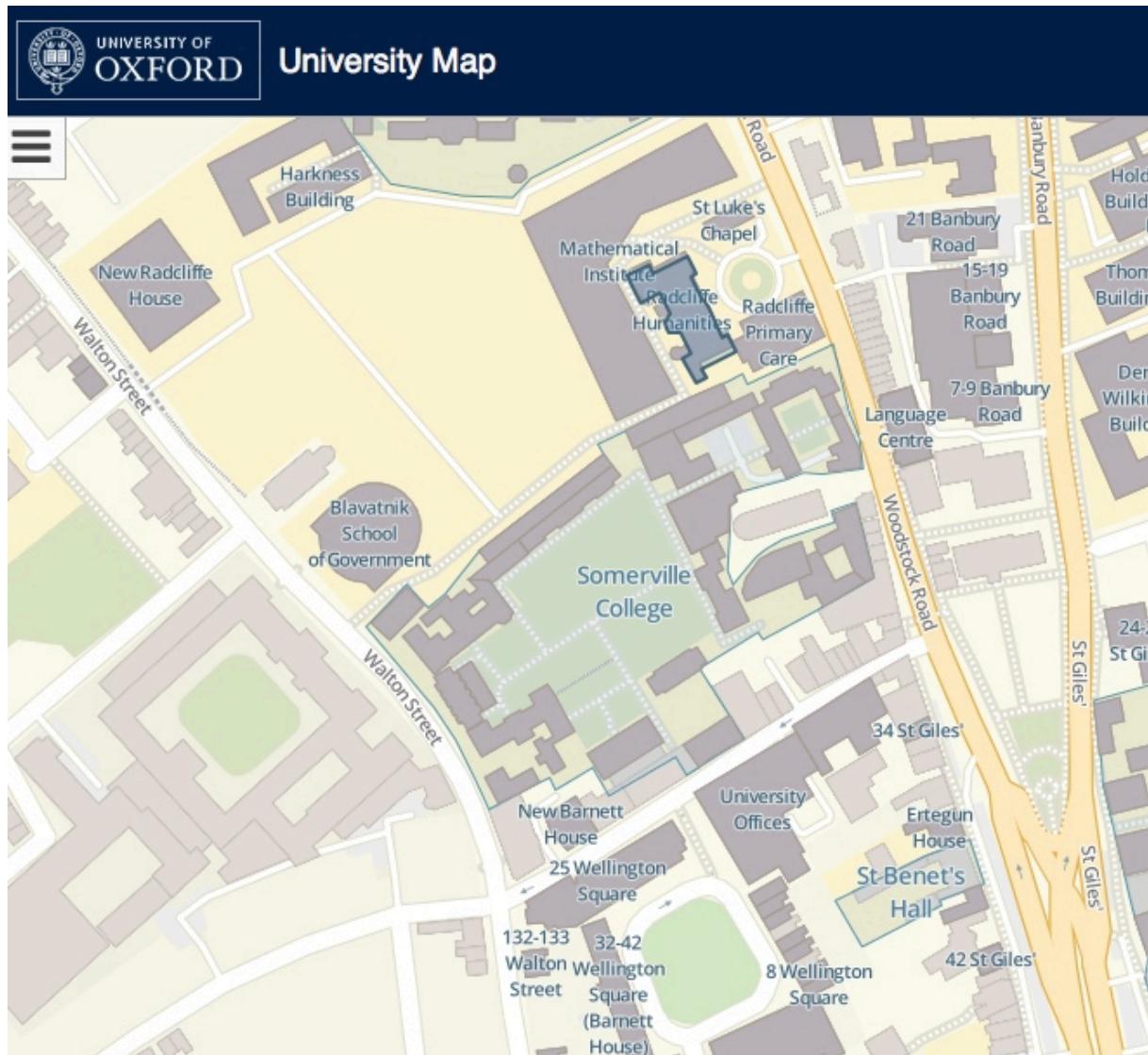
# **Reception Location**

Ertegun House  
37A St. Giles'  
Oxford OX1 3LD

Friday 29th September



## Map of conference locations



# Programme & Abstracts

## Programme Overview

### **Day 1, 28th September**

8.15–9.00 AM: Registration

9.00–9.05 AM: Conference Opening by Helen Small, Professor of English Literature, Pembroke College (Flora Anderson Hall)

9.05–9.10 AM: Looking Back and Looking Forward, Rens Bod, President of the Society for the History of the Humanities (Flora Anderson Hall)

9.10–10.10 AM: Keynote 1, Peter Mandler, *The Rise (and Fall?) of the Humanities* (Flora Anderson Hall), Introduced by Helen Small

10.10–10.30 AM: Coffee Break

#### Parallel Sessions

	Flora Anderson Hall	Brittain Williams Room	Lecture Room (Radcliffe)	Seminar Room (Radcliffe)
10.30 AM–12.30 PM	Locating the Humanities: Cities and Colonies	Understanding the Performing Arts: A Hermeneutics of Practice?	The Recent History of Literary History	The Humanities and Nationalism: South America

12.30–13.30 PM: Lunch

13.30–15.30 PM	History and Function of Libraries in the Making of the Humanities	History of Logic Translation Studies	How the Humanities and Sciences Interact: The Flow of Cognitive Goods	The Humanities and Nationalism: The West
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15.30–16.00 PM: Coffee Break

16.00–18.00 PM	Public, Private or Academic? Making History at the Fringes of Academia	Scholarly Virtues and Scholarly Vices	Recent Histories of the Humanities: A Comparative Perspective	The Humanities and Nationalism: Socialism and a Longue Durée Perspective
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19.15 PM: Conference Dinner, Somerville College (Woodstock Road)

## Day 2, 29th September

### Parallel Sessions

	Flora Anderson Hall	Brittain Williams Room	Lecture Room (Radcliffe)	St Luke's Chapel
9.00–10.30 AM	East and West	Sound and the Humanities	Institutions: Archives and Laboratories	The Humanities and Nationalism: The Iberian Peninsula

10.30–11.00 AM: Coffee Break

11.00 AM–13.00 PM	Philology in Asia 1500–1800: Consolidation and Professionalization of a Discipline	Literary Studies	Philosophy of History History of Philosophy	The Classical Tradition and Greek Studies
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13.00–14.00 PM: Lunch

14.00–16.00 PM	The Rise and Decline of “Colonial Humanities”	Invisible Battles: The Political Stakes of Literary Theory in Eastern Europe	Gathering Language: Materials, Overviews, Typologies	The Making of Art and Architectural Histories in Poland, Croatia, Romania and Bulgaria
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16.00–16.30 PM: Coffee Break

16.30–17.30 PM: Keynote 2, Shamil Jeppie, *Styles of Writing History in Timbuktu and the Sahara/Sahel* (Flora Anderson Hall), Introduced by Rens Bod

17.45–19.00 PM: Reception at Ertegun House (37A St. Giles')

## **Day 3, 30<sup>th</sup> September**

9.00–10.00 AM: Keynote 3, Elisabeth Décultot, *From an Antiquarian to a Historical Approach? The Birth of Art History in the 18th Century* (Flora Anderson Hall), Introduced by Thijs Weststeijn

10.00–10.30 AM: Coffee Break

	Flora Anderson Hall	Brittain Williams Room	Lecture Room (Radcliffe)	Collin Matthew Room
10.30 AM–12.30 PM	Aesthetics and History of Art	Measurement in the Humanities; Textual Scholarship in the Netherlands	History of Religious Studies	Interactions between Disciplines I

12.30–13.30 PM: Lunch

13.30–15.00 PM	Digital Humanities	Writing and Visualization	Gender Issues	Interactions between Disciplines II
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15.00–15.30 PM: Coffee Break

15.30–16.00 PM: Closing, Prize Giving and Farewell (Flora Anderson Hall)

# Programme Details

## Day 1, 28<sup>th</sup> September

**8.15–9.00 AM: Registration**

**9.00–9.05 AM: Flora Anderson Hall: Conference Opening** (Helen Small, University of Oxford)

**9.05–9.10 AM: Flora Anderson Hall: Looking Back and Looking Forward** (Rens Bod, President of the Society for the History of the Humanities)

**9.10–10.10 AM: Flora Anderson Hall: Keynote Peter Mandler (University of Cambridge) *The Rise (and Fall?) of the Humanities***

Introduction by Helen Small (University of Oxford)

**10.10–10.30 AM: Coffee break**

**10.30 AM–12.30 PM: Parallel sessions**

### **Flora Anderson Hall: Locating the Humanities: Cities and Colonies**

Chair: Stuart Jones (University of Manchester)

- Heather Ellis (University of Sheffield), *The Place of Literary Studies in Literary and Philosophical Societies in Britain, 1780-1840*
- Charlotte Coull (University of Manchester), *At the Opposite Ends of Empire: British Archaeology in India and Egypt*
- Federica Coluzzi (University of Manchester), *The University Extension Movement and The Making of Popular Dantismo: Philip Henry Wicksteed's Lectures on Dante*
- Rachel Johnson (Royal Northern College of Music), *Music Lecturing in Early-Victorian Manchester*

### **Brittain Williams Room: Understanding the Performing Arts: A Hermeneutics of Practice?**

Chair:

- Jan Lazardzig (Freie Universität Berlin), *Performance as a Means of Historical Understanding? – Dilthey and the Introduction of Theaters to the University*
- Barbara Titus (University of Amsterdam), *Inscribing knowledge: The Hermeneutics of Musical Participant-Observation*
- Nora Probst (University of Cologne), *The Formation of »Performance Studies avant la lettre«. Carl Niessen and the Epistemic Object of Theatre Studies*
- Quentin Fondu (École des Hautes Études en Sciences Sociales), *A New Resource for the University: Legitimizing the études théâtrales by Means of Practice*

### **Lecture Room (Radcliffe): The Recent History of Literary History**

Chair: Neus Rotger (Universitat Oberta de Catalunya)

- Jernej Habjan (Research Centre of the Slovenian Academy of Sciences and Arts), *Literature Is History*
- Neus Rotger (Universitat Oberta de Catalunya), *World Literature as a Challenge to Literary History*
- Diana Roig Sanz (Universitat Oberta de Catalunya), *Beyond Methodological Nationalism: New Challenges to a Global Literary History*
- Jenny Bergenmar (University of Gothenburg), *Small Digital Humanities and Small Language Literary History: Challenging the Large-Scale from the (Semi-)Periphery*

### **Seminar Room (Radcliffe): The Humanities and Nationalism: South America**

Chair:

- Moisés Prieto (Humboldt-Universität zu Berlin), *The Topos of Historia Magistra Vitae and the Re-Discovery of Dictatorship in Latin America*
- Williston Chase (University of California, Irvine), *Disguising Racism and Settler-Colonialism: Historiography, State, and German Pedagogy in Nineteenth Century Chile*
- Rolando de La Guardia Wald (University of Oxford/ Florida State University – Panama/ Quality Leadership University – Panama), *Nation-Building, Suffering and the Creation of a Historiographical Tradition in Panama (1821-1936)*
- Pablo Toro Blanco (Universidad Alberto Hurtado), *Emotion and Nature versus Reason and Science in the Making of a National Historiography: Chile during XIXth Century*

**12.30–13.30 PM: Lunch**

**13.30–15.30 Parallel sessions**

### **Flora Anderson Hall: History and Function of Libraries in the Making of the Humanities**

Chair: Cynthia M. Pyle (New York University)

- Athena Kirk (Cornell University), *Discontinuity and the Ancient Library*
- Shulamit Furstenberg-Levi (International Studies Institute of Florence), *Giovanni Pontano's Library: A Meeting Place with the "Auctores"*
- Ingrid D. Rowland (University of Notre Dame), *The Seripando Library and Neapolitan Neoplatonism*
- Maria Cristina Misiti (Ministero dell'Istruzione, dell'Università e della Ricerca, Roma), *Wisdom and Purple: Pope Alexander VII and Libraries*

### **Brittain Williams Room: History of Logic; Translation Studies**

Chair:

- Jaap Maat (University of Amsterdam), *Logic, Disputation and Theology in the Seventeenth Century*
- Lukas Verburgt (University of Amsterdam), *John Venn: Victorian Moral Scientist*
- Harry Lönnroth (University of Vaasa) and Nestori Siponkoski (University of Vaasa), *The Philology of Translation*
- Isaac Hui (Lingnan University), *Translation as Literary Studies: A Study of Ben Jonson's Roman Tragedies*

### **Lecture Room (Radcliffe): How the Humanities and Sciences Interact: The Flow of Cognitive Goods**

Chair: Herman Paul (Leiden University)

- Rens Bod (University of Amsterdam) and Jeroen Van Dongen (University of Amsterdam), *Why We Need a Post-Disciplinary Historiography of Knowledge*
- Sjang Ten Hagen (University of Amsterdam), *Flows between Humanities and Science: The 'Fact' and The 'Seminar'*
- Emma Mojet (University of Amsterdam), *Interdisciplinary Discipline Formation: The Origins of General Linguistics*
- Bart Karstens (University of Amsterdam), *The Structure Concept: a Historical Epistemology*

### **Seminar Room (Radcliffe): The Humanities and Nationalism: The West**

Chair:

- Matthias Wong (University of Cambridge), 'What the World Counts Losse is Gaine': *National Trauma and Historians' Conceptions of the Future in Early Modern England*
- Mario Rewers (Vanderbilt University), *Cultural Nationalism and American Studies: A Tale of Two Critics*
- Claire Arcenas (University of Montana), *Making the Humanities Useful: Lessons from Cold War America*
- Hampus Östh Gustafsson (Uppsala University), *The Humanist Problem. Mobilisation of the Humanities in the Early 1960s' Swedish Welfare State*

**15.30–16.00 PM: Coffee break**

## **16.00–18.00 PM: Parallel sessions**

### **Flora Anderson Hall: Public, Private or Academic? Making History at the Fringes of Academia**

Chair: Peter Mandler (University of Cambridge)

- Travis Ross (University of Utah), *Proprietors and Publics of Pacific History: The Corporate Origins of Western North American History*
- Camille Creyghton (University of Amsterdam), *Michelet's Invention of the Renaissance at the Collège de France*
- Larissa Schulte Nordholt (Sciences Po Paris), *Emancipating Africa through UNESCO's General History of Africa (1964-1999)*

Commentator: Kasper Risbjerg Eskildsen (Roskilde University)

### **Brittain Williams Room: Scholarly Virtues and Scholarly Vices**

Chair:

- Herman Paul (Leiden University), *German Thoroughness in Baltimore: Epistemic Virtues and National Stereotypes*
- Mathias Winther Madsen (Micropsi Industries GmbH), Nikhil Maddirala and Johannes Emmerich, *Descartes and the History of Meditation in the West*
- Yuki Nakamura (Kanto Gakuin University), *The Modern Image of Justice: Senecan Tragedies as a Medium of Renaissance Humanism*
- Kristine Palmieri (University of Chicago), *The Second Contest for the Boden Professorship, 1860: A Battle for the Future of Sanskrit and Indian Studies at the University of Oxford*

### **Lecture Room (Radcliffe): Recent Histories of the Humanities: A Comparative Perspective**

Chair: Rens Bod (University of Amsterdam)

- Giovanni Colavizza (École Polytechnique Fédérale de Lausanne/ University of Oxford), *The Dynamics of Historiography in the XXth Century*
- Matteo Romanello (École Polytechnique Fédérale de Lausanne/ Deutsches Archäologisches Institut), *A Network Perspective on XXth-Century Classical Scholarship*
- Edgar Lejeune (Université Diderot - Paris 7/Sorbonne Nouvelle - Paris 3), *From Sources to Datas, a Technology-Driven Model under Discussion in "Le Médiéviste et l'ordinateur", France, 1975-1986*
- Julianne Nyhan (University College London), *The Social History of Digital Humanities: An Oral History Perspective*

**Seminar Room (Radcliffe): The Humanities and Nationalism: Socialism and a Longue Durée Perspective**

Chair:

- Albert Doja (University of Lille) and Enika Abazi (Peace Research Institute Paris), *Kulturpolitik of Anthropological Knowledge: Albanologie in between and betwixt Colonial, National-Communist and Post-Colonial Post-Communist Contexts*
- Réka Krizmanics (Central European University), *Party Expectations and Popular Demand: The Rise of Popular History in Late-Socialist Hungary*
- Andrew Kamei-Dyche (Kanda University of International Studies), *Shifting Views of Self-Cultivation: The Historiography of Kyōyōshugi in Modern Japan*
- Stratos Myrogiannis (Hellenic Open University), *The Missing Clue: Antiquarianism and the History of National Identity in Europe*

**19.15 PM: Conference dinner, Somerville College (Woodstock Road)**

## **Day 2, 29<sup>th</sup> September**

### **9.00–10.30 AM: Parallel sessions**

#### **Flora Anderson Hall: East and West**

Chair:

- Thijs Weststeijn (Utrecht University), *Reading Asian Classics in the Seventeenth-Century Netherlands*
- Maria Teresa Gonzalez Linaje (University of Veracruz), *Chinese Painting in Western Literature and Art History: the Construction of Stereotypes in the Seventeenth and Eighteenth Centuries*
- William Bridges (University of California, Irvine), *A Brief History of the Inhumanities and the Humanities Problem in the Present*

#### **Brittain Williams Room: Sound and the Humanities**

Chair: Judith Kaplan (University of Pennsylvania)

- Viktoria Tkaczuk (Humboldt University Berlin), *Whose Larynx is it? Fields of Scholarly Competence around 1900*
- Robert Brain (University of British Columbia), *Seeing Sounds, Hearing Colours: Synaesthesia in Fin-de-Siècle Constellations of Knowledge*
- Julia Kursell (University of Amsterdam), *Carl Stumpf and the Bandwidth of Interpretation*

#### **Lecture Room (Radcliffe): Institutions: Archives and Laboratories**

Chair:

- Timo van Havere (KU Leuven), *Becoming Historical: The Reassessment of 'Judicial Archives' in Belgium during the Mid-Nineteenth Century*
- Robert Riter (The University of Alabama), *Historicizing Archival History: A Comparative Study*
- Urszula Anna Pawlicka (Aalto University), *The Emergence of Laboratories in the Humanities: Impetus, Implementation, and Impact*

## **St Luke's Chapel: The Humanities and Nationalism: The Iberian Peninsula**

Chair:

- Kira von Ostenfeld-Suske (Hispanic Society of America and Columbia University), *Humanist History, Truth, and Polemics: The Artes Historicae of Philip II's Official Historians*
- María Morrás (Universitat Pompeu Fabra), *Nationalism and Identity in Iberian Humanist Historiography*
- Manuel López Forjas (Universidad Autónoma de Madrid), *Political Uses of the Concept of Humanism in the History of the Spanish Philosophical Thought: the Case of XIXth Century Regenerationism*

**10.30–11.00 AM: Coffee break**

**11.00 AM–13.00 PM: Parallel sessions**

## **Flora Anderson Hall: Philology in Asia 1500–1800: Consolidation and Professionalization of a Discipline**

Chair: Polly O'Hanlon (University of Oxford)

- Christopher Bahl (University of London), *The Shaping of a Transoceanic Reading Community of Arabic Philological Texts*
- Arthur Dudney (University of Cambridge), *Critics as Teachers in Early-Modern Indo-Persian*
- Mårten Söderblom Sarela (Max Planck Institute for the History of Science), *Xiong Shibo's Study of Manchu Phonology at the Turn of the Eighteenth Century*
- Ori Sela (Tel Aviv University), *Philology as Scientia Scientiarum in Eighteenth-Century China*

## **Brittain Williams Room: Literary Studies**

Chair:

- Dragos Jipa (University of Bucharest), *Constructing Comparative Literature in Interwar France: A Foreigner's Perspective*
- Rieko Kamei-Dyche (Rissho University), *Navigating Literary Landscapes: The Evolution of Approaches to Literature in Japanese Historical Scholarship*
- Iris Vidmar (University of Rijeka), *How Literature Became Art: Analytic Philosophy's Perspective*
- Tom Zille (Humboldt University of Berlin), *Jury Masts and Acting Officers: George Saintsbury and the History of English Prose Scansion*

### **Lecture Room (Radcliffe): Philosophy of History; History of Philosophy**

Chair:

- Fons Dewulf (Ghent University), *Conflicts over History in Logical Empiricism*
- Raffaella Santi (University of Urbino Carlo Bo), “*With and against Aristotle: Hobbes’s Philosophical History of Philosophy*”
- Valery Kiselev (RUDN University), *The Origin of the History of Chinese Philosophy*
- David Loner (University of Cambridge), *Canonical Love: The Papers of Francis Skinner*

### **St Luke’s Chapel: The Classical Tradition and Greek Studies**

Chair:

- Helen Roche (University of Cambridge), *German Philhellenism and the Making of Western Humanism*
- Han Lamers (KU Leuven), *The Study of the Classical Tradition before Aby Warburg: The Notion of 'Nachleben der Antike' in Nineteenth-Century German Scholarship and Its Reception*
- Foteini Lika (Open University of Cyprus), *By Virtue of Vice: Aspects of Greek National Character in British Philosophical History and Modern Greek Fiction and Criticism*
- Panagiotis El Gedi (University of Ioannina), *Bibliography, Philology and Colonialism: Toward a Genealogy of Modern Greek (Philological) Studies*

**13.00–14.00 PM: Lunch**

**14.00–16.00 PM: Parallel sessions**

### **Flora Anderson Hall: The Rise and Decline of “Colonial Humanities”**

Chair:

Introduction: Daniela Merolla (Université Sorbonne Paris-Cite)

- Susan Arndt (University of Bayreuth) and Daniela Merolla (Université Sorbonne Paris-Cite), *African Literary Studies and the “Colonial Humanities”*
- Michiel Leezenberg (University of Amsterdam), *Internalized Orientalism or World Philology? The Case of Modern Turkish Studies*
- Mariam Popal (University of Bayreuth), *Humanism in the Trajectory of De-/ and Postcolonial Studies*

Commentator: Shamil Jeppie (University of Cape Town)

## **Brittain Williams Room: Invisible Battles: The Political Stakes of Literary Theory in Eastern Europe**

Chair:

- Darin Tenev (University of Sofia “St. Kl. Ohridski”), *Language Models and the Study of Literature (Bulgarian Guillaumist School vs. Roland Barthes and the Saussurean Legacy)*
- Kamelia Spassova (University of Sofia “St. Kl. Ohridski”), *Transforming the Concept of Mimesis: Yuri Lotman and Todor Pavlov*
- Enyo Stoyanov (University of Sofia “St. Kl. Ohridski”), *Lines of Dissent: The Political Dimensions of Bakhtin’s Early Reception*
- Maria Kalinova (University of Sofia “St. Kl. Ohridski”), *Ideology Behind Our Back: Ideologeme and Aesthetic Event*
- Miglena Nikolchina (University of Sofia “St. Kl. Ohridski”), *Literary Theory in Action: the Case of Metamorphosis*

## **Lecture Room (Radcliffe): Gathering Language: Materials, Overviews, Typologies**

Chair:

- Toon van Hal (KU Leuven), *The Universality and Diversity of Languages as Represented through Translations of the Lord’s Prayer: On the Development of an Early Modern Text Type*
- Floris Solleveld (University of Amsterdam/ Radboud University Nijmegen), *Klaproth, Balbi, and the Language Atlas*
- Christiaan Engberts (Leiden University), *M. J. de Goeje and the Reconstruction of al-Tabari’s Annals*
- Judith Kaplan (University of Pennsylvania), *Gathering Endangered Language Data: For and by Whom?*

## **St Luke’s Chapel: The Making of Art and Architectural Histories in Poland, Croatia, Romania and Bulgaria**

Chair:

- Magdalena Kunińska (Jagiellonian University), *In the Shadow of the Empires: Beginnings of the Art History in Poland and the Patriotic-Nationalistic Discourse*
- Igor Vranic (European University Institute), *The Beginnings of Art History in Croatia in the Second Half of the Nineteenth Century in an European Perspective*
- Cosmin Minea (University of Birmingham), *The First Romanian Art Histories*
- Ada Hajdu (National University of Arts, Bucharest), *The Making of “Bulgarian History of Architecture”*

**16.00–16.30 PM: Coffee break**

**16.30–17.30 PM: Flora Anderson Hall: Keynote Shamil Jeppie (University of Cape Town), *Styles of Writing History in Timbuktu and the Sahara/Sahel***

Introduction by Rens Bod (University of Amsterdam)

**17.45–19.00 PM: Reception at Ertegun House (37A St. Giles')**

## Day 3, 30<sup>th</sup> September

**9.00–10.00 AM:** Flora Anderson Hall: Keynote Elisabeth Décultot (Martin Luther Universität Halle-Wittenberg), *From an Antiquarian to a Historical Approach? The Birth of Art History in the 18th Century*

Introduction by Thijs Weststeijn (Utrecht University)

**10.00–10.30 AM:** Coffee break

**10.30 AM–12.30 PM:** Parallel sessions

### Flora Anderson Hall: Aesthetics and History of Art

Chair:

- T. Joseph MacDonald (Washington University in St. Louis), *The Most Storied Facelift in Malibu: Understanding the History of Restoration through the Lansdowne Heracles*
- Rachel Kravetz (City University of New York), *The Golden Age Within The Golden Bough*
- Ferenc Hörcher (Hungarian Academy of Sciences/ Pázmány Péter Catholic University), *The Concept of the “Arts and Sciences” in Hume’s Essays*
- J. Kirk Irwin (Birkbeck, University of London), *All Things Historiographically Considered: The Spatial Perspectives of Sigfried Giedion and Erwin Panofsky*

### Brittain Williams Room: Measurement in the Humanities; Textual Scholarship in the Netherlands

Chair:

- Cesare Pastorino (Technische Universität Berlin), *Antiquarianism and the Quantification of Matter in Early Modern Europe*
- Anna Echterhölter (Humboldt-University Berlin), *The Political Economy of Units. August Boeckh, Historical Metrology, and Households*
- Anna Pytlowani (University of Amsterdam), *Adriaan Reland and the Languages that Shaped Him*
- Yves Van Damme (Leiden University), *Pioneering Letters. Correspondence and Scholarly Collaboration on Medieval Germanic Literature at the Beginning of the Twentieth Century, the Dutch Scene*

### **Lecture Room (Radcliffe): History of Religious Studies**

Chair:

- Kenneth Yu (University of Chicago), *Categories and Scholarly Practices in the History of (Classical) Religions*
- Dan Batovici (KU Leuven), *The Papyri between Classical and Early Christian Studies*
- Mimi Winick (Rutgers University), “Towards a History of the Enchanted Humanities: Scholarly Seekers in the Quest Society”
- Lu Jiang (Sun Yat-sen University), *Joachim Bouvet’s Figurist Interpretation of I Jing*

### **Collin Matthew Room: Interactions between Disciplines I**

Chair: Bart Karstens (University of Amsterdam)

- Matt Rickard (Princeton University), *Fraught with Universal Insight: Poetry in an Age of Science*
- Cornelis Schilt (University of Oxford), *The “Two Cultures” of Newtonianism: Bridging the Great Divide*
- Riccardo Martinelli (University of Trieste), *The Tale of Human Diversity. A History of the History of Anthropology*

### **12.30–13.30 PM: Lunch**

### **13.30–15.00 PM: Parallel sessions**

#### **Flora Anderson Hall: Digital Humanities**

Chair:

- Thomas Franssen (Leiden University) and Paul Wouters (Leiden University), *Representing the Humanities in Bibliometric Scholarship*
- Christophe Verbruggen (Ghent University), Raf Vanderstraeten (Ghent University) and Lewis Pyenson (Western Michigan University), *The Burgeoning Field of International History of Science Journals, 1900-1930. A Mixed Methods Exploration*
- Lasse Gøhler Johansson (Aalborg University Copenhagen), Jutta Maria Wikman (University of Copenhagen), Andreas Liljenstrøm (University of Copenhagen) and Simon Køppe (University of Copenhagen), *Humanities in the European Union: Publication Strategies of Humanities Researchers 1992-2012*

### **Brittain Williams Room: Writing and Visualization**

Chair:

- Kasper Risbjerg Eskildsen (Roskilde University), *History, Time, and the Past: The Visual Representation of History Writing during the Enlightenment*
- Philippa Sissis (Universität Hamburg), *The Shape of the Humanist's Work – Poggio Bracciolini and Niccolò Niccoli*
- Hugo Wai-Ho Wong (Macau University of Science and Technology/ Fudan University), *How do Imitation of the Progenitors and Accreditation from the Prominenti Value Chinese Calligraphy? An Illustration of Mi Fu (1051-1107) and His Calligraphy Composition of Semi-cursive Script*

### **Lecture Room (Radcliffe): Gender Issues**

Chair:

- Helen Brookman (King's College London), '*Pray Hunt, and Harken': Scholarly Practice and Medievalism in Anna Gurney's Search for St. Edmund*
- Aleksandra Bak-Zawalski (Justus Liebig Universität), *Development of Gender Relations in the Context of Social and Political Changes in Eastern and Western Europe on the Example of Holocaust Literature in Polish and German*
- Anna Di Giusto (Italian Society of Women Historians), *From Oblivion to the Worldwide Fame. The Esthetic Fight of Artemisia Gentileschi*

### **Collin Matthew Room: Interactions between Disciplines II**

Chair: Bart Karstens (University of Amsterdam)

- Olga Panteleeva (Utrecht University), *Political Purges and Academic Paradigms: Moscow Musicology in the 1920s*
- Charlie Huenemann (Utah State University), *Philosophy vs. Philology? The Historically Uneasy Relation between Philosophy and the Humanities*

### **15.00–15.30 PM: Coffee break**

### **15.30–16.00 PM: Flora Anderson Hall: Presentation of Graduate Student Paper Award, and Closing Remarks by Rens Bod and Helen Small**

# Abstracts

**Day 1, 28<sup>th</sup> September**

**Keynote Address:** *The Rise (and Fall?) of the Humanities*

Peter Mandler (University of Cambridge)

The last generation has been hyperbolically dubbed 'the age of STEM'. This lecture presents empirical data on the distribution of subject choice in higher education since the Second World War, in the US, the UK and Australia, to show that humanities enrolments have held up rather better than STEM (Science, Technology, Engineering, and Mathematics) enrolments across this period, when new subjects, not categorizable as either humanities or STEM, were on the rise. It asks why this should be, why we have consistently underrated the appeal of our own subjects and overrated STEM, but also, ominously, why the trends of the last 50 years might now be moving into reverse.

## **Locating the Humanities: Cities and Colonies**

The study of 'humanitas' suggests a universal ambition for the humanities, but the practice of the humanities is crucially shaped by place. This group of papers, all focused on Britain and its colonies the period c. 1780-1914, all set out to investigate the relationship between humanities scholarship – both its 'production' and its popular reception - and its spatial location. Thus Charlotte Coull shows how British archaeology was the product of a dialogue between the metropolis and colonial sites; Heather Ellis takes seriously the literary dimension of the Literary and Philosophical Societies in early industrial cities in Britain; Rachel Johnson studies popular musicology in industrializing Manchester; while Federica Coluzzi relationship between the professional and the amateur study of Dante in northern England. The aim is to do for the humanities what scholars such as David N. Livingstone have gone for the geography of scientific knowledge.

Heather Ellis (University of Sheffield), *The Place of Literary Studies in Literary and Philosophical Societies in Britain, 1780-1840*

The literary and philosophical societies which flourished across Britain in the late eighteenth and early nineteenth centuries were often located in centres of industry like Manchester, Liverpool and Birmingham. As a result, they are frequently viewed by historians as crucial sites for the development of the natural and physical sciences, in particular, the practical application of scientific research to the needs of industry in the towns where they were based. According to the economic historian Joel Mokyr, they 'served as clearinghouses for useful knowledge between natural philosophers, engineers and entrepreneurs.' Where attention has been paid to the 'literary' activities of the literary and philosophical societies, the focus has primarily been on their influence as popular educational institutions, diffusing knowledge and promoting 'improvement.' This paper, however, will consider their role as knowledge-making institutions within the fields of literary studies and historiography. A substantial proportion of papers read before these societies described themselves as seeking to contribute to the development of literary criticism and historical scholarship as fields of knowledge.

## Day 1, 28<sup>th</sup> September

Likewise, they were preoccupied with analysing a wide range of literary texts (often adopting a comparative approach) from the ancient to modern worlds. By reconstructing something of the significance of literary and historical scholarship in the activities of these societies and their members, I hope to show that their role as sites for the production of humanistic knowledge has been considerably underestimated.

Charlotte Coull (University of Manchester), *At the Opposite Ends of Empire: British Archaeology in India and Egypt*

The influence of place in archaeology manifests in two ways: the geographical origin of the excavated object or site under investigation, and the location in which archaeology develops and its effect on the structure of the discipline. The result is the existence of multiple archaeologies, each with their own individual characteristics. This paper takes a comparative approach and explores how the British constructed differing archaeologies for India and Egypt during the nineteenth century. It considers how these archaeologies were shaped by British colonial and political involvement with the countries, and how the discipline reflected British perceptions of Indian and Egyptian pasts. British archaeology in Egypt was heavily influenced by the place of Egyptian history in the Biblical time-line, providing a pre-existing frame of reference in which an otherwise exotic past could be made familiar. India had no such direct connections to British religion, and presented a past for which there were far fewer familiar markers. India's status as a self-sufficient colony, with its own well established and interconnected bureaucratic and scholarly structures, led to the evolution of a more isolated archaeological discipline, with fewer ties to the metropole. The comparative lack of colonial framework in Egypt prior to the 1882 invasion resulted in an archaeology still firmly entrenched in the metropole and in European developments. Both archaeologies were still British, but influenced heavily by the British establishment in each country and the place of that country in the British historical imagination, resulting in different manifestations of the same discipline.

Federica Coluzzi (University of Manchester), *The University Extension Movement and The Making of Popular Dantismo: Philip Henry Wicksteed's Lectures on Dante*

Throughout the long nineteenth century the British fascination for Dante Alighieri reached its fullest and most complex expression. In particular, between the 1870s and the 1910s, the Romantic *dantofilia* – the amateurish praxis of reading, commenting and translating Dante – progressively grew into a professional engagement pursued within academia by a growing community of scholars, intellectuals and learned societies. The gradual development of Victorian *dantismo*, I argue, fostered the conditions for the rise of an independent British scholarly tradition – whose accomplishments surprisingly overshadowed those of its Italian counterpart –, and the parallel establishment of Dante Studies as a discreet critical discipline within both canonical and extramural universities.

This paper will provide an historical and cultural reconsideration of the largely underestimated role played by the University Extension Movement in the creation and institutionalization of an “itinerant system” of popular courses on Dante. Most specifically, it will focus on the pioneering work of Philip Henry Wicksteed, a young Unitarian minister from the industrial north who delivered more than three-hundred cycles of Dantean Extension lectures between 1888 and 1913. Relying on the close material and textual study of his course *syllabi*, it will discuss how Wicksteed developed an alternative

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academic discourse and approach to the teaching of Dante. A form of “popular Dantism” aimed at transforming Dante into a “common good” accessible to the Victorian middle and working-class public that – by the turn of the century – was expressing a growing interest for humanistic knowledge as a source of socio-cultural improvement and moral uplifting.

Rachel Johnson (Royal Northern College of Music), *Music Lecturing in Early-Victorian Manchester*

The music lecture held a prominent place in the cultural life of early-Victorian Manchester, reaching a large and diverse audience, from the industrial elite of the Royal Manchester Institution to the working classes at the Mechanics’ Institute, yet so far its significance has been overlooked. While recent work has done much to overturn the myth of early-nineteenth-century England as the land without music, the literature still tends to perpetuate the charge of philistinism during these decades. Drawing on archival sources including syllabuses and minute books, together with the full texts of lectures routinely printed in the *Manchester Guardian*, this paper will explore the content of such lectures and their place within broader institutional programmes. It examines the motivation behind providing lecture series, the status of music within them, and the collaborative relationships within Manchester and across a northern network from Sheffield to Liverpool of organisations working together to attract eminent lecturers on tours of the country. The music lectures were hugely popular, giving rise to cheap concerts associated with the lectures, resulting directly in the formation of a number of participatory music societies and leading to the admission of women, initially just to the music lectures as a means of raising additional funds but paving the way to their wider acceptance. Most importantly, the ambition and success of these lectures point towards a critical engagement with and high regard for music as a discipline across a broad audience during a period when such views have commonly been regarded as niche.

## **Understanding the Performing Arts: A Hermeneutics of Practice?**

Due to the traditionally ignoble and amoral status of their subjects, performing arts studies such as Musicology, Theater and Dance Studies have long been denied epistemic validation, academic nobility and legitimization in the modern academic system. They find themselves time and again under scrutiny due to the latent instability and immateriality of their epistemic objects. Within a predominantly text- and material-based academic culture, ephemerality seems to be an epistemological as well as a moral issue. This panel sets out to investigate early *hermeneutics of practice* for the performing arts disciplines. To which degree do scholars need a practical artistic expertise and knowledge to understand their object of study? Does the ephemerality and instability of the performing arts require the scholar to be a performer? And which distance is required to not corrupting the epistemic dignity? This panel looks at different historical instances of legitimizing Theater Studies and Musicology through hermeneutics of practice. It sets out to discuss case studies from Germany, The Netherlands and France from late 19<sup>th</sup> to mid 20<sup>th</sup> century.

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Jan Lazardzig (Freie Universität Berlin), *Performance as a Means of Historical Understanding? – Dilthey and the Introduction of Theaters to the University*

As a new academic discipline in early 20th century Germany, Theatre Studies can be seen as an offspring of Literary (Germanic) Studies. Its epistemological specificity can thus be deduced from the medial, social, and aesthetic differences between text and performance (textuality and performativity). Against this background, this contribution sets out to discuss a *hermeneutics of practice* for Theatre Studies with regard to the implementation of theaters in university departments across Europe. Often provisional or experimental in nature, these stages can be seen as instrumental for the emancipation of Theatre Studies from Germanic Literary Studies. As a case in point, I will discuss Max Herrmann's signature conception of Theatre Studies in Berlin (around 1920), with regard to a hermeneutics of practice. In Herrmann's appropriation of Dilthey's conception of *Nachbilden* (to emulate) as a prerequisite to *Nacherleben* (to revive) leads to the establishment of an experimental stage as a means of historical understanding. How did the (epistemological) foundation of university theaters in early Theater Studies look like? How were the stages used both for teaching as well as for research? Due to its strong linkage to Dilthey, Herrmann's conception of the theater is no longer understood after World War II. I will discuss the transformation university theaters underwent in the 1950s and 1960s with regard to changing hermeneutics of practice.

Barbara Titus (Universiteit van Amsterdam), *Inscribing Knowledge: The Hermeneutics of Musical Participant-Observation*

The institutionalization of musicology in late-19th- and early-20th-century Europe was determined by an urge to legitimize music as a fine art: a mode of expression that unveils an ideal content in material form through the capacity of spiritual/mental imagination. The implied dichotomies in this requirement (form and content, matter and spirit, body and mind) as well as the visual (imagination, formation) being privileged over the aural, spherical and kinetic have been interrogated extensively. Nevertheless, the poignancy they acquire in the hermeneutic engagement with (multi-sensory, time-bound) music is still predominantly described as a problem. In this paper I demonstrate how this poignancy in fact helps us engage with the dynamics and intricacies of (interpretative) knowledge formation that apply to eurogenic humanities scholarship at large.

I do this by drawing on my own participant-observation (singing, playing, dancing, talking and being together) during my fieldwork research into South African maskanda music between 2008 and 2015 as well as on the legacy of the first ethnomusicologist Jaap Kunst (1891-1960), who did extensive fieldwork in the Dutch East Indies in the 1920s and 1930s. Kunst was convinced that musics should be appreciated in their specific cultural environment and hence never participated in the music he studied. By addressing these various degrees of participation, I foreground the tensions between modes of knowledge inscription in acts of interpretation and between people who come to represent those modes of inscription in often quite reductive ways (oral versus written cultures, embodied versus intellectual music, composition versus improvisation).

Nora Probst (University of Cologne), *The Formation of »Performance Studies avant la lettre«. Carl Niessen and the Epistemic Object of Theatre Studies*

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In the 1920s, theatre scholar Carl Niessen (1890-1969), founder of the Institute for Theatre Studies at the University of Cologne and the Cologne Theatre Collection, developed a conscious method of combining academic and artistic knowledge by organizing reenactments of cultural performances. One example of this academic practice is a well-received exhibition of *Shadow Plays from the Eastern and Western World* at the Kunsthalle Hamburg in 1928 where Niessen gave lectures accompanied by shadow play performances with original puppets and slides of shadow figures projected onto the same screen. In 1931, in cooperation with the Museum of Ethnology in Cologne, he organized the exhibition *Masks of Men* where the masks were part of a dancing performance of students in indigenous costumes. Comparable to Schechner and Turner in the 1960s and 70s, he was looking for alternative forms of understanding and imparting knowledge about performative practices. Consequently, Christopher Balme has described Niessen's research as 'performance studies avant la lettre'. In my presentation, I would like to analyze Niessen's approach as an early experimental form of experiencing, reviving and understanding the epistemic object of Theatre Studies. I would like to raise the question to what extent he considered performative practices to be a 'hermeneutic tool' that allowed him to 'reconstruct' and examine performances at the same time? To what extend have performative practices taken part in the formation of meaning? And what does Niessen's approach tell us about the prehistory of Performance Studies?

Quentin Fondu (École des Hautes Études en Sciences Sociales), *A New Resource for the University: Legitimizing the études théâtrales by Means of Practice*

In 1959, the *études théâtrales* appeared at the Sorbonne University, Paris as a new form of combining Theatre Studies and theoretical questions with theatrical practice in experimental workshops. It called into question the borders between the humanities and art by allowing – and calling for – transfers, junctions and crossovers from one to the other. However, because of its hybrid nature it has often been placed on the fringe of academics. For almost a decade, the *études théâtrales* were under the influence of traditional disciplines like literature and philosophy and, in a way, restricted due to the relative inertia of the academic world. But after the student movement of 1968 and the riots in Paris, especially at the Sorbonne University, there was recognition of the need for an artistic practice and presence of practitioners within the university. Subsequently, the *études théâtrales* received recognition and approval in universities throughout France. Professional, non-academic knowledge about theatre (as critique, actor, director, playwright etc.) was now considered to be a desirable resource for the *études théâtrales*. Therefore, theatre historians (as Martine de Rougemont or André Tissier) were gradually replaced by former professional actors and directors who gave new impulses to the field. Hence, theatre workshops and practical exercises became an important part of the curriculum. In a sociohistorical enquiry considering archival material, interviews and statistical analysis, I would like to look into the process of establishing the *études théâtrales* as a new way of combining theoretical questions with practical knowledge.

## **The Recent History of Literary History**

In the past decades, calls to skepticism or revisionist proposals about the discourse of literary history have been pressing the field of Comparative Literature. Criticism of literary history—due to its problems in articulating an autonomous discourse, the failure of the causal model applied to social sciences, or the submission of literary history to national history or the traps of Eurocentrism—has

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spurred the renewal of the discipline, changing deeply rooted conceptions and ideas, and transforming the theoretical and methodological approaches to the representation of literature in time.

This panel traces the recent history of literary history aiming at an open discussion about some of the main crises and challenges of the discipline. A critical and contextualized reading of different case studies will serve to address some pressing issues raised by recent literary history and comparative literary history and will guide the discussion about the new perspectives (and experiments) that focus the historiographical debate today.

### *Topics for discussion*

- New perspectives and challenges of literary history
- Quantitative and cartographical approaches to literary history
- Comparative and transnational perspectives towards literary history
- The problem of a global literary history
- Interdisciplinary models for literary history

Jernej Habjan (Research Centre of the Slovenian Academy of Sciences and Arts), *Literature Is History*

Literary scholars who wish to say something pertinent about history are increasingly turning away from literature and entering completely new fields. A generation or two after literary studies were forsaken for cultural studies, semiology, or media theory, some of the most unexpected developments include critique of political economy, evolutionary theory, catastrophe studies, or even nafthology. Indeed, there is a rift between history and literature that can be traced at least back to Balzac, whose oeuvre Karl Marx planned to study as soon as he would finish his work on economy. This work, however, was finished only by Friedrich Engels, with Balzac remaining stuck in the Marx and Engels correspondence. It seems, though, that the rift has finally been closed. It appears that there is finally a book available that, far from being stopped by economy on its way to Balzac, derives its economic analysis from him. This is Thomas Piketty's *Le Capital au XXIe siècle*, a book that has taken the humanities by storm ever since its swift translation by Harvard. And while these high hopes may well be in order, they are arguably put on the wrong book. There is another book from 2013 that may be the real breakthrough in terms of history-and-literature, namely Franco Moretti's *The Bourgeois: Between History and Literature*. This study manages to reach history without relinquishing literature. For this book, as for *Distant Reading*, the counterpart that Moretti published on the same day as *The Bourgeois*, literature quite simply is history.

Neus Rotger (Universitat Oberta de Catalunya), *World Literature as a Challenge to Literary History*

This paper offers a critical analysis of some of the challenges that the recent revival of world literature poses to the writing of literary history. The intensification of the world literature debate in the past two decades has led to pressing discussions within literary studies about rethinking the discipline of comparative literature, and of literary history in particular, in order to move away from the traditional, adversarial nationalist approaches in favor of a transnational, decentralized history of literature. The question, as the very term "literary history", is twofold. On the one hand—in a global framework—it is

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associated with the crisis of the historiographic discourse in general, whose positivist basis has been questioned and revised in the period after WWII. On the other hand, the question has to do with the specificity of the subfield called “world literature” and its many challenges. Shifting the attention to the temporal rather than the spatial dimension of world literature, which dominates in most quantitative, cartographical and sociological approaches, this paper addresses the concepts of “rewriting” and “counterwriting” as means of thinking the historical relations of literature in a global context. By highlighting the movements of intermittency, recovery and contradiction in literary history, these literary strategies that move from the peripheries to the center, and back, can enable us to reassess the multiple temporalities and durations of world literature.

Diana Roig Sanz (Universitat Oberta de Catalunya), *Beyond Methodological Nationalism: New Challenges to a Global Literary History*

Globalization has undoubtedly modified our way of thinking. It is no longer possible to explore national cultures in isolation or to analyze literary histories and literary translation flows as exclusively emanating from Western cultural, economic, social, and political dynamics. Within this framework, this paper aims to describe the recent history of literary history based on a twofold approach: 1. its aim of providing an alternative narrative to the nation-state paradigm with other units of research (e.g. the circulation and reception of literatures in cities, cultural capitals, regions, seas, or rivers that address a variety of cross-border relations, and central issues such as mobility, cosmopolitanism, global cultural transformation processes, global institutions, migration, diaspora and world societies), and 2. the use of big data and digital methods that test, rethink or change assumptions on literary value, institutions, or the position of cultural producers in the cultural field.

On the one hand, attempts at a global literary history that abandon the focus on innovative centers and imitative peripheries and depictions of globalizing cultural processes and geographical representations of literature have changed the history of literary history. On the other, big data approaches and new technologies have helped writing a ‘digital’ literary history that supports conventional research, revises our analytical frameworks on the basis of new and more abundant data and newly revealed patterns and connections, and generates new research questions, new answers to previous questions and new methodologies and modes of presenting and creating historical documents.

Jenny Bergenmar (University of Gothenburg) *Small Digital Humanities and Small Language Literary History: Challenging the Large-Scale from the (Semi-)Periphery*

A recent development in literary history has been to incorporate a variety of methodological and transcultural perspectives through transnational studies and translation studies. Simultaneously, with the establishment of digital humanities, large-scale quantitative methods have been applied to digitised text collections (Moretti 2013). There exists a potential conflict between these two directions. Large-scale computer assisted methods support research involving multilingual material poorly. Furthermore, it depends on digitised material and has in effect become synonymous with the literary histories of the Nineteenth Century novel in English, since smaller languages are not always well represented in digital textbases. Furthermore, in the study of reception history, machine reading is not an option since the material is multilingual and seldom available as textfiles of acceptable quality. This paper discusses the consequences of large-scale computational methods for the writing of literary history and proposes small digital humanities as a strategy to avoid the generalist erasure of difference

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and the exclusion of material outside the digital canon that the use of computational methods might lead to (Apter 2013). Beyond distant reading, in the periphery and semi-periphery of digital humanities, there are a variety of different practices of writing literary history, involving small datasets, minimal computing and grassroots digitisation (Gil and Ortega, “Global outlooks in digital humanities”, 2016). How the writing of literary history can be developed through such strategies will be discussed from a few topical examples.

### **The Humanities and Nationalism: South America**

Moisés Prieto (Humboldt-Universität zu Berlin), *The Topos of Historia Magistra Vitae and the Re-Discovery of Dictatorship in Latin America*

During the first half of the nineteenth century, Latin America caught the interest of foreign natural scientists, merchants, travelers, diplomats and politicians. A part from its botany, zoology and geology, one other particular peculiarity must be underscored: the raise of dictatorships in different countries after gaining independence from the Spanish Crown. Two examples are especially noteworthy. In Paraguay the lawyer and theologian Dr José Gaspar Rodríguez de Francia was supreme dictator from 1814 until his death in 1840. In Buenos Aires, General Juan Manuel de Rosas held twice the office of governor with extraordinary powers: from 1829 until 1832 and from 1835 until 1852. Europe, the cradle of dictatorship during the ancient Roman Republic, became aware of those rulers through different writings such as travel reports, diplomatic correspondence, pamphlets and even novels. Simultaneously, as German historian Reinhart Koselleck claimed in an essay from 1967, the classic *topos historia magistra vitae* was about to experience its end. The French Revolution had initiated the idea of the uniqueness and irreversibility of history, thus denying its status of a life's teacher.

My paper aims at studying the importance of this *topos* within those texts about José Gaspar Rodríguez de Francia and Juan Manuel de Rosas and to determine to what extent historical models helped categorizing and conceptualizing a form of rule which had little in common with the ancient Roman “original” paradigm, especially at a time when the professionalization of academic history was at its very beginning.

Williston Chase (University of California, Irvine), *Disguising Racism and Settler-Colonialism: Historiography, State, and German Pedagogy in Nineteenth Century Chile*

In 1883, a team of Chilean letrados set out for Berlin to gain insight into citizen formation in the Prussian school system. Recent historiographic accounts describe this endeavor, undertaken during a period of general reform in light of German models, as an attempt to bolster the legitimacy of the post-independence state. However, this assessment curiously recasts a trope of 19th century historiography central to debates between Andrés Bello and José Victorino Lastarria in the 1840s that arguably established the discipline of history in Chile: namely, the importance of definitively ascertaining whether or not state legitimacy obtains and thus confirming the impartiality of historiographic methods – a means to assert an apolitical concept of the state amidst crescendoing settler-colonialist aggression against the indigenous Mapuche and surging white supremacist rhetoric in press coverage of the War of the Pacific (1879-1883). In this paper, I propose that these dynamics posed a challenge

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to the re-orientation of the Universidad de Chile toward professional training carried out in the 1870s, itself intended to strengthen public order, arguing that increased concern for a national pedagogy in the 80s, crystallized in the founding of the Instituto Pedagógico in 1889, responds by adapting historiography's role in criollo fantasies of social rationalization. Specifically, I consider how the period's seminal work of pedagogical theory, Valentín Letelier's *Filosofía de la educación* (1892), adopts aspects of Johann Herbart's Neo-Kantianism to make overtures to a socially heterogeneous republic while simultaneously elaborating institutional tools for maintaining criollo dominance.

**Rolando de La Guardia Wald (University of Oxford/ Florida State University – Panama/ Quality Leadership University – Panama), *Nation-Building, Suffering and the Creation of a Historiographical Tradition in Panama (1821-1936)***

After Panama's independence from Colombia in 1903, the forgers of the new country were compelled to write a proper Panamanian national history. This would help them justify the secession. Hence, when narrating the history of their country, Panamanian writers have tended to produce discourses of suffering, which are, generally, associate national pain to periods of time when Panama was subjected to the "oppression" of another nation, particularly Spain (1501-1821), Colombia (1821-1903) and the United States (1903-1999). Nonetheless, Panamanian historiography sometimes portrays a nation that suffers itself, when the writers describe the damage caused by the action of Panamanian "corrupt" individuals or groups, or by the effects of immanent forces such as the environment, genes and/or "idiosyncrasy". However, suffering appears often as a form of catharsis, a process necessary for the Panamanian nation to reach a better future. This paper argues that by promoting the production of narratives of suffering, Panamanian nation-builders invented of a historiographical tradition, which appropriates or expropriates the suffering of an individual or group of people and extrapolates it to a larger collective such as the nation.

Using newspapers, drawings, poems, speeches and essays, this presentation will, first, present the theoretical framework that served to elaborate this argument. Then, it will point out the different ways used to describe and appropriate/expropriate suffering in Panama from 1821 to 1936 (when Panama first renegotiated the Canal treaty with the United States). Finally, it will discuss the legacies of the invention of the historiography of national suffering.

**Pablo Toro Blanco (Universidad Alberto Hurtado), *Emotion and Nature versus Reason and Science in the Making of a National Historiography: Chile during XIXth Century***

After Chile achieved its independence from the Spanish Empire in the early nineteenth century, the development of history as a field of knowledge became a mechanism for building identity and cohesion as a National State. This explains the existence of a broad historiographical effort in order to create a coherent and unifying vision of the colonial past (to reject it) which should make understandable and legitimate the present and future Republican (to assert it as a natural path to Western modernity). In this context, the Chilean historiography had, in the mid-nineteenth century, a fundamental controversy for its further development. An opposition arose between two forms of understanding the nature of historical research: the first emphasized its deductive character, based on general philosophical interpretations of History (*ad probandum*) and the second defined historian's labour as an inductive and positivist work, sustained in the critical study of the particular facts of a

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given place and time (*ad narrandum*). It was the latter that succeeded as a disciplinary code, by the hand of Andres Bello, Rector of the University of Chile.

The purpose of this paper is to approach the period of definition of Chilean history as a legitimate field of knowledge from an angle less analysed by national historiography: the way in which the oppositions between emotion and reason and nature versus science were represented in the theoretical discussions and In the first Chilean historical works. Our analytical framework is an intersection between conceptual history and history of emotions.

### **History and Function of Libraries in the Making of the Humanities**

Cynthia M. Pyle (New York University)

The historical humane sciences, or humanities (whether narrowly or broadly defined), rest upon, and have always rested upon, research performed on artifacts surviving from the past. These include archaeological artifacts (clay tablets, stone carvings) as well as documents and texts (usually written on parchment and papyrus scrolls, or parchment and paper codices), the latter category often found collected in Archives and Libraries. The direct observational scientific work of such research is thus performed in these collections, which become the laboratories for research in the humanities. However, in humanistic scholarship, books and their contents, are both the material -- the object of study -- and the tools of study.

This two-hour panel of four 20-25-minute papers, plus discussion, will address aspects of the history of ancient and Renaissance libraries in an attempt to further explore and define the role of libraries in the development of the humanities.

Athena Kirk (Cornell University), *Discontinuity and the Ancient Library*

It is tempting to envision the library as an ancient intellectual institution that still persists. The ancient library of Alexandria in Egypt, for instance, has often been presented as a glittering emblem of intellectual history in the West, where the literati of the Hellenistic world read (and corrected) Homer and composed their own verses for the Ptolemaic court. Yet recent scholarship has revealed just how little we can actually know about this place or its users; reliable evidence is so scanty that one scholar has labeled it the “library of dreams.”

This paper instead considers the ancient Greeks’ imagined history of the library and of book collecting more broadly. The sources on book collecting, I argue, are preoccupied with a tension between the book’s material state and its immaterial content. The book-scroll is for them at once a valuable object to be preserved and a suspicious medium for knowledge because of its worth as a collectible. Being over-attentive to the book’s materiality can mark one as a fraud, yet allowing the scrolls to disintegrate will lead to intellectual ruin as well.

Collections of books in Greek antiquity should thus perhaps be seen not as lofty precursors to the modern library but as uncertain and newfangled ventures, prone to skepticism and even questionable

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motives. In this, we might liken them to Greek writing itself, a technology that acquired intellectual credibility only centuries after its introduction.

Shulamit Furstenberg-Levi (International Studies Institute of Florence), *Giovanni Pontano's Library: A Meeting Place with the "Auctores"*

According to Paolo Giovio's *Elogio dei Letterati Illustri*, the humanist Pontano (1429-1503) chose Naples as his destination, when escaping his home town of Cerreto, because “he knew that here, after the foundation of a famous library due to the generous interest of King Alfonso, literature would become very highly considered.” After establishing himself in Naples, Pontano founded the *Accademia Pontaniana*, thus continuing the intellectual exchange between humanists that had commenced in the royal library. The meetings took place in Pontano’s various homes, and his private library served as the academy’s library. When Pontano died he left his library to his two daughters Eugenia and Aurelia. The members of the *Accademia Pontaniana* were extremely concerned with the fortune of these books and manuscripts and as a consequence of their pressure Eugenia donated her books to the library of the San Domenico convent in Naples. An inventory was made at the time which, while it contains only half of Pontano’s books, can give us an idea of his concept of a library and of his most important interests. The list gives an impression of quite a modest library and we find a large focus on classical authors and a noticeable lack of thirteenth and fourteenth century vernacular literature and of contemporary humanist works.

This paper will examine Pontano’s library on various levels: as a collection of books – examining and analyzing its inventory and as a meeting place of Pontano’s academy, analyzing the deep connection between Pontano’s concept of academy and library.

Ingrid D. Rowland (University of Notre Dame), *The Seripando Library and Neapolitan Neoplatonism*

The Neapolitan aristocrat Girolamo Seripando (1493-1563) joined the Augustinian order as a youth, studying closely with the famous reformer Egidio da Viterbo. Like Egidio he became first Prior General of his order and then cardinal, and counted among the reformers involved in the early stages of the Council of Trent. He made an unusual donation to the Augustinian convent of San Giovanni a Carbonara in Naples: a two-story chapel with a library on the upper floor. This collection eventually passed to the National Library of Naples, where individual volumes can still be recognized by their old shelf marks. The library’s role in Neapolitan intellectual life seems to have been important in the mid-sixteenth century; it may have exerted influence, for example, on the very young Giordano Bruno, whose first teacher of philosophy, Teofilo da Vairano, was a member of the convent. This paper will consider the library’s composition, architecture, and possible influence in sixteenth-century Neapolitan society.

Maria Cristina Misiti (Ministero dell’Istruzione, dell’Università e della Ricerca, Roma), *Wisdom and Purple: Pope Alexander VII and Libraries*

Fabio Chigi (Siena, 13 February, 1599 - Roma, 22 May, 1667), belonging to an important family of bankers, became Pope Alexander VII the 7th of April 1655, reigning until his death in 1667. Fabio

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Chigi received a humanistic education and earned a Bachelor degree in Philosophy, Law and Theology at Siena University. He was distinguished for his knowledge of literature, architecture, poetry and for collection and patronage of the arts. Among the intellectuals, poets and *savants* around him were Pietro Sforza Pallavicino, Lucas Holstenius, Athanasius Kircher, Gian Lorenzo Bernini and Francesco Borromini, all personalities who contributed to create the *cultura chigiana*, a formidable and powerful machine very influential in artistic production, dissemination of knowledge and city planning.

Despite a large number of studies, the Alexander VII *milieu* is in many points not completely interpreted: among the elements worthy of investigation are the Pope's predilection and talent for building libraries: his private library, the Vatican Library and the Alessandrina Library

His addition to the Biblioteca Vaticana of 1779 manuscripts coming from the Urbino Library, one of the most celebrated in the world, the care of his Chigiana library and the foundation of the *Libraria Alexandrina* of Rome's *Studium Urbis* make Papa Chigi one of the greatest patrons in the history of libraries.

### **History of Logic; Translation Studies**

Jaap Maat (University of Amsterdam), *Logic, Disputation and Theology in the Seventeenth Century*

In the seventeenth century, logic as a discipline was under attack, but even some of the most outspoken critics such as Descartes and Bacon acknowledged that syllogistical forms embodied unassailable patterns of reasoning. Other critics, such as Locke, rejected logic for its association with the practice of disputation, which formed an integral part of what he considered as a flawed system of university education. In defence of logic, Leibniz pointed at the compelling nature of logical forms and claimed that, if properly developed, logic could precisely serve as a means to end fruitless disputes, containing as it did 'an art of infallibility'. Thus, most of those reflecting on the value of logic agreed that syllogistic forms as such, whatever their usefulness for scientific purposes or in education may be, were indisputable.

This paper examines the role that a belief in the persuasiveness of syllogistic forms played in theology, focusing on two examples. First, certain Jesuit endeavours to convert the Chinese relied on familiarizing them with logic so as to make them consent to Christian doctrines, using syllogistical forms to arrive at inescapable conclusions. Second, in the 1640s a number of formal disputations took place in Britain between rebellious groups such as baptists and quakers on the one hand and ministers defending the official church on the other hand. The disputations were public and attracted large audiences. The church ministers enforced these disputations to be conducted according to syllogistic form, a procedure that the other party only reluctantly accepted.

Lukas Verburgt (University of Amsterdam), *John Venn: Victorian Moral Scientist*

The Cambridge logician and philosopher John Venn (1834-1923) is widely remembered – both inside and outside the academic world – for his invention of the diagram that bears his name. During his

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lifetime, Venn enjoyed considerable fame as the author of three then well-known, but today largely forgotten, textbooks on logic: *Logic of Chance* (1866), *Symbolic Logic* (1881) and *Principle of Inductive Logic* (1889).

This paper shows that, and considers why, John Venn was as one of the most important figures in Victorian science – a quiet giant working in the shadow of figures like Boole, Whewell, Mill and Sidgwick. After providing a sketch of Venn's life and work, his lesser known writings and unpublished correspondence with, among others, Mill, Galton, Jevons and Wallace are used to paint a more colorful and detailed picture of Venn's contributions to Victorian British discussions about (philosophy of) science and scientific methodology.

The specific goal of the paper is to highlight one crucial aspect of these contributions, namely: Venn's role in the development of the so-called 'moral sciences' (an eclectic, or 'interdisciplinary', mix of mental philosophy, logic, and political economy) at the University of Cambridge in the 1870s-1890s. Finally, this discussion is taken up to revive and provide a fresh look on the important, but often neglected, issue of the periodization of 19th- and early-20th-century British philosophy.

Harry Lönnroth (University of Vaasa) and Nestori Siponkoski (University of Vaasa), *The Philology of Translation*

This paper focuses on the multifaceted relationship between philology and translation studies. The aim is twofold: first, to address questions of theoretical relevance, and second, to illustrate the considerable overlap between these fields of research. By *philology* we mean, in line with Sheldon Pollock's (2009) definition, "the discipline of making sense of texts." Thus we focus on the relationship between philology, which we understand in its broad cultural-historical sense, and translation studies, which we define as a similarly broad field of research. In this paper, philology and linguistics are not considered synonymous. Our starting point is that, as recently argued by James Turner (2014), philology represents the forgotten origins of the modern humanities. From this point of view, these fields can be seen to have common roots and thus belong to the same scholarly tradition. However, discussion on the relationship between philology and translation studies has been rather scarce, partly due to the missing dialogue between philologists and translation scholars. This becomes apparent in our literature review. In addition, our discussion is supported by two cases which not only shed light on the importance of philological awareness within translation studies, but also shows the relevance of translation studies for philological work in general. Our conclusions demonstrate that philology does matter, not only when working with historical texts and languages but also with modern ones.

Isaac Hui (Lingnan University), *Translation as Literary Studies: A Study of Ben Jonson's Roman Tragedies*

A translation can simultaneously be seen as a work of literature and of literary studies: while the process of translation demands the creativity of a translator, the translated work illustrates how a translator interprets a previous work. A study of the choice of work which a translator chooses and how he approaches his translation illustrate how he appreciates another civilization. Therefore, translation is a subtler form of literary studies. My paper focuses on Ben Jonson, the early modern poet, dramatist, translator and scholar. According to Colin Burrow, Jonson starts his translation of Horace's *Of the Art of Poetry* in 1604, and the date 'would tally with the announcement of the

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translation in *Sejanus*, and certainly around 1605 Jonson was at work on a number of extremely literal translations of classical texts; ‘A Speech out of Lucan’ (2.192-3) was almost certainly composed around that time as part of the preparatory work for *Sejanus*, and manuscript evidence suggests that other translations included at the end of *Underwood* may have been drafted in the first decade of the seventeenth century.’ The connection between translation and creative writing can also be noticed in Jonson’s another Roman tragedy *Catiline* (1611). Focusing on these two plays, my paper examines the role and function of translation in the continuation and expansion of classical theatre on the early modern stage. I will examine the characteristics of these ‘translations,’ arguing how the act and the process of translation perpetuate the critique and appreciation of classical age in early modernity.

## **How the Humanities and Sciences Interact: The Flow of Cognitive Goods**

In the period running roughly from 1750 to 1950 the modern system of academic disciplines was formed. Because this formation involved processes of differentiation, specialization and demarcation it is perhaps not directly obvious to consider its interdisciplinary aspects. While it may be true that the humanities and the sciences have become more heterogeneous than in the past, the difference is at best gradual. There are strong indications that fields of study, ranging over the whole spectrum of academic disciplines, have continuously influenced each other throughout history. This also holds for the formation of new disciplines in the modern period, which were often the result of ‘bricolage’ of ideas, methods, formalisms, metaphors, virtues, practices, etc. stemming from all kinds of directions. We believe that the ‘bricolage’ phenomenon is ubiquitous and deserves systematic inquiry, in particular for exploring the interaction between the humanities and the sciences. Existing disciplinary categories should not be used as tools of explanation but instead be turned into topics of investigation.

Rens Bod (University of Amsterdam) and Jeroen Van Dongen (University of Amsterdam),  
*Why We Need a Post-Disciplinary Historiography of Knowledge*

Historiography of both the sciences and the humanities is almost invariably carried out within the confines of modern disciplinary categories. This produces a serious problem: crucial processes of knowledge transfer receive insufficient attention or are not studied at all, even though great innovations often occur when disciplinary boundaries are crossed. Disciplinary historiography tends to obscure that academic disciplines are not static but dynamic and implicitly keeps the idea intact that the sciences and the humanities are distinct endeavours. To solve these problems we propose to move beyond the disciplinary approach and to write a, what we will call, ‘post-disciplinary’ history of knowledge. In this talk we will argue that we need to focus on what we call ‘cognitive goods’: the epistemic notions and objects (i.e. ‘goods’) that are transferred when knowledge is increased by crossing or transcending disciplinary boundaries. Examples of ‘cognitive goods’ are research methods, formalisms, virtues, theoretical concepts, metaphors, and argumentative and demonstrative techniques. In this way, we intend to leave disciplinary biases behind yet at the same time provide the means to come to a better understanding of the construction of disciplinary categories.

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Sjang Ten Hagen (University of Amsterdam), *Flows between Humanities and Science: The ‘Fact’ and The ‘Seminar’*

Historians usually regard the dawn of the 19th century as the beginning of the era of academic specialization and differentiation, which also led to the supposed distinction between the humanities and the sciences. It is generally overlooked that, in the process of gaining independence as autonomous realms of study, scientific and humanistic disciplines in fact took over virtues, concepts and methods from one another. In 19th century Germany, indeed, ‘cognitive goods’ flowed between supposedly separated fields of knowledge. I discuss two examples. First, I examine how the concept of ‘fact’ (‘Thatssache’) was introduced in a variety of German knowledge disciplines around 1800, including history and physics. How and why did the ‘fact’ become a central concept in these disciplines, and what was the historical relation between the ‘historical’ and the ‘physical’ fact? Secondly, I focus on the cross-disciplinary path of the educational model of the seminar. The university seminar had been developed in 18th century German philology, after which it was imported by historians, mathematicians and physicists in the 19th century. What motivated scholars to copy the seminar model, and did other cognitive goods, like virtues, flow along with the seminar? By studying these examples of cross-disciplinary flow, I intend to contribute to an integrated history of the sciences and the humanities.

Emma Mojet (University of Amsterdam), *Interdisciplinary Discipline Formation: The Origins of General Linguistics*

Studying the formation of a discipline as an interdisciplinary process sounds like an oxymoronic endeavour. Unsurprisingly then, many a story of discipline formation in the 19th century has been written with a strong disciplinary focus. On the other hand, it is precisely during processes of discipline formation that the boundaries between disciplines are tested and interactions are intensified. This project therefore aims to look at disciplinary formation by studying the interactions between the disciplines and practices involved in this process. As a case study of such a process, I follow the flows of various types of cognitive goods as they cross disciplinary boundaries to reassemble into the hybrid which we recognise as the discipline of ‘general linguistics’. I will consider the origins and development of general linguistics during its formation in the last decades of the 19th and the first decades of the 20th century, with important landmarks such as Gabelentz’s *Die Sprachwissenschaft* (1891), Saussure’s *Cours de Linguistique Générale* (1916) and the First International Conference of Linguists in 1928. Many aspects of this formation process are still not well-understood and would benefit from a perspective of interdisciplinary integration. One such aspect is the flow from the physical studies of acoustics and sound to general linguistics through phonetics. In considering these kinds of interactions, I will examine how linguists positioned themselves within a changing academic context and sought to legitimise their discipline. These insights will tell us more about the dynamics of disciplines and processes of discipline formation.

Bart Karstens (University of Amsterdam), *The Structure Concept: a Historical Epistemology*

The centre of gravity of the history of the application of the concept of ‘structure’ in linguistics lies in the 19th century. In the common narrative, the organism metaphor came to support comparative methodology in the early 19th century and cognates of ‘organism’ like ‘system’ and ‘structure’

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gradually came to support a general theory of language, a process that ended with the advent of structuralism in the 1920s. The common account suggests a gradual development of linguistics towards a full-fledged independent academic discipline. Yet, scholars like Saussure and Jakobson explicitly opposed the comparative approach that for the most part had dominated 19th century linguistic research. This conscious effort at demarcation cannot be squared with an account in which elements of the basic vocabulary roughly remain constant over time. ‘Structure’ in fact only became part of scientific discourse from the middle of the 19th century onwards. We have to ask why linguists started to use this concept and how it entered their profession, since it did not originate from within. In my talk I identify a ‘flow’ of the structure concept that runs through architecture, chemistry, literary studies, mathematics and linguistics. Parts of this chain of interaction have received (sometimes only minor) attention in the literature, nowhere are they considered jointly. At each ‘turn’ I ask why and how the structure concept migrated and what changes in meaning came about as a result of migration. In conclusion I reflect on the surplus value of considering the ‘flow chain’ as a whole.

### **The Humanities and Nationalism: The West**

**Matthias Wong (University of Cambridge), ‘What the World Counts Losse is Gaine’: National Trauma and Historians’ Conceptions of the Future in Early Modern England**

When Charles I was beheaded in January 1649 after the English Civil Wars, a groan rose from amongst the thousands in the crowd. The regicide was both unexpected and unprecedented: Charles was the first reigning monarch to be put on trial and executed for treason. His death was a turning point in English history, marking the end of monarchy as an institution. Contemporaries were horrified: Charles was God’s lieutenant on earth and they had killed him. The country was now ‘headlesse’, a monstrous being that was decidedly ungodly. This disruptive event forced the English to reconsider what sort of time they were living in, and what time was yet to come.

This paper documents a change in historical consciousness in contemporary historians, specifically in their conceptions of the future. What were their visions of the future before the regicide? And how did such a startling event change these notions? This paper considers histories written by authors like Thomas Fuller and Thomas May, and compares their work from before and after the regicide. It documents how this national trauma forced them to rethink their ideas of historical progress and time. Notions of cyclical time and providence were challenged, while historians assumed a newfound sense of purpose.

Living in a deeply polemical and ‘unparalleled age’, these histories were important attempts to frame the worldviews of their readers. They speak to the use and refashioning of history in the face of national trauma, and how historians react to unfamiliar and undesired realities.

**Mario Rewers (Vanderbilt University), Cultural Nationalism and American Studies: A Tale of Two Critics**

My paper examines the relationship between the academic field of American Studies and the issue of cultural nationalism in the United States. Originally created in the middle of the 1930s, the first programs in "American Civilization" had a twofold purpose. On the one hand, they were designed as

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experiments in interdisciplinary teaching and research, bringing together scholars from established disciplines such as English, history, and anthropology. On the other hand, they had explicitly nationalistic aims: they were meant to make American culture a subject worthy of academic study, a status which it did not have until then. In my paper, I show how this process unfolded, and what made it different from the way in which academic disciplines such as history or philology had become instruments of nationalism in nineteenth-century Europe. Based on archival research at Yale University, Harvard University, Amherst College, Smith College, and the Library of Congress, I argue that American Studies programs were always as much tools of cultural critique as they were of cultural nationalism, and that this was partly the result of their coming into existence during the interwar period. Using documents such as committee minutes, teaching materials, course critiques, and professional correspondence, I use the careers of two pioneering figures in American Studies—Perry Miller and Henry Nash Smith—to explore the oftentimes ambivalent relationship between these scholars and their object of study.

Claire Arcenas (University of Montana), *Making the Humanities Useful: Lessons from Cold War America*

In the twentieth century, Americans embraced the conviction that their university classrooms were among the best incubators for political, economic, cultural, and social solutions to the problems that challenged democracy at home and abroad. Columbia University's Western Civilization course, the University of Chicago's Great Books program, and Harvard University's plan for "General Education in a Free Society"—to name a few—all sought to educate democratic citizens, as much as students. Within the context of the Cold War, Americans devoted themselves to humanistic study, confident that books and ideas could be mightier than atom bombs.

My paper will explore the consequences of these Cold-War commitments to the utility of the humanities. More specifically, my paper will use dramatic changes in how Americans read John Locke's *Second Treatise* to explain how the quest for utility in the humanities fundamentally altered how texts, like Locke's *Second Treatise*, were understood and put to use. Of course, previous generations of Americans had also sought to make their study of literature, theory, and history useful, but the Cold War presented new, urgent demands for innovation. Among many Americans, there was growing certainty that the communists seemed to have a clearly defined textual foundation: the writings of Karl Marx. Determined to counter Marx in their classrooms, faculty enthusiastically played offense, using Locke to help invent the concept of an American political tradition. By way of conclusion, I indicate some effects the invention of this tradition had on studying history inside and outside the United States.

Hampus Östh Gustafsson (Uppsala University), *The Humanist Problem. Mobilisation of the Humanities in the Early 1960s' Swedish Welfare State*

After the Second World War, Sweden saw an unprecedented increase in Higher Education enrolments. The distribution of student numbers across faculties posed a challenge: an influential university commission of 1955 predicted that the future job market would not be able to absorb the increasing number of humanities graduates. These large cohorts of young people were not easily incorporated into the grand narratives of the Swedish Social Democratic welfare state, based on assumptions of

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rapid material and technological progress. In contrast to a clear demand for medical, technological and social scientific knowledge, the humanities were associated with traditionalism and an out-dated concept of Bildung. The threat of future unemployment became known as “the humanist problem” and was widely debated through the early 1960s. A platform of that debate was a magazine called *Humanisten (The Humanist)*, published by a new trade union for young people educated in the humanities. Humanisten made numerous practical attempts to mobilise the humanities as a valuable resource for society. By analysing these initiatives as responses to the university commission and to a general imperative of social relevance, I shall argue that the discursive practices of the debates at this dynamic point in time contributed to the marginalisation of the humanities by treating them as an exception and labelling them as a “social problem” for the welfare state. By approaching ‘the humanities’ as an actors’ concept, I hope this national case study will assist a history of the humanities that looks beyond the condition of individual disciplines.

### **Public, Private or Academic? Making History at the Fringes of Academia**

This panel investigates three case studies in historiography in which important historical subfields and categories of analysis emerged out of public facing enterprises. The first paper, by Travis Ross, investigates the commercial production of western North American history by a California publisher at the end of the 19th century. Camille Creyghton examines how Michelet’s conception of the Renaissance as a historical period was informed by the political context and the audience. Finally, Larissa Schulte Nordholt will discuss how UNESCO’s *General History of Africa* was motivated by both emancipatory as well as academic concerns.

This panel aims to investigate how academic and public knowledge creation in the field of history mutually influenced one another by the participation of the intended public in the production of historical work. The difficulty of unambiguously categorizing the three discussed works within the usual classes of public, private, and scholarly history will therefore be its starting point. Furthermore, the papers show how historical knowledge might be shaped by the expectations of audiences and the economic or political limitations imposed on historical research.

Travis Ross (University of Utah), *Proprietors and Publics of Pacific History: The Corporate Origins of Western North American History*

Between 1870 and 1890, the California bookman Hubert Howe Bancroft used his publishing company to construct a transnational intellectual network that collaboratively researched and wrote his thirty-nine-volume history of western North America. The public-private partnership also produced the core collection of what became the University of California, Berkeley’s Bancroft Library, which remains one of the premier research institutions for the history of the western United States, Canada, Latin America, and the Pacific World.

This paper will investigate how Bancroft & Company worked within the nascent genre of history to solicit participation and subscriptions from both erudite and common people at the same moment that produced the academic historical profession and the subsequent polarization of history, as a genre and category of knowledge. Before that result became clear, the company elicited high praise and active participation from everyone from common westerners to the leading lights of Victorian science and

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literature. From the research assistants and ghostwriters who worked within it to the donors who gave their life stories and personal papers to a private corporation, Bancroft's proprietary historical enterprise offers a window into the historical imaginations and epistemologies that motivated elite and common people's engagement with the past at the moment that produced the modern academic discipline. As a history of the humanities, this essay will investigate the lengths to which people went to ensure the production of what they believed to be an important intellectual work through a private corporation as well as the ways in which that collective investment in that project structured it from beginning to end.

Camille Creyghton (University of Amsterdam), *Michelet's Invention of the Renaissance at the Collège de France*

The concept of Renaissance, although already used since Petrarch for a revival of the arts and literature, only became applied to a whole time period by historians from the 19th century. Jacob Burckhardt and Jules Michelet, who published their books on the period respectively in 1860 and 1855, are considered the two main inventors of this designation. This paper will be devoted to the latter and discuss his interpretation of the Renaissance against the backdrop of the political circumstances in which he developed the concept and its intended audience.

The book Michelet published in 1855 was in fact an elaboration of a course he gave at the Collège de France in the years 1839-1841. In this course, Michelet situated the most important Renaissance developments in France and not in Italy. Scholarship on Michelet has already drawn attention to the historian's personal situation at this moment – he widowed in 1839 and felt increasingly oppressed by the July Monarchy – and the ways in which this informed his historical thought. Until now, however, the context of the audience for Michelet's course on the Renaissance has been largely overlooked. The Collège de France was a very particular academic institution, which had no students but provided public lectures open to all. Michelet's courses were extremely popular, especially among the numerous exile intellectuals coming from all corners of Europe and for whom Paris offered more freedom of thought than their homelands. They considered Michelet a source of inspiration for their political activities. This paper will argue that Michelet's Renaissance concept, besides a scholarly periodization, was also a political notion that conveyed a clear political message to a very specific audience of exile intellectuals.

Larissa Schulte Nordholt (Sciences Po Paris), *Emancipating Africa through UNESCO's General History of Africa (1964-1999)*

In the 1950s UNESCO became increasingly focused on mental decolonization through the writing of inclusive world-history, which started with the *History of mankind*. Due to this project's eurocentrism the organization decided to launch *The General History of Africa* (1964-1999) shortly thereafter as the first of its several regional history projects. The GHA was arguably the most ambitious project of mental decolonization at UNESCO, as African history had been most marginalized in Western historiography. One of the GHA-project major goals was to make Afrocentric history available throughout the African continent and to black people across the globe. Besides abridged versions the International Scientific Committee that was responsible intellectually for the work even briefly considered releasing a series of comic-books based on the GHA in order to reach an illiterate

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audience. The committee, therefore, wanted their Afrocentric history to pull Africa out of its colonial state of mind.

Scholarship on the GHA has already focused on the creation of an Afrocentric perspective within the context of UNESCO's historiographical exploits. This paper, however, aims to reflect on the project's aims to reach an audience beyond academia in an attempt to emancipate a decolonizing Africa through the writing of history. It argues that the GHA – like other UNESCO history projects – tried to fight ideas of non-European inferiority not just through re-writing African history for an academic and learned audience, but by trying to reach an audience beyond the traditional western sphere of book readership.

### **Scholarly Virtues and Scholarly Vices**

Herman Paul (Leiden University), *German Thoroughness in Baltimore: Epistemic Virtues and National Stereotypes*

This paper explores the possibility of writing a “post-disciplinary” history of the sciences and the humanities through the prism of epistemic virtues. This seems a promising strategy, given that objectivity, accuracy, and precision were discussed and practiced across the academic spectrum. Judging by the example of Johns Hopkins University in the first decades of its existence (1876-1906), the approach is also not particularly difficult: faculty members as diverse as the classical scholar Basil Lanneau Gildersleeve, the chemist Ira Remsen, and the mathematician James Joseph Sylvester articulated their views on research and teaching in terms of “thoroughness.” Interestingly, however, they often qualified their understanding of thoroughness with the adjective “German” or “Teutonic.” This raises a question that goes beyond the case of Johns Hopkins: Why were virtues and vices associated with national character traits? Instead of dismissing this as a typical manifestation of scientific nationalism, the paper argues that national stereotypes (“French lucidity,” “English practicability,” “American haste”) served a purpose: they helped make abstract ideas concrete, much in the same way that personified adjectives (“Rankean objectivity,” “Froude’s disease”) specified what multi-interpretable terms like objectivity and inaccuracy meant in practice. Yet whereas such personifications were often discipline-specific, national stereotypes transcended disciplinary boundaries. Could one conclude, then, that “German thoroughness” was a *topos*, the function of which was to facilitate communication across time, space, and fields, as Ernst Robert Curtius has classically argued? And could one argue that such *topoi* enabled scientists from various backgrounds to engage in conversation about virtues and vices?

Mathias Winther Madsen (Micropsi Industries GmbH), Nikhil Maddirala and Johannes Emmerich, *Descartes and the History of Meditation in the West*

Under the usual modern interpretation, Descartes' *Meditations on First Philosophy* is read as an epistemological tract investigating the unreliability of sensory perception. In many philosophy courses worldwide, it is thus held up as an early exemplar of rational, systematic philosophy of knowledge.

This reading, however, must ignore the curious title, as well as several structural and textual features that seem to identify the work as a genuine meditation rather than a systematic exposition of a theory

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of knowledge. This raises the question of what kind of text Descartes himself thought he was writing, and how an appreciation of relevant genre conventions should inform our reading of the book.

This paper will provide some context for Descartes' *Meditations* by inscribing the work into the history of meditation in ancient and medieval Christianity. Descartes' book is only one of a large corpus of works presenting themselves as recipes for or factual accounts of meditations, and like the *Meditations on First Philosophy*, these books often reflect at length on human shortcomings and the ways in which true insight is granted or denied based on discipline and practice.

Rereading Descartes with this background shifts the emphases of his work around in surprising ways: rather than an early example of scientific rigor, it comes to appear as a late example of a monastic practice of moral self-improvement with a strong confessional component.

### **Yuki Nakamura (Kanto Gakuin University), *The Modern Image of Justice: Senecan Tragedies as a Medium of Renaissance Humanism***

Modern literary and visual representations of justice have their origin in Renaissance humanists' reception of Senecan tragedies. Reception of Senecan tragedies contributed to not only the creation of modern theatre but also formation of image of justice, which still survives in this modern times. Revenge tragedies modelled after Seneca's dramatic works were popular from the fourteenth-century Italy through sixteenth-century France and England. The trend of adaptation of Greek and Roman plays including Senecan tragedies was not only a phenomenon of modernization of drama and theatre but also the index of expansion of Renaissance humanism and its localization in each place. That is, Senecan tragedies functioned as a medium of humanism. Senecan texts allowed people in every part of Europe to share not only the art of rhetoric and eloquence but also political philosophy and ethical and moral standards. This paper explores three areas: Among various ethical factors in Senecan tragedies, the idea of justice is particularly related to the abjection of tyranny. In addition, because of their social and cultural environments, Italy, France and England adapted Seneca in different ways. Finally, this paper focuses on England, where revenge tragedies were, in a sense, especially shocking and appealing because this genre had a social function as commercial entertainment, and this function contributed to the prevalence of humanist ideas. Humanist moral values, clearly represented in those plays, were stereotyped, repeatedly reproduced for centuries, and have become a kind of "legacy." The images of Renaissance humanist justice survive in our modern representations.

### **Kristine Palmieri (University of Chicago), *The Second Contest for the Boden Professorship, 1860: A Battle for the Future of Sanskrit and Indian Studies at the University of Oxford***

Monier Monier-Williams's victory over Friedrich Max Müller in the second contest for the Boden Professorship of Sanskrit at Oxford University in 1860 has conventionally been identified as a triumph for conservative and reactionary forces. Such accounts, however, are limited by their failure to distinguish between two distinct groups that comprised the electoral body of Convocation. This paper argues that although issues of religion and nationality were of primary importance to the non-resident electors, such matters were of little consequence to the electors residing within the university, who were primarily concerned with the quality, character, and orientation of each candidate's Sanskrit scholarship.

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By reframing the contest in terms of these debates concerning scholarship, this paper examines the ways in which the scope, orientation, and value of knowledge were contested within the university. It also emphasizes the fact that non-sectarian considerations enabled Müller to attract supporters from a wide array of political and religious factions, whose members were often at odds with one another on other matters. Further, it highlights the degree to which this intra-university discussion impacted the place and status of Sanskritic scholarship at the university through the end of the Nineteenth Century.

### **Recent Histories of the Humanities: A Comparative Perspective**

The humanities have been grown tremendously over recent decades in terms of its numbers of practitioners and publications. A multitude of new approaches, avenues of research, sensibilities and interests have come rapidly under the spotlight and, at times, rapidly faded away. We explore the story of different disciplines in the humanities from a comparative perspective, by focusing on how they evolved in terms of their social and intellectual organisation. To do this we will consider the connections among topics being investigated and/or methods used over time, and the social organisation of the field in terms of how scholars picked their topics and methods, collaborated, communicated, organised their research.

Giovanni Colavizza (École Polytechnique Fédérale de Lausanne/ University of Oxford), *The Dynamics of Historiography in the XXth Century*

The History Manifesto by Jo Guldi and David Armitage (2014) stirred a considerable debate highlighting how there is no shared view on the discipline among historians. There is a need to ground any discussion on the future of historiography on sound analyses. I will take a bibliometric approach and analyse all publications in historiography available from the Arts & Humanities Citation Index and Scopus. By far not as comprehensive as desired, and largely skewed towards journal articles in English, these citation indexes at least allow to attempt reconstructing the basic trends of the discipline over the XXth century. I shall explore if and to what extent research is becoming increasingly specialized and technical;; whether the basic areas of research have been maintained or if, under the weight of past literature and the pressing incentives of modern day academia, historiography is becoming increasingly fragmented into a galaxy of disconnected and narrow areas of research.

Matteo Romanello (École Polytechnique Fédérale de Lausanne/ Deutsches Archäologisches Institut), *A Network Perspective on XXth-Century Classical Scholarship*

References to classical texts contained within modern publications perform two essential roles. First, they tell us that a given text (or part of it) was studied, addressed or, at the very least, used by some scholar at a certain point in time. Second, such references when they are found within a common context create relations between different texts. Consider for example the following sentence (references highlighted): “[...] the mention of the Capitol (*Aen. 9.448* Capitoli immobile saxum), which reminds, of course, of **Horace, Ode 3.30.7-9**”. The juxtaposition of these two passages creates a meaningful relation between the two, based on the shared mention of the Capitol. These relations, created by the citation contexts within which classical texts are related with one another, can be formalised as a citation network. One property of this network is to be *dynamic*, that is to evolve over time: in fact, a connection between two authors or texts can be seen as having the same date as the

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year of the publication where it is found. In this paper I will analyse and discuss the properties of a similar network, constructed from the citations of classical texts extracted from Classics journal articles in JSTOR. I will discuss the extent to which this network can capture and highlight any macro-level dynamics of Classical scholarship in the XXth century.

Edgar Lejeune (Université Diderot - Paris 7/Sorbonne Nouvelle - Paris 3), *From Sources to Datas, a Technology-Driven Model under Discussion in “Le Médiéviste et l’ordinateur”, France, 1975-1986*

After a conference held in Rome in 1975, a small group of French historians decided to create the first computer oriented journal for medievalists and archivists. The first issue of *Le Médiéviste et l’ordinateur*, published by the IRHT (Institut de Recherche et d’Histoire des Textes) came out in 1979. Intended as a forum of discussion and exchanges of experiences between users of computer in history, the journal contained various types of rubriques: reviews of publications, articles, technical notes, bibliographies, schedules of events and tutorials of computer programs. This journal gives historians of historiography the opportunity of observing how in the 1980s a technology-driven model for producing data on the basis of sources took shape. Focusing both on successes and failures in the use of information technology, the journal's content will help us understand a key moment in the history of computing for historians, moment where material constraints generate new ways of making historical research.

How did practitioners shape the sources that they had selected into data? Which theoretical choices did the material organization of data shaping compelled historians to adopt? And how might this have influenced the historiography of medieval history? Examining the ways in which new workflows might lead to new questions, this presentation intends to highlight the main epistemological issues in the construction of a research object in medieval history using computers in the 1980s in France.

Julianne Nyhan (University College London), *The Social History of Digital Humanities: An Oral History Perspective*

For its first 54 years, the history of Digital Humanities<sup>2</sup> was largely ignored (cf. for example Burton 1981a & b). This began to change c. 2003 (see McCarty 2003) and a marked increase in publications about it can since be noticed (see, for example, Hockey 2004;; Jones 2016;; Nyhan and Flinn 2016). Nevertheless, much about the intellectual, social and disciplinary history of the field and its wider intersections remains to be explored. Open questions include: what dynamics shaped the transmission of knowledge about the potential and application of computing to Humanities research during the “incunabular period”? (see Rockwell et al. 2011 p. 207). What was the role and significance in this process of both individual and collective agency? What comparative perspectives emerge from comparing such findings with scholarship on the development of other academic communities? In this paper I will draw on my oral history and archival research into the history of Digital Humanities from the 1950s until recently. Focusing especially on the oral history interviews I have completed, I will reflect on how the recollections I have gathered advance our understanding of the questions listed above. I will close by reflecting on what a research agenda for the social History of Digital Humanities might prioritise in the coming years.

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### **The Humanities and Nationalism: Socialism and a Longue Durée Perspective**

Albert Doja (University of Lille) and Enika Abazi (Peace Research Institute Paris),  
*Kulturpolitik of Anthropological Knowledge: Albanologie in between and betwixt Colonial, National-Communist and Post-Colonial Post-Communist Contexts*

German *Volkskunde* and *Albanologie*, especially works related to folkloric tradition, anthropology, history, philology, archaeology and related disciplines may contribute to the debate about hegemonic relations between the West European “core” and Southeast European “margins”. To this aim, a review of Albanian folkloric-ethnographic studies will show the parallel interests and mutual entanglements of scholars with certain political projects of the days, highlighting the fact that knowledge and politics were deeply intertwined in these contexts.

In particular, the paper will address a continuous resonance between a politically instrumentalized tradition of folklore studies in the Albanian case and a German-writing tradition of *Volks-* and *Völkerkunde* grounded in Herderian Romanticism and the imperial ambitions of the nineteenth century. The overlapping traditions of Volkskunde and Albanologie have operated from a historicist-empiricist tradition, in which the production of knowledge by the German-Austrian “West” on the peripheral Albanian culture reduced it to its Balkan archaic or pre-modern “traditions” and its specific or antiquated “mentalities”. In turn, an important ideological implication of Albanian studies is their intricate linkage to nationalism and totalitarianism, which make it possible for the use and abuse of “culture” as a means to effectively manage otherwise threateningly independent subjects. Finally, while pretending to service national ideology, the lasting inadvertent outcome of these scholarly traditions remain in their shaping of the cultural particularism of Albanian studies, and incidentally the reification of a “backward” Albania, especially in its northern areas. Taken together, a critical reassessment of these strands may contribute to current debates within social science and anthropology.

Réka Krizmanics (Central European University), *Party Expectations and Popular Demand: The Rise of Popular History in Late-Socialist Hungary*

Politics of culture, the humanities and social sciences witnessed a gradual relaxation of party control in Hungary in the 1980s. This relaxation was tangible outside the ivory tower of the Hungarian Academy of Sciences as well; diverse topics that were only addressed in academia-bound, scarcely distributed journals before, started to appear in novels, movies and in popular scientific fora. The field of historiography clearly faced popular demand in this process, a great audience was in the making that tried to familiarize itself with the 20th century history of the country, seeking a complex interpretation for the place of Hungary in Europe and in the world, beyond established and exhausted party clichés. The emerging dissent clearly favored historical pretext to discuss contemporary political problems, increasing the importance of popular historiography further. However, the emergence of the field can be described as a response of the scholarship to party demands regarding people’s education as well (not to mention the dire need to disseminate the party’s own interpretations of history). These tensions jointly brought about the flourishing of popular historiography that did not fade away with the transition.

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This paper examines popular historiography as a trend that emerged under pressure both from above and below. It offers an investigation into the functions of popular historiography, focusing on the aspects of people's education, the potential to challenge the historical narrative of unofficial discussions and the re-punctuation of party and national history.

Andrew Kamei-Dyche (Kanda University of International Studies), *Shifting Views of Self-Cultivation: The Historiography of Kyōyōshugi in Modern Japan*

Ideologies of self-cultivation have been perennial in Japanese intellectual history, informed by both indigenous and imported traditions. One of the most significant in the early twentieth century was *Kyōyōshugi*, which, with its emphasis on reading and intellectual discourse, had a tremendous impact on society. Long after its ostensible decline in the wake of the Second World War it continued to shape the education system and print culture.

Scholarship on *Kyōyōshugi*, however, has oscillated from one extreme to another. Prewar scholars and educators discussed it in glowing terms, but nationalists recoiled from its inclusivity and cosmopolitan outlook. Wartime writers disparaged it as a product of self-indulgent, Western excess. In the postwar era this line of critique continued, only now from the left instead of the right. Marxist historians dismissed *Kyōyōshugi* as a bourgeois indulgence, and together with liberal scholars used it to mount an attack on prewar intellectuals, who they depicted as self-obsessed and out of touch with society. *Kyōyōshugi* suddenly took on explanatory power as scholars used it to explain the failure of prewar intellectuals to stand up to nationalists and the military. This perspective was also embraced by American "New Left" historians of Japan. While the basic tenets of *Kyōyōshugi* continued to quietly inform education and print culture in Japan for several decades, historians have only gradually adopted a more balanced and critical perspective, examining the origins, intellectual composition, and long-term social impact of the ideology.

Stratos Myrgiannis (Hellenic Open University), *The Missing Clue: Antiquarianism and the History of National Identity in Europe*

This paper sets out to suggest a new interdisciplinary context in order to reframe the debate on the origins of national identities in Europe. So far, many theories have been suggested with limited success mainly because researchers have rarely examined the more mundane sources and their interpretation: remnants and relics, inscriptions, manuscripts and their marginalia; and the most important, the felt history based on them. Hence, from the Renaissance to the French Revolution (the usual time-span of relevant debates) *geographhistorians*, as Bodin called them, antiquarians and scholars studied elements of the past in order to understand them, but also in order to revive a long-forgotten past. Thus, European scholars, from Celtis, Jean de Montreuil and Thomas Linacre to Herder and Koraes, attempted to subjectively interpret elements of the past within coherent historical, geographical, political and literary narratives. Their priority was to fill the gaps of ancient history with modern interpretations of antiquarian interest. In this way, either intentionally or not, they ended up fashioning the first narratives of national identities through historical genealogies of diverse lands and people. All these attempts had an inevitable by-product; they served as primary sources for modern intellectuals to argue for unique national identities in Europe based on historical arguments.

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### **East and West**

Thijs Weststeijn (Utrecht University), *Reading Asian Classics in the Seventeenth-Century Netherlands*

A unique aspect of the Dutch intellectual climate in the second half of the seventeenth century was the introduction of some of the classical texts of Asian religion and philosophy. Earlier European understandings of Hinduism, Buddhism, and Confucianism had been part of the missionaries' attempts at integrating foreign civilizations into Catholic sacred history. Conversely, most Protestant accounts catered to market demands and condemned Asian idolatry. Yet the Dutch trading network proved a unique groundwork for discussions of Asian literature that have been called "objective" or even "scientific". Certainly the first European translations appeared in Dutch. Abraham Rogerius's extraordinarily accurate analysis of South Indian Hinduism (1651) was followed by the painter Philips Angel's rendition of the Dasavatara (1657) and Pieter van Hoorn's first, printed translation of the Confucian Analects (1675). Chinese learning made a particularly strong impression because of the visits of lettered Chinese to Amsterdam and Leiden in 1653, 1682, and 1711.

The engagement with Asian learning has sometimes been explained from the Dutch readiness to question revealed wisdom after the onset of Cartesianism in the 1650s. By contrast, this paper will focus on early attempts at writing "global history" and, in the context of art collecting, "global iconography".

Maria Teresa Gonzalez Linaje (University of Veracruz), *Chinese Painting in Western Literature and Art History: the Construction of Stereotypes in the Seventeenth and Eighteenth Centuries*

This paper addresses the construction, in the seventeenth and eighteenth centuries, of a stereotype that dominates western perception of all genres of Chinese painting. This model emerged above all in texts published on China, principally in the writings of religious figures who were based in the country, although these are not the only kind. Despite the efforts made to understand this distant culture, Westerners failed to appreciate the beauty of the sacred Chinese genre of landscape painting for its true worth—even figures of the stature of Matteo Ricci—constrained by their own prejudices about Taoism and everything that went beyond their own cultural parameters. It is striking that the legitimization of the art of painting followed a parallel history in East and West but arrived at different outcomes, and that European artists, with very few exceptions, were unable to understand their Asian counterparts. This led to the development of a vision of Otherness in literature and history of art. Among works with a hybrid aesthetic from the end of the eighteenth century, this lack of understanding finds paradigmatic expression in the collection of engravings prepared by Giuseppe Castiglione on the basis of monumental paintings for the Qianlong Emperor. As a result, Chinese painting had to wait a long time to be properly appreciated in the West.

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William Bridges (University of California, Irvine), *A Brief History of the Inhumanities and the Humanities Problem in the Present*

A history of the humanities itself suggests that—intertwined with that very history—there is also a history of the inhumanities, or the body of texts, habits of mind, etc. that both legitimize dehumanization and invalidate the humanities. If the power of the humanities is in its “translating the human to ourselves” (Goldberg), the “power” of the inhumanities is its translation of what disqualifies human beings from treatment as such. In this paper, the slave serves as the embodiment of the inhuman, and slavery a proxy for the inhumanities.

Much like its humanistic counterpart, even a brief history of the inhumanities exhumes its underlying methodological principles and patterns. Three such principle-patterns are: 1) a direct proportionality between freedom and the need for humanistic study; 2) positing critical thought as impossible for the inhuman; and, 3) a labor theory of human value. Given the presence and patterns of the inhumanities, the history of the humanities is a foundational first step. But, as long as the inhumanities are ever-present, with its principles that often antagonize those of the humanities, the humanities and its history runs the risk of being cannibalized by the inhumanities.

What is needed, then, is a supplement to the history of the humanities: contemporary humanities studies, or studies that articulate why the principles of humanistic study are preferable, in this present moment, to those of the inhumanities. This paper provides an East-West (Zhang Longxi) approach to the history of the inhumanities, and concludes with thoughts toward contemporary humanities studies.

## **Sound and the Humanities**

The Panel explores configurations of research domains and questions within which sound was brought into play in the late 19th and early 20th centuries. Whether prompted by the research object at hand or by the methodological advantages it could offer, sound plays an important – but neglected – role in the history of the humanities. This panel tackles this challenge departing from three different angles, discussing aspects of emergence, delineation and differentiation among the humanities disciplines. Viktoria Tkaczyk’s contribution confronts a very concrete object, the larynx, with the broader notion of empirically supported aesthetics and the career of this field in a landscape of disciplinary differentiation. Robert Brain focuses on synesthesia as a subject matter that challenges the delineations among disciplines and fields. Julia Kursell traces how sound technology contributed to discipline formation through the work of philosopher and psychologist Carl Stumpf.

Viktoria Tkaczyk (Humboldt University Berlin), *Whose Larynx is it? Fields of Scholarly Competence around 1900*

In the late nineteenth century, German philosophers such as Wilhelm Windelband and Wilhelm Dilthey began to build epistemological foundations for the divergent epistemic interests of the humanities and the natural sciences. At the same time, controversy arose around new fields of research, such as “experimental aesthetics”, that might be affiliated with either area. In my paper, I focus on this controversy in German academia by tracing how the larynx of singers, actors, concert-goers, readers, and theatre audiences became a crucial object of investigation in experimental

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aesthetics – bringing together disciplines as varied as physiology, psychology, laryngoscopy, phonetics, sound engineering, musicology, literary studies, and theatre studies. Among my key questions will be why experimental aesthetics achieved such huge success between approximately 1890 and 1930, why it later disappeared from the academic landscape, and why it has returned in the last decade under the name “empirical aesthetics”.

Robert Brain (University of British Columbia), *Seeing Sounds, Hearing Colours: Synaesthesia in Fin-de-Siècle Constellations of Knowledge*

Synaesthesia not only combines sensations, it also crosses fields and disciplines. From the 1860's vanguard artists like Baudelaire and Rimbaud pursued aesthetic mechanisms to involve or stimulate multiple sensory modalities. By the 1880's the artists' fascination with sensory fusion encouraged scientists and medical doctors to reconsider various pathologies of sensory fusion, replacing the synaesthetic “Old Testament” of the poets with the “New Testament” of synaesthesia based on scientific investigation. Joining Helmholtz's experimental investigations of tone-colour (*Klangfarbe*) with Wagner's *Gesamtkunstwerk* ideal of reunified artistic media, the synaesthetic evangelists focused on the lucky pathology of “colour hearing”, where subjects perceive sounds as colours. For some, colour hearing was a rare gift of exquisitely organized nervous systems—this was the view of Flounoy in his studies of the synaesthete Ferdinand de Saussure. For others synaesthesia was merely an accidental abnormal connection between the optic and acoustic brain-centres. Because colour hearing appeared to have a hereditary component, some scientists sought its source in evolutionary developments, arguing that it was connected to an abnormal differentiation of sensory functions. Others disagreed, like neurologist and cultural Jeremiah Max Nordau, for whom synaesthesia was a retrogression “from the height of human perfection to the low level of a mollusc,” and those who valorised it were therefore the worst harbingers of the coming age of degeneration. The paper traces how this phenomenon challenged the delineations of disciplines.

Julia Kursell (University of Amsterdam), *Carl Stumpf and the Bandwidth of Interpretation*

Philosopher Carl Stumpf counts as one of the founding figures of experimental psychology. In addition, he was involved in the beginnings of various other fields, such as music psychology, ethnomusicology, experimental phonetics and Gestalt psychology. In some cases, his pioneering role can be tied to his interest in technology. Stumpf, for instance, was among the first to promote phonography for ethnological research in music and to use synthesized sound in a systematic way for investigating language. My paper looks at the apparatus for this research more closely. More specifically, I will discuss the example of the “interference apparatus”, a complex device Stumpf had built in the 1910s for synthesizing and analysing sounds. I will argue that Stumpf's main terminology for describing the ways in which the human mind adheres to preconceived patterns for interpreting music and language is taken from this technology. His notion of ‘attitude’ (*Einstellung*) describes a difference in the chosen pre-set options in the apparatus. At the same time, the notion describes a distinction between groups of experimental subjects, which differ with regard to the mental patterns they can resort to for interpreting the information at hand. In my paper I will try, on the one hand, to link Stumpf's work with the interference apparatus to his inspiring role for various humanities disciplines; on the other hand, I will discuss Stumpf's own view of his research as a contribution to genuine philosophy.

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### **Institutions: Archives and Laboratories**

Timo van Havere (KU Leuven), *Becoming Historical: The Reassessment of 'Judicial Archives' in Belgium during the Mid-Nineteenth Century*

The archival legislation of the French revolutionary period left behind an important heritage. In Belgium, these laws not only created the prominent State Archives, but also turned courthouses into archival repositories, where the documents created by their Ancien Régime predecessors were kept. As yet, the history of these judicial archives has hardly been studied. From the 1830s onwards, the content of such archives was increasingly considered of historical value. However, in the case of the archives of the Council of Flanders, the highest court in the county of Flanders before 1795, this reassessment was the subject of much debate. Starting in 1852, a special team was put together to determine which parts were historical – and thus were to be transferred to the State Archives – and which were to remain judicial. Soon, however, these judicial archives became a separate institution, where historians were very welcome. This ultimately prepared for a complete merger with the Ghent State Archives in 1870, which confirmed the historical value of the documents.

In this paper, the history of the short-lived but active 'Archives de l'ancien Conseil de Flandre' will be studied. Such a case study ties in with various topics that have attracted much attention in recent years: the 'archival turn' in the nineteenth-century historiography, the impact of the French Revolution on archival organisation and conceptions, and the 'making' of archives, in this case by magistrates, historians, and archivists alike.

Robert Riter (The University of Alabama), *Historicizing Archival History: A Comparative Study*

In recent decades archival history has emerged as a domain of study within a number of humanities disciplines, including anthropology, archival studies, art history, history, and literary studies. Scholars have engaged archival collections as physical and social objects, the curatorial practices that informed the development of these archival bodies, and lastly, their engagement by viewers and readers. This is a history of artifacts and their curation, socialization, interpretation, and influence. The emergence, development, and continued formalization of this history can best be understood when approached comparatively.

This paper offers a study of archival history as a scholarly practice, placing an emphasis on how scholars, across the humanities, have defined the domain in terms of the objects, agents, practices, values, and questions that merit examination. Here, I trace the emergence of archival history within humanities disciplines, drawing attention to the particular methodologies and approaches that have developed, illustrating similarity, difference, and convergence. The primary objective of this paper is to document how scholars have contributed to the development and formalization of the historical study of archives and archival practices. Scholars have complicated our understanding of social, cultural, and methodological influence, significance and complexity. In tracing and explicating the emergence of these examinations, these complications can be discussed and critiqued.

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Urszula Anna Pawlicka (Aalto University), *The Emergence of Laboratories in the Humanities: Impetus, Implementation, and Impact*

The humanities has made significant conceptual shifts that include fostering strong innovative and collaborative research, employing technologies, and building a bridge between the academy, industry, and community. Above changes mean designing and defining the humanities anew. Creating an academic discipline requires an ‘administrative imagination’; that is to say we must build a structure aligned with development strategy. Consequently, the humanities has undergone an ‘infrastructure turn’ over the past ten years and launched a new physical place: a *laboratory*. The emergence of labs in the humanities has been crucial for “redefining the role of the humanities” and “re-configuration of the humanities offered by computational technologies”; however, the proliferation and the fragmentation of labs have led to a state of emergency when it becomes urgent to investigate their significance, objectives, and impact.

The goal of the presentation is to analyze three aspects of the humanities labs: its *impetus*, *implementation*, and *impact*. The first part aims to trace a history of the humanities labs, covering the impulse and the mechanism of their creation. This section includes also mapping out laboratories in the humanities established all over the world. The second part presents the complex landscape of the laboratories in the humanities, launched in various ways as a physical research lab, a makerspace, a virtual network, a community project, etc. The last part examines the features of laboratories that significantly reconfigure the humanities seen as an innovative, digital technology-based field, hands-on experimental research, situated practice, engaged in community affairs, and collaborating with local companies.

## **The Humanities and Nationalism: The Iberian Peninsula**

Kira von Ostenfeld-Suske (Hispanic Society of America and Columbia University), *Humanist History, Truth, and Polemics: The Artes Historicae of Philip II's Official Historians*

The treatises on the *artes historicae* of Philip II’s official historians, Juan Páez de Castro (1512-c.1580), Ambrosio de Morales (1513-1591), Esteban de Garibay (1533-1600), Pedro de Navarra (1545?-1595), and Antonio Herrera y Tordesillas (1549-1626) clearly illustrate the late-sixteenth century shift in historical writing from rhetoric to more scholarly approaches to history. These men - antiquarians, historians, lawyers, diplomats, and even an influential ecclesiastic - were intimately aware of contemporary developments in European historiography and, crucially, the growing relationship between ideology and humanist methodologies. Although the foundation of each of these treatises was a Ciceronian understanding and definition of history and historical truth, each tract explicitly discussed how, under polemical circumstances, truthful history would need to combine humanist rhetoric and antiquarian strands of scholarship not only to meet emerging demands for documented forms of legitimacy, but also to allow Spain’s official historians to position history as an effective tool of state. This paper will illuminate the relationships between emerging historical methods and the political purposes of the monarchy and empire in Spain between 1560 and 1590, focusing particularly on notions of humanist “truth.” In doing so it hopes to open discussions about the larger developments in European understandings of historical writing and truth, as applied to the authentication of relics and forgeries, the fabrication of “false chronicles,” and the writing of imperial

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histories, and how these new concepts, as well the creation, use, and abuse of historical truth, shaped scholarly discourse and polemics for centuries to come.

**María Morrás (Universitat Pompeu Fabra), *Nationalism and Identity in Iberian Humanist Historiography***

Italian Humanism was defined in its origins as a renaissance of Classical Antiquity; looking back to it was the result of a nostalgia for a cultural and political Golden Age which has its center of irradiation in Rome. It meant a vindication of Italy against the ‘barbaric North’, and with it of the *translatio studii et imperii*, snatched by the force of arms by the German Empire. This fact determined the various forms of dissemination of Humanism in Europe, with each political or cultural community searching for its own Golden Age to return to. Hence, humanists in France, Germany, Spain, Portugal, England or Scotland setting thus an open or surreptitious competition with Italy: the French revindicated the Gallic, Germany, and Scotland the Celts, Iberia the Goths, and so forth. This element of emulation and national identity has pervaded the historiography of humanism, with Italian scholars rejecting the idea that Humanism existed outside Italy. In the Iberian Peninsula, the humanist themselves but also historians of the humanities have fluctuated between establishing the proximity of the Iberian model to Italian Humanism and proclaiming proudly its own distinctive traits. The purpose of this paper will be to show the parallels between the history of Humanism in the Iberian Peninsula and its historiography, both greatly defined by the will to compete with and emulate the Italian model.

**Manuel López Forjas (Universidad Autónoma de Madrid), *Political Uses of the Concept of Humanism in the History of the Spanish Philosophical Thought: the Case of XIXth Century Regenerationism***

Michel Foucault declared at an interview about his most famous book *Les mots et les choses* that *Humanism* is a concept that only appeared with that name until XIXth century, having to do with a new philosophical anthropology that challenged the Ancient Regime in Western societies. Although he is right in a very specific way, he didn't talk about the *weltanschauung* that surrounded the XVIth century authors who called themselves “humanists” and their particular political projects.

Starting with that historical category, there was a political and philosophical movement in the second half of XIX century in Spain whose members tried to establish a non-canonical History of the Spanish Thought. It's well known that Menéndez Pelayo, a conservative author, wrote *A History of the Spanish Heterodox* in which he found hundreds of names and books that weren't favorable to the official government. Many of these authors, in a paradoxal form, belong to the category that Foucault didn't explain enough about the concrete case of the XVIth century humanists authors in Spain.

In this paper, I'll draw the special recovery that Spanish Regenerationism in XIXth century did about the XVIth century “spanish” humanists, showing the political ideology that they applied against the conservative authors of the Bourboun Restoration. One of the main intentions that I want to underline, is precisely the ethical background –in some way *heterodox*– they tried to create in order to have an alternative vision of their own History of Philosophical Thought, a history that nowadays is still incomplete.

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### Philology in Asia 1500–1800: Consolidation and Professionalization of a Discipline

From the sixteenth to the early nineteenth century, the discipline we would call philology became the mainstay of classical scholarship in many parts of Asia. Although philological inquiry itself was not new, its rising status as a consolidated discipline, the professionalization of scholars, and the vast corpus of writings linked to it, alongside attacks on philology by those dissatisfied with its practice, seem to represent a significant turn in the discipline's history.

This panel aims at engaging comparatively with philology in East and South Asia. Two of the papers will address Chinese, one Arabic, and one Persian (in the Indian context). Recurrent themes include the nexus of philology and the scholars' sense of identity, methods of accessing ancient texts and the criteria for their selection, the transmission of earlier and current philological knowledge, and the possible encounter between philology and notions of nativism, exceptionalism, or cosmopolitanism. Ultimately, philology reflected many of the vital cross-currents in early-modern Asia.

Christopher Bahl (University of London), *The Shaping of a Transoceanic Reading Community of Arabic Philological Texts*

Apart from Persianate flows, Arabic Islamicate texts circulated prominently across the Western Indian Ocean during the early modern period. Narrative sources show that this was enabled by greater numbers of people travelling for learned pursuits between the Red Sea region, Iran and the subcontinent. Most significantly, manuscript collections from Istanbul, to Cairo, Hyderabad and Bijapur provide a view on historical practice in these transoceanic connections of circulating Arabic Islamicate texts. An analysis of their paratextual profiles can show how these texts travelled among reading communities.

The following paper will study forms of textual appropriation and perusal among Arabic textual communities by focusing on one particular case study. At the beginning of the fifteenth century the Egyptian scholar Muḥammad Abū Bakr al-Damāmīnī (d. 828/1424) travelled from Egypt via the Hijaz to Yemen and across Gujarat to the Deccan to seek patronage from various sultans in exchange for the composition of commentaries on Arabic grammar works. Transcriptions of his grammar books continued to circulate in the subcontinent and across the Red Sea region well into the seventeenth century. I will argue that during the early modern period scholarly communities East and West developed similar paratextual strategies to engage with Arabic grammar books. Notes on later manuscript transcriptions show how readers re-appropriated his texts to make them suit their academic aspirations. This enhanced the texts' social and cultural mobility and enabled their growing circulation and enactment among learned communities beyond the courtly realm in the subcontinent and across the wider Western Indian Ocean.

Arthur Dudney (University of Cambridge), *Critics as Teachers in Early-Modern Indo-Persian*

Persian was the prestige language of a cultural zone that once stretched from Anatolia across Central and Southern Asia to the western frontier of China. Under the Mughal Empire, a vast number of courtiers, administrators and intellectuals used Persian without being native speakers, and even people

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whom we might consider native speakers (notably Iranians) were unable to participate in this trans-regional high culture until they were formally taught a literary sensibility. Although education was fundamental for someone's entry into the Persianate public sphere, present-day scholars have devoted little attention to the mechanics of how Persian language and literature was taught.

The seventeenth and eighteenth centuries saw a many-fold increase in the number of texts produced in South Asia connected with teaching Persian. This paper will address these new texts and their relationship to the primary sources used in education, which remained a largely stable canon even as new commentaries, primers, and so on appeared. The fixity of the canon has been seen as a sign of cultural stagnation but recently scholars have begun to question this by accepting commentaries (and related works) as sites of creative endeavour and cultural development. More importantly for our purposes, previous scholarship has ignored the pedagogical function of philological texts. This paper argues that even abstruse philological treatises were in fact intended to be used as an advanced curriculum for Persian-language users in South Asia.

Mårten Söderblom Sarela (Max Planck Institute for the History of Science), *Xiong Shibo's Study of Manchu Phonology at the Turn of the Eighteenth Century*

This paper is a study of Xiong Shibo's (fl. 1672–1709) research on Manchu sounds and scripts as an application of a Chinese scholarly discipline to a foreign linguistic tradition.

After its commitment to writing using the Uighur-Mongol script in the early seventeenth century, the Manchu written language was taught using a mnemonic syllabary. After the Manchu armies had established themselves as occupants of China in 1644, scholars learned in Manchu expanded the syllabary into Manchu-Chinese bilingual textbooks.

Xiong Shibo was not so fortunate as to have access to these textbooks. He, a Southern Chinese civilian, served in “remote mountain towns” where “there was no one well versed in Manchu letters.” Xiong instead set out to study Manchu on his own using the few Manchu syllabaries to which he had access. This trajectory sets him apart among scholars of the Manchu language.

Xiong was a phonologist. To make sense of Manchu, Xiong used the techniques of Chinese phonological studies. He arranged the Manchu graphs on a two dimensional grid to distinguish syllabic initials from rhymes, while classifying the former according to established phonological theory. In Xiong's treatment, the Manchu language became commensurate with Chinese, and the tools used to study both became tools for defining not languages as much as language in general.

This paper will discuss Xiong's project as one moment in the theory of how the study of Chinese language became the discipline of linguistics.

Ori Sela (Tel Aviv University), *Philology as Scientia Scientiarium in Eighteenth-Century China*

Philology, as a set of linguistic tools and methods used to investigate languages and texts, has the power to construct the textual past of peoples and thus shape individual and collective identities.

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During the eighteenth century, Chinese scholars developed philology as a systematic focus on the reliability of sources as evidence for restoring ancient texts and meanings. In this talk I shall discuss the chronology of the consolidation of philology as a discipline and methodology during the eighteenth century and the nexus of this development with scholars' identity anxieties pertaining to their sense of being "true Confucians." I will argue that philology became not only systematized but also prioritized as the chief means for attaining, and the harbinger of, the "big ideas" even as these ideas were embedded in minute, hair-splitting, discussions, seemingly on single characters or archaic pronunciations. I will further discuss the development of genres of philological writings, and suggest that a particular genre, which I term "philological cases", demonstrates the professionalization of the discipline. Through these various genres philology thus became the main anchor for arguments in various fields of study, including classicism, history, and various sciences, such as astronomy and mathematics, and allowed the scholars to uphold their Confucian identity, and, in their eyes, provide the empire with concrete studies in order to sustain social order and morality.

## **Literary Studies**

Dragos Jipa, *Constructing Comparative Literature in Interwar France: A Foreigner's Perspective*

In 1921, when the literary scholars Fernand Baldensperger and Paul Hazard create the *Revue de littérature comparée* at the Sorbonne, Basil Munteano is a young student at the Faculty of Letters of the University of Bucharest. Considered among the best from his year, he wins a scholarship at the Ecole Roumaine de Paris (Fontenay-aux-Roses), where he remains until 1939 working on his doctorate about Madame de Staël and French criticism during the Empire. Close to Paul Hazard, he publishes several articles and reviews in the journal, for example about his master's work on the Crisis of the European Mind (1935) or about René Welleck's work on Kant's influence in England. He is thus a witness and a contributor to the development of the Revue as the most important factor in establishing the rules and the practices of Comparative Literature as an academic discipline (he is also the journal's editor from 1952 to 1972).

My paper wants to address the construction of this field seen from Munteano's vantage point. His perspective is that of a foreigner who finds the distinctively international ethos of the young French discipline as the best opportunity for a contribution to the advancement of knowledge. By analyzing Munteano's research, on French but also on Romanian literature, my objective is to discover how the French conceptual frame of Comparative Literature (most notably, the concept of *influence*) is defined and expanded by foreign scholars to other literatures.

Rieko Kamei-Dyche (Rissho University), *Navigating Literary Landscapes: The Evolution of Approaches to Literature in Japanese Historical Scholarship*

In recent years, Japanese scholars have increasingly employed literature in historical research. Yet to some extent this represents a return to an older paradigm of historical practice that predated the modern academy. In this paper I discuss the various ways that historians have approached literature in Japan over the past two centuries.

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I start with the early modern era, when there was no clear delineation between historical and literary pursuits, and indeed when history, as narrative, was often understood as a type of *monogatari* (tale). With the onset of modernization and the arrival of a professional academy modelled on Western standards in the mid-19th century, historical positivism took root. History and literature became fundamentally separated and developed as distinct disciplines until well into the postwar era. Historians neglected not only fiction, but also many chronicles or other sources deemed to lack a consistently solid empirical basis. The shift from prewar nationalist historiography to postwar perspectives informed by Marxism and economic analysis did little to alter this underlying state of affairs.

By the late twentieth century, scholars had gradually come to problematize this perspective, with some formulating attempts to re-integrate the two disciplines to some degree. This included incorporating parts of literary sources in historical research, and rethinking historical perspectives in light of literary theory and methodology.

By introducing some examples of major scholars and their key ideas in each stage, I attempt to shed light on the evolution of approaches to literature in Japanese historical scholarship.

**Iris Vidmar (University of Rijeka), *How Literature Became Art: Analytic Philosophy's Perspective***

This paper traces the origin and sketches historical development of what is nowadays recognized as a distinctive field of study called analytic philosophy of literature. Unique in its emphasis on the art-status of literary works, rather than on their capacities to inspire emotions, inform us or convey moral insights, analytic philosophy of literature is mostly concerned with explaining a distinctive type of *literary value*. A lot of theoretical work goes into this, starting with the question of distinguishing literature from other forms of writing, such as fiction or philosophy, and culminating with the question of the proper modes of attending to works of literature.

However, it took a long time for literature to become an art form in its own right and my aim here is to highlight some of the crucial theoretical ideas that enabled it to gain this status. I argue that analytic philosophy of literature developed against the background of several other disciplines, most notably literary theory, as a reaction to what was interpreted as instrumentalization of literature and a neglect of its aesthetic appeal and artistic merit. I give special attention to the influence that analytic aesthetics exhibited over theoretical discussions of literature. Analysis along these lines reveals a long-lasting resistance of both, philosophers and literary theoreticians, to address literature-as-art, worthy of a treatment in its own right. To corroborate my claims, I turn to poetry, the latest literary form to capture the attention and inspire appreciation of analytic philosopher of literature.

**Tom Zille (Humboldt University of Berlin), *Jury Masts and Acting Officers: George Saintsbury and the History of English Prose Scansion***

When George Saintsbury published his “History of English Prose Rhythm” in 1912, he effectively established a new field of study. Previous to this survey, attempts to set up systems of prose scansion had largely been limited to the Classics. Saintsbury decided to impose classical metre on his chosen

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samples of English prose, believing the foot system was “the only one of the slightest use.” Since this approach turned out to be very limited, he offered provisional conclusions only.

This paper traces the origin of Saintsbury’s attempt as well as the impact of his study throughout the century and up to the present. While the problems he investigated put him at the forefront of scholarly innovation in 1912, his method was immediately felt to be inadequate. Nonetheless, Saintsbury’s position as a “founding father” made his decision to use feet as the basis of prose scansion highly influential in the decades to follow. The absence of readily available alternatives, combined with an awareness of this underdeveloped subject’s importance, led to many of his ideas simply being handed down to future researchers. By contrast, scholars and scientists from the 1980s onwards relied on radical discontinuity when trying to set up rivalling theories, often not citing Saintsbury at all. Yet even today, no unified theory of prose rhythmic has been proposed to replace his. The paper will also examine how this specific case epitomizes more general patterns with regard to the methodological competition between classical rhetoric and modern theoretical linguistics in the twentieth century.

## **Philosophy of History; History of Philosophy**

Fons Dewulf (Ghent University), *Conflicts over History in Logical Empiricism*

In this paper I argue that there were important debates over the historical sciences among logical empiricist philosophers, even though these philosophers rarely published on the historical sciences. Many early 20th century German philosophers considered it important to epistemologically account for the rise of the historical sciences. I claim that the same issue also played an important role in several conflicts between actors in the logical empiricist network between 1931 and 1946. I show this through an analysis of correspondence that has not received much attention. In my analysis I distinguish between three types of actors in the network. First, there are central figures who receive pressure to account for the historical sciences in their philosophy: Carl Hempel, Rudolf Carnap and Hans Reichenbach. Second, there are central figures of the network who perform pressure on the others: Otto Neurath and Edgar Zilsel. The third type is made up of actors on the periphery of the movement who are also involved in the exertion of pressure: Ernst Cassirer, Heinrich Gomperz and George Sarton. By 1946 the entire network had moved to the United States, where the intellectual stakes were very different from those in interbellum Germany. Moreover, by then most actors of the second and third type had died. The remaining philosophers, Hempel, Carnap and Reichenbach played a crucial role in the origins of philosophy of science, but they would never put the historical sciences as a central issue on its agenda, as Neurath and Zilsel would have liked it.

Raffaella Santi (University of Urbino Carlo Bo), “*With and against Aristotle: Hobbes’s Philosophical History of Philosophy*”

The paper reconstructs Thomas Hobbes’s history of philosophy, as it emerges in three of his major writings: *Leviathan* (English version: London, 1651; Latin version: Amsterdam, 1668), *De corpore* (1655) and *Decameron physiologicum* (1678).

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The assumption is that Hobbes's history of philosophy has a "philosophical" nature, in the sense that it shows the mistakes of "vain philosophy" (*inanis philosophia*) and highlights the findings of "true philosophy" (*vera philosophia*), while depicting a development of thought which tends towards (and culminates with) his own philosophical system – the one described in the three sections of his *Elementa philosophiae* as well as in the first two parts of his *Leviathan*.

The paper also contextualises Hobbes's philosophical historiography, exploring some connections with contemporary theories, such as those expressed in Francis Bacon's *The advancement of learning* and in John Milton's *Aeropagitica*.

Valery Kiselev (RUDN University), *The Origin of the History of Chinese Philosophy*

In the late 19th - early 20th century, faced with the military power of the West, China tried to borrow the Western technology, but inevitably came to borrowing the ideology. Preservation of the national identity turned into a fundamental issue. It is in this line that the Chinese tried to show that the ideas perceived as Western are not something completely new, but existed in China since ancient times. As philosophy was not singled out in the traditional classifications of knowledge in ancient China, the most important task for Chinese intellectuals was to show that the Chinese thought is a philosophy in the Western sense, that it meets all the criteria for philosophy, and therefore is equal to Western philosophy. That was one of the main goals of the first works on the history of Chinese philosophy *The History of Chinese Philosophy* by Xie Wuliang, *The Outline of the History of Chinese Philosophy* by Hu Shih and *The History of Chinese Philosophy* by Feng Yulan. If the work of Xie Wuliang is full of traditional constructions, the writings of Hu Shih and Feng Yulan fully correspond to the western criteria of 'scientific'. These works formed a modern understanding of Chinese philosophy, made it accessible to the Western readers, but at the same time served as the basis for doubts as to whether there was a Chinese philosophy in itself, or it was only a stereotyped exposition of traditional Chinese thought with the system of Western terms.

David Loner (University of Cambridge), *Canonical Love: The Papers of Francis Skinner*

When historians talk about the history of twentieth-century analytic philosophy, they often discuss it in terms of canonical texts. When placed together, these texts are said to provide a poignant portrayal of the modern philosopher's life of the mind and the categories of erudition and style which informed his academic vocation prior to 1950. Yet, while the agency of such renowned publications undoubtedly matters a great deal, there remains a wealth of other fragmentary notes, drafts and unfinished manuscripts which play equal parts consequence in the story of philosophical analysis.

Most notably, those compositions written by pupils themselves comprise an elite group of documents, of a piece with the body of work belonging to the analytic tradition. Why exactly these preliminary writings have yet to find entry into the canon of twentieth-century analytic philosophy remains an unexplored facet of the history of Atlantic world ideas. Therefore, in taking up the unknown story of Cambridge mathematics post-graduate student Francis Skinner (1912-1941) and his 1933-35 notes for Wittgenstein's lectures, "Philosophy of Mathematics", I seek to make two points clear. First, the role played by students in doing the philosophy of mathematics in analytic philosophy at the close of the interwar period was far more prevalent than previously assumed. Second, the primacy given to

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supervision in the mathematics of Moral Sciences was the driving force behind this elevation of unpublished texts; a product of etiquette and mores unique to the interwar Cambridge man and his life at the intersection of scholarship and sexuality.

### **The Classical Tradition and Greek Studies**

Helen Roche (University of Cambridge), *German Philhellenism and the Making of Western Humanism*

Western Hellenism in general, and German philhellenism in particular, have arguably had a formative influence on the development of many key disciplines in the humanities, from art history to philosophy, from literary criticism to Altertumswissenschaft. Whether inspired by Winckelmann's Schwärmerei for the aesthetic perfection and educational potential of Greek art, by Goethe's manifesto that 'Every man should be Greek in his own way - but he should be Greek!', by the meticulous Quellenkritik of a new generation of classical scholars such as F.A. Wolf, or by Wilhelm von Humboldt's Greek-inspired ideal of Bildung, philhellenic ideas often tended to dominate the cultural construction of knowledge in Germany (and beyond) from the eighteenth century onwards. Even when other paradigms, such as orientalist or völkisch approaches, began to come to the fore during the nineteenth century, these were often justified within this traditional framework.

Building on recent research by scholars such as Katherine Harloe, Daniel Orrells, and Suzanne Marchand, this paper would aim to provide both a synthesis and a refinement of current trends in the literature on German philhellenism. Above all, it would highlight the contribution which this phenomenon made not only to individual humanities disciplines, but also to more holistic conceptions of humanism and the worth of classically-inspired pedagogical ideals. This synoptic approach would also allow for depiction of the gradual perversion and racialisation of German philhellenism, culminating in its all-encompassing 'Aryanisation' by the Nazi regime, and ultimately leading to its downfall as a paradigm in the postwar period.

Han Lamers (KU Leuven), *The Study of the Classical Tradition before Aby Warburg: The Notion of 'Nachleben der Antike' in Nineteenth-Century German Scholarship and Its Reception*

The methodical study of the ways in which ancient material was reused in post-antique cultures is a blossoming field today. Already a well-established research area in art history from the very start, it has also become institutionalized as a subdiscipline of Classics since the 1980s. Despite its long-standing tradition and rapid institutionalization, the field's origins and development remain largely unexplored. This paper explores part of this forgotten history by tracing one of the field's key concepts: the 'Nachleben der Antike' ('afterlife of antiquity'). Generally used in a casual manner also in non-German scholarship, the notion of 'Nachleben' has been attributed to Aby Warburg (1866–1929). This, however, obscures the concept's original context as well as the ways in which the study of the classical tradition had developed before Warburg made his trendsetting contributions. Central to this story is the Czech-German historian Anton Heinrich Springer (1825–1891), whose work is characterized by a profound interest in artistic remanence, i.e. the ways in which the cultures of any period are permeated with elements from previous eras. As this paper will demonstrate, Springer's

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essay “Das Nachleben der Antike im Mittelalter” (1862; 1867; 1886) can count as a ‘forgotten classic’, in which the author sets the coordinates for a scholarly approach to the classical tradition that goes beyond the then common neoclassical bias. As such, Springer’s seminal essay eminently illustrates how the study of the classical tradition evolved from being a form of prescriptive art criticism into a more descriptive branch of historical scholarship.

Foteini Lika (Open University of Cyprus), *By Virtue of Vice: Aspects of Greek National Character in British Philosophical History and Modern Greek Fiction and Criticism*

This paper discusses the role of national character in British philosophical history and Greek fictional and critical discourse, in order to show how characteristic representations of Greeks and their virtues and vices were shaped by foreign preconceptions and were then recast in order to serve the ideological needs of the nascent Greek state. In particular, by contrasting Gibbon’s and Finlay’s philosophical histories with Roidis’ historical novel *Pope Joan* (1866) and Vikelas’ essay ‘On Byzantines’ (1874), it reconstructs the genealogy of pervasive stereotypes regarding the ‘Grecian character’. Furthermore, it aims to show that, while Finlay only selectively contested Gibbon’s approach, Roidis, and to a lesser extent Vikelas, broached the continuity issue between Ancient and Modern Greeks from a totally different angle, suggesting that ethnic identity is a fixed cultural given. As a result, not only did Roidis explicitly recognize in Modern Greeks and Byzantines the descendants of Ancient Greeks but also attributed the same cultural vices to all of them.

Panagiotis El Gedi (University of Ioannina), *Bibliography, Philology and Colonialism: Toward a Genealogy of Modern Greek (Philological) Studies*

Bibliographical studies and publications about Modern Greek literature, history or printed books in general are sites and issues that constitute the emergence of Modern Greek philology in mid-nineteenth century. Despite the fact that Modern Greek philology is a young discipline, as the first chair was found in 1925, a scientific interest about Modern Greek culture was start at the fist decades of 19th century. In this perspective philology was formed as a catalog of the intellectual achievements of Modern Greeks on the one hand and on the other as a scientific practice.

In this paper I examine such bibliographical studies in two ways: first their contribution in the formation of Modern Greek philology as a discipline; second as a specific (sub-)discipline related to philology. My aim is to genealogize Modern Greek studies through their main aspect and scientific practice until 1880s.

My argument is that Modern Greek philology emerged as a discipline in a colonial context and shaped in relation with other humanities such as archaeology, linguistics, folklore, history and classical philology. In this perspective I reconnect the missing links of Modern Greek philology with the European context and I emphasize to the so-called Modern Greek studies abroad the Greece. The activity of Emile Legrand (1841-1903) and the Institut Néohéllénique de la Sorbonne is my final case study to problematize the ‘origins’ of philology and reexamine the historical background in an international and interdisciplinary point of view.

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### The Rise and Decline of “Colonial Humanities”

Susan Arndt (University of Bayreuth) and Daniela Merolla (Université Sorbonne Paris-Cite), *African Literary Studies and the “Colonial Humanities”*

In this paper, we will attempt a new reflective approach on “phases” and “styles” of African literary studies in the colonial period in their intertextual links with local knowledge and criticism. Although attention to African oral and written (and nowadays digital) literatures is not limited to recent times (Mateso 1986: 43-47), its emergence as a discipline is to be located in late 19th century. Just as much as African Studies in general, African literary Studies is closely related to the European colonization of African spaces. Erasure and control of local knowledge and cultures were needed for ruling and new academic disciplines emerged in Europe, which determined the **first phase** of studying African literatures (**1884–1930**). In this paper we will reflect on the interaction of African artists and writers with intellectuals like Jean-Paul Sartre, Ulli Beier, Janheinz Jahn, and Gerald Moore, which turned into what we see as the **second phase (1930–1970)** of academic interest in African arts and literatures: an “aesthetic turn” in African Studies. The major focus was on Francophone and Anglophone literatures and aestheticized life knowledge about African literary resistance to Western knowledge about Africa (often intersected with a postcolonial rereading of colonial texts). A new awareness for aesthetics did not, however, overcome severe misreadings of oratures and literatures of the African continent. We will link the “aesthetic turn” in African Studies to the parallel structuralist approach leading to focus on “literariness” and the system of the (oral and written) work in terms of formal internal relationships somehow abstracted from other human activities.

Michiel Leezenberg (University of Amsterdam), *Internalized Orientalism or World Philology? The Case of Modern Turkish Studies*

In both area studies and postcolonial circles, Third World nationalisms are often treated as forms of 'internalized orientalism,' and thus as crucially shaped by Western philology. Thus, for example, Turkish historians and linguists, including Uriel Heyd, Bernard Lewis, Geoffrey Lewis, David Kushner, Erik Jan Zurcher, Fatma Müge Göcek, and others, all seem to agree that Turkish nationalism was shaped, influenced or 'inspired' by Western European orientalism, and in particular by the rise of modern turcology. Yet, on closer inspection, this thesis appears untenable. I will demonstrate this by comparing the first Western European Turkish grammars (e.g. Jaubert 1833, Davids 1841) with the first grammars written by Ottoman authors, in particular Cevdet Pasha & Fuad Pasha (1852), Süleyman Pasha (1874), and Shemsettin Sami (1891), showing that the latter cannot possibly have been shaped by the former.

This finding will redirect our attention to the dynamics of local vernacular traditions. These appear shaped at least in part by a preceding, and local, process of vernacularization, and by the interactions among the different emerging national movements in the Ottoman empire. The challenge of these local national movements, and of Eastern European forces, in particular the Russian empire, the kingdom of Greece, and the revolutionary nationalisms they encouraged in the Southern Ottoman Balkans, appears crucial: it goes a long way in accounting for the categories and character of the newly created national languages and literatures, and for the rediscovery, or rather reconceptualization, of popular and oral literary traditions. It is these local actors and interactions, as much as any 'Western' influence, which account for the rise of modern Turkish and other philological

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nationalisms. I will conclude by discussing some of the implications of these specifically modern phenomena for the thesis of 'world philology' (Pollock a.o. eds. 2015) in attempting to transcend the confines of existing postcolonial frameworks.

Mariam Popal (University of Bayreuth), *Humanism in the Trajectory of De-/ and Postcolonial Studies*

Ever since at least the ‘linguistic turn’ there is (a sometimes) nostalgic contention about the ‘crisis in the humanities’ across the disciplines and especially so also in literary studies. Although this epistemological shift seems to have gained strength by ‘new materialist’ discourses, there still are questions of the ‘ethical’ and of structures of power and structures of feeling, of presences and representations, of agency and capability unresolved. It is especially within poststructuralist and deand postcolonial approaches where such questions are again and again unearthed often by a focus on the historiography of different disciplines, also in literary studies. In order to come to a more conclusive approach about the question of the humanities it seems appropriate to have a look at what humanities did/do instead of what they were/are. To say it with Edward W. Said, to have a look at the worldliness of the humanities, to consider that the humanities cannot be separated from history and thus to find ways of re-structuring the paths of learning and teaching, so that an inclusive critical planetarian thinking can set in that thus changes different mind-sets, differently with regard to a multiple one world. Much to the annoyance of some of his critics from different camps Edward W. Said always described himself as a 'humanist'. To an extent this is also true for Gayatri Chakravorty Spivak who although equally critical of Enlightenment's legacies rather warns against dismissing all of its ideas. This paper takes up the question of (anti-) humanism in and of Postcolonial Studies by looking at how (these) two of its pioneers linked the idea of humanism to a re-reading of the historiography of literary studies, of area studies and of reading (literature/texts) and to a dynamic and critical epistemology of to-comeness - always in a relationality of ‘the self’ to ‘the other’.

## **Invisible Battles: The Political Stakes of Literary Theory in Eastern Europe**

Darin Tenev (University of Sofia “St. Kl. Ohridski”), *Language Models and the Study of Literature (Bulgarian Guillaumist School vs. Roland Barthes and the Saussurean Legacy)*

The paper will focus on the critique of Barthes and the structuralist presuppositions in the study of literature, formulated in the beginning of the 1970s by Bulgarian representatives of the Gustave Guillaume school. The complex context superimposed different agendas in the use of the critique which initially was taken up by the officials of the socialist regime as an argument in the ideological battle with the bad influence of Western academia. There was an internal split in semiotics (put roughly, Barthes vs. Greimas) which was seen in the specific vein of the dogmatic Marxist paradigm in Bulgaria as an attack against structuralism as such. What the dominant criticism overlooked, however, was that in its gesture of distancing, operated by the Bulgarian Guillaumist school, a complication was introduced in the very core of orthodox Marxist literary studies. Between Bulgaria and France, between Marxism and Structuralism, as these turn out to be misleading and false oppositions, a new mapping of what happened in the Humanities during the Cold War period becomes possible. The task of the paper is to outline some of the main tendencies in this process.

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Kamelia Spassova (University of Sofia “St. Kl. Ohridski”), *Transforming the Concept of Mimesis: Yuri Lotman and Todor Pavlov*

The paper explores the divergent concepts of mimesis in the works of Bulgarian orthodox Marxist philosopher Todor Pavlov and Yuri Lotman, founder of the Tartu-Moscow Semiotic School. With his *Theory of Reflection*, completed in Moscow in 1936 as an elaboration of Lenin’s ideas of knowledge as reflection of reality, Todor Pavlov became one of the major proponents of the understanding of mimesis as mimetic reflection, which for decades defined the dogmatic Marxist-Leninist aesthetics in Eastern Europe. Beginning with the 1960s, Yuri Lotman’s conceptualization of dual code structures is in the direction of reloading the mimetic theory beyond the official discourse. He explicitly states that his methodological wager is an attempt to connect the formal-structural paradigm of Roman Jacobson and the contextual-dialogical paradigm of Mikhail Bakhtin, which makes his position a synthesis of the two schools that challenged the theory of reflection dogma.

Enyo Stoyanov (University of Sofia “St. Kl. Ohridski”), *Lines of Dissent: The Political Dimensions of Bakhtin’s Early Reception*

The reception of Mikhail Bakhtin in Bulgaria was one of the earliest occasions of engagement with his ideas outside of the Soviet Union. It happened initially in the early 1960s in the work of a group of literary scholars around Tzvetan Stoyanov (including the young Julia Kristeva, who later on based her influential notion of “intertextuality” on Bakhtin’s writings). The group was highly critical of the methodology espoused by Bulgarian structuralists like Nikola Georgiev (a close friend of Tzvetan Todorov who had already deflected to France). Both groups were implicitly undermining the dominant Marxist orthodoxy of the period, but took conflicting paths. The main focus of Tzvetan Stoyanov’s critique was the problem of alienation, which he regarded as being at the core of the general cultural and societal crisis in Europe. According to Stoyanov, structuralism fully embodied alienation with its emphasis on materialism and scientism in literary studies. Stoyanov turned towards Bakhtin’s notion of dialogue in order to present an alternative, which he endowed with a subversive political function.

The structuralist answer to this use of Bakhtin’s notions became public at a later point. In an article, written by Nikola Georgiev during the 1990ies, “The Stuttering Dialogue”, he questioned the “dialogic principle” as being “unprincipled”. While the article addresses various interpretations and engagements with Bakhtin, it points toward a possible reconstruction of the lines of dissension around Bakhtin in the debates during the 1960ies.

Maria Kalinova (University of Sofia “St. Kl. Ohridski”), *Ideology Behind Our Back: Ideologeme and Aesthetic Event*

The paper will address the return to the question of authorial intentions in the writing of the Circle of Bakhtin as an opportunity for de-ideologizing the internal and the external context of the work of art. The concept of the author is unfolded as participating in the formulation of both the concept of “ideology” (*Marxism and Philosophy of language*, 1929) and the concept of “unconscious” (*Freudianism: A Marxist Critique*, 1927), which allowed designating the author’s intentions with the neologism “ideologeme.” Voloshinov introduces the concept of ideologeme in conjunction with the historical framework that accompanies and traverses statements; later on, Julia Kristeva will examine

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the transformative force of the same concept in her text “From Symbol to Sign” (1969). In counter distinction to both lines of development, Bulgarian theoretician Nikola Georgiev uses ideologeme as an antonym of dialogue - in the sense of a totalizing and universal explanatory model, i.e. *métarécit*, “master narrative” in Lyotard’s terms. His critical approach presupposes a different take on the problem of the aesthetic event, whose intuitions will be traced in this analysis.

Miglena Nikolchina (University of Sofia “St. Kl. Ohridski”), *Literary Theory in Action: the Case of Metamorphosis*

Jean-Paul Sartre’s appeal for demilitarization of culture, with which he addressed a Peace conference in Moscow in 1962, was seized upon as an opportunity to bring Kafka out of the list of clandestine modernists and organize two conferences dedicated to him in Liblice, not far from Prague. With all the complicated aftershocks – from the mention they get in Deleuze and Gatari’s *Kafka: Towards a Minor Literature* to Czechoslovakian Communist Party leader Novotni’s complaint that they brought about the Prague spring – the conferences provided an alibi for further theoretical battles against the prevailing dogma, in which the 23-year old Julia Kristeva pioneered with a small book she wrote in Bulgarian before leaving for France.

## **Gathering Language: Materials, Overviews, Typologies**

How was language turned into an object of study? This panel aims to offer a material perspective on the history of linguistics: how language materials were gathered, reproduced, and classified, and how this formed the basis for language typologies and overviews of linguistic diversity. The papers in this session capture various aspects of language gathering from the early modern period to the present, relating to different kinds of linguistic material.

In chronological order, first, Toon van Hal (Leuven) will discuss the early modern genre of Lord’s Prayer collections. Next, Floris Solleveld (Amsterdam/Nijmegen) compares two linguistic atlases from the 1820s, Klaproth’s *Asia Polyglotta* (1823) and Balbi’s *Atlas Ethnographique du Globe* (1826-9). Christiaan Engberts (Leiden) describes the gathering of materials (and funds, and skilled workers) for M.J. de Goeje’s monumental edition of Al-Tabari’s *Annals* (1879-1901). Finally, Judith Kaplan (Penn) presents her research on endangered language archiving and revitalization.

Toon van Hal (KU Leuven), *The Universality and Diversity of Languages as Represented through Translations of the Lord’s Prayer: On the Development of an Early Modern Text Type*

From the sixteenth century onward, the Lord’s Prayer was the default text sample when it came to inventorying the languages of the world. After offering a quick overview of printed and unpublished Lord’s Prayer collections until the early 19<sup>th</sup> century, this talk will seek to demonstrate why this almost forgotten body of texts is significant in understanding the dynamics of the circulation of linguistic knowledge. Besides visualizing the widening horizon of the world’s languages known to Early Modern scholars, this text corpus also sheds new light on contemporary views on the nature of languages. The compilations could serve to scholars defending the eventual unity of the world’s languages as well as to scholars who attempted to highlight the wide-ranging linguistic diversity.

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Moreover, an examination of these compilations shows how the status and scholarly aims changed throughout time and how compilers were increasingly confronted with methodological issues: How to decide whether two similar text samples differ in dialect only or not? To what extent are the sources reliable? Is it necessary to offer interlinear translations or not? And, last but not least, is the Lord's Prayer a felicitous sample when one wants to investigate the interrelationship between languages?

Floris Solleveld (University of Amsterdam/ Radboud University Nijmegen), *Klaproth, Balbi, and the Language Atlas*

Two remarkable language atlases appeared in the 1820s in Paris: Julius Klaproth's *Asia Polyglotta* (1823) and Adriano Balbi's *Atlas Ethnographique du Globe* (1826-9). The first classifies the languages of Asia in comparative word lists, laid out in large tables; the other, integrating data from Klaproth, fits all the world's known languages in a series of schemes, partitioned by continent and then further by region. They were, in their day, high points of linguistic data collection, and in their schematic form of presentation, they are much more systematic than the earlier language collections of Hervás y Panduro (*Saggio praticco delle Lingue*, 1787; *Catalogo de las Lenguas*, 1800-5) and Adelung and Vater (*Mithridates*, 1806-19).

But they were also dead ends. As comparative linguistics developed, the project of putting all languages in a schematic overview turned out to have little heuristic surplus value. Klaproth insisted that language comparison should focus on word resemblance, not 'arbitrary' similarities in grammar, and grouped languages according to mountain ranges, assuming that the Deluge had been a historical event that separated them. Balbi, on the other hand, seeks to characterize different peoples by their language, with unclear criteria for what counts as one: there are 38 varieties of Prakrit, and only one of 'Celtic' and 'Turkic'.

In my presentation, I will be concerned with two issues: the *intertextual* fabric of these languages atlases, that is, the transformation of earlier source texts; and the problem of language *typology* for non-written languages, as it presented itself to early 19th century linguists.

Christiaan Engberts (Leiden University), *M. J. de Goeje and the Reconstruction of al-Tabari's Annals*

Already in 1865 Michael Jan de Goeje (1836-1909) complained in private that it "was a shame that Tabari [‘s *Annals*] had still not been published" and pondered about maybe doing this himself one day. He did, however, know that at this early point in his career he would not be able to deliver, if only because no complete manuscript was known to have been preserved. About a decade later, he felt confident enough to face the challenge of reconstructing the chronicle. Between 1879 and 1901 a complete edition of al-Tabari's *Annals* – 13 impressive tomes with two additional volumes with indexes and glossary – was published under De Goeje's supervision. It had proved to be a very challenging endeavor indeed. First of all, manuscripts had to be collected not only in European libraries, but also in a large number of collections from the north of Africa and the Levant. Secondly, a large international team of collaborators had to be assembled as well. Finally, funding had to be secured: after all research trips and copies and collations of manuscripts did not always come for free.

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In this presentation I will use De Goeje's correspondence with some of his collaborator's, such as the Semitist Theodor Nöldeke (1836-1930), his student D. H. Müller (1846-1912), and the diplomat A. D. Mordtmann (1811-1879), to illustrate not only the challenges of gathering manuscripts, people, and funds but also the ways in which the collection of language, linguists, and funding were intertwined.

Judith Kaplan (University of Pennsylvania), *Gathering Endangered Language Data: For and by Whom?*

In 1992, the Linguistic Society of America formed the “Committee on Endangered Languages and their Preservation,” which issued a policy statement on “The Need for the Documentation of Linguistic Diversity” in due course. Among other things, this statement called for the “documentation and analysis of the full diversity of the languages” then extant, giving highest priority to unwritten languages of minority communities. Such work was incentivized through the conferral of graduate degrees, hiring, promotion, and tenure priorities. It recognized, moreover, the longstanding efforts of Native American language communities “to document, preserve, and revitalize” their own languages, and established the Excellence in Community Linguistics Award in 2014.

These initiatives correspond to the emergence of the new linguistic sub-field of Language Documentation, defined as an effort to “provide a comprehensive record of the linguistic practices characteristic of a given speech community.” Such characterization marks a new era in the history of what has been called “salvage” anthropology. No longer is language conceived as an abstract *system*, the object of study has become *community practice*. My contribution to this panel will examine the shift from descriptive to documentary linguistics, paying special attention to (a) the rhetoric of stakeholder interests (b) the demographics and patterns of participation, and (c) the technologies used in documentary and archival work over time. My analysis points to an integral relationship between recent database ontologies and ontological commitments about what kind of a thing language is.<sup>7</sup>

## **The Making of Art and Architectural Histories in Poland, Croatia, Romania and Bulgaria**

The panel will address the constitution of art and architectural history as academic disciplines in Poland, Croatia, Romania and Bulgaria. Rationalizing the past and its art and architecture presumed the identification of some “objective” (most often, formal) general characteristics—otherwise the artistic production of the past could not have been conceptualized as a “style” or a “local school.” For the countries mentioned above, rationalization most often amounted to nationalization. It consisted of discovering and selecting relevant “authentic” art objects; of identifying formal variants and invariants and molding them into rational schemes of development in time and space; of establishing distinctive features and carving them out of the more encompassing styles and artistic movements they were supposed to belong to; and of mapping influences and establishing centres and peripheries that, at the same time, would define what was “local tradition” and what came from outside.

## **Day 2, 29<sup>th</sup> September**

Magdalena Kunińska (Jagiellonian University), *In the Shadow of the Empires: Beginnings of the Art History in Poland and the Patriotic-Nationalistic Discourse*

In my paper analyse the central points of the discipline model of art history created (or – as the appropriate metaphor describes –“built”) in the last quarter of 19th Century in Poland by Marian Sokołowski, who occupied the first academic chair of art history in Poland since 1882. Referring to the title of the conference, Sokołowski, called ‘the father of Art History in Poland’, was the one who has made a coherent model of art historical practice and theory of art history in Poland. I will focus on the tension between the struggle to create a “scientific”, objective model of art historical research, defined in the positivistic terms of biological sciences, and the apparently opposite deep ideological engagement into the nationalistic discourse on the identity of Polish people and the struggle to create a specific “Polish” Art, followed by postulates of renewal in contemporary art. These opposite tendencies will be shown as sides of the one coin, as the strategies of mapping particular objects and creating a coherent narration on Polish art were focused on the contemporary goals and contemporary political situation of Poland in the shadow of three empires, Prussia, Russia and Austria-Hungarian Monarchy. The ideological engagement of historiosophical fundaments of art history in nationalistic discourse will be also unveiled as a typical feature for the moment of the discipline’s birth.

Igor Vranic (European University Institute), *The Beginnings of Art History in Croatia in the Second Half of the Nineteenth Century in an European Perspective*

The beginnings of art history in Croatia are inextricably connected with the first chair of art history at the University of Zagreb, Izidor Kršnjavi (1845-1927). Being previously educated in Vienna, Kršnjavi was invited as an expert to return to Croatia by Bishop Josip Juraj Strossmayer, in order to relocate his private collection of paintings from Đakovo to the newly established Strossmayer’s art gallery of Old Masters in Zagreb, and to establish an art history department at the University of Zagreb. Since art history was a relatively new academic discipline, there was a lack of experts throughout Europe. Art history in the Habsburg Monarchy emerged in Vienna as a part of empire-building process of establishing a multinational political nation. While Kršnjavi adopted such an approach, he also used art history in the Croatian nation-building, in order to establish essentialized representation of the Croatian culture through his work at the University and through his participation in the Arts and Crafts movement. The other goal of art history in Croatia was to present the Croatian nation as possessing its own history and culture, while being closely connected with the cultural nations of the West. Teaching art history at university level had its main goal in creating an educated elite that would spread State ideology. Although it is uncertain how many students adopted this ideology, the political situation changed from the closed debates of a small number of politicians during the Mid-Nineteenth Century, towards a more nationalist political mobilization among wider masses at the end of the century.

Cosmin Minea (University of Birmingham), *The First Romanian Art Histories*

The paper looks at the first attempts to define a Romanian artistic identity and to write a history of Romanian art in the late 19th century. The impetus was given by the debates on how to restore the historical monuments of the country, occasion in which both local and foreign architects promoted the national value of the heritage, and reflected on its similarities and relation to other artistic spheres. The architecture in Romania has been connected to Byzantine art, to Orthodoxy but also to European art,

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such as the Venetian or the Romanesque style. Out of the debates on restoration have emerged the first studies on Romanian art. They paralleled the narrative of Western Art and attempted to portray Romania as a modern European nation-state, with an equally valuable artistic legacy. At the same time, by viewing the art in Romania through nationalistic lenses, the Romanian architects have also argued against the foreign artistic involvement in the country, and specifically against the more established French architects who worked in Romania. The research on the artistic heritage of Romania has thus quickly become a political tool, used to both promote Romania as a European nation-state, and assert its distinct national identity. The paper addresses the paradox of creating a national art history by following European norms, while directing research against some European architects. It looks at little known writings by Romanian architects such as Nicolae Gabrielescu (1854-1926) and George Sterian (1860-1936), but also at writings of more famous French architects, such as Charles Garnier (1825-1898) or Henri Revoil (1822-1900).

Ada Hajdu (National University of Arts, Bucharest), *The Making of “Bulgarian History of Architecture”*

My paper will investigate the beginnings of architectural history and theory in Bulgaria, in the last decade of the 19th Century, concentrating on the writings of the architects who promoted the creation of a national architectural style. With one single exception, all Bulgarian architects were educated in German speaking technical universities, and not at Ecoles des Beaux-Arts, and their education is relevant for the strategies they employ in conceptualising the history of architecture in Bulgaria. To support their claims that a national style could and should be invented, architects needed to demonstrate that there was a local architectural tradition that was prestigious and therefore usable for constructions just as monumental and modern as those built in Western styles. Educated abroad and taught that each nation has an architectural history, they knew that their country had an architectural tradition waiting to be identified and used. The process of local architects discovering older architecture in Bulgaria went hand-in-hand with their familiarizing themselves with Western architecture. These two occurrences shaped each other, even if the relationship between the two was asymmetric, with the search for what was local framed by the knowledge of what was Western. My paper will focus on Bulgarian architects and architectural historians attempts at building a history of “Bulgarian architecture” that would demonstrate the country’s Europeaness and, at the same time, negate its Ottoman past.

**Keynote address:** *Styles of Writing History in Timbuktu and the Sahara/Sahel*

Shamil Jeppie (University of Cape Town)

The past mattered in Timbuktu (symbolizing a larger region). Oral traditions recalled pasts but writing fixed them. Among the large numbers of manuscript books in the collections in the region a large percentage is the product of what we might call Islamic higher education (or humanities). They were produced by teachers - or commented upon by them - and copied by students. There is a fair amount of repetition but also orginality in these works. In this lecture I shall look at what kinds of history were written or copied. The *Chronicle* is already a well-known genre although open to new interpretations. Apart from a survey of the various genres of wirting that had an historical component we shall pay attention to the biographical dictionary.

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**Keynote address:** *From an Antiquarian to a Historical Approach? The Birth of Art History in the 18th Century*

Elisabeth Décultot (Martin Luther Universität Halle-Wittenberg)

The aim of this lecture is to inquire into the genesis and genealogy of art history in the long eighteenth century from the viewpoint of the production of a historical narrative concerning the development of visual arts. In order to shed some light on these developmental lines, we will examine the examples of a number of actors in art historiography in detail, beginning around 1700 with Mauriner Montfaucon, then moving on to Caylus, Winckelmann, Herder and finally to Séroux d'Agincourt at the end of the 18th century. This arch of inquiry is by no means to be understood as a seamless reconstruction of the genesis of modern art history; it is only intended to cast a spotlight on epistemological questions in art historiography in the eighteenth century. What form should a single account of the history of art take? Should it be conveyed by the means of language or images? Is a narrative account the most appropriate form for art historiography? Before we discuss the answers that were given to these questions over the course of the eighteenth century, it is necessary from the outset to establish some methodological principles for our inquiry. The self-portrayals of the actors themselves, who – Winckelmann especially – were happy to stylize themselves as founders and innovators, should be kept at arm's length. In research on the history of art hitherto, such stylizations have often been uncritically accepted and used as the basis for a scientific-historical construct that draws upon on genius founders, sudden origins, initial epochs, epistemic breaks and paradigm shifts. Rather, we will inquire into the developmental lines and thus often also the connecting lines between what are often understood as fundamentally different epochs or models.

## **Aesthetics and History of Art**

T. Joseph MacDonald (Washington University in St. Louis), *The Most Storied Facelift in Malibu: Understanding the History of Restoration through the Lansdowne Heracles*

This paper examines the Lansdowne Heracles, a 2nd c. CE “copy” of a 4th c. BCE Greek original, as a case-study that sheds light on the ever-changing trends in conservation. 6,000 miles and 227 years separate the sculpture from its unearthing in Hadrian’s Villa to its current home in the Getty Villa. Since its discovery, restored features of this statue have come and gone in accordance with the prevailing restoration practices of the times. In the 18th century, Italian sculptors added a nose, arms, and iron dowels to ‘complete’ this relatively well-preserved statue of Heracles holding the pelt of the Nemean lion. Neoclassical aesthetics informed each of these additions as restorers outfitted Heracles with a club more slender than any classical antecedent. Nonetheless, Lord Lansdowne saw in these reconstructions an ideal complement to his collection.

J. Paul Getty, to secure a signature piece for his collection, purchased the statue in 1951. The importance of the piece within the Getty collection has since made it the object of whatever restoration practices happen to be in vogue. In the 1970s, the sculpture was disassembled and its 18th-century restorations were removed in an appeal to “purism.” Then, in 1991, conservators, upon observing damage sustained in its previous restoration, reintegrated the 18th-century restorations. In my paper, therefore, I intend to show how, in its current form, the Lansdowne Heracles epitomizes two centuries

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of disparate ideologies in conservation. This statue, I suggest, demonstrates how developments in conservation can transform the very object of this discipline.

Rachel Kravetz (City University of New York), *The Golden Age Within The Golden Bough*

While J.G. Frazer is commonly treated as a figure within the history of science, this paper treats him as a late humanist. His masterwork, *The Golden Bough* (1890-1915), is generically unfamiliar to our time, and is above all a massive compilation of accounts of ritual. Its account of antiquity as base and irrational would injure the image of classical culture. Frazer presents himself as a scientist and avers that modern rationalism will lead to progress. This paper argues that his stance towards the classical past was, however, deeply conflicted, and that this tension appears in his use of two aesthetic modes with classical origins: the grotesque and the picturesque. The grotesque mode governs the presentation of ritual, and the landscapes that frame these rituals participate in the mode of the picturesque, derived from the tradition of classical landscape painting. Readers have generally regarded these idealized landscapes as decorative “set pieces.” Yet juxtaposed with grotesque descriptions of violent ritual, they suggest that Frazer mourns the Renaissance—and its long afterlife—because of its idealized view of antiquity and hope of reanimating it. *The Golden Bough* is thus both a death knell for idealized views of the classical period and an elegy for the aspiration to revive it. Perpetuating a debate about the status of various intellectual pursuits in ancient and modern times, *The Golden Bough* asks to be situated within the history of the disciplines.

Ferenc Hörcher (Hungarian Academy of Sciences/ Pázmány Péter Catholic University), *The Concept of the “Arts and Sciences” in Hume’s Essays*

We know it from the historians of Aesthetics, including Tatarkiewicz and Kristeller, that it was only in the late enlightenment that the modern notion and matrix of the arts was born. However, of course the term ar(t)/(s) was widely used in the 18th century, covering a number of possible meanings (including Diderot’s entry of art in the Encyclopédie). This paper is going to concentrate on one usage that is quite common: when it stands together with the notion of the sciences: „the arts and sciences”, as exemplified by the essays of one of the key figures of Enlightened Britain, David Hume.

In particular, the paper will analyse Hume’s understanding of the historical growth of the arts and sciences. This is certainly not a positivist account, but much more a “conjectural” history, a meditation on why “there is no subject, in which we must proceed with more caution, than in tracing the history of the arts and sciences.” Hume seems to use the term to imply culture in general, but his interest is partly social-historical, according to the Scottish stadal theory of progress, and partly political historical – as a sceptical Whig, he wants to elaborate on the simple equation that “the arts and sciences could never flourish, but in a free government.” This paper wants to show that Hume is one of the great ideologues of an early kind of “cultural history”.

J. Kirk Irwin (Birkbeck, University of London), *All Things Historiographically Considered: The Spatial Perspectives of Sigfried Giedion and Erwin Panofsky*

The history of perspective as spatial representation in art presents several historiographical issues. This paper will discuss a few of these by examining the work of Sigfried Giedion and Erwin Panofsky.

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Giedion famously “banished” perspective from modern notions of spatial representation in his introduction to "Space Time and Architecture." As a student of Wolfflin, Giedion employs the comparative method to his advantage arguing for a new kind of architectural space expressive of and facilitated through industrialized technologies. Decades earlier Panofsky established an academic footprint for the history of perspective in his "Perspective as Symbolic Form." Panofsky’s aim was somewhat different as he sought continuities across the history of perspectival representation arguing for its basis in antiquity. Giedion equates perspective with one-point linear Renaissance perspective without considering alternative spatial constructs while Panofsky’s understanding is that there are many kinds of perspectives evident throughout the history of art. It is Giedion’s understanding of spatial representation that has become most widely known outside the academy. Yet, it is Panofsky’s scholarship that provides the basis for an academic treatment of the subject.

What are the historiographical implications of Giedion and Panofsky with respect to new histories of perspective? Upon what basis may the two be paired? This paper will consider these questions along with the possibility that the history of perspective includes two strands; one based in Giedion with its rejection of Renaissance perspective evident primarily in Modernist art and architectural criticism, and the other based in Panofsky’s trans-historical classicism.

## **Measurement in the Humanities; Textual Scholarship in the Netherlands**

Cesare Pastorino (Technische Universität Berlin), *Antiquarianism and the Quantification of Matter in Early Modern Europe*

Recent trends in scholarship have provided new perspectives on the origins and development of experimental science in pre- and early modern Europe, including contributions derived from the history of the humanities.

This paper focuses on the issue of the quantification of matter. It considers several early modern humanists and antiquarians who played a surprisingly important role in this cultural development because of their interest in ancient coinage, weights and measures. Among others, Guillaume Budé, Andrea Alciati and Georg Agricola dealt with the quantification of substances while studying ancient weights, coinage and monetary matters. Later, scholars like Jean Bodin, Juan Bautista Villalpando and Juan de Mariana experimented on the weight of substances in a fully antiquarian fashion. However, the case of Johannes Kepler provides perhaps the most remarkable example of this approach. One of his least studied works, the *Messekunst Archimedis* of 1616, contains an extensive appendix, a self-standing antiquarian treatment of metrology and the study of ancient weights. In this context, Kepler’s account includes a striking summary and discussion of the experimental research on the specific gravities of substances in the long sixteenth-century. Kepler’s analysis confirms the existence and importance of an antiquarian tradition for the study of this subject.

In general, the case of the antiquarians shows how the history of the quantification of matter in the early modern period can only be written adopting a strongly interdisciplinary perspective and bringing together non-canonical traditions and practices.

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Anna Echterhölter (Humboldt-University Berlin), *The Political Economy of Units. August Boeckh, Historical Metrology, and Households*

When Julius Oppert sent a first letter from his excavations in Babylon (1853) August Boeckh had a lot to lose. His monumental system of comparative metrology rested on the equivalence of the Egyptian and the Babylonian cubit. But, as he reported to the Berlin Academy of Sciences not without relief, the archaeological record perfectly justified his theoretical architecture.

The result was historical metrology – the science of weights and measures. Today for the most part it travels unnoticed in the shadow of numismatics. The paper traces the emergence of this distinct sub-discipline of history in the milieu of classical philology in 19th century Germany. It demonstrates how August Boeckh develops a numerical prose to transform the scattered unreliable information on the weight systems of Antiquity into a science, which attracted several followers and critics (Friedrich Hultsch, Theodor Mommsen, Carl Friedrich Lehmann-Haupt, Johannes Brandis, Oskar Viedebant). I will further argue that Boeckh goes at length to prove the global affiliation of measurement systems, because he has a political economy of units in mind. Metrology shapes the private economy of the household just as chronology shapes the public sphere.

The talk presents a chapter of a second book on quantification in several humanistic disciplines in the 19th century (Germanic law, the auxiliary sciences of history, economic anthropology, monetary theory, administrative sciences of colonial administration). This specific angle recaptures the complexity of measurement as it is enacted by society – aiming at what Simon Schaffer once called »cérémonies de la mesure«.

Anna Pytlowani (University of Amsterdam), *Adriaan Reland and the Languages that Shaped Him*

The name of Adriaan Reland (1676-1718), the professor and rector of the Utrecht University, is instantly associated with his major works on Hebrew Antiquities, Islam, Oriental languages and poetry. However, due to his premature death at the age of 41 and the fact that only a fraction of his correspondence survived, little is known about the people, books and ideas that influenced his intellectual life.

The recently rediscovered *veilingcatalogus* of Adriaan's only son Johannes Hubertus provides a fuller picture of the father's multifaceted heritage. The catalog not only lists the content of Reland's library, but also describes his impressive collection of scientific instruments and rarities. Yet it is the comprehensive inventory of Reland's Oriental manuscripts, nowadays scattered between archives and libraries in several countries, that grants us an unprecedented insight into what shaped Reland's linguistic outlook.

In my presentation I will attempt to track the provenance of the dispersed manuscripts in order to reconstruct Reland's transnational network of direct and indirect informants, as well as the historical and social underpinning of linguistic information they supplied. This approach will allow us to reassess the origins and development of Reland's linguistic ideas and to put it in a broader perspective of the epistemological transition of the early 18th century.

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Yves Van Damme (Leiden University), *Pioneering Letters. Correspondence and Scholarly Collaboration on Medieval Germanic Literature at the Beginning of the Twentieth Century, the Dutch Scene*

From February 2017 onwards the department Special Collections of the Leiden University Library started with the digitalisation and editing process of the vast correspondence of Willem de Vreese, C.G.N. de Vooys en J.W. Muller.

The correspondence of these three iconic Germanists consists of more than 25,000 letters, and provides a unique insight into scholarly collaboration at the end of the nineteenth and the beginning of the twentieth century, as well as the evolution of the scholarly study of medieval Germanic languages. These letters reveal a collaborative attitude amongst an extended European network of philologists: they asked each other for opinions, criticized each other's publications and debated various points of textual criticism of medieval Dutch and German literature.

First this paper will give a brief overview of the network analysis based on this scholarly correspondence and consequently focus on one of the central debates running through it. I will argue that these letters show an attempt to radically renew the leading methodologies within history of literature and textual criticism. Scholars like De Vreese and De Vooys were relentlessly arguing for a full understanding of the codicological context of medieval texts. With these insights, they were challenging the traditional Lachmannian focus on the reconstruction of a text its best archetype. Moreover, I will argue that these Dutch and Belgian scholars were formulating groundbreaking insights which not only resembled, but also directly informed more recent research agendas like Kurt Ruh's 'überlieferungsgeschichtliche Methode' in the 1980's, and the New Philological approach in the 1990's.

## **History of Religious Studies**

Kenneth Yu (University of Chicago), *Categories and Scholarly Practices in the History of (Classical) Religions*

The regnant analytical models in the history of religions are largely concept-oriented and have privileged certain categories as starting-points of inquiry: inter alia, ritual (e.g., sacrifice and initiation), myth (e.g., pantheons and genealogies), and religion itself. I use the example of the study of Graeco-Roman religions to argue that this is partly due to the pervasive Durkheimian legacy of the discipline with its emphasis on the *fait social total*. This perspective influenced the methods and questions of many important scholars of classical religions, for instance those of the influential French school including Vernant, Vidal-Naquet, and Loraux.

Historians of religion have recently begun to turn from categories to practices, paying increasing attention to historical epistemology and the construction of religious discourses within given communities. I trace the historical reasons for this shift in the field of classical religions and show how it has entailed a move from the study of classical belles lettres to ancient technical writings (e.g., ancient commentary and fragments of mythological compendia). Indeed, the history of science provides powerful methods for analyzing the styles of reasoning and sense-making procedures in

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ancient reflections on human nature and religious conduct. Yet historians of religion have not been very exacting about how we can combine more orthodox studies of canonical texts with the analysis of prosaic technical literatures in reconstructing ancient religious understandings. I conclude with questions of more general relevance about we might evaluate these two different forms of evidence in the history of religions.

Dan Batovici (KU Leuven), *The Papyri between Classical and Early Christian Studies*

The papyri finds from the turn of the 19th century proved immensely fruitful for several fields in humanities: antique and late-antique history, classics, theology and early-Christian studies. On the one hand many unknown literary (parts of) texts have emerged, classical or theological, and on the other hand the host of documentary papyri seemed to open new windows in the everyday life of antique and late-antique Egypt. Expectedly, the different disciplines took different routes as they pursued different aims with different tools and approaches, complementing each other nonetheless. Yet a space of divergence has emerged in particular between the fields of classics and that of early Christianity. Over the hundred years following the major papyrus discoveries, there has been a certain tension between the separate developments of the two fields, especially with regard to the possibilities and limitation in assessing of the same set of evidence: Greek literary papyri of Christian literature. The matters of disagreement span from issues of dating the papyri to the possible relevance of these artefacts for retracing an ‘exceptional’ history of early Christianity. This contribution proposes a history of this peculiar debate, mapping out the methodological and hermeneutical issues involved, aiming to identify the topics which proved the most productive as well as dead-ends at the intersection and disjunction of the two fields.

Mimi Winick (Rutgers University), “*Towards a History of the Enchanted Humanities: Scholarly Seekers in the Quest Society*”

This paper builds on recent work in the history of the humanities and the history of “occulture” to show how humanistic scholarship and occultism shaped one another in late nineteenth- and early twentieth-century Britain. Historians, anthropologists, and literary critics have documented the emergence of a “modern enchantment” marked not by a rejection of modernity but by the acceptance of modern science in the pursuit of spiritual truths. This modern enchantment flourished in new religious movements such as Theosophy, but also in anti-Theosophical organizations like the Society for Psychical Research. Scholars have begun to assemble a history of such academic approaches to occult topics. But even comprehensive histories such as Wouter Hanegraaf’s *Esotericism and the Academy* (2012) continue to dismiss amateur scholars affiliated with occultism. Notably, even with a section entitled “The Waste Land,” the book never mentions the occult text that provided that phrase to T.S. Eliot: Jessie Weston’s esoteric study of the holy grail, *From Ritual to Romance*. Among the most widely read occult texts in academia, Weston’s work was the product of her activities with the quasi-occult learned society, the Quest Society. Founded by the ex-Theosophist G.R.S. Mead, the society, whose members also included Ezra Pound, W.B. Yeats, and Rabindranath Tagore, was devoted to an explicitly spiritual scholarly investigation of religion. Through an analysis of the enchanted projects of Weston and the Quest Society, I illuminate how amateur, academic, and occult scholarship intersected at the emergence of the professional academic study of the humanities in Britain.

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Lu Jiang (Sun Yat-sen University), *Joachim Bouvet's Figurist Interpretation of I Jing*

Matteo Ricci was the first European who came to know about the Confucian classic *I Jing*. Martin Martini later gave it a detailed account in his *Sinicae historiae decas prima* (1658). However, it was Joachim Bouvet (1656-1730), famous as Leibniz's correspondent, that dedicated himself, partly pressed by Emperor Kangxi, to a thorough and serious study of this enigmatic *Book of Changes*. Bouvet wrote eight books in Chinese on *I Jing* and one treatise in Latin titled *Idea generalis doctrinae libri ye kim seu brevis exposition totius systematis philosophiae Ieroglyphicae in antiquissimis Sinarum libris* (1710-1712). Kangxi's concern for revealing the "Chinese origin of Western learning" through a thorough study of ancient Chinese texts led him to order Bouvet to concentrate on *I Jing*, while the latter was motivated by the Figurism basing on the Prisca Theologia and Hermetism. Bouvet followed the same line of interpretation endorsed by Athanasius Kircher and Paul Beurrier which regards pagan ancient texts as "prefiguration" of the revealed truth in the Bible, therefore using the Bible as key for the interpretation and understanding of texts of ancient origin. This paper shall take a close examination of Bouvet's exegesis of *I Jing* in his *Idea generalis doctrinae libri ye kim* which exists only in manuscript (BNF, Ms. fr. 17239). The intent is to show how Bouvet's Figurist interpretation helped to integrate classics of Chinese humanities into a basically Christian world-view and make them appealing to the premodern European audience of his correspondences.

## **Interactions between Disciplines I**

Matt Rickard (Princeton University), *Fraught with Universal Insight: Poetry in an Age of Science*

When John Milton wrote *Of Education* in 1644, he accommodated the progress in experimental science by recommending a course of study so demanding that "a teacher will require sinews almost equal to those which Homer gave Ulysses." The curriculum spanned ancient and modern languages, moral and natural philosophy, civil and natural history, mathematics, architecture, engineering, and agriculture. At its apex was poetry. Only after students had read and imitated Virgil would they be "fraught with an universal insight into things."

That poetry should be central to pedagogy clearly played to Milton's own expertise. Yet he was not alone in believing that poetry could unify human knowledge; indeed many at the forefront of scientific education agreed. Samuel Hartlib, to whom the treatise is addressed, argued that universities like Oxford and Cambridge must integrate experimental science with the *studia humanitatis* if English Republicanism was to survive. Though Hartlib ultimately failed to win the support of Cromwell's government, his design would serve as a template for the Royal Society a decade later.

In this essay, I explore the circumstances of curricular reform in the 1640's and 1650's in order to understand why Milton and his peers thought poetry necessary for scientific learning. By considering the failure of Hartlib's ecumenical and utopian project and the rise of the Royal Society in its wake, I explain how poetry came to be marginalized at school, and ask how the disciplines would have developed if the proposed alliance between poetry and science had taken hold.

## **Day 3, 30<sup>th</sup> September**

Riccardo Martinelli (University of Trieste), *The Tale of Human Diversity. A History of the History of Anthropology*

The History of Anthropology is quite a recent undertaking: it was only in the 1960s that a group of American scholars inaugurated a systematic effort to write about this subject. From a methodological point of view, this late development is exemplary, as it result from the discipline's unique history. Indeed, without reference to its history, defining anthropology is preposterous; conversely, there is no way to approach historiography unless the boundaries of the discipline are clearly established. Since the Eighteenth century, the term 'anthropology' has covered a manifold variety of philosophical and scientific projects. This is not uncommon: the same is true, for instance, of psychology, which later went through a process of institutionalisation that marks the beginning of its scientific phase. The case of anthropology is far more complicated. National scientific traditions have played here a crucial role: France and Germany were influenced by racial theories and by the ideal of an alleged scientifically neutral "human zoology"; in England and in the U.S. scholars developed the eventually dominating methodology of cultural anthropology. It was only after World War II, which brought about the moral and scientific disaster of continental anthropology, that the practice of cultural anthropology definitely prevailed on a global scale. Historiographers could then begin to investigate the troubled and non-linear past of the discipline. For the most part, they adopted an inclusive attitude: that is, they started to investigate both the lights and the many shadows in the history of anthropology.

Cornelis Schilt (University of Oxford), *The "Two Cultures" of Newtonianism: Bridging the Great Divide*

Isaac Newton will never be known as one of the great humanists. His legacy is forever cemented as a natural philosopher or scientist, following the impact of his *Principia Mathematica* (1687), and his *Opticks* (1706). Unbeknownst to most, there are two other works that bear Newton's name, both published posthumously, that are exceptionally humanist in nature. In the *Chronology of Ancient Kingdoms Amended* (1728), Newton single-handedly tried to rewrite the historiography of the ancient world, providing dates for historical events such as the Fall of Troy that differed centuries from established chronology using rather sophisticated techniques compared to those of his contemporaries. And in *Observations upon the Prophecies of Daniel and the Apocalypse of St. John* (1732), Newton proved himself to be an able theologian with ample understanding of the intricacies of church history, eschatology, and hermeneutics.

Then why has Newton so far been denied the humanist accolade? In this paper I will trace back Newtonian historiography, showing how from the start Newton fell victim to the mercilessness of what C.P. Snow first deemed "the two cultures". I will show how, although during his lifetime many were eager to learn of the great man's opinions on matters religious and historical, posthumously Newton became synonymous with natural philosophy, in particular in the late 19th and early to mid 20th centuries with scientists writing biographies of scientists and scholars biographers of scholars. It is imperative that we cross the divide in order to assess Newton's humanist endeavours for their own merits.

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### **Digital Humanities**

Thomas Franssen (Leiden University) and Paul Wouters (Leiden University), *Representing the Humanities in Bibliometric Scholarship*

Bibliometric indicators are increasingly influential measures in the science system and play an important role in creating and sustaining hierarchies of scientific disciplines. We are interested in the ways in which the humanities are characterized in relation to other scientific domains in bibliometrics. We focus on bibliometric scholarship in the period 1965-2015 that studies the humanities empirically. We trace the development of measures, such as the Price Index, and the ways in which the humanities are characterized through these measures. We understand the bibliometric data infrastructure as an ‘experimental system’ (Rheinberger, 2010 see also Wouters, 1999).

We argue that there are, at least, two distinct configurations of this experimental system. The first was developed in studies in the 1960s and 1970s that aimed to understand differences between scientific domains by studying their ‘hardness’. In these studies the characteristics of reference lists are analyzed and used to distinguish different ‘metabolisms’ of scientific inquiry. The humanities are shown to grow in a fundamentally different way than the sciences as the former is ‘without a research front’.

The second configuration of the experimental system emerged in the 1980s when bibliometric methods became, to a much greater extent than before, part of research management and science policy. Rather than measuring ‘hardness’, the aim became to measure ‘research performance’. In this configuration, bibliometrists studying the humanities came to draw on characteristics of publications (such as language) rather than reference lists. A new hierarchy emerged based on the level of internationalism of scientific disciplines.

Christophe Verbruggen (Ghent University), Raf Vanderstraeten (Ghent University) and Lewis Pyenson (Western Michigan University), *The Burgeoning Field of International History of Science Journals, 1900-1930. A Mixed Methods Exploration*

The era before the First World War is characterized by the genesis of a large number of new disciplines. The rise of interest in the historical study of science around the turn of the century is inseparable from these processes. While its expansion and transformation elicited various historical and philosophical reflections on the unity of the system of science, attempts to claim disciplinary status for a new international specialization devoted to the history of science also made use of this momentum. But these attempts often explicitly referred to the idea of the unity of science – instead of that of disciplinary differentiation.

In this paper we look at four scientific journals that have been important for the genesis of the field of the history of science in Europe and the United States: 'Isis' (1913-), 'Scientia, rivista internazionale di sintesi scientifica' (1907-1988), 'Archivio di storia della scienza' (1921-) which later became 'Archeion' and 'The Monist' (1890-). We will complement an analysis of the social networks of the authors and editors of these journals with a scientometric analysis. The bibliography and full text collection we compiled allows for the analysis of the co-occurrence of (title) words, keywords, co-authorship and co-citation networks. We will look in detail at how scientific internationalism and the

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idea of the unity of science were conceptualised and at how this was put into practice in the period 1900-1930.

Lasse Gøhler Johansson (Aalborg University Copenhagen), Jutta Maria Wikman (University of Copenhagen), Andreas Liljenstrøm (University of Copenhagen) and Simon Køppe (University of Copenhagen), *Humanities in the European Union: Publication Strategies of Humanities Researchers 1992-2012*

In the present paper, we analyze the publication strategies of researchers in the humanities, including their choices of language, publication type and co-authorship. Based on data from Denmark, we compare the publication profile of the humanities with the other major fields of science in 2012 and analyze changes in publication strategies within the humanities between 1992 and 2012. We show that the publication strategies of humanities (and social science) researchers differ systematically from the publication strategies of researchers in the medical sciences, natural sciences and engineering. We also show that while the publication strategies of humanities researchers have been relatively stable around the turn of the millennium, English has replaced Danish as the preferred language. We consider various causal mechanisms that have shaped the linguistic strategies of humanities researchers. While disciplinary variations in publication strategies can be explained by the censorship of the individual disciplines and their audience structures, an explanation of the general increase in the use of English language has to be sought outside the field of humanities. We argue that the specific conjuncture of the European Union's internationalization policies in the 1990s and 2000s and a change in the international scientific hierarchy during the 20th century has contributed to the universalization of English in the Danish (and European) scientific field.

## **Writing and Visualization**

Kasper Risbjerg Eskildsen (Roskilde University), *History, Time, and the Past: The Visual Representation of History Writing during the Enlightenment*

The paper investigates visual representations of history writing and especially representations that appeared in works concerning auxiliary historical sciences, such as genealogy, heraldry, diplomatics, and numismatics during the Enlightenment. These representations, I argue, showed a general shift in the conception of history and history writing. Time became an obstacle to the writing of history and the writer of history could only grasp the past in a mediated way through the "relics" of the past. This shift did not lessen the importance of seeing for writing, but changed the focus of the writer's gaze. Instead of viewing past events directly, the history writer could only see the material remains of these events. The writer thereby also became a different kind of person. The ideal historian was no longer the statesman or the general, who knew the world from personal experience, but the scholar, who alone reconstructed the world in the production workshop of history. The representations also emphasized the uncertainty of such scholarly knowledge. The "relics" were leftovers of the historical situation, and therefore more reliable than the testimonies of the historical actors, but they also were fragile and only fragments of the past itself. The shift in the conception of history therefore created a sense of loss and a dream of viewing the past directly once again.

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Philippa Sisis (Universität Hamburg), *The Shape of the Humanist's Work – Poggio Bracciolini and Niccolò Niccoli*

Florence, Italy, beginning of the 15th century: The philological and historical work of the early humanists around Coluccio Salutati was invisible at first glance. Only when beginning to read, the lector could discover the almost archeologically recovered texts of ancient authors. In their research, they compared, corrected and reconstructed historical, stylistic, grammatical and orthographical details of these texts by all evidence they found, becoming antiquarian experts. But their interests earned public critics: “To appear very erudite in the eyes of the vulgar they shout in the piazza how many diphthongs the ancients had and why today only two are in use [...] and with such extravagances they spend all their time [...].” (C. Rinuccini after Gombrich) But how to defend in the context of the visual culture of representation in Florence around 1400? The presentation of their work on the texts needed to become visually apparent. Poggio and his collaborator Niccolò Niccoli chose the most obvious medium: They developed a new script, the humanistic minuscule, based on historical examples of Carolingian minuscule. They combined it with a partly inscription-influenced capitalis and some decorated initials inspired from Tuscan illuminations to create a historically inspired but modernized writing type. Poggio and his collaborators forged a conceptual bridge between their humanist philological work and an aesthetic one, that, through the concept of ‘puritas and suavitas’ (A. Traversari), made the purity of grammar that had been restored, visible in the very appearance of the script – creating a visible manifest of their textual work.

Hugo Wai-Ho Wong (Macau University of Science and Technology/ Fudan University), *How do Imitation of the Progenitors and Accreditation from the Prominenti Value Chinese Calligraphy? An Illustration of Mi Fu (1051-1107) and His Calligraphy Composition of Semi-cursive Script*

Chinese calligraphy is a form of arts which puzzles majority of ordinary audiences how to appreciate certain calligraphy works. Not merely because the calligraphy works are comprised of numerous different abstract and symbolic curves penned by the composers, but also the audiences are not familiarize with the discourse of Chinese civilization. That is why the study of Chinese calligraphy is categorized as a marginal field in the West as pinpointed by Robet E. Harrist.

This paper attempts to shed light on such difficulties by employing the concept of “shicheng” from traditional Chinese discourse, which refers to: 1. Imitation of the progenitors; 2. Accreditation or glorification from the prominenti inside the intellectual circle.

The Northern Song famous calligrapher Mi Fu can be regarded as a lens to illustrate the aforementioned traditional Chinese discourse, given that his semi-cursive script received high praise from his contemporaries and the next generations throughout the history of Chinese arts. It is observed that his stylistic semi-cursive script can be traced back to his imitation on certain previous calligraphy works of both Jin and Tang dynasties. At the same time, Mi’s reputation was incredibly widespread after winning the accreditation of his contemporary frontiers Su Shi and Wang Anshi. As a result, Mi’s composition of semi-cursive script also had his significant progress since the fifth or sixth year of “Yuanfeng” reign of the Emperor Shenzong.

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Armed with the concept of “shicheng”, the audiences could evaluate the calligraphy works in a relatively objective manner with reference to this criteria.

### **Gender Issues**

Helen Brookman (King’s College London), *‘Pray Hunt, and Harken’: Scholarly Practice and Medievalism in Anna Gurney’s Search for St. Edmund*

New work in the History of Humanities has revealed the richness offered by a focus on practice – scholarly, material, textual – as a mode of inquiry into the history of scholarship. This paper will connect such approaches with recent work in medieval studies exploring scholarship as a form of ‘medievalism’: as interpretation and recreation of the medieval past in the modern world. Habitual and quotidian scholarly practices form points of contact between medieval and modern, taking us into the spaces of scholarship and the lived experience of scholars. This approach particularly opens up new possibilities for analysing the scholarship of female medievalists, whose activity is often marginalised or neglected by mainstream intellectual history, and for understanding their embodied encounters with the past.

To these ends, this paper will take as a case study a series of private letters written in Norfolk in 1850 by the wheelchair-bound Anglo-Saxonist Anna Gurney (1795-1857) to her half-brother, the antiquarian Hudson Gurney (1775-1864), in London, as she instructed him to help her find a viable reference for the ‘homily of the king St.Edmund’. I will explore the scholarly places and practices the letters invoke and the thrills and frustrations of a process that she figures in her requests - and then more fully in a comic verse about Edmund’s severed head - as a gruesome hunt, to consider what we can learn from this exchange about the roles gender and disability played in Gurney’s pursuit of the medieval past.

Aleksandra Bak-Zawalski (Justus Liebig Universität), *Development of Gender Relations in the Context of Social and Political Changes in Eastern and Western Europe on the Example of Holocaust Literature in Polish and German*

When analysing Holocaust-literature of the writers I discuss (Ruth Klüger, Bożena Keff), it is impossible not to notice that they show tendencies aimed at tracing different forms of discrimination against women, patriarchal and misogynistic threads, as well as fixed stereotypes.

My purpose also was to draw attention to the specificity of Holocaust-literature created by women, often forgotten or overlooked. Unique female experience allows one to complete the existing image of the Holocaust of the male authorship, which should be regarded as incomplete.

Within the framework of this work, I based my deliberations on two models of defining femininity distinguished by Elaine Showalter, which seemed to me extremely important in respect of the analysis of women’s Holocaust-literature, i.e. the psychoanalytic model and the criterion of “cultural variety”. The introduction of the psychoanalytic-model into research on Holocaust-history and literature makes it possible to complete gaps in traditional historiography and psychoanalysis, resulting from overlooking the specific female experience. As an example, one can use the broadened knowledge

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related to psychological aspects of relationships between mothers and daughters or the aspect of feminine friendship, as well as concepts of feminist ethics of care.

However, it should be kept in mind that any observations included in this analysis do not necessarily have to be of a universalist dimension because they relate to the specific female experience of the Holocaust. The above issues in the field of literary studies, philosophy and psychoanalysis were placed in both historical and broad cultural contexts of Eastern and Western Europe.

Anna Di Giusto (Italian Society of Women Historians), *From Oblivion to the Worldwide Fame. The Esthetic Fight of Artemisia Gentileschi*

In the history of Baroque Art, today Artemisia Gentileschi holds a very important place, one she shares only with Caravaggio. But for centuries she was forgotten. Only in 1916, Roberto Longhi rediscovered her greatness, and in 1947 Anna Banti, his wife, wrote a novel about Artemisia. In 1985 Guerrilla Girls brought gender into focus within the greater arts community, and so Artemisia became an example of empowered woman artist (Guerrilla Girls, 1998).

Her life was a constant battle against artistic male supremacy, the legal system and her personal daily challenges (Arsen et al., 2007). Artemisia was incredibly talented and strong as she navigated through hardships of rape, betrayal and cruel tortures that broke her both physically and emotionally (Garrad, 2001). Art historians interpret Artemisia's reoccurring themes of female vengeance against men as an attempt to overcome the sexual violence and betrayal in her young life (Ray, 2015).

Today Artemisia is famous because the history of art looks at women artists more carefully, but also because her story has become a symbol of female fights for women rights. In the last decades of the 20th-century, women had fought in all fields to reclaim their space, and Artemisia is the perfect synthesis of what women are still asking today: equality, justice, and possibility to improve their life, as Artemisia did, thanks to her job and her genius.

## **Interactions between Disciplines II**

Olga Panteleeva (Utrecht University), *Political Purges and Academic Paradigms: Moscow Musicology in the 1920s*

In September 1928, musicologist Georgii Konius gave a talk at the Music Department of the Academy of Artistic Sciences, entitled 'Principles of disassembling skeletons of musical bodies'. Overflowing with natural-scientific rhetoric, the talk elicited a lively discussion of its biologically inspired terminology indicating that it was accepted as legitimate academic research. Contrary to Sheila Fitzpatrick's notion that the Cultural Revolution fostered proliferation of eccentric theories that pointedly broke with the past, I consider such scientific approaches to the study of music part and parcel of the pre-revolutionary positivist tradition of applying natural scientific methods to the study of society and art.

However, archives of the early Soviet humanistic research institutes show that in the late 1920s the definition of 'scientific' in relation of humanistic scholarship changed considerably. Although affinity

between some positivist and Marxist precepts allowed for intellectual continuity before and after 1917, the Cultural Revolution brought about condemnation of ‘purely-scientific’ approaches as ‘divorced from life’, as well as contempt for non-Marxist scholars as ‘dilettantes’. Tellingly, Konius was relieved from his full-time position in February 1930. Comparing rhetoric in musicological writing before and after Academy’s forcible reorganization in 1930 and tracing the changing definitions of ‘scientific knowledge’ across the 1920s, I argue that both the overhaul of personnel (prompted by state policies that fostered upward mobility among workers and peasants) and scholars’ attempts to keep their institutional positions by adapting to the ideological climate change, were responsible for dismantling the humanistic research paradigm of the 1920s.

Charlie Huenemann (Utah State University), *Philosophy vs. Philology? The Historically Uneasy Relation between Philosophy and the Humanities*

In his illuminating study *Philology* (Princeton 2014), James Turner deliberately leaves philosophy out of his account of how the humanities came to be. As he writes in his epilogue, “For most of this long evolutionary history [of philological disciplines], philosophers understood *their* history as the *opposite* of philology, rhetoric, and antiquarianism” (381). That this is generally true can be seen in Plato’s treatment of the poets, Descartes’s dismissal of history, and the logical positivists’ ruthless deployment of symbolic logic, as well as in a great many other instances falling in among these. Nevertheless, the details make the matter a more interesting one, with various philosophers deploying different strategies in setting their own work apart from other humanistic efforts. In my presentation, I plan to take Turner’s work as my starting point, but then go on to explore a few historical cases of philosophy’s relation to the more philological humanities, particularly in the early modern period. I will then go on to consider the various ways in which more recent historians of philosophy have conceived what they are doing as different from what historians or other humanists are doing: that is, the distinction between what has been called “philosophical history of philosophy” and “historical history of philosophy.” In the end, I hope this alleged distinction grows increasingly blurry.

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