

# Programme Overview

## **Day 1, October 11**

8.30–9.00 Registration (Foyer, LUX)

9.00–9.15 Conference Opening (Aula, LUX)

9.15–10.15 Keynote Lecture 1: Helge Jordheim (Aula, LUX)

10.30–12.00	B237	B240
	Panel 1a	Panel 1b
	<i>Complexity (Science) and the (History of) Humanities</i>	<i>Entangled Histories of Egypt and the Islamic World</i>

12.00–13.00 Lunch (Foyer, LUX)

13.00–14.30	B152	B129
	Panel 2a	Panel 2b
	<i>Is the History of the Humanities a Teachable Subject?</i>	<i>Organisation and Representation of Humanistic Knowledge in Scandinavia</i>

14.30–15.00 Coffee Break (Foyer, LUX)

15.00–16.30	B152	B129	B352
	Panel 3a	Panel 3b	Panel 3c
	<i>The Evolution and Entanglements of Comparative Philology</i>	<i>Theory and Its Institutions in U.S. Literary Studies</i>	<i>From Underground to Television</i>

17.00 Reception (Lynneum, LUX)

## **Day 2, October 10**

8.30–10.00	B152	B251
	Panel 4a	Panel 4b
	<i>Disciplines and Field Formations in the Modern Period</i>	<i>Bridging Dichotomies</i>

10.00–10.30 Coffee Break (Foyer, LUX)

10.30–12.00	B237	B240	B336
	Panel 5a	Panel 5b	Panel 5c
	<i>Historicizing Key Concepts in the Discourse of Theory</i>	<i>Purpose of History and Practices of Writing in the 19<sup>th</sup> Century</i>	<i>Texts, Artifacts and Material Techniques</i>

12.00–13.00 Lunch (Foyer, LUX)

13.00–14.00 Keynote Lecture 2: Suzanne Marchand (Aula, SOL)

14.15–15.45	B237	B240	C126
	Panel 6a	Panel 6b	Panel 6c
	<i>The Afterlives of Natural History in the Humanities: I</i>	<i>The History of Peer Review in the Humanities: I</i>	<i>“Jagged Lines of Experience” as Sites of Epistemic Productivity in the Humanities</i>

15.45–16.15 Coffee Break (Foyer, LUX)

16.15–17.45	B237	B240	C126
	Panel 7a	Panel 7b	Panel 7c
	<i>The Afterlives of Natural History in the Humanities: II</i>	<i>The History of Peer Review in the Humanities: II</i>	<i>Visual Thinking and Historical Narratives</i>

18.00 Guided City Tour (LUX Entrance)

19.00 Conference Dinner (Skissernas Museum)

## **Day 3, October 11**

8.30–10.00	B237	B240	C126
	Panel 8a	Panel 8b	Panel 8c
	<i>The Humanities, the Sciences, and the Human Sciences</i>	<i>Asian and European Encounters and Perceptions</i>	<i>Discourse, Representation, and Media Practices</i>

10.00–10.30 Coffee Break (Foyer, LUX)

10.30–12.00	B237	B240	A233
	Panel 9a	Panel 9b	Panel 9c
	<i>Histories of Digital History</i>	<i>The Social Diaspora of Humanistic Knowledge</i>	<i>Is There a Postsecular History of the Humanities</i>

12.00–13.00 Concluding Discussion/Closing Remarks (C121, LUX)

13.00– Lunch & Farewell (Foyer, LUX)

# Programme Details

## Wednesday October 9

8.30–9.00

**Registration**

(Foyer, LUX)

9.00–9.15

**Welcome and Opening of the Conference**

(AULA, LUX)

Rens Bod (Society for the History of the Humanities)

Isak Hammar (Board of Events)

Johan Östling (Lund Centre for the History of Knowledge)

9.15–10.15

**Keynote Lecture 1: Helge Jordheim**

(AULA, LUX)

Title: *Adam and Eve, Moses, Three Pyramids, and a Manned Balloon: Shifting Times and Spaces of Knowledge in the Long 18<sup>th</sup> Century*

Chair: Isak Hammar

10.30–12.00

**Panel 1A: *Complexity (Science) and the (History of) Humanities***

(B237)

Chair: Adam Kola

- Rens Bod (University of Amsterdam)  
*The Notion of Complexity as an Actor's Category in the Humanities*
- Adam Kola (Nicolaus Copernicus University in Torun)  
*Complexity in Early East and Central European (ECE) Formalism and Structuralism*
- Haun Saussy (University of Chicago)  
*Humanist, All Too Humanist: Why I Keep Reading Complexity Theory*

Commentator: Rens Bod

**Panel 1B: *Entangled Histories of Egypt and the Islamic World***

(B240)

Chair: Christian Hoekema

- Joachim Östlund (Lund University)  
*Revisiting Ancient Egypt with New Methods: Comparing Knowledge Cultures Among Swedish Early Modern Chronologers, Antiquarians, and Novelists*
- Vera-Simone Schulz (Kunsthistorisches Institut in Florenz)  
*Afro-Eurasian Itineraries of Mamluk Metalwork: Entangled Histories of Art History and Archaeology*
- Zehra Tonbul (Istinye University)  
*Geography, Geist, or Culture? The Controversy Surrounding the Placement of Islamic Art at the Berlin Museum in the 1920s*

12.00–13.00

**Lunch**

(Foyer, LUX)

13.00–14.30

**Panel 2A: *Is the History of the Humanities a Teachable Subject?*  
(Roundtable discussion)**

(B152)

Chair: Paul Michael Kurtz

- Ku-ming Chang (Academia Sinica)
- Kasper Risbjerg Eskildsen (Roskilde University)
- Suzanne Marchand (Louisiana State University)
- Herman Paul (Leiden University)
- Paul Michael Kurtz (Ghent University)

**Panel 2B: *Organisation and Representation of Humanistic Knowledge in Scandinavia*** (B129)

Chair: Kajsa Weber

- Ylva Haidenthaller (Lund University)  
*Mapping Numismatic Science in 18<sup>th</sup>-Century Sweden*
- Andreas Tranvik (Lund University)  
*From Natural Law to Philology: Useful and Useless Knowledge in the Writings and Theatre of Ludvig Holberg*
- Natalie Smith (University of St Andrews)  
*Competing for Swedishness: Humanities and Nation-building in 18th Century Sweden*

14.30–15.00

**Coffee**

(Foyer, LUX)

15.00–16.30

**Panel 3A: *The Evolution and Entanglements of Comparative Philology***

(B152)

Chair: Suzanne Marchand

- Floris Solleveld (University of Bristol)  
*The Philologization of Missionary Linguistics*
- Ian Stewart (University of Edinburgh)  
*Adolphe Pictet, Comparative Religion, and Celtic Philology*
- Martina Palladino (University of Ghent)  
*Comparative Philology? Indo-Iranian Philology's Unities and Disunities*
- Kristine Palmieri (University of Chicago)  
*Müller is from Mars and Whitney is from Venus: Rethinking the Müller/Whitney Controversy*

Commentator: Paul Michael Kurtz

**Panel 3B: *Theory and Its Institutions in U.S. Literary Studies***

(B129)

Chair: Jonathan Elmer

- Ignacio Sánchez Prado (Washington University)  
*A Neighbor Barely Read. On Mexican Literary Theory in the United States*
- David Shumway (Carnegie Mellon University)  
*How Marxism Became Theory*

**Panel 3C: *From Underground to Television: Rethinking 'Official' and 'Unofficial' Narratives of Art History in Eastern Europe***

(B352)

Chair: Kristina Jöekalda

- Liisa-Helena Lumberg-Paramonova  
*Karl Morgenstern's Dörptische Beiträge between Public Outreach and Academic Culture of Knowledge*
- Kristina Jöekalda  
*Historiographical Afterlives of a 1918 Propaganda Exhibition*
- Hana Gründler  
*Going Underground? Leonardo and Vasari in the ČSSR of the 1970s*
- Krista Kodres  
*Art History as a Humanities Discipline: Narratives for a Wider Public in the "Time of Transition" in Estonia*

17.00–

**Reception**

(Lynneum, LUX)

## **Thursday October 10**

8.30–10.00

### **Panel 4A: *Disciplines and Field Formations in the Modern Period***

(B152)

Chair: Björn Lundberg

- Victoria Marie Mostue (University of Oslo)  
*One Science to Rule Them All: Peter Olrog Schjøtt and the Role of Classical Philology in Late Nineteenth-Century Scholarship*
- Sonia McCall-Labelle (Universität Bonn)  
*Music Theory as a Science in the Late Russian Empire and the Early Soviet Union (1900–1932)*
- David Karlander (Uppsala University/SCAS) & Linus Salö (Stockholm University)  
*Enticing Concepts and Climates of Opinion: The Formation of Bilingualism Research in Sweden*

### **Panel 4B: *Bridging Dichotomies***

(B251)

Chair: Herman Paul

- Rossella Amendolara (Università Sapienza di Roma)  
*The Influence of Epicurean-Lucretian Naturalism in 18th Century Linguistic Debate*
- Eric Garberson (Virginia Commonwealth University)  
*Rethinking Conceptual Models in the History of Humanities: Erklären und Verstehen and the Two Cultures*
- Lufeng Xu (École des hautes études en sciences sociales)  
*The Quest for a “Science of Humanity”: André Leroi-Gourhan’s Investigation of “Total Man” in a Long-term Perspective*

10.00–10.30

**Coffee**

(Foyer, LUX)

10.30–12.00

### **Panel 5A: *Historicizing Key Concepts in the Discourse of Theory***

(B237)

Chair: David Shumway

- Noah Bendzsa (Carnegie Mellon University)  
*‘The Nostalgia Film’ and Jameson’s Postmodernism*
- Jonathan Elmer (Indiana University)  
*Mutations of the Paradigm of Play in Humanistic Inquiry*
- Rajani Sudan (Southern Methodist University)  
*Climate Diasporas: The History of Environmental Criticism*

**Panel 5B: Purpose of History and Practices of Writing in the 19<sup>th</sup> Century**

(B240)

Chair: Andreas Tranvik

- Kasper Risbjerg Eskildsen (Roskilde University)  
*Whose Past? German Ethnologists, Colombian Antiquaries, and the Purpose of History*
- Alexander Isacsson (Lund University)  
*Mass Editing in the Making of Disciplines? Historical Source Editing and the Boundaries Between History and Literary Scholarship*
- Valentina Mann (Van Leer Jerusalem Institute)  
*A Crisis of Specialisation? Fact, Theory, and the Changing Parameters of Knowledge in European Journals, c. 1870-1880*

**Panel 5C: Texts, Artifacts and Material Techniques**

(B336)

Chair: Klara Müller

- Demetrios Paraschos (Vrije Universiteit Brussel)  
*Tracing the Renaissance Rebirth of the Orphic Hymns: Taxonomy and Spread of Early Printed Editions*
- Anabel Harisch (Ludwig-Maximilians-Universität in Munich)  
*Pile Dwelling Fever: Bronze Artifacts and Prehistoric Insights from Upper Bavarian Lakes in the 19th Century*
- Robert Riter (University of Alabama)  
*Understanding Papermaking Cultures: Dard Hunter's Paper Evidence*

12.00–13.00

**Lunch**

(Foyer, LUX)

13.00–14.00

**Keynote Lecture 2: Suzanne Marchand**

(AULA, SOL)

Title: *Learning from the Father of Lies: Herodotus' Lessons for Modern Truth-Seekers*

Chair: Johan Östling

14.15–15.45

**Panel 6A: *The Afterlives of Natural History in the Humanities (part 1):*** (B237)

***Discursive Afterlives***

Chair: Helge Jordheim

- Sine Halkjelsvik Bjordal (University of Oslo) & Helge Jordheim (University of Oslo)  
*Introductory and Conceptual Remarks*
- Siv Frøydis Berg (National Library of Norway)  
*Natural History and Broad Side Ballads*
- Sine Halkjelsvik Bjordal (University of Oslo)  
*Topographical Transformations: The Afterlife of Topographical Knowledge in early 19th Century Humanities*
- Anders Ekström (Uppsala University)  
*The Afterlife of Historia Litteraria: Towards a History of Epistemic Contact Zones*

**Panel 6B: *The History of Peer Review in the Humanities (part 1)*** (B240)

Chair: Sjang ten Hagen

- Ciaran McDonough (University of Iceland)  
*Peer Review and Nineteenth-Century Irish Antiquarianism: Who's the Expert?*
- Isak Hammar (Lund University) & Hampus Östh Gustafsson (Lund University)  
*The Disputed Docent Grade: Collegium Peer Review, Boundary Conflicts and Public Evaluations of Doctoral Dissertations in the History of the Swedish Humanities*

**Panel 6C: "*Jagged lines of experience*" as Sites of Epistemic Productivity** (C126)  
***in the Humanities***

Chair: Fabian Erhardt

- Fabian Erhardt (University of Tübingen)  
*Epistemological Implications of the Sublime*
- Sara Bangert (University of Tübingen)  
*Epistemic Encounters with Otherness*
- Markus Gottschling (University of Tübingen)  
*Fictionalization as a Jagged Line of the Humanities in Science Communication*

15.45–16.15

**Coffee**

(Foyer, LUX)

16.15–17.45

**Panel 7A: *The Afterlives of Natural History in the Humanities (part 2):  
Material and Practical Afterlives*** (B237)

Chair: Helge Jordheim

- Marie-Theres Federhofer (UIT Arctic University of Norway)  
*Weather Archives: The Case of Jacob Nicolai Wilse*
- Line Esborg (University of Oslo)  
*Tales from the Field: On the Relation between Natural History and Folklore*
- Helge Jordheim (University of Oslo)  
*The inner Life of Rocks, or how Natural History Went Off the Rails in German Naturphilosophie*

**Panel 7B: *The History of Peer Review in the Humanities (part 2)*** (B240)

Chair: Marie-Gabrielle Verbergt

- Klara Müller (KTH Royal Institute of Technology) & Linus Salö (Stockholm University)  
*Resilient Quality Cultures? The Formalization of 'Peer Review' in Swedish Humanities Journals*
- Eleonora Dagienè (Leiden University)  
*Open Identities in Book Peer Review in Lithuania: Practices, Challenges, and Controversies*
- Marie-Gabrielle Verbergt (Ghent University) & Sjang ten Hagen (Utrecht University)  
*The Long-term History of Peer Review in the Humanities (and its Relationship to Scientific Peer Review)*

**Panel 7C: *Visual Thinking and Historical Narratives*** (C126)

Chair: Floris Solleveld

- Tullio Viola (Maastricht University)  
*Félix Ravaisson and the Venus de Milo. A Dialogue between Archaeology and Philosophy in 19th Century France*
- Lucila Mallart (Universitat Pompeu Fabra, Barcelona)  
*Harvard 1926: A Transatlantic Site of Encounter in the Historiography of Romanesque Architecture*
- Melissa Rérat (University of Applied Arts, Vienna/SNSF)  
*The Role of Art Schools in the Construction of the Discipline of Art History. Art as Knowledge and the "Scientification" of Art History*

18.00

**Guided City Tour** (LUX Entrance)

19.00

**Conference Dinner** (Skissernas museum)

## **Friday October 11**

8.30–10.00

### **Panel 8A: *The Humanities, the Sciences, and the Human Sciences***

(B237)

Chair: Hampus Östh Gustafsson

- James McElvenny (University of Siegen)  
*Kurt Lewin and the Galileo Cult in 20th-Century Sciences and Humanities*
- Herman Paul (Leiden University)  
*How Unique is the History of the Humanities? A Comparison with the History of the Human Sciences*

### **Panel 8B: *Asian and European Encounters and Perceptions***

(B240)

Chair: Linus Salö

- Paride Stortini (Ghent University)  
*"We Want to Know Human Life!": Indology, Censorship, and the Study of the Human in 1920s-1930s Japan*
- Hung-yi Chien (National Cheng Kung University, Taiwan)  
*Mapping Three Chinas: The Evolution of Early Modern European Cartographers' Perception of East Asia*

### **Panel 8C: *Discourse, Representation, and Media Practices***

(C126)

Chair: Johan Östling

- Maksim Demin (Ruhr University Bochum)  
*Scientific Thinking about the Body and the Soul: Establishing Psychological Discourse in the Late Russian Empire*
- Nina IJdens (Tilburg University)  
*Serving Life in the USA: Socio-Political Representation of Logical Empiricism in the Early American Context*
- Jan Lazardzig (Freie Universität Berlin) & Thekla Sophie Neuß (Freie Universität Berlin)  
*Media Practices and the Epistemic Formation of Theaterwissenschaft*

10.00–10.30

**Coffee**

(Foyer, LUX)

10.30–12.00

**Panel 9A: *Histories of Digital History: An Integral Part of the History of the Humanities?*** (B237)

Chair: Gerben Zaagsma

- Gerben Zaagsma (University of Luxemburg)  
*Framing Histories of Digital History*
- Kajsa Weber (Lund University)  
*Invisible Tools: Historians' Reviews of (Analog and Digital) Reproduced Sources 1881–2024*
- Edgar Lejeune (Université Paris Cité)  
*Data Edition Practices in the Trading Zone (1964–1985)*
- Julianne Nyhan (Technische Universität Darmstadt)  
*Historicising Digital History: Multimodal Oral History as Analytical Approach*

Commentator: Rens Bod

**Panel 9B: *The Social Diaspora of Humanistic Knowledge: Extramural Histories of the Humanities c. 1850–1950*** (B240)

Chair: Hampus Östh Gustafsson & Isak Hammar

- Tobias Dalberg (Uppsala University)  
*An Ivory Tower in Service of Society?*
- Christian Hoekema (Ghent University)  
*Kritik Beyond the Academy: Belgian Source Criticism Amidst a Shifting Balance of Science and Faith*
- Lotte Schüßler (Humboldt-Universität zu Berlin)  
*Paper as Working Material: Knowledge Transfers and Controversies between Scholars, Curators, and Librarians*

**Panel 9C: *Is There a Postsecular History of the Humanities?*** (A233)

Chair: Ewelina Drzewiecka

- Tomasz Wiśniewski (Adam Mickiewicz University, Poznań)  
*Hayden White, Krzysztof Pomian, and Secularization of the Historical Imagination*
- Magdalena Lubańska (University of Warsaw)  
*Conflicting Hopes of the Postsecular Turn Proponents: The Case of the Social Anthropology*
- Ewelina Drzewiecka (Polish Academy of Sciences/Bulgarian Academy of Science)  
*Literature and Religion: History of the Literary Studies in the Postsecular Perspective*

12.00–13.00

**Concluding Discussion/Closing Remarks**

(C121)

13.00–

**Lunch & Farewell**

(Foyer, LUX)

# Abstracts

## **Keynote Lecture 1: *Adam and Eve, Moses, Three Pyramids, and a Manned Balloon: Shifting Times and Spaces of Knowledge in the Long 18<sup>th</sup> Century***

Helge Jordheim (University of Oslo)

In a passage from *Discours préliminaire*, published in 1751, Jean Le Rond d'Alembert, mathematician and co-editor of the *Encyclopédie*, envisions the “encyclopedic arrangement of knowledge”:

This consists of collecting knowledge into the smallest area possible and of placing the philosopher at a vantage point, so to speak, high above this vast labyrinth, whence he can perceive the principal sciences and arts simultaneously. From there he can see at a glance the objects of their speculations and the operations which can be made on these objects; [...]

According to d'Alembert, encyclopedic knowledge has specific spatial and temporal dimensions, it exists, and can be represented, in a particular kind of space (“the smallest area possible”, perceivable from an elevated “vantage point”) and a particular kind of time (simultaneity). In short, encyclopedic knowledge is knowledge that can be perceived “at a glance”. In similar terms, the English writer Ephraim Chambers, who is often touted the pioneer of the modern encyclopedia, introduced his two-volume *Cyclopaedia* from 1728 with a systematic overview of the entire work that he called “a View of Knowledge”.

From these and other works, a concept of knowledge emerged that was predicated on ideas of absolute time and absolute space, launched by Isaac Newton in the *Scholium* to the 1713 edition of his *Systema Naturae*, which go on to shape knowledge practices and representations in the centuries to come, including most recently the large language models that train generative AI and inform ChatGTP.

In this talk, I suggest that knowledge conditioned on absolute time and absolute space already in the 18<sup>th</sup> century was challenged by more historical, material, and relational spaces and times, causing a fragmentation and distribution of knowledge across multiple locales and trajectories. The talk proceeds by an analysis of a series of images, both visual and textual, published in 18<sup>th</sup>-century encyclopedias, which in different ways offer multi-temporal and multi-spatial, or if you like, heterochronic and heterotopic visions of knowledge – Classicist panoramas, trees of knowledge, tables, maps, and labyrinths.

## **Panel 1A: *Complexity (Science) and the (History of) Humanities***

The rising interest in comprehending the intricacies of culture and nature is evident in the emergence of influential institutions like the Santa Fe Institute and the Max Planck Institute on complex systems. This trend is notably prevalent in the social sciences, where more resistance is being encountered within the humanities. Recognizing that complexity has long been intertwined with the humanities is crucial, as exemplified by Bod's work *World of Patterns: A Global History of Knowledge*.

The panel delves into the historical usage of "complexity" and its associated concepts within the humanities. This employment doesn't strictly adhere to complexity science; alongside qualitative hermeneutic approaches, quantitative and positivistic methodologies are evident in linguistics, philology, music theory, art, or socio-economic history.

What is hailed as innovative in scientific conceptualization has, in various forms, been inherent within the humanities. The panel endeavors to identify traces of complexity within humanities discourse while shedding light on the historical evolution of interdisciplinary branches of humanities exhibiting affinities with sciences.

Rens Bod (University of Amsterdam)

*The Notion of Complexity as an Actor's Category in the Humanities*

While the aspiration to comprehend the world's complexity unites the sciences and the humanities, a comprehensive history of "complexity" as a concept within the humanities is yet to be developed. This paper explores and compares how complexity has been conceptualized in various humanistic disciplines in the early twentieth century, including art history (Wölfflin), musicology (Adler), linguistics (Saussure), and historiography (Bloch).

Adam Kola (Nicolaus Copernicus University in Torún)

*Complexity in Early East and Central European (ECE) Formalism and Structuralism*

Linguistics and literary theory in the early 20th-century ECE employed "complexity" as a fundamental concept to structure research fields scientifically. This paper traces the historical development of this utilization from the perspective of Russian formalism and Czech structuralism, as well as from the lesser-known interwar Polish tradition.

Haun Saussy (University of Chicago)

*Humanist, All Too Humanist: Why I Keep Reading Complexity Theory*

This paper outlines the potential benefits of complexity theory, such as a mechanistic explanation that accommodates free will and unpredictability. It compares the history of complexity theory's creation in the biological sciences with its utilization in the humanities in the 20th century.

## **Panel 1B: *Entangled Histories of Egypt and the Islamic World***

Joachim Östlund (Lund University)

*Revisiting Ancient Egypt with New Methods: Comparing Knowledge Cultures Among Swedish Early Modern Chronologers, Antiquarians, and Novelists*

Methodological developments within early modern European intellectual culture created new ways of writing universal history. A key figure in this methodological change was Joseph Scaliger (1540–1609) and his work “De emendatione temporum” (1583), which initiated the modern science of chronology. The explosive potential of his work became clear when Scaliger realized that the history of the kingdom of Egypt had begun not only before the Flood but before the Creation itself. His results were published in 1606. Disquieting information had already reached Europe from both the New World and China, claiming that history began long before Europeans thought it had. Scaliger’s work resulted in a debate on methodology and authoritative texts throughout Europe.

This paper will discuss how this method impacted on different knowledge cultures in early modern Sweden, specifically focusing on the ways in which ancient Egypt was understood in various textual traditions. Examples showcasing the complexity of the debates it caused will be drawn from various sources, including chronologists (Olof Rudbeck, Johan Peringskiöld), philologists (Henric Benzelius), antiquarians (Michael Eneman, Johan Silfwercrantz), and novelists (Johan Henrik Schönheit, Daniel Achrelius), thereby highlighting the benefits of exploring temporal regimes from diverse textual traditions. The paper argues that chronological science challenged authoritative knowledge in various ways by introducing multidisciplinary approaches that questioned hierarchies of ancient texts, master narratives, and different source materials. Thus, the new method opened a door to gaining knowledge from different epistemic formations, which, in turn, reshaped the early modern understanding of its past.

Vera-Simone Schulz (Kunsthistorisches Institut in Florenz)

*Afro-Eurasian Itineraries of Mamluk Metalwork: Entangled Histories of Art History and Archaeology*

Mamluk metalwork has long held a particular role in studies of the visual and material culture of the Islamic world. Metal objects from Mamluk Syria and Egypt provide also valuable insights into transcultural exchange, long-distance connectivity, and the lives of objects from the 13th century until today across continents. However, Mamluk metalwork has been studied very differently depending where these objects arrived. While Mamluk metal objects that are held in Italian church treasuries received a lot of scholarly attention, Mamluk metalwork preserved in Ghana or Ethiopia has been marginalized within the field. This paper will show how a closer look at the Afro-Eurasian itineraries of Mamluk metalwork from a historiographic perspective provides an opportunity to unravel the entangled histories of art history and archaeology in a transcultural perspective. It will discuss the ways how the mobility of these objects has already been studied in past scholarship and what this case study can contribute to broader studies of the transcultural history of humanities, moving out of Eurocentric frameworks.

Zehra Tonbul (Istinye University)

*Geography, Geist, or Culture? The Controversy Surrounding the Placement of Islamic Art at the Berlin Museum in the 1920s*

The emergence of Islamic art scholarship in Germany recounts the concern with the historiographical positioning of Islamic art for European histories in the first two decades of the twentieth century. The quest is framed by contested standpoints that employ different historiographical approaches; and is entangled with contemporaneous methodological investigations of art historical know-how. This paper aims to present the controversy between the geographical approach of Josef Strzygowski (1862–1941), director of the Art Historical Institute at the University of Vienna, and the cultural-historical approach of Carl Becker (1876–1933), Professor of History and Culture of the Orient at the Kolonialinstitut in Hamburg. The former recounts the influence of recent geographical research of Friedrich Ratzel (1844–1904) at the University of Leipzig, connecting Islamic art to Asian geography, and the latter borrows the language of universal cultural histories, viewing Islamic art as an “unadulterated inheritor of antiquity,” and the link of European culture to its Roman heritage. The different approaches ultimately signified and aided contested political positions in the establishment of the relation of Islamic art to European art and culture, and were decisive in determining the placement of the Islamic collection at the Berlin Museum.

**Panel 2A: *Is the History of the Humanities a Teachable Subject – and, If so, How?***

Is the history of the humanities a teachable subject? Recent years have seen the publication of several resources that historians of the humanities might want to use in their classes. But one wonders: How many members of the Society have been offering, or plan to offer, courses in the history of the humanities? What resources are used for these courses? In what countries, fields, or programs have such courses found a place in the curriculum? And what have been the experiences so far?

This roundtable has two aims. First, it seeks to take stock of members' efforts to carve out spaces for teaching the history of the humanities, allowing them to share experiences and learn from each other. Secondly, and more importantly, the session aims to provide those who do not yet engage in history of the humanities teaching, but might want to do so in the future, with inspiration, examples, and practical advice.

Panelists are historians of the humanities from various disciplinary backgrounds and parts of the world. In short, 10-minute pitches, they will reflect on their experiences, highlighting the challenges (didactic, administrative, or otherwise) that they encountered and how they responded to them. The second half of the session will consist of a plenary Q&A, with ample room for non-panelists to contribute to the discussion.

Ku-ming Chang (Academia Sinica)

Kasper Risbjerg Eskildsen (Roskilde University)

Suzanne Marchand (Louisiana State University)

Herman Paul (Leiden University)

Paul Michael Kurtz (Ghent University)

## **Panel 2B: *Organisation and Representation of Humanistic Knowledge in Scandinavia***

Ylva Haidenthaller (Lund University)

*Mapping Numismatic Science in 18<sup>th</sup>-Century Sweden*

During the 18th century, numismatics was a widespread and growing pastime, and collectors ranged from scholars to amateurs, women, and men. Collecting coins and medals entailed items with symbolic and material value but it also required knowledge to identify the objects, networks involving other collectors and researchers to exchange information about auctions, similar collecting interests, as well as numismatic literature and research. Numismatics was a cross-disciplinary subject that encompassed material and visual culture and provided an outstanding insight into the sociological, art-historical, intellectual, historical, and economic conditions of the 18th century. However, little is known about the scientific development during the heyday of this subject, which today is mostly viewed as an auxiliary science.

The paper presents results from a pilot study based on numismatic catalogues and descriptions authored by Johan Christiernin (1745–1811) and Carl Gustaf Warmholtz (1713–1785) collection of copper engravings depicting Swedish coins and medals in ATA's rare collections. These two categories of material exemplify the various visual and material expressions of numismatics alongside the objects and thus provide an ideal entry point for investigating and understanding numismatic collecting, networking, and research. Christiernin and Warmholtz were both recognised numismatists but with entirely different levels of ambition and interests. While Christiernin's collecting activity can be considered social in nature, Warmholtz approached numismatics from a scientific perspective. Christiernin and Warmholtz present a fruitful starting point for understanding fundamental structures and challenges within numismatics science in 18th-century Sweden.

Andreas Tranvik (Lund University)

*From Natural Law to Philology: Useful and Useless Knowledge in the Writings and Theatre of Ludvig Holberg*

The organization of knowledge is an increasingly studied topic not only among historians (e.g. Blair 2007) but also among literary scholars (e.g. Guillory 2022). One of the most important new fields facilitating such work is the history of the humanities. This field is often seen as “part of a broader reconceptualization of what ‘science’ and ‘knowledge’ entail” (Paul 2023, p. 11), as it entertains the structures and contents of humanistic scholarship throughout history, whilst also shedding light on “the conditions for the impact and organization of the humanities *today*” (Ekström & Östh Gustafsson 2022, p. 9, emphasis added).

In this paper, I utilize perspectives from the history of the humanities to study how knowledge is represented and critically explored in the works of eighteenth-century Danish-Norwegian playwright Ludvig Holberg (1684–1754). More specifically, I analyze Holberg's normative designation of knowledge—his epistemic hierarchy, if you will—according to which some areas of knowledge, such as moral philosophy and natural law, are consistently elevated, whereas other areas of knowledge, such as philology, rhetoric, logic, and metaphysics, are consistently disparaged. As seen through a selection of treatises, essays, and plays, I conclude, Holberg's very own organization of knowledge can provide a window onto a bygone humanistic culture, and thus prompt us to think differently about the humanities in our own age.

Natalie Smith (University of St Andrews)

*Competing for Swedishness: Humanities and Nation-building in 18th Century Sweden*

Founded by Queen Lovisa Ulrika of Sweden in 1753, Kongliga Svenska Witterhets-academien (The Royal Swedish Academy of Letters, History and Antiquities, later named Kungliga Vitterhetsakademien by Gustaf III in 1786) was created with the aim of “Bring[ing] forth a pure taste, a neat way of thinking and a way of writing that can be appreciated, which will for society be useful, neat and pleasant” in the subjects of “History, Antiquities, [...] eloquence and the cultivation of the Swedish language.” Initially embracing both the sciences and the humanities, it became an exclusively humanities-focused endeavour under the reforms of Gustaf III. Seeking to advance the humanities in Sweden, it held four annual essay competitions, with the themes and winners being selected by the monarch. It is evident in the topics of these competitions that in addition to an interest in advancing the humanities, the academy was also deeply committed to creating narratives of Swedishness. Thus, this paper will examine how the promotion of the humanities served as a tool for imagining the nation, particularly in shaping perceptions of Swedishness among the elite. Ultimately, this paper seeks to highlight the way in which the humanities were used to determine who was included and excluded from cultures of Swedishness.

### **Panel 3A: *The Evolution and Entanglements of Comparative Philology***

In 19th-century scholarship, ‘comparative philology’ was both an unstable designator and a master discipline. This panel seeks to trace its evolution and the variety of disciplines and fields of knowledge which it covered, intersected with, or influenced. In particular it will devote attention to the intersection and overlap with comparative religion as it took shape in the 19th century.

Floris Solleveld (University of Bristol)

*The Philologization of Missionary Linguistics*

As comparative philology took shape as a 19th-century ‘master discipline’, it also increasingly came to exercise authority over missionary linguistics and especially Bible translation. My paper looks at the specific role of philologists and philological expertise in missionary networks in relation to the firsthand knowledge of native translators, informants, and language teachers – as well as the latter’s knowledge of oral traditions or of other religious-philological traditions.

Ian Stewart (University of Edinburgh)

*Adolphe Pictet, Comparative Religion, and Celtic Philology*

When comparative philology emerged at the outset of the nineteenth century, the Indo-European status of the Celtic languages was doubted by influential figures like A.W. Schlegel. Adolphe Pictet proved him wrong in a series of open letters addressed to Schlegel in 1836 and published in the *Journal asiatique*. What culminated in one of the earliest proofs of this linguistic relationship had begun with Pictet’s interest in the poems of Ossian for the purposes of comparative mythology, all of which foreshadowed his later pioneering ‘linguistic palaeontology’.

Martina Palladino (University of Ghent)

*Comparative Philology? Indo-Iranian Philology’s Unities and Disunities*

This paper examines the cultural and linguistic study of ancient India and Iran in Europe of the nineteenth century. Focusing on figures who worked on both Indic and Iranian languages and on Vedic and Avestan sources – such as Christian Lassen, Eugène Burnouf, and Martin Haug – it considers how they imagined their own philological work. It inquires whether they conceptualised their materials and methods as part of a single, unified philology, or part of a comparative one.

Kristine Palmieri (University of Chicago)

*Müller is from Mars and Whitney is from Venus: Rethinking the Müller/Whitney Controversy*

Friedrich Max Müller and William Dwight Whitney inhabited different (academic) worlds. Advancing from this premise – and ignoring entirely considerations of ‘rightness’ or ‘wrongness’ – this paper reveals how a re-examination of their conflict can shed new light on the metaphysical presuppositions and epistemic commitments of two radically different approaches to the study of Sanskrit, as well as on the evolving aims and function of comparative philology in the late nineteenth century.

### **Panel 3B: *Theory and Its Institutions in U.S. Literary Studies***

The papers in this panel are concerned with the development of theory as distinct discourse within U.S. literary studies beginning in the 1970s, with an emphasis on the institutional means that supported this development. Ignacio M. Sánchez Prado's paper discusses the question of Mexican literary theory and its circulation in the United States. It considers the lack of recognition of the Spanish language as a language for theory in the United States, the belatedness of translation of key works, and the role and limitations of Spanish and Latin American Studies program in fostering Mexican thought in the United States. The paper focuses on the U.S reception of three books written by the most notable literary intellectuals of their respective period in Mexico, Alfonso Reyes's *The Position of America and Other Essays*, Octavio Paz's *The Children of the Mire*, and Cristina Rivera Garza's *The Restless Dead*. Gregory Jones Katz offer a comparative-historical analysis of *Diacritics*—initially a ‘zine-like, DIY endeavor that embraced a countercultural and then almost punk ethos, though having a somewhat limited interdisciplinary influence—and *Critical Inquiry*—from its beginnings a high-powered venue that helped set the intellectual agenda on race, sex, and gender for generations of theorists. Everything from staff, editors, graduate students, and spouses to packaging, art, typography, images, format, and figures built the theory matrix upon and through which *Diacritics* and *Critical Inquiry*—theory journals on very different ends of the theory spectrum—disseminated post-atomic, post-Gutenberg, anti-hierarchical visions. This paper aims to help us understand the material conditions of advanced humanist thought during the last three decades of the 20th century. Marx's own early works—the *Economic and Philosophic Manuscripts*, *The German Ideology*—were largely unknown. David R. Shumway argues in his paper that before the 1970s, Marxism was understood in literary studies as a kind of anti-theory, reductive and uninterested in form. More important, the major figures of Western Marxism—Adorno, Benjamin, Bloch, Brecht, and Lukacs—were unknown, or not known as theorists. It was the dissemination of this material that allowed Marxism to become one of the key strands of theory, and that dissemination begins with Fredric Jameson's *Marxism and Form* (1971), which brought Adorno, Benjamin, and Lukács to the attention literary scholars. Moreover, the Marxist Literary Group, founded by Jameson's students, provided a forum for the presentation of research on Marxist theory, while also convening a summer institute at which Jameson and other prominent figures lectured.

Ignacio Sánchez Prado (Washington University)

*A Neighbor Barely Read. On Mexican Literary Theory in the United States*

David Shumway (Carnegie Mellon University)

*How Marxism Became Theory*

### **Panel 3C: *From Underground to Television: Rethinking 'Official' and 'Unofficial' Narratives of Art History in Eastern Europe***

Knowledge is produced not only via text, but also images. Yet, art history's contribution to knowledge making has been seen as secondary behind general history. We explore the relationship between art history and the public sphere, and its reflections on subsequent historiography – the non-academic forms that these representations have taken: fiction genres, popular media, exhibition histories. These encounters take place in a “contact zone”, where art historical knowledge comes together with subjective claims and other creative fields. How have these different mediations changed the interpretations, and shifted the content of art historical knowledge? What other elements contribute to the changes in this knowledge? How have different kinds of non-academic audiences been reached in the first place? We will look at art historiography via two directions: the official but non-academic practices, and a parallel (‘underground’) academia. Through case studies, we open the ways of mediating art history to the public from the 19th century to the present day.

Liisa-Helena Lumberg-Paramonova (Estonian Academy of Arts)

*Karl Morgenstern's Dörptische Beyträge between Public Outreach and Academic Culture of Knowledge*

In early 19th-century Estonia and Livonia Karl Morgenstern, professor at re-established University of Tartu, edited a journal that formed an important contact zone between an academic and wider audience. What kind of audience did it reach? How was art history presented there? How did it contribute to art history as a means of identity construction?

Kristina Jõekalda (Estonian Academy of Arts)

*Historiographical Afterlives of a 1918 Propaganda Exhibition*

The little researched Livland-Estland-Ausstellung was shown in Germany during World War I to justify plans for territorial expansion, combining the aims of the Germans and Baltic Germans. It took advantage of existing debates on German colonialism, while preparing the ground for the later Nazi German Ostforschung. I study its contemporary media coverage and later reception in Estonian, Latvian, German (art) historiography.

Hana Gründler (Kunsthistorisches Institut in Florenz/Max-Planck-Institut)

*Going Underground? Leonardo and Vasari in the ČSSR of the 1970s*

From 1960s, non-conformist Czech poet Jan Vladislav devoted himself to translating works by Italian Renaissance artists into Czech. Banned from publishing in 1968, he still translated biographies of e.g. Giorgio Vasari's *Vite*. Vladislav also wrote new biographies in his style. Why did a dissident poet and prominent founder of a samizdat engage so intensively with the art and art history of the distant past?

Krista Kodres (Estonian Academy of Arts)

*Art History as a Humanities Discipline: Narratives for a Wider Public in the “Time of Transition” in Estonia*

Soviet Estonian art historians presented on 41 state television programs during 1985–1989. Art historical discourse was extremely hermetic in postwar USSR, focusing on aesthetics, formal description, systematization of objects. During ‘perestroika’ and ‘glasnost’, boundaries became blurred. How did political shifts change the narratives, discourse and concepts in the public realm? When was heritage first associated with the socio-cultural environment?

#### **Panel 4A: *Disciplines and Field Formations in Modern Scandinavia***

Victoria Marie Mostue (University of Oslo)

*One Science to Rule Them All: Peter Olrog Schjøtt and the Role of Classical Philology in Late Nineteenth-Century Scholarship*

The latter half of the nineteenth century saw the emergence of several disciplines within the humanities and the social sciences, such as archaeology and ethnography, which transformed the study of antiquity. Although one might expect this development to be universally welcomed by classicists, this was not the case. This paper will take the work of Peter Olrog Schjøtt (1833–1926) as a starting point to explore the tensions which arose as classical philology tried to reinvent itself and connect with other disciplines both within and outside of the humanities in the late nineteenth century. Schjøtt was a professor of classical philology at the University of Christiania (now Oslo) from 1866 to 1918, and throughout his tenure, he remained firm in his belief that classicists were the only ones who could uncover true knowledge of antiquity. He therefore argued that these new disciplines should defer to his and used classical texts to refute the works of such esteemed contemporary scholars as Theodor Mommsen, Ernst Curtius, and fellow countryman Sophus Bugge. Does this make Schjøtt an outlier in the history of the humanities, or are there parallels either among his contemporaries or earlier in the scholarly tradition? How can his approach illustrate the tensions which arose as classical philology tried to redefine itself as an academic subject? These are some of the questions I will explore in my paper.

Sonia McCall-Labelle (Universität Bonn)

*Music Theory as a Science in the Late Russian Empire and the Early Soviet Union (1900–1932)*

Soviet musical scholarship of the 1920s was characterised by a remarkable pluralism given the field's young age. By 1932, however, calls to restrict the discipline's scope to sociological approaches – as part of what is often called the Soviet cultural revolution – had been implemented institutionally. Previous research has, broadly speaking, characterised this as an epistemological caesura that was the result of political directives from above, and it was certainly the case that political actors began to intervene in musical scholarship more markedly from the end of the 1920s. However, notions of what constituted scientific practice had been in flux both within the musicology discipline and beyond its limits since the turn of the century.

In the 1920s, the first publication of Engels' *Dialectics of Nature* in 1925 and newer controversies in physics and biology served as a catalyst for ongoing debates between positivism and metaphysics among proponents of the Marxist philosophy of science, dialectical materialism, and brought with them significant implications for the definition of the object and scope of entire disciplines, such as in the formalism debate in literary theory.

This project aims to investigate the changing notions of what constituted scientific practice within the musicological disciplines in Russia between ca. 1900 and 1932 and the extent to which this understanding of science influenced the trajectory toward a narrower definition of the discipline's proper object of investigation and appropriate methods.

David Karlander (Uppsala University/SCAS) & Linus Salö (Stockholm University)  
*Enticing Concepts and Climates of Opinion: The Formation of Bilingualism Research in Sweden*

In this talk, we analyze the formation and consolidation of bilingualism studies (tvåspråkighetsforskning) as an independent scientific field in Sweden. We take particular interest in what Bourdieu (1975: 21) calls ‘a play of opposing forces in the struggle for scientific stakes’; that is, in the altercations, strategies, knowledge-claims, social interests, and symbolic profits of the agents embroiled in Swedish bilingualism studies between the late 1950s and 1980s. Research on bilingualism, we show, was initially conducted by a diverse set of agents, many of whom worked outside or at the fringes of academia. A common denominator was their interest in the Sámi and Finnish populations of northern Fennoscandia, often encompassing a critique of Sweden’s minority policies. Struggles over scientific authority, waged over theories of linguistic competence and enticing concepts such as “semilingualism” (e.g. Hansegård 1968), were pivotal in this process. In the 1970s, migration became something of a lodestone for scholars interested in minority issues, drawing in a new generation of linguists to the budding field. In the 1980s, bilingualism studies underwent far-reaching institutionalization – in academia as well as in the Swedish education system and bureaucratic field. In this talk, we illuminate how this process was set off by scholarly and political mobilization, and accelerated by a favorable “climate of opinion” (Koerner 1991). We argue that it is necessary to capture the shifting social positions, possessions of capital, and relations of power and dominance, which are endemic to any scientific field, if these social and historical dynamics are to be understood.

#### **Panel 4B: Bridging Dichotomies**

Rossella Amendolara (Università Sapienza di Roma)  
*The Influence of Epicurean-Lucretian Naturalism in 18th Century Linguistic Debate*

This paper aims to explore the impact of Epicurean-Lucretian naturalism on the evolution of 18th-century linguistic debate.

Epicurean-Lucretian naturalism has a significant influence on the modern development of ethics and theory of knowledge (Leddy-Lifschitz 2009). As previously noted (Gensini 1999), Epicurean naturalism influences linguistic theories, but its contribution has not been sufficiently investigated.

Contrary to earlier philosophers, who connected language with the problem of knowledge, Epicurus’ linguistic is focused on glottogenesis (Di Cesare 1980). A distinctive feature of his approach is the emphasis on spontaneity and the emotional aspects of language emergence. Traditionally, both sides of modern debates, rationalism and empiricism, were focused on the relationship between language and knowledge. Epicurean influence allowed to overcome this dichotomy, offering a third way to consider the question (Cassirer 1961). Attention has shifted from the problem of knowledge towards the emotive genesis of language and its spontaneous emergency from vocalization and gesture, as echoed in the 18th-century discussions found in the works of Condillac, Rousseau and Vico.

Eric Garberson (Virginia Commonwealth University)  
*Rethinking Conceptual Models in the History of Humanities: Erklären und Verstehen and the Two Cultures*

This paper demonstrates that the initial opposition of *Erklären* (explanation in the sciences) and *Verstehen* (understanding in the humanities) by Johann Gustav Droysen in the 1830s to 1850s responded to heated polemics arising from the shift from one set of disciplinary relations to another. In the first, the main distinction was between philosophy, concerned with universals, and the “historical” disciplines, engaged in empirical study of natural and human particulars. The historical disciplines divided into the *Naturwissenschaften*, concerned with nature as a realm of necessity governed by immutable laws, and the *Geisteswissenschaften*, concerned with a realm in which laws of *Geist* guaranteed free will. In the new set of relations, the natural sciences replaced philosophy as the exemplar of proper method. The ancient critique that historical disciplines lacked method because concerned with particulars now came to the *Geisteswissenschaften* from two directions.

In response, Droysen reformulated the hermeneutic conception of *Verstehen*, shared across philological-historical disciplines. He removed any appearance of law-seeking in order to protect the freedom of *Geist* and to mark a difference from both the law-seeking methods of the *Naturwissenschaften* and the abstract speculation of philosophy. He did this primarily through a shift in terminology rather than the actual methods of *Verstehen*.

The paper argues that the notion of the two cultures is not wholly anachronistic and that historians of the humanities must look to how *Verstehen* was and is understood by actual practitioners of the *Geisteswissenschaften* rather than resorting to reductive conceptual models formulated in response to external challenges.

Lufeng Xu (École des hautes études en sciences sociales)

*The Quest for a "Science of Humanity": André Leroi-Gourhan's Investigation of "Total Man" in a Long-term Perspective*

In 1974, André Leroi-Gourhan (1911-1986), the founder of French prehistoric ethnology, published an article entitled "Pleading for a useless discipline, the science of humanity" (*Plaidoyer pour une discipline inutile, la science de l'homme*), in which he pointed out that the human sciences of the time "concerned almost exclusively with society and as little as possible with humanity", leading to the following two dangers: on the one hand, a dichotomy between nature and man, whereby scholars attempt to "consider human masses as socio-economic platforms rather than human groups as formulae for bio-economic equilibrium"; on the other hand, another dichotomy between the West and the non-West, whereby scholars who are convinced of the global superiority of Western civilisation "no longer take humanity as the measure of mankind". In order to find the tools for an authentic understanding of human quality and the encounters between civilisations, Leroi-Gourhan proposed the creation of a "science of humanity" (*science de l'homme*), whose object of research would be "total man" (*l'homme total*) in the sense of Marcel Mauss, but with a long-term perspective. My communication will focus on how André Leroi-Gourhan, combining the frontiers of multiple disciplines including ethnology, anthropology, prehistory, palaeontology, zoology, and others, traced the process of hominisation and socialisation to revolutionise the knowledge of humanity in the mid and late twentieth century in France.

### **Panel 5A: *Historicizing Key Concepts in the Discourse of Theory***

This panel seeks to understand the history of several important concepts in the humanities in the U.S. after the rise of theory in the 1970s. Jonathan Elmer's paper is concerned with "play," and takes off from a watershed paper by Jacques Derrida, "Structure, Sign, and Play in the Discourse of the Human Sciences." Elmer tries to explain why this paper (arguably the beginning of "post-structuralism") marked a decisive withdrawal from the kinds of transdisciplinary inquiries around "play" that had so animated earlier thinkers across many different disciplines. Between 1930 and 1980, an extraordinary array of seminal thinkers in the humanities explored the paradigm of play as fundamental to human being, language, social structure, and aesthetics. In psychology and psychoanalysis, Freud, Klein, Winnicott, Piaget, and Sutton-Smith, offered major statements. Wittgenstein's investigation of language in terms of language-games was followed by the different approaches of Hans-Georg Gadamer, Bernard Suits, and Kendall Walton. Anthropologists Benveniste, Levi-Struss, Bateson, and Geertz pursued the problematic of play and game. Noah Bendzsa takes up the concept of "nostalgia" in the theory of post-modernism, especially as articulated by Fredric Jameson. When Jameson and other scholars took up nostalgia in the 1980s, they were responding to real changes in filmmaking and to a decade of criticism of this filmmaking. American critics readily picked up on the new phenomenon of films imitating films from earlier decades, for they were raised on the same mass-cultural products as the filmmakers. These tendencies dovetailed nicely with discourse about postmodernism, characterized by self-reflexivity, pastiche, and irony. Jameson's desire to create a totalizing symptomology of postmodernism led him to conflate American films about relatively recent historical decades with the French *La mode rétro*, properly translated as "forties nostalgia," a wave of films depicting the Vichy period, a fact which troubles the association of "nostalgia" with the postmodern. Rajani Sudan's talk focuses on "environment," an increasingly important theoretical category in recent years. Starting with Rachel Carson's groundbreaking work, *Silent Spring*, and Carolyn Merchant's *The Death of Nature*, this paper traces the mutation of the concept of the environment in the discourse of the anthropocene, climate, and crisis that preoccupies eco-critics, environmental historians, and scholars interested in digital technologies. The meaning of "environment" in Carson and Merchant was already different from what it had been in nineteenth-century biology, where it meant the conditions for individual survival. With the invention of the anthropocene, earth as whole is now environment.

Noah Bendzsa (Carnegie Mellon University)  
*The Nostalgia Film' and Jameson's Postmodernism*

Jonathan Elmer (Indiana University)  
*Mutations of the Paradigm of Play in Humanistic Inquiry*

Rajani Sudan (Southern Methodist University)  
*Climate Diasporas: The History of Environmental Criticism*

## Panel 5B: *Purpose of History and Practices of Writing in the 19<sup>th</sup> Century*

Kasper Risbjerg Eskildsen (Roskilde University)

*Whose Past? German Ethnologists, Colombian Antiquaries, and the Purpose of History*

The talk investigates how the human sciences of prehistoric archaeology and ethnology influenced the view of history during the nineteenth-century. It focuses on the German ethnologist and museum director Adolf Bastian's first large collecting mission to South and Central America, 1875–6, and especially his encounter with antiquaries in Colombia. While Bastian largely ignored the ideas of these antiquaries, the opposite was not the case. His visit provoked heated discussions in Colombia, not only about the country's past, but also about its many pre-Hispanic antiquities and how they should be interpreted. The antiquaries were far from passive providers of antiquities, as Bastian like to describe them, but actively engaged with the theories of the new human sciences and applied these to the material in their collections. Their discussions about the theories, I argue, was also a debate about the purpose of history as well as about where the antiquities rightfully belonged. The discussions thereby reveal some of the problems of Bastian's project for a new universal history and point to contemporary debates about the repatriation of museum collections.

Alexander Isacson (Lund University)

*Mass Editing in the Making of Disciplines? Historical Source Editing and the Boundaries Between History and Literary Scholarship*

Mass digitization has radically transformed how scholars in the humanities conduct research. However, prior to the digital age, and before the establishment of distinct disciplines through professionalization, a significant but in some ways comparable transformation occurred through practices of mass editing. The nineteenth century has been dubbed “the century of the source publication” due to the many and large-scale initiatives to publish sources kept in previously sealed archives. Scholars in the nineteenth century who made the archival turn were also engaged in displacing archival material through processes of remediation and media transfer. Through the editing and publication of sources, they established new, portable archives in the shape of source publications. The *Monumenta Germaniae historica* is perhaps the most well-known example, but there were many others.

This paper explores the source publication as a “new medium” in mid-nineteenth-century Sweden. By analyzing the correspondence of two scholars deeply engaged in the editing of historical sources, I examine the understanding of the source publication's meaning, potentials, limitations, and what it could do. The ways in which the editors perceived their activity, and how they reasoned about selection, presentation, and purposes contributed to define boundaries between literature and history. The editing and publication of historical sources did not only serve as nationalistic monuments but was also an integral part of the professionalization of historiography, distinguishing it from literary scholarship.

Valentina Mann (Van Leer Jerusalem Institute)

*A Crisis of Specialisation? Fact, Theory, and the Changing Parameters of Knowledge in European Journals, c. 1870-1880*

It has become a commonplace of scholarship on late nineteenth-century philosophy that the field was gripped by a deep crisis engendered by scientific advances. This paper reconstructs the efforts of a series of interconnected scientific journals to diagnose their present moment as one of opportunity for philosophy and for knowledge of the human mind. Authors and editors did indeed put forth competing projects for the refashioning of philosophy in the age of science but took as their starting point the crisis of scientific specialisation and the dissatisfaction of empirical scientists themselves. Crucially, they identified the challenge of the present as that of special sciences (including of the social world), not just natural science. Articles and editorials published and translated in *Mind*, the *Revue philosophique de la France et de l'étranger*, and the *Philosophische Monatshefte* argued the uneasy relationship between empirical results and scientific theorising indicated the importance, not obsolescence of philosophy. The present moment, in their diagnoses, needed a new kind of philosophy not because science was narrowing the former's remit, but because scientists needed saving from both the increasing splintering of their studies as well as the bad generalisations they put forth to counter it. In addition to recovering an often-overlooked chapter of intellectual history, the paper also asks why the crisis of scientists was so easily dismissed as mere self-interest on the part of philosophers while the crisis of philosophy enjoyed a long and successful scholarly afterlife.

## **Panel 5C: *Artifacts and Material Techniques***

Demetrios Paraschos (Vrije Universiteit Brussel)

*Tracing the Renaissance Rebirth of the Orphic Hymns: Taxonomy and Spread of Early Printed Editions*

The resurgence of ancient wisdom texts during the Renaissance significantly influenced the development of Early Modern European thought. The ERC-funded project VERITRACE focuses on tracing the influence of ancient wisdom texts on the early modern natural philosophy through the tradition of *prisca sapientia*. This paper presents a case study on the taxonomy of the early printed editions of the Orphic Hymns from 1540 to 1728. Utilising a robust methodological framework that combines traditional stemmatology with advanced digital tools, we examine the transmission and cultural integration of these texts within European intellectual circles. The study traces the journey from unpublished works, such as Ficino's lost translation, to the *editio princeps*, reprints, and Latin translations by Marcus Musurus and Joseph Scaliger. The Orphic Hymns, consisting of 87 prayers rooted in a 2nd-3rd century Dionysian cult, offer unique insights into the cross-cultural synthesis of ideas during this pivotal era. Our findings not only delineate the spread and evolution of these texts but also challenge and refine existing scholarly narratives about their editions and influence. By establishing a specialised methodology for cataloguing and analysing these texts, our research contributes to a deeper understanding of the humanities' historical development and the intricate web of knowledge exchange that defined the Early Modern period.

Anabel Harisch (Ludwig-Maximilians-Universität in Munich)

*Pile Dwelling Fever: Bronze Artifacts and Prehistoric Insights from Upper Bavarian Lakes in the 19th Century*

Inspired by the discoveries of pile dwellings in Switzerland, the Bavarian Academy of Sciences commissioned a team of scientists to systematically explore the Upper Bavarian lakes for similar structures in 1864. Naturalist Moritz Wagner uncovered remains of piles on the Roseninsel in Lake Starnberg, along with pottery fragments, large quantities of split animal bones and bronze artifacts. Subsequent investigations in Starnberg involved various experts: Theodor von Siebold identified the animal bones with the geologist Edmund Naumann, chemist Jacob Volhard analyzed the material of the bronze artifacts, and zoologist Julius Kollmann examined the human skull bones alongside Rudolf Virchow.

The study of pile dwellings in the second half of the 19th century made significant contributions to the understanding of prehistoric cultures, especially through the discovery and analysis of bronze artifacts. In my talk, I will illustrate how researchers from diverse disciplines participated in the excavation of pile dwellings in Bavaria and utilized various methods to identify and study bronze artifacts. This research demanded a multidisciplinary approach, incorporating chemical analyses and the examination of forms, ornaments, and context of discovery. By combining these approaches, it became possible to determine the origins and ages of the objects more accurately, shedding light on the trade networks and cultural interactions of prehistoric societies. These inquiries not only aided in placing artifacts within specific cultural contexts but also significantly contributed to the chronological classification of prehistoric periods.

Robert Riter (University of Alabama)

*Understanding Papermaking Cultures: Dard Hunter's Paper Evidence*

The American papermaker, historian, and preservationist Dard Hunter (1883 – 1966) is credited with reinvigorating interest in the craft of hand papermaking in the United States, modeling systematic approaches to the history of hand papermaking, and developing strategies for preserving artifacts, materials, and narratives which record traces of papermaking cultures. In this paper I focus attention on Hunter the historian and preservationist. In his scholarly activities, Dard Hunter demonstrated an interest in the practice of hand papermaking internationally, and with recording the particular histories of these material cultures. Hunter traveled extensively through the world, reviewing material evidence, observing papermaking practices, and meeting hand papermakers. From his observations and analyses, Hunter authored over one dozen books investigating hand papermaking in Europe, East Asia, North America, and Southeast Asia.

In this essay I provide an examination of Dard Hunter's framing of papermaking cultures as distinct knowledge cultures, defined by particular craft practices, methods, tools, experiential knowledges, and craft knowledges. Here, I address the operating principles that informed his approach to viewing papermaking worlds, and the scholarly pathways his categorizations created, and constrained, for others. More narrowly, I address how particular conceptions of knowledge and evidence informed Hunter's scholarly methods. For Hunter, understandings of handmade paper and their associated practices required experiential and observational knowledge of craft, in addition to the knowledge acquired through the close material analysis of physical artifacts. The analysis of handmade paper/papermaking cultures, as practiced by Hunter was both a historical and social science, and evidentially comparative.

## **Keynote Lecture 2:**

*Learning from the Father of Lies: Herodotus' Lessons for Modern Truth-Seekers*

Suzanne Marchand (Louisiana State University)

Nineteenth-century historians loved to contrast the ancient writers Herodotus and Thucydides, usually to the great detriment of the former. Herodotus, the first half of whose *Histories* dealt with Near Eastern kings, customs, religions, geographies, fauna, and wonders before the Persian Wars, was characterized as a gullible child, who had gathered and reported little but the gossip of self-aggrandizing 'oriental' informants; he only became something like a 'real' historian when he wrote about the Greek victories on the battlefield. Thucydides, by contrast, was a manly historian devoted to factual *Realpolitik*. His *History of the Peloponnesian Wars* was what history should be: a national history, written by a person with full linguistic mastery of his material, chronologically precise, stripped of uncertainties, amusing stories, wildlife, and women. From about 1820 to 1890, these historians succeeded in making Thucydides the true father of 'scientific' history, and consigning Herodotus, and especially his 'oriental prelude,' to the status of a naïve, though lovable, fabulist.

This part of the story is predictable. What is less understood is that these historians were far from being alone in the knowledge-making world of the nineteenth century. Looking more broadly across this world we find at least as many readers and writers of ancient history who retained their faith in Herodotus' Near Eastern reports, hoping to turn them into 'real' knowledge. Indeed, the very wide spectrum of the Herodotean faithful ranged from Russo-Germans seeking the origins of the Scythians to African Americans pursuing the history of black persons in Egypt and Ethiopia. Arthur Gobineau was a fan, as was David Livingstone. Herodotus also appealed to a small number of social historians of ancient Greece, and their anthropologically-minded friends. Many of the attempts of this motley crew to make knowledge from what the hypercritics had deemed 'myth' required inventing new methods of knowledge-making, some of them successful, some of them wildly speculative. Their collective contribution, however, was to push 'history' far beyond the bounds set by the critical historians, and to seek answers to questions the public wished answered, whether or not it was safely 'scientific' to do so. I hope in taking on this subject to discuss the pros and cons of attempting to 'know' things that had been deemed unknowable, and to show how Herodotus, precisely as 'father of lies,' was the jumping off point for forms of methodological innovation that the Stoic and 'scientific' Thucydides could never have engendered.

## **Panel 6A: *The Afterlives of Natural History in the Humanities (part 1): Discursive Afterlives***

Natural history, as described by Diderot, “is as vast as nature”. Nature, he adds, encompasses “all beings that live on the earth, that fly in the air, or that dwell in the depths of the waters: all the beings that cover the face of the earth; and all those hidden in its deepest recesses.” The vastness of natural history was not only due to its all-comprehensive object of study; more importantly, it was the result of the numerous methods and practices that Early Modern scholars used in order to explore this object, which included surveying, assembling, collecting, describing, classifying, historicizing, exhibiting, reading, writing, drawing, publishing, calculating, and engineering. Following the “end of natural history” in the late 18th century (Lepenies 1976), knowledge about the vast, infinitely complex object of nature was distributed across a wide range of disciplines and fields of knowledge including biology, geology, chemistry, and physics, but also history, folklore, and anthropology.

In this panel, we aim to document the diverse “afterlives” of natural history in European, especially Scandinavian and German, knowledge culture. The panel will identify and explore moments and traditions that have given rise to some of the most original and innovative contributions to the history of knowledge – not least in the humanities, broadly speaking. We will analyze these knowledge configurations and institutions to reveal the practices (methods, procedures, concepts, tools, and networks) that brought them about and sustained them.

The panel has two parts, where the first discusses the afterlives of natural history in a set of texts and discourses: broad side ballads, topographies, and *historia litteraria*, whereas the second focuses more materials and practices, like curiosity cabinets, archives, field work, and rocks.

Sine Halkjelsvik Bjordal & Helge Jordheim  
*Introductory and Conceptual Remarks*

Siv Frøydis Berg (National Library of Norway)  
*Natural History and Broad Side Ballads*

Broadside ballads is traditionally considered to be a part of cultural history and folklore. The aim of this paper is twofold: firstly, to investigate it as a field of interest for natural history, and secondly, to contribute to a wider understanding of natural history itself.

According to the French Encyclopedia, natural history consists of three parts: The order of nature (*uniformité de la nature*), discrepancies (*écarts de la nature*) and uses of nature (*usages de la nature*). Both the order and discrepancies of nature holds a long thematic standing in the broad side ballads. Unexpected occurrences in nature have thoroughly been presented signs from God, but also explained in terms of contemporary science and politics. This paper will focus on *comets*, how they are presented, dramatized, and explained in selected Scandinavian broad side ballads. It will consider some early songs, and particularly discuss three different examples printed in Trondheim during 1769-71, when a comet appeared, a Venus Passage was expected, and a royal astronomer visited the city.

Broad side ballads were the most disseminated form for literature in the 16<sup>th</sup> and 17<sup>th</sup> century, and the first mass medium of the early modern age in Scandinavia and Northern Europe. They occurred simultaneously as the printed books, but their production was cheaper, their circulation stretched further, and they could escape the strict censorship. As a trinity of text, melody, and images they reached a multiply of receivers, with entertainment, persuasion, propaganda and knowledge negotiations also through the 18<sup>th</sup> and 19<sup>th</sup> century.

Sine Halkjelsvik Bjordal (University of Oslo)

*Topographical Transformations: The Afterlife of Topographical Knowledge in early 19th Century Humanities*

In 1792, the Norwegian naturalist Hans Strøm wrote an article for *Topographisk Journal*, a journal published by the Norwegian Topographical Society. The article was titled “On some antiquities in Norway”, and in the introduction Strøm states:

The objects known as antiquities, are usually not left out of physical topographical descriptions, as they really belong to nature, understood in a broad sense. The antiquities portray the ancient peoples’ customs and ways of thinking, which again very much depended upon the natural condition of the land.

‘Topography’ was at this point understood as “a description of particular places” in a very broad sense; a topographical description was expected to include a range of knowledge forms, such as (what we today would call) history, folklore, medicine, economy, statistics, husbandry, arts and crafts, in addition to detailed descriptions of wildlife, flora, and natural and human resources in the area in question.

In Scandinavia the topographic genre had represented a relatively stable system of knowledge up until the beginning of the 18<sup>th</sup> century, and the number of topographical descriptions was low. In the first half of the 18<sup>th</sup> century, however, uncertain economical times led to several state-led initiatives in Denmark-Norway, among them a large-scale project in 1743 aimed at gathering comprehensive knowledge about the kingdom. This effort, combined with a lift in censorship for so-called economic literature, sparked a boom in topographical literature. What was initially an economic and statistical tool for governance, soon merged with the new ideals of 18<sup>th</sup>-century natural history, emphasizing empirical investigations of particular environments and the practical utility of nature, while still drawing on a long European antiquarian tradition. The topographical genre itself turned into a meeting place for different knowledge forms, fulfilling multiple purposes in a society undergoing pivotal changes.

Strøm’s statement about antiquities belonging to nature (*understood in a broad sense*) points to conceptions of nature, history, culture, and time quite different from how these concepts crystallized in the different disciplines that at this point started to emerge out of the floating knowledge practices and categories of the early modern period. But what happened to the all-encompassing topographical knowledge project? Based on the thesis that topographical knowledge practices had a significant impact on the development of a range of disciplines within the humanities in the first half of the 19<sup>th</sup> century, this paper will examine the *afterlife* of the topographical tradition in selected disciplines, such as history, art history, archaeology, and human geography, in early 19<sup>th</sup> century Norway.

Anders Ekström (Uppsala University)

*The Afterlife of Historia Litteraria: Towards a History of Epistemic Contact Zones*

This paper returns to a moment of revival in the history of knowledge: the reintroduction of the Baconian discipline of *historia litteraria* in the 1930s. Taking its departure in the inaugural lecture of the Swedish literary scholar Johan Nordström, who in 1933 became the first professor of history of ideas and learning at Uppsala University, the paper develops four arguments. First, it traces how Nordström’s understanding of the history of learning negotiated old and new forms of cultural and natural history, focusing on the influence of synthesizing and integrative efforts during the high era of discipline making in the humanities and social sciences. Second, it is argued that the persistent articulation of intermediary concepts and integrative forms of knowledge in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries points to a ‘history of interdisciplinarity before discipline’. Third, the article suggests that this paradox might be dissolved through a history of knowledge less focused on emerging and vanishing disciplines and more on epistemic styles, which are defined by particular moves and orientations in knowledge production such as empirical scales, temporal composition, concept formation and synthesis, rather than by anachronistic disciplinary bearings. In the conclusion, and against the background of this line of reasoning, it is argued that the history of knowledge in the shape of scientific disciplines has been overly focused on epistemic shifts and differences, but is now again moving towards more integrated understandings of the interaction between natural and cultural history.

## **Panel 6B: *The History of Peer Review in the Humanities (part 1)***

Peer review, here defined as the institutionalized evaluation of scholars and their outputs by others working in the same field, has long been of fundamental importance in the humanities. However, the shifting ideals and practices of peer evaluation in the humanities remain remarkably poorly understood. Our panel, which consists of two sessions, uncovers the diverse forms of humanities peer evaluation that have existed within in various disciplines over the past two centuries, extending beyond currently dominant practices of “peer review.”

The first session explores different sorts of peer evaluation from the nineteenth to early twentieth centuries. Ciaran McDonough’s paper demonstrates that the emergence of formal peer review in mid-nineteenth-century Irish studies must be understood in relation to shifting dynamics of expertise. Peer review in this context was introduced and promoted as a way of maintaining standards in the field and was deemed necessary because of the number of gentlemen scholars and unqualified people involved in the profession. Through a case study of the 50-yearlong project to translate the corpus of medieval Irish law, it demonstrates the power of Protestant steering committees in upholding who could be trusted as a peer reviewer, and who could not. While McDonough’s study already shows how peer reviewing practiced could be colored by broader social circumstances, the paper of Isak Hammar and Hampus Östh Gustafsson further explores the public dimension of peer evaluation in the humanities circa 1900. It traces the history of a particular way of evaluating dissertations in the Swedish humanities, the establishment of the so-called “docent grade.” They explore a number of controversial cases in various disciplines in which the awarded dissertation grade provoked substantial debate on faculty level but also in public arenas, which leads them to conclude that peer review has not always been performed anonymously ahead of publication and behind closed doors, but even included broader segments of society.

Ciaran McDonough (University of Iceland)

*Peer Review and Nineteenth-Century Irish Antiquarianism: Who’s the Expert?*

Isak Hammar (Lund University) & Hampus Östh Gustafsson (Lund University)

*The Disputed Docent Grade: Collegium Peer Review, Boundary Conflicts and Public Evaluations of Doctoral Dissertations in the History of the Swedish Humanities*

## Panel 6C: *“Jagged lines of experience” as Sites of Epistemic Productivity in the Humanities*

The three papers will relate the specific epistemic profile and knowledge cultures of the humanities to what German phenomenologist Bernhard Waldenfels coined as “Bruchlinien der Erfahrung” (Waldenfels 2002) – “fault lines”, or, in Waldenfels’ own translation, “jagged lines of experience” (Waldenfels 2011). Characterized by withdrawals and indeterminacies, they signify experiential ruptures that shape the making of the humanities. “Jagged lines”, such as the abyssal or the sublime transgress and undermine any order that can arise in experience, eluding the control of the subject. They operate “between” established categories and dichotomies such as subjective/objective, inside/outside, or possible/real and threaten experience as much as they render it dynamic. Accordingly, we assume that the specific competence of the humanities lies not least in positivizing the indeterminate and, as a consequence, in developing theoretically and methodologically appropriately complex approaches.

Each paper chooses a specific case and approach to further clarify theoretical and methodological requirements of “jagged lines of experience”. The first paper by Fabian Erhardt, “Epistemological Implications of the Sublime”, traces how the sublime in Kant (Kant 2000) becomes an experience that claims to be assigned a systematic role in the architecture of knowledge. The central thesis of this contribution is that in the sublime, the peculiarity of the humanities to investigate “jagged lines” manifests itself in an exemplary way and enables the systematization of numerous aspects of the profile of this particular objecthood (Lyotard 1994; Richir 1989, 2008, 2010).

The second paper by Sara Bangert, “Epistemic Encounters with Otherness”, examines a case of contemporary theorizing in the humanities, namely Donna Haraway’s concepts of significant otherness, hybridity, natureculture, companion species and situated knowledge (Haraway 1989). The “ongoing ‘becoming with’” (Haraway 2008) resulting from encounters with the other grounded on lived experience is permeated by “jagged lines” that require a specific approach, which Haraway seeks to elaborate and specify as a storying of bodily and epistemic encounters.

The third paper, which focuses on the intricate relationship between science communication and the humanities, establishes “Fictionalization as a Jagged Line of the Humanities in Science Communication.” It investigates processes of popularizing research as rhetorical recontextualizations for the public (Gottschling & Kramer 2021). The paper will show how the humanities’ “jagged lines” are looped into Capital-S science communication as ruptures of factuality. Discussing examples such as Werner Herzog’s “ecstatic truth” (Herzog 2007), the aim is to discover the humanities’ potential for productive fictions of facts (Koselleck 1989) in science communication.

Fabian Erhardt (University of Tübingen)  
*Epistemological Implications of the Sublime*

Sara Bangert (University of Tübingen)  
*Epistemic Encounters with Otherness*

Markus Gottschling (University of Tübingen)  
*Fictionalization as a Jagged Line of the Humanities in Science Communication*

**Panel 7A: *The Afterlives of Natural History in the Humanities (part 2): Material and Practical Afterlives***

Marie-Theres Federhofer (UIT Arctic University of Norway)

*Weather Archives: The Case of Jacob Nicolai Wilse*

From 1768, the priest Jacob Nicolaj Wilse (1736-1801) recorded daily meteorological data (temperature, air pressure, precipitation, wind conditions), initially in his parish of Spydeberg and later in the parish of Eidsberg. From 1783, he passed on these data to the largest European meteorological network at the time, the Societas Meteorologica Palatina in Mannheim (1780-1795). The Norwegian pastor's meteorological data were published together with the data from the other weather stations in the Societas' yearbooks, the Ephemerides.

Historically, this is interesting from two perspectives which I will examine in more detail in my presentation: on the one hand, it can be argued that Wilse (and the Societas) contributed to establishing meteorology as an independent natural science by using standardised instruments and generating standardised empirical climate data. Since Wilse used his meteorological data in his topographical descriptions of Spydeberg and Eidsberg (1779 and 1791), it is also possible to take the opposite position. This does not focus on the professionalisation and disciplining of a scientific field, but rather on the connection between natural and cultural-historical data.

Line Esborg (University of Oslo)

*Tales from the Field: On the Relation between Natural History and Folklore*

Fieldwork have been – and still are – central to a wide range of disciplines. Historically, the natural sciences “were the first to enter the field in search of knowledge and discovery” (Nilsen, Harbsmeier and Ries 2012:11). The anthology *Scientists and Scholars in the Field. Studies in the history of fieldwork and expeditions* draws attention to the historical significance of fieldwork, which have been central to various disciplines. They argue, that despite its importance, the study of the history of scientific field practices has received little attention and remains underexplored.

This paper discusses the intricate historical interplay between disciplines, i.e natural history and folklore in the context of historical fieldwork, by revisiting the early 19th century travel accounts and fieldwork reports written by Peter Christen Asbjørnsen (1812-1885). As a natural scientist and an early representative of folklore studies in Norway, his work makes an interesting case exploring the influence of salient natural history methods on the development of a discipline in the making. My aim is to understand Asbjørnsens works as part of a certain knowledge tradition. I argue that his approach may shed light on the role of fieldwork deeply rooted in natural history and how it played a crucial role in shaping the methods and genres of folklore as a field of study. I am particularly interested in the relation between fieldwork and scientific knowledge processes, - the specific types of practice that half a century later would serve as a disciplinary marker in the academic discipline dedicated to the study of folklore.

Helge Jordheim (University of Oslo)

*The inner Life of Rocks, or how Natural History Went Off the Rails in German Naturphilosophie*

In this paper I will study how rocks – a visually and traditionally inert material – gained a temporal dynamic of their own in late 18th and early 19th century German. This temporalization of mineral ontologies was partly due to the invention of “geohistory”, to use Martin Rudwick’s term, but partly also due to other kinds of knowledge work, in the vast field of natural history. The first part of the paper will discuss ideas of petrification, *Versteinerung*, mainly in Johann Ernst Immanuel Walch’s *Die Naturgeschichte der Versteinerungen*, 1768-1773, whereas the second part will look at the impact of chemical theories, alongside Schelling’s philosophy, in the works of the mineralogist-philosopher-politician Heinrich Steffens from the first half of the 19th century. Finally, I will discuss how these theories gave rise to an alternative concept of time, different from Newtonian absolute empty time, which was making its mark on all forms of knowledge in the same period, even history. This form of time was no less naturalist than Newton’s theory, but it was also material, relational, heterogenous, and plural, first theorized in the works of Leibniz and Spinoza, and then making its way into modern thinking by way of rock collectors, geognosts, mineralogists, and *Naturphilosophen*.

### **Panel 7B: *The History of Peer Review in the Humanities (part 2)***

The contributions in this second session of the double panel on the history of peer review in the humanities focus on cases situated in the late-twentieth and twenty-first century. During this period, the currently dominant regime of pre-publication, anonymous, editorial peer reviewing gained prestige across disciplines.

Klara Müller and Linus Salö examine how this process precisely unfolded in the Swedish humanities. Studying the formalization of peer review in seventeen Swedish journals, covering a broad range of humanities fields, they demonstrate how editors reasoned about the introduction of peer review, but also how older technologies of evaluation and valuation in journals co-existed and co-developed with increasingly formalized procedures of peer review. The central issue of anonymity in peer review is touched upon again by Eleonora Dagiènè, who explores the enduring tradition of open identities in book peer-review in Lithuania. At Lithuanian universities, all faculty-authored books are required to be subjected to open rather than closed peer review, which provides a unique opportunity for the study of anonymity in humanities peer review. In her paper, which relies on study of formal legislations as well as interviews with authors, Dagiènè explains why this unique landscape of peer reviewing has persisted over the past decades, and provides insight into the conflicts and controversies that it has generated.

To conclude the second session and the panel, Marie-Gabrielle Verbergt and Sjang ten Hagen offer a broader perspective on the historical development of peer review in the humanities since the nineteenth century, drawing on the work of our panelists as well as their own historical research on book reviewing (ten Hagen) and peer evaluation in the context of research funding (Verbergt). They will also relate this perspective to the history of scientific peer review and to ongoing discussions about the future of academic peer review.

Klara Müller (KTH Royal Institute of Technology) & Linus Salö (Stockholm University)

*Resilient Quality Cultures? The Formalization of ‘Peer Review’ in Swedish Humanities Journals*

Eleonora Dagiènè (Leiden University)

*Open Identities in Book Peer Review in Lithuania: Practices, Challenges, and Controversies*

Marie-Gabrielle Verbergt (Ghent University) & Sjang ten Hagen (Utrecht University)

*The Long-term History of Peer Review in the Humanities (and its Relationship to Scientific Peer Review)*

## **Panel 7C: *Visual Thinking and Historical Narratives***

Tullio Viola (Maastricht University)

*Félix Ravaisson and the Venus de Milo. A dialogue between archaeology and philosophy in 19th century France*

The paper discusses the case of French spiritualist philosopher Félix Ravaisson (1813–1900), best known today for his philosophy of habit and for having exerted a profound influence on twentieth-century thinkers such as Bergson and Merleau-Ponty. Ravaisson's intellectual career was marked by eclecticism. He was not only a philosopher, but also a historian, a civil servant, a painter, an educator, an art theorist and an archaeologist. In this paper, I reconstruct his research on the Venus of Milo, the Hellenistic statue that he had the opportunity to analyze while he was curator at the Louvre. Ravaisson played a key role in securing the statue during the 1871 Prussian siege of Paris. Following these events, he proposed a speculative reconstruction of the statue as belonging to a group in which Venus was paired with the warrior Theseus in a gesture of appeasement. Ravaisson even produced plaster reconstructions and published drawings of the sculptural group. I will argue that this proposed reconstruction was intended to create a visual manifesto for the kind of spiritualist philosophy that Ravaisson was championing in the same years. I am interested in exploring the potential of this case study for current debates about the role of images and visual thinking in philosophy (see, e.g., S. Berger's "The Art of Philosophy", Princeton UP 2017). While doing so, I also aim to shed light on the under-appreciated topic of the relation between archaeology and philosophy in the 19th century, a pivotal historical moment in the development of the modern humanities.

Lucila Mallart (Universitat Pompeu Fabra, Barcelona)

*Harvard 1926: A Transatlantic Site of Encounter in the Historiography of Romanesque Architecture*

This paper explores the encounters of a series of Spanish and North American art historians at Harvard University. These include the Catalan architect and art historian Josep Puig i Cadafalch (1867–1956), and the North American scholars Arthur Kingsley Porter (1883–1933) and Walter Muir Whitehill (1905–1978). Recently retrieved archive materials both in Boston and in Barcelona allow us to tackle Harvard 1926 as a site of encounter with a multidimensional approach. While there have been substantial contributions to the history of the 'transatlantic' making of knowledge on Romanesque architecture, particularly through the figure of Porter (Brush 2004, 2007, 2017, 2018; Mann, 2002), this historiography tends to take the contribution of North-American scholars as a point of departure. In doing so, this scholarship implicitly places Porter's European counterparts in a position of subordination. In contrast to that, this paper offers an approach to the history of such exchanges that takes into account multiple actors, both in the United States and in Spain. Drawing on the concept of 'invisible college' (Díaz-Andreu 2008), this paper also considers both formal and informal encounters, and reflects on the role of the female spouses of those scholars, who may have been crucial actors in the construction of the spaces of sociability that enabled the construction of art historical knowledge.

Melissa Rérat (University of Applied Arts, Vienna/SNSF)

*The Role of Art Schools in the Construction of the Discipline of Art History: Art as Knowledge and the "Scientification" of Art History*

While the involvement of universities, museums, galleries, and art critics in the history of art history is acknowledged, the fundamental role of art schools has not been studied sufficiently. However, art schools have been the site of two important processes in art history. On the one hand, the art historical narratives on which art education is based or to which it responds contribute to the production and theorisation of art. On the other hand, the importance given to modern and contemporary art in art history courses influences the methods and concepts of the discipline.

The research project *The Role of Art Schools in the Renewal of the Discipline of Art History* – which is funded by the Swiss National Science Foundation – examines the relationship between the institutionalisation of art history as an academic discipline in the late 19th and 20th centuries (or its "scientification," Weingart 1997), the teaching of art history in practical art study programmes, and the establishment of art history institutes at art schools.

In 1970, the Austrian art academies were transformed into *Hochschulen* when the *Kunsthochschul-Organisationsgesetz* (Art Universities Organisation Act) became effective. This law stipulated the equality of art and science, which led to the establishment of scientific institutes for theoretical subjects (including art history) that were distinct from practical workshops. On the occasion of the MoH Conference, I would like to present some results of the first phase of the project rooted in Vienna as well as the development possibilities of further case studies in other countries.

### **Panel 8A: *The Humanities, the Sciences, and the Human Sciences***

James McElvenny (University of Siegen)

*Kurt Lewin and the Galileo Cult in 20th-Century Sciences and Humanities*

The Renaissance polymath Galileo Galilei (1564–1642) has long been a folk hero in the history of science for his role in the early modern ‘scientific revolution’. But just as the scientific revolution is a contested notion, the precise nature of Galileo’s role in it has been subject to varying interpretations. In this paper, we excavate the foundations of the Galileo cult in 20th-century philosophy of science by looking at the image of Galileo projected by the German psychologist Kurt Lewin (189–1947). Lewin set up a contrast between the medieval ‘Aristotelian mode of thought’ and the modern ‘Galilean mode of thought’ in physics, and claimed that in his own work he sought to introduce the Galilean approach into psychology. We compare Lewin’s conception of the Galilean mode of thought and its background to present-day discussions of the ‘Galilean style’ in science, and highlight their different emphases. We show that Lewin’s invocation of Galileo pre-dates the received origin story for contemporary notions of the ‘Galilean style’ in the later works of Edmund Husserl (1859–1938) and his student Alexandre Koyré (1892–1964). This opens the door to a reconsideration of the intellectual history treating Galileo.

Herman Paul (Leiden University)

*How Unique is the History of the Humanities? A Comparison with the History of the Human Sciences*

How does the history of the humanities (HoH) relate to the history of the human sciences (HHS)? Raising this question amounts to asking: How unique is HoH as we currently know it? To what extent does it resemble HHS as it emerged in the 1970s (not to mention the history of the behavioral sciences, which was a product of the 1960s)? As this paper will argue, the academic contexts in which HHS was established were different from those that prompted HoH. Also, whereas HoH’s stated aim is to transcend monodisciplinary perspectives, HHS was dominated by two somewhat different projects: a Kuhnian-inspired history of disciplines (as practiced most notably at the University of Chicago) and a Foucauldian-inspired history of the self (most pursued by the journal *History of the Human Sciences*). What HHS and HoH have in common, nonetheless, is that they seek to challenge the intellectual hegemony of the history of science (HoS). For this reason, they are best understood performatively, as interventions aiming to put “forgotten sciences” on the agenda. What these differences and similarities suggests is that HoH is not the first movement of its kind: there have been earlier attempts at uniting scholars under similar banners. As distinct as its ambitions may be, HoH resembles HHS to a greater degree than its practitioners seem to be aware of.

## **Panel 8B: Asian and European Encounters and Perceptions**

Paride Stortini (Ghent University)

*"We Want to Know Human Life!": Indology, Censorship, and the Study of the Human in 1920s-1930s Japan*

In modern Japan, the establishment of an institutionally acknowledged and scientifically deemed approach to Buddhism passed through the investigation of ancient India. The reception of modern European Indology encountered practices of knowledge developed within Buddhist sectarian contexts, allowing Japanese scholars to strategically use their religious identity as Buddhists or their scholarly persona basing on the target audience and context. A key element in defining in scientific terms their approach was the claim that ancient Indian civilization produced a deep and broad knowledge of what it means to be human. While this view of Indology allowed Japanese scholars to place the study of Buddhism within the modern humanities, the broadening of the knowledge produced in connection with it also led to unexpected interpretations, especially when the circulation of this knowledge reached non-academic publications.

In this presentation, I will analyze the approach of one of such Japanese indologists from the 1920s-1930s, Takakusu Junjirō, in his definition of Buddhism as a "human science." In contrast to his views, I will also show unexpected consequences of claiming the value of Indology as a scientific discipline that allows to understand the human: the appropriation of Sanskrit sexual literature translated by a Japanese Buddhist priest-scholar within the context of censored periodicals, which claimed their right to investigate the meaning of "humanity." This case study will show what happens when European ideas on the humanities are redeployed in the Japanese Buddhist context, as well as the impact of the humanities in broader societal debates.

Hung-yi Chien (National Cheng Kung University, Taiwan)

*Mapping Three Chinas: The Evolution of Early Modern European Cartographers' Perception of East Asia*

On early modern European maps, the East Asian mainland featured several large regions or provinces: Sina, Mangi, and Cathay, known today as old names for China. While Marco Polo introduced "Mangi" and "Cathay" to the European audience in the fourteenth century, the Portuguese encountered "Sina," a Sanskrit-origin name cognate to "China" two hundred years later. Despite inheriting Marco Polo's accounts and the latest reports from Iberian explorers, sixteenth-century European cartographers failed to comprehend these appellations' interrelation. Consequently, they depicted them as separate regions or provinces, and the myth of Cathay did not disappear until the late seventeenth century. To our modern eyes, Sina, Mangi, and Cathay are like "three Chinas" on early modern European maps. This study discerns the evolution of "three Chinas" and the gradual erosion of medieval conceptions in European cartography. Gerardus Mercator, for instance, initially depicted Sina, Mangi, and Cathay separately on his 1538 world map but later merged Sina and Mangi on his influential 1569 map. Although the Jesuits acknowledged Cathay as synonymous with Sina in 1598, the Dutch East India Company (VOC) did not accept this view until 1656. Due to the VOC's practice of secrecy, Cathay continued appearing on European maps as a significant territory within Tartary. This misconception endured until Nicolaas Witsen's 1691 map, which was informed by Cossack explorations in Siberia. Witsen's map effectively dispelled the medieval myth of Cathay in European cartography and laid the groundwork for more precise mappings of northeastern Asia in the eighteenth century.

## **Panel 8C: *Discourse, Representation, and Media Practices***

Maksim Demin (Ruhr University Bochum)

*Scientific Thinking about the Body and the Soul: Establishing Psychological Discourse in the Late Russian Empire*

In the 1860s, materialism was one of the main ideological threats to the Tsarist regime in the Russian Empire. Scientific positivism, especially as applied to psychology, undermined a concept central to Tsarist ideology by denying the notion of an innate immaterial soul and the existence of free will. However, there was also a drive to modernize the main institutions, which had become visibly obsolete after the defeat in the Crimean War (1853-1856).

My presentation focuses on establishing psychological discourse in the Russian Empire during the 1860s and early 1870s. At the center of my presentation will be two scholars: Ivan Sechenov (1829–1905), well-recognized for his early contributions to medical physiology and neurology, and Henryk Struve (1840–1912), a relatively unknown professor of philosophy and psychology at Warsaw University.

Coming from different social and academic backgrounds, Ivan Sechenov and Henryk Struve made significant contributions to establishing psychological discourse in the Russian Empire during this period. Their works were published in several languages: Sechenov in Russian, German, and French, and Struve in Russian, Polish, and German. Their publications represented an entanglement of multiple layers of academic traditions, intertwined with ideological contexts and innovations in the human sciences. My central thesis is that both scholars successfully applied in Russian-speaking contexts an academic style acquired through their studies in German institutions. By comparing academic texts written in different languages, I will show how this new style of scholarly argumentation became dominant in different cultural and political contexts.

Nina IJdens (Tilburg University)

*Serving Life in the USA: Socio-Political Representation of Logical Empiricism in the Early American Context*

In the last three decades, historians and philosophers have rediscovered how the logical empiricist movement was driven by modernist motives to transform the social conditions of the interbellum period in their German-speaking countries of origin. During their exile in the United States, however, logical empiricism lost touch with its political ideals. Reisch has suggested that this was largely due to the Cold War intellectual climate, in which the logical empiricists turned to purely technical philosophy in order to protect their academic reputation and livelihood.

Less attention has been paid to the movement's political representation in its early years of exile, when cold war dichotomies were not as prevalent. In this paper, I will investigate the socio-political representation of logical empiricism in the US public sphere between 1935 and 1945, beyond the narrow confines of their reception in socialist/communist New York circles. How did the logical empiricists present themselves in their new political and cultural context? And how were they received beyond academia?

To this end, I will first systematically investigate all American correspondents in Otto Neurath's network to see how Neurath conveyed his movement to American academics, social organizations, and news outlets. Next, I will look into the articles about logical empiricist philosophers in American media and discuss transcripts from radio talks of logical empiricists, like Reichenbach and Hempel. Finally, I will investigate the relation between the Institute of Design in Chicago and the Chicago logical empiricists, Rudolf Carnap and Charles Morris.

Jan Lazardzig (Freie Universität Berlin) & Thekla Sophie Neuß (Freie Universität Berlin)  
*Media Practices and the Epistemic Formation of Theaterwissenschaft*

The establishment of Theatre Studies at German speaking universities in the 1920s and its further development was closely linked to different media, their respective practical use, and ways of storing. Theatre Studies – perhaps even more so than other work- and object-based disciplines whose objects of knowledge exist in material form – is dependent on media to visualise its object of knowledge in the lecture-theatre or seminar room, to make contemporary or historical forms of theatre tangible. Thus, the history of Theatre Studies is not only marked by theoretical paradigm shifts but rather changes in media. These have not made theatre more 'available' within the university, rather they have brought about decisive transformations in the way the epistemic thing 'theatre' was constructed, understood, and distributed in the classroom. Our paper will focus on two media and thereby different periods of the entanglement of theatre theory and media history: First, we turn to the use of glass slide projections and the paradigm of *reconstructing* historical theatre in the early days of German Theatre Studies. We will then discuss the use and collection of audio-visual media and the genesis of the epistemic category of *contemporary theatre* in the 1970s. Both periods are characterised by drastic political developments which find their resonances within the university. The paper will address the use of glass slides and audio-visual documentation within their respective historical and political settings, thus tackling questions of the interconnectedness of theory, media practice and epistemic politics.

## **Panel 9A: *Histories of Digital History: An Integral Part of the History of the Humanities?***

Chair: Gerben Zaagsma (University of Luxemburg)

This panel seeks to engage the manifold histories of digital history set within the broader context of how new technologies have shaped historical research practices and knowledge production since at least the late 19th century. It aims to frame this investigation as an integral part of the history of the humanities and historiography, as well as the history of knowledge more generally. The first paper by Gerben Zaagsma will provide a proposal for framing histories of digital history. It will argue that at least five dimensions need closer attention to enable more comprehensive and integrated histories of digital history: a shift in focus from technologies to practices, an expansion of the temporal as well as geographical scope of the inquiry, much more attention for the role of networks and transnational exchange and, finally, for its political dimensions. The next paper by Kajsa Weber seeks to analyse how historians have evaluated reproduced sources in reviews in the leading journal for historical scholarship in Swedish; *Historisk tidskrift 1881-2024*. It contributes to the history of digital history by examining the intertwined trajectories of the humanities and (media) technologies in the past and will reveal the ambiguous ways historians have been interacting with new technologies. Edgar Lejeune will subsequently focus on data edition practices on the basis of three case-studies in medieval history in France in the 1970s. In the late 1950s, historians glimpsed the possibilities the electronic computers offered to renew access to archival funds. They started ambitious projects that aimed at producing databanks, automatic indexes, digital libraries of texts, etc. How did they edit this massive material for the computer? And how did it affect (or not) the epistemology of history? Finally, Julianne Nyhan will look at multimodal oral history as an analytical approach in historicising digital history. An expanding body of scholarship is calling for treatments of the digital turn in the Humanities to rebalance an earlier tendency to over-emphasise its 'revolutionary' character, 'landmark' achievements, and masculinist and anglocentric orientation to the detriment of a more nuanced historical grounding. Via a 'multimodal analysis' of the corpus of oral history interviews conducted as part of the Hidden Histories of Computing in the Humanities project, this paper will argue that oral history can grant new insight into how individual subjectivities and alternative technological imaginaries have shaped the human-machine encounter in the humanities, in heretofore underappreciated ways.

Gerben Zaagsma (University of Luxemburg): *Framing Histories of Digital History*

Kajsa Weber (Lund University): *Invisible Tools: Historians' Reviews of (Analog and Digital) Reproduced Sources 1881–2024*

Edgar Lejeune (Université Paris Cité): *Data Edition Practices in the Trading Zone (1964–1985)*

Julianne Nyhan (Technische Universität Darmstadt): *Historicising Digital History: Multimodal Oral History as Analytical Approach*

**Panel 9B: *The Social Diaspora of Humanistic Knowledge: Extramural Histories of the Humanities c. 1850–1950***

In recent years, historians have paid great attention to the societal circulation of knowledge. This has included attempts to trace the impact of the humanities, typically focused on their more recent history, for instance by mapping the presence of the humanities in postwar public spheres. Less is known, however, about the societal circulation of humanistic knowledge in the preceding period. While the late 19<sup>th</sup> and early 20<sup>th</sup> century have repeatedly been referred to as a “golden age” of the humanities, there is limited knowledge about the distinct conditions that enabled a strong social contract. Since the university system was still small-scale, humanists were caught in a fierce competition over the few stable positions offered within academia, their strong social standing notwithstanding. Commonly, they instead found meaningful occupations in other spheres of society. While these circumstances have been referred to as an “epistemic diaspora”, (Thue & Helsvig, 2011) little is known about what actually happened to these humanists, often rendered “invisible” in historiographical accounts.

This panel seeks to highlight examples of how humanistic knowledge circulated in society c. 1850–1950. The papers aim to determine processes of separation as well as links between the university and educational, political, and cultural spheres; analysing how academic émigrés transformed humanistic knowledge through their actions on various platforms. Where did graduates from humanistic disciplines end up after leaving academia? What kind of epistemic practices did they still contribute to from the “outside”, and what kind of epistemic authority did they project in their new setting?

By posing these questions and by combining different methods, including prosopography and network analysis, this panel offers novel comparative, transnational perspectives on the wider epistemic ecosystem of the humanities, before the transition into the age of the mass university. This will cover various aspects ranging from the material conditions of knowledge transfer to the use of source criticism beyond universities, as well as the organisation of intellectual societies and the appointment of humanists for civil service and governmental commissions. The diverse practices of humanists at more “unexpected” sites in society might have formed a challenge to increasingly professionalised and specialised academic spheres, as they transcended scholarly boundaries and generated alternative forms of knowledge.

According to a persistent view, leaving academia is today commonly regarded as a failure within the humanities. By showcasing examples of a broad societal circulation in the past, this panel challenges current discourses of precarity and crisis.

Tobias Dalberg (Uppsala University): *An Ivory Tower in Service of Society?*

The circulation of knowledge in society has recently gained significant momentum, providing insights into the various forms of impact, utility or even co-production of knowledge. There is, however, still a lack of systematic and comparative accounts of the importance of these phenomena across sciences. This paper uses a prosopographical database of Swedish scholars active in the social sciences and the humanities in the first half of the 20<sup>th</sup> c. to reconstruct this landscape, identify the main roads between universities and the rest of society, the main types of career trajectories that bound together these institutions, and the range of activities they were involved in. The findings suggest that scholars in the humanities had a significant presence in various societal spheres, even though extra-mural activities engaged a larger share of the social scientists.

Christian Hoekema (Ghent University): *Kritik Beyond the Academy: Belgian Source Criticism Amidst a Shifting Balance of Science and Faith*

Focusing on extra-mural philology, this paper examines the Royal Historical Commission in Belgium, an institute tasked with editing and (re)publishing historical sources relevant to the nation. It shows how the church was entangled with this state academic institution that counted critical hagiography and church history among its most prominent projects and that featured high-ranking clergyman among its select members. The paper situates the Commission amidst a changing political and scientific landscape dominated to varying degrees by Catholicism and further interrogates this extra-mural dimension against large-scale, international developments. This concerns first and foremost the drastic societal shifts in the balance of science and faith, with a crucial role for philology and especially biblical criticism. Avoiding the pitfalls of relapsing into the superficial, antagonistic opposition between religion and (biblical, source) criticism, it demonstrates how the productive powers of philology for correcting error applied to texts could serve tradition perfectly well, in a process simultaneously driving and driven by the Commission. Building on a study of the (neo-)Bollandists, an association of Jesuit philologists revived by the Commission but increasingly independent, this paper shows how the (perceived) antagonism between science and faith disappeared and how the powerful weapons of critique were (re)habilitated within the heterodoxy of the Church.

Lotte Schübler (Humboldt-Universität zu Berlin): *Paper as Working Material: Knowledge Transfers and Controversies between Scholars, Curators, and Librarians*

As a historical source, recent book, writing or printing paper – paper has always formed a crucial material basis for the work of the humanities. My contribution focuses on Berlin at the turn of the twentieth century to show how the working material of the humanities was procured and maintained, as well as how knowledge about paper circulated. Scholars, librarians, archivists, and curators – actors who were often educated in the humanities, but also in the sciences and technology – participated in planning buildings where the historical and contemporary paper of the humanities would be kept safe for decades or made sure that newly produced paper was of sufficient quality to allow the knowledge of the humanities to remain accessible for future generations. My paper thus touches on a twofold crossing of spheres: that of paper from industry into the workspaces of humanities scholars and that of material knowledge as a transfer between scholars and other experts.

### **Panel 9C: *Is There a Postsecular History of the Humanities?***

The panel aims to address the history of the humanities from the postsecular perspective. We understand the postsecular standpoint as a critical approach towards the modern opposition religious vs. secular, which not only reveals various (crypto)theological entanglements of knowledge and scholarship, but also asks about the foundations of the epistemic frameworks of the modern humanities. It is not about the return of the religious assumptions to the epistemological practices of the scholars, but about changing the perspective in which the presence of the religious in theoretical thinking is conceptualized. We ask to what extent the humanities have fostered a “secular” culture of knowledge. We would like to explore the possibility of investigating the history of academic thinking from the point of view of basic religious/secular concepts. We are interested in the intersectionality of the humanities, social sciences, and their epistemic frameworks. The panel consist of three papers:

1) Tomasz Wiśniewski raises the question of the historical imagination in terms of secularization. As Hayden White and Krzysztof Pomian have shown, the origins of the modern historical imagination lie in the prerational and presecular medieval epistemic framework. Wiśniewski attempts to reconstruct this framework and its later transformations up to modernity, as well as to situate the problem in the context of the emerging postsecular criticism of history.

2) Magdalena Lubańska investigates the postsecular turn in social anthropology. She draws attention to the two research approaches. One aims at overcoming the Western Christian epistemological bias of anthropological theory in order to reflect more adequately non-Western ontological assumptions. The other focuses on the metaphysical needs of theologically engaged anthropologists. Lubańska reflects on them by asking about their genealogy and mutual (in)congruence.

3) Ewelina Drzewiecka focuses on the ways in which the question “literature and religion” has been investigated in the Polish and Bulgarian humanities. She aims to show a possible way of adapting the postsecular approach in research in the history of the humanities and the history of ideas; to reveal the (crypto)theological entanglements of the literary scholars; and to initiate a discussion about the history of literary studies from the point of view of the notion of the religious.

The goal of the panel is to show the similarities in (mis)understanding of the religious/secular in different academic fields, as well as the potential of the postsecular thought in addressing the issues of the history of the humanities.

Tomasz Wiśniewski (Adam Mickiewicz University, Poznań): *Hayden White, Krzysztof Pomian, and Secularization of the Historical Imagination*

Magdalena Lubańska (University of Warsaw): *Conflicting Hopes of the Postsecular Turn Proponents: The Case of the Social Anthropology*

Ewelina Drzewiecka (Polish Academy of Sciences/Bulgarian Academy of Science): *Literature and Religion: History of the Literary Studies in the Postsecular Perspective*

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