

THE MAKING OF THE HUMANITIES
*Second International Conference
on the History of the Humanities*

21-23 October 2010
University of Amsterdam



Netherlands Organisation for Scientific Research



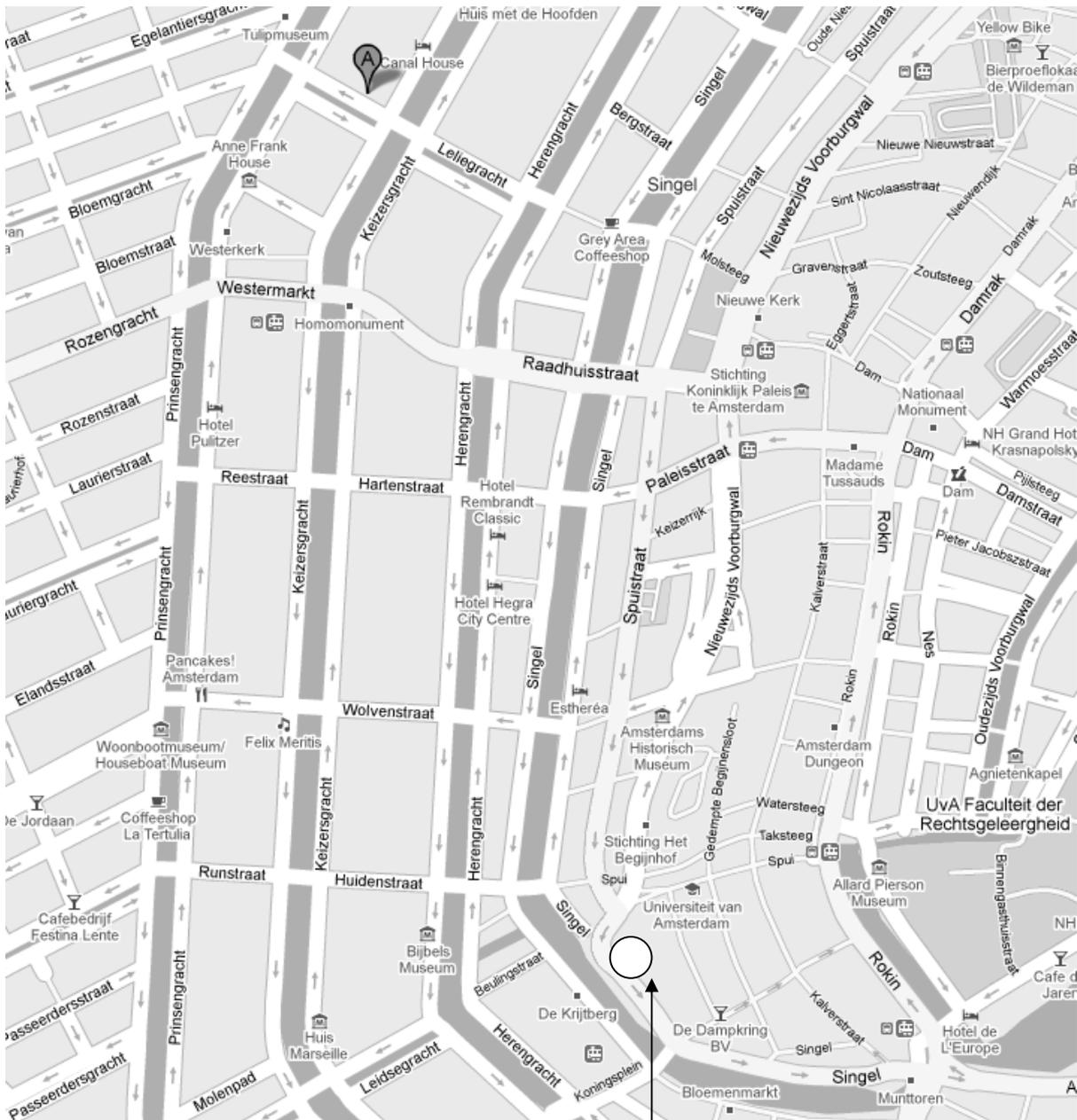
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THE MAKING OF THE HUMANITIES
SECOND INTERNATIONAL CONFERENCE
ON THE HISTORY OF THE HUMANITIES
From Early Modern to Modern Disciplines

21-23 October 2010, University of Amsterdam
Doelenzaal, Singel 425, Amsterdam

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

*Program
and Abstracts*



Conference location: Doelenzaal, Singel 425
Conference restaurant: Christophe, Leliegracht 46 (A)

THIS IS THE SECOND OF A BIENNIALLY ORGANIZED CONFERENCE that brings together scholars and historians of humanities disciplines to draw the outlines for a comparative history of the humanities. Although there exist histories of single humanities disciplines, a comparative history would satisfy a long-felt need, and fill a conspicuous gap in intellectual history.

The first, highly successful conference, held in 2008, discussed the early modern period. The theme of this year's meeting is *From Early Modern to Modern Disciplines*, focusing on the period 1600-1900. Topics include all aspects of the history of philology, linguistics, rhetoric, musicology, literary theory, historiography, art history, archeology and other humanities disciplines, with an emphasis on their interrelations.

The 'Call for Papers' especially encouraged submissions on:

Increasing specialization and institutionalization: How did various branches of the humanities develop into modern differentiations between disciplines?

Historization of the humanities: How did the historical approach become the leading method underlying the humanities – from philology to musicology?

Humanities versus sciences: How were the humanities positioned with respect to the sciences? Was there a continuing search for patterns and 'laws' in humanities?

Interaction between regions: What was the impact of the European humanities on the humanities in China, India and Africa, and vice versa?

Rise of canonical figures and themes: How did individual scholars come to be identified with their disciplines? How did certain historical moments or works obtain canonical positions, often in relation to the ideals of cultural nationalism?

Program

Thursday 21 October 2010

9.45-10.15: Coffee and tea

10.15-10.25: Opening of the conference

Keynote lecture:

10.25-11.15: Joep Leerssen (U. of Amsterdam), **Philology: Vico to Grimm**

Linguistics and Philology:

11.15-11.45: Toon van Hal (U. Leuven), **Towards a ‘Corpus’ of Linguistic Writings in the 18th Century?**

11.45-12.15: Els Elffers (U. of Amsterdam), **The Rise of General Linguistics as an Academic Discipline. Gabelentz (1840-1893) as a Co-Founder**

12.15-13.30: Lunch

The Humanities and the Sciences:

13.30-14.00: Fokko Jan Dijksterhuis (U. Twente), **The Humanities in Mathematics, and vice versa**

14.00-14.30: Bart Karstens (U. Leiden), **Bopp the Builder (‘Bopp, le Bricoleur’)**

14.30-15.00: Alena Fidlerova (Charles University Prague), **Languages and Organisms. Karl Ferdinand Becker’s Organic Concept of Language in the Context of Contemporary Biology**

15.00-15.30: Coffee and tea

The History of History:

15.30-16.00: Per Landgren (Oxford U.), **The ‘Professio historiarum’ and the Aristotelian Concept of History**

16.00-16.30: Foteini Lika (U. of Cambridge), **Fact and Fancy in Nineteenth-century Historiography and Fiction: The Case of Macaulay and Roidis**

16.30-17.00: Jacques Bos (U. of Amsterdam), **Nineteenth-Century Historicism: Historical Experience, Historical Ontology and the Modern Discipline of History**

17.00-18.00: Drinks and Book Presentation *The Making of the Humanities. Vol. I: Early Modern Europe* by Amsterdam University Press, Maaïke Groot

Friday 22 October 2010

9.45-10.15: Coffee and tea

Museums of Art and Science:

10.15-10.45: Ingrid Rowland (U. of Notre Dame), **Jealousy, Specialization, and the Fate of Athanasius Kircher’s Museum**

10.45-11.15: Kasper Risbjerg Eskildsen (U. Roskilde), **The Language of Objects: Christian Jürgensen Thomsen’s Science of the Past**

11.15-11.45: Coffee and tea

The History of Intellectual History:

11.45-12.15: Hilary Gatti (U. of Rome 'La Sapienza'), **The Humanities as the Stronghold of Freedom: John Milton's 'Areopagitica' and John Stuart Mill's 'On Liberty'**

12.15-12.45: Marco de Waard (U. of Amsterdam), **Intellect and Emplotment: Towards a Revisionist History of Victorian 'Intellectual History'**

12.45-13.45: Lunch

The Impact of the East::

13.45-14.15: Gerhard Strasser (Penn State U.), **The Impact on the European Humanities of Early Reports from China and India from Catholic Missionaries between 1600 and 1700**

14.15-14.45: Michiel Leezenberg (NIAS & U. of Amsterdam), **The Oriental Origins of Orientalism: The Case of Dimitrie Cantemir**

14.45-15.15: Thijs Weststeijn (U. of Amsterdam). **The First Western Defense of Chinese Art: Isaac Vossius's 'On the Arts and Sciences of the Chinese' (1685)**

15.15-15.45: Coffee and tea

The History of Art and Objects:

15.45-16.15: Mats Malm (U. Gothenburg), **The Role of Emotions in the System of Genres and the Development of the Fine Arts**

16.15-16.45: Adi Efal (U. Köln), **Art History as Philology**

19.00: Conference dinner at *Restaurant Christophe*, Leliegracht 46 (dinner voucher needed)

Saturday 23 October 2010

10.00-10.30: Coffee and tea

Literature and Rhetoric:

10.30-11.00: Alicia Montoya (U. Groningen), **The Invention of the Medievalist: The Academie des Inscriptions et Belles-Lettres between Scholarship and Appreciation, 1701-1751**

11.00-11.30: Neus Rotger (U. Autònoma de Barcelona), **Ancients, Moderns and the Gothic in Eighteenth-Century Historiography**

11.30-12.00: David Marshall (Kettering U.), **The Afterlife of Rhetoric in Hobbes, Vico, and Nietzsche**

12.00-13.00: Lunch

Academic Communities:

13.00-13.30: Pieter Huistra (U. Leuven), **It Runs in the Family: Three Generations of Feith, their Archive and the Discipline of History**

13.30-14.00: Claus Møller Jørgensen (U. Aarhus), **Humboldt in Copenhagen 1830-1900**

14.00-14.30: Herman Paul (U. Leiden), **The Scholarly Self: Ideals of Intellectual Virtue in Nineteenth-Century Leiden**

14.30-15.00: Coffee and tea

The Science of Music:

15.00-15.30: Floris Cohen (U. Utrecht), **The Science of Music as a Non-Discipline**

15.30-16.00: Maria Semi (U. Bologna), **An Unnoticed Birth of ‘Musicology’ in Eighteenth-Century England**

Book preview on the History of the Humanities:

16.00-16.30: Rens Bod (U. of Amsterdam), **Is there Progress in the Humanities? A Preview of the Book ‘The Forgotten Sciences: A History of the Humanities’**

16.30-16.45: Publication plans and Future conference

16.45-17.00: Short break

17.00-17.30: Co-located event: Book Presentation *De Vergeten Wetenschappen: Een Geschiedenis van de Humaniora (The Forgotten Sciences: A History of the Humanities)* by Prometheus, followed by two mini-talks

17.30-19.00: Drinks and Farewell

Thursday 21 October

Keynote lecture

10.25-11.15: Joep Leerssen (U. of Amsterdam).

Philology: Vico to Grimm

The notion of philology as applied by the linguists and literary historians of the early nineteenth century closely echoed the programme set forth in Giambattista Vico's *Scienza nuova* – tracing the self-articulation of human societies in language, laws, myths and poetry. Even the word 'philology' in this programmatic sense was a Vicoesque coinage; yet the name of Vico was by and large obscure. I aim to trace the paper trail from Vico to Grimm in order to account for the rise of the modern philologies in intellectual history.

Linguistics and Philology

11.15-11.45: Toon van Hal (U. Leuven - Research Foundation Flanders).

Towards a 'Corpus' of Linguistic Writings in the 18th Century?

In contrast to the academic historical and comparative study of languages that was institutionalised as a distinct university discipline from the first half of the nineteenth century onwards, comparative and historical linguistic research in the seventeenth and eighteenth century was not practiced as an independent discipline. It constituted an auxiliary branch of learning for the benefit of philosophy, theology, history or ethnology.

After having outlined for which scholarly purposes the authors made use of linguistic arguments and what authoritative weight these arguments carried, my paper aims to demonstrate that an important step towards the emancipation of historical and comparative linguistics as an autonomous discipline was the emergence of a semi-official linguistic corpus. As the authors knew one another's work well beyond the boundaries of their disciplines, they continually referred to the same writings which were considered to contain important linguistic arguments.

The main objective of my contribution consists in examining to what extent such a ‘corpus’ (consisting of works from the French tradition, German Early Humanism and Dutch Late Humanism) was consolidated between 1650 and 1750.

11.45-12.15: Els Elffers (U. of Amsterdam).

The Rise of General Linguistics as an Academic Discipline. Gabelentz (1840-1893) as a Co-Founder

During the second half of the 19th century, General Linguistics arose as an umbrella discipline, meant to integrate the various parts of linguistics, which, after the decline of the exclusively historical approach, had become a multifarious and fragmented discipline, into a theoretical and methodological whole. General Linguistics became a standard subject for language students, initially in Germany, gradually also in other countries. For the first time, textbooks were published, which aimed to introduce their readers to the whole area of language studies.

My lecture will focus on one early textbook, namely *Die Sprachwissenschaft. Ihre Aufgaben, Methoden und bisherigen Ergebnisse*, written by Georg von der Gabelentz (1840-1893), published in 1891. This book is remarkable for several reasons:

Firstly, its content is considered as highly modern in its natural scientific orientation and in its anticipation of many ideas that can be found in the *Cours de Linguistique Générale* (1916) of Ferdinand de Saussure, the ‘founder of General Linguistics’ in its modern sense. At the same time, Gabelentz’ book was (and still is) regarded as ‘already outdated at the moment of its appearance’, due to its orientation towards Humboldtian philosophy (‘Sprachgeist’ as ‘Bildungsprinzip’, ‘innere Sprachform’, etc.) and towards the area of *Geisteswissenschaften* in general. This dual approach has, moreover, been criticized for incoherence.

Secondly, the book’s general design bears witness to a very early involvement in the fate of General Linguistics as a genuine academic discipline. Its relation to other disciplines (anthropology, ethnography, history, natural science, psychology, logic and metaphysics) is discussed. Programmatic proposals are made with respect to the education of

(future) general linguists: practical advises are given for their linguistic training, but also for their training in neighbouring disciplines, such as phonetics, psychology and logic.

I will pay attention to both characteristics. As to the first one, I will argue that Gabelentz' orientation towards the natural scientific method of induction *and* towards explanation in terms of 'philosophical' concepts is not incoherent, but fits in with a 'mixed' approach that was common in 19th-century humanities and life sciences. As to the second one, Gabelentz' interdisciplinary ideas can be shown to be a unique source of knowledge of the contemporary 'state of the art' with respect to the position of the humanities in general and of General Linguistics in particular.

The Humanities and the Sciences

13.30-14.00: Fokko Jan Dijksterhuis (U. Twente).

The Humanities in Mathematics, and vice versa

The travels of Jacobus Golius (1596-1667) to the Maghreb and the Levant during the 1620s are renowned for the valuable collection of Arabic manuscripts he brought to Leiden. On these trips, Golius not only amassed texts but also a wealth of empirical data. Among other things, he made geodetic and astronomical measurements which not only impressed his local hosts but also served to assess data found in manuscripts. Such exact pursuits facilitated philological work, while at the same time the study of ancient texts contributed to astronomical, geographical and other mathematical research. Nature as well as ancient texts were seen as source of empirical knowledge and approached with similar methods of criticism and observation. Mathematical and philological pursuits are interlaced to such an extent that distinguishing them seems a-historical at best, which raises the question how they got separated in the first place.

Golius was no exception among 17th-century arabists and data collection was not the only way in which humanist work contributed to scientific advancement. Attempts to reconstruct ancient methods and theories were an important driving force of the 'analysis revolution' in

mathematics. Both Golius' teacher Willebrord Snellius (1580-1626) and his student Frans van Schooten jr. (1615-1660) contributed to this, and Golius himself won international fame by bringing the lost books of Apollonius' Conics to Europe. The humanist bent of early modern mathematics is often regarded as a remnant of Renaissance science, but it remains to be seen whether the subsequent revolution in science marked an actual break. In this paper the work of some early 17th-century Dutch scholars will be the starting-point to discuss the relationship between humanist and scientific pursuits and its bearing on the nature of early modern mathematical practice.

14.00-14.30: Bart Karstens (U. Leiden).

Bopp the Builder ('Bopp, le Bricoleur')

Discipline formation is often seen as a straightforward process of specialization. Problems in a 'mother' discipline demand study of their own and therefore 'daughter' disciplines (never sons) are born. I will argue that this view is far too naïve. In most cases new disciplines start out as hybrid, interdisciplinary endeavours. In my paper this claim is endorsed by looking at the rise of (historical and) comparative linguistics to the status of a distinct academic discipline in the course of the 19th century. Many still see comparative linguistics as the forerunner of modern linguistic studies. The first real chair in linguistics in this picture was occupied by Franz Bopp (1791-1867) from 1821 onwards in Berlin. To understand the study of language under his guidance a complex bundle of diverse elements needs to be unravelled. Franz Bopp acted very much as a 'bricoleur'. He drew together ideas from philology, history, comparative anatomy, physiology, anthropology, physics and philosophy to undertake his comparative studies of language. These ideas also merged with Romanticism, the new university model in Berlin, the concrete possibilities for institutionalisation offered there and the social network in curious and at the same time essential ways. The important notion of hybridization (or *bricolage*) should in my opinion be understood in this broad sense. It is not just ideas and methods of various disciplines that

are assembled together but the so called contextual factors also form an inextricable part of the theories and methods of the emerging discipline.

On top of all this linguistics makes an extra interesting case because the ancient debate over the question whether language is a natural phenomenon or something that is constructed by humans was revived in the 19th century. Among the 1st and 2nd generation of comparative linguistics there was considerable difference of opinion whether linguistics should be (or become) a natural science or remain part of the humanities. I will show that the very assemblage Bopp created gave rise to these tense controversies which may shed light on the development of the humanities in the 19th century and on the discipline formation process in general.

14.30-15.00: Alena Fidlerova (Charles University Prague).

Languages and Organisms. Karl Ferdinand Becker's Organic Concept of Language in the Context of Contemporary Biology

The proposed paper analyzes the concept of language as organism as presented in Karl Ferdinand Becker's influential book *Organism der Sprache* (1827, written within the tradition of philosophical or universal grammar), and places it not only in the context of organicism in the philosophy and language study of the end of 18th and first half of 19th century (Kant, Schelling, Goethe, F. and A.W. Schlegel, Herder, W.v. Humboldt, Rapp etc.), but namely in the context of the biological views of the time (both of the already mentioned representatives of German *Naturphilosophie*, to whom other names like Oken, Treviranus, Blumenbach, etc., can be added, and of French and other scientists like De Candolle, Cuvier, Geoffroy St. Hilaire, Lamarck, Brown, Agassiz etc.). *Organism der Sprache* was selected for the analysis not only because of the organic metaphor in its very title, but also because of the professional interests of its author (1775–1849), which cover both the sphere of humanities (his grammatical thought, esp. syntactical analysis, was influential not only in Germany, but also in Britain, Switzerland, Russia, the Netherlands etc.) and sciences (he was a practising doctor and wrote also several scientific pamphlets).

The paper tries to determine, in which sense does Becker deal with language as organism (at least three possibilities are recognized in literature: language as an organic, natural expression of the people or nation; language as an organic being displaying the basic unity, interdependence and common purpose of its parts; and language as an entity capable of autonomous development according to a specific pattern) and how does his conception correspond to the biological theories of the time – whether it is just a little more than a stereotype metaphor inspired by contemporary fashion, or whether there is a deeper conceptual relationship (and of which type). Methodically, the paper sticks to the diachronic/contextual approach, and is based on the close reading of selected primary sources, utilizing simultaneously the results of modern scholarship, both from the sphere of the historiography of science and historiography of linguistics.

The History of History

15.30-16.00: Per Landgren (Oxford U.).

The ‘Professio historiarum’ and the Aristotelian Concept of History

There is a disturbing problem for modern historians to explain why it took so long time for universities like Oxford and Cambridge to establish history as an academic discipline in its own right. Defending the thesis that ‘the curriculum was quintessentially humanistic in nature’ and not ‘a relic of medieval scholasticism’, Mordechai Feingold exposes, in his survey over the humanities at Oxford University, a hitherto unsolved contradiction about the academic discipline of history. Referring to Donald R. Kelley, Feingold spells out the paradox that history, on the one hand, was ‘the single most important humanistic discipline....’ and, on the other, that the discipline had, as Feingold quotes from John P. Kenyon’s *The History Men* (1983), ‘no foothold in higher education.’ ‘No satisfactory explanation has been advanced for the foundation of the Camden lectureship’ at Oxford, Kevin Sharpe concludes.⁴ Sharpe himself suggests a politically motivated answer.

When the chairs eventually were founded in 1622 (Oxford) and 1627 (Cambridge), they clearly functioned more as instruments to deliver facts and examples to other disciplines. This picture is, in fact, remarkably similar to universities on the Continent. There, several chairs in ‘history’ were founded already in the 16th century, but a closer look reveals that they were, normally, a combination of a certain discipline and of *historia* in plural. To mention just one example, the title that Justus Lipsius was given at the University of Leiden, 1575, was ‘*Professor historiarum et jurisprudentiae*’. My thesis is that history as a discipline was delayed at the universities, because at these basically Aristotelian institutions dominated an Aristotelian Concept of History (ACH). This concept was a-temporal and, in contrast to the Ciceronian Concept of History (CCH), had nothing substantially to do with time and events in chronological order. I will argue that the word ‘history’ in early modern academic contexts, has often been misinterpreted by modern Renaissance research and mixed up with the CCH. History in the Aristotelian sense as *cognitio particularis* is tantamount to an inductive fact and every academic discipline has its histories, i. e. bodies of inductive knowledge. Following a consistent interpretation of ACH, e.g. the influential scholar Bartholomäus Keckermann (1572-1609) maintained that history is not a discipline and cannot be one.

If my thesis is correct, the origin of the discipline of history at European universities must be rewritten and our understanding of the structure of early modern science has to be modified.

16.00-16.30: Foteini Lika (U. of Cambridge).

Fact and Fancy in Nineteenth-century Historiography and Fiction: The Case of Macaulay and Roidis

Every ‘zone of contact’, in Bakhtin’s terms, is a grey territory open to the interplay of a variety of genres and forms of discourse. The understanding and representation of reality has been such a zone between the competing disciplines of historiography and fiction. As a result, the defining space between the two has been always slippery. This predicament was further

amplified by the fact that the novel, as a fictional form, defined itself either in relation to – or as an actual species of – history-writing and, secondly, by historiography's own intimidation in front the novel's popularity and commercial success. In order to investigate deeper into this intricate relation, I propose to examine the work of two nineteenth-century writers: the British historian Thomas Babington Macaulay and the Modern Greek novelist Emmanuel Roidis. My choice is not random because both writers experimented with the uses of fiction in history and the possibilities of interweaving narrative order with historical fact.

On the one hand, Macaulay with his *History of England* (1848-1861) wanted to give to history those attractions which have been usurped by fiction and wished to supersede 'the last fashionable novel on the tables of young ladies'. On the other hand, Roidis with his *Pope Joan* (1866), a self-proclaimed 'medieval study' that examined the story of the purported she-Pope who ruled Christendom in the middle of the ninth century, ingeniously combined history and legend, as well as brilliant wit, only to subvert claims of authority. Bearing this in mind, it not surprising that Macaulay's work aroused Roidis' interest to such an extent that he undertook the prodigious task of translating it into Greek. In particular, when Roidis' translation of Macaulay's *History* was published in 1898, thirty-two years separated the writing of this translation's preface from his *Pope Joan*. Furthermore, some of Macaulay's views on the writing of history, as distilled in Roidis' preface of the work, bear a striking resemblance to the ideas that Roidis himself, many years ago, had expounded in the introduction to his *Pope Joan*. For this reason, I think that a comparative examination of the two works can be quite revealing of the ways both writers blurred the boundaries between history and fiction: the first working towards a 'novelization' of history, the second towards a 'historization' of the novel.

16.30-17.00: Jacques Bos (U. of Amsterdam).

Nineteenth-Century Historicism: Historical Experience, Historical Ontology and the Modern Discipline of History

At the first conference on the Making of the humanities in 2008, I examined how the past became an object of investigation in the Renaissance historiography of Machiavelli and Guicciardini. The central themes in my analysis were the kind of historical experience informing their work, their ontological assumptions about individuality and agency, and the way they saw the relation between history and other disciplines. In the paper I would like to present in October I intend to analyse nineteenth-century historicism along the same lines.

The main authors to be discussed are Wilhelm von Humboldt (1767-1835), Leopold von Ranke (1795-1886) and Johann Gustav Droysen (1808-1884). Humboldt was not a practising historian, but his philosophical explorations of the nature of historical writing are a clear expression of the basic principles of historicism. The historians Ranke and Droysen turned their field into an academic discipline, the first primarily through the influence of his paradigmatic historical works and his empiricist dismissal of Hegelian philosophy of history, the second by developing an explicit methodology for the interpretation of the past (which involved a strong rejection of the positivist search for historical laws).

The starting-point of my analysis of Machiavelli and Guicciardini was the painful experience of these two historians that the old world of the Italian city-states in which they had played a significant role was irretrievably lost. According to Frank Ankersmit, a similar 'dissociation of the past' occurred around 1800, when historians realised that the French Revolution had brought about a tragic rupture between the modern world and the era before the Revolution. As a result, the past became an object of historical study, similar to what happened in the sixteenth-century. The possibility of retrieving the past was not questioned by Machiavelli and Guicciardini, but nineteenth-century historicism saw the past as an essentially strange object that was not immediately accessible.

Consequently, the problem of interpretation became a key element in its methodological self-reflection.

Another important aspect of nineteenth-century historicism is its somewhat paradoxical perspective on individuality and agency. On the one hand, it seems to imply an individualist ontology in which the course of history is shaped by the actions of autonomous subjects. The notion of individuality is, however, not only applied to persons, but also to collectivities such as nations and states, which are assumed to develop organically. Historicism seems to need to such higher-order individualities in order to discern meaning in the historical process. The consequence of this is, however, that the agency of individual persons becomes problematic, since it is subsumed in the organic development of entities such as nations or states.

Historicism transformed historiography into a discipline, which is a crucial difference with earlier approaches in the history of historical writing, such as Renaissance historiography. In this paper I will argue that the topics and problems outlined above played an essential role in the way in which nineteenth-century historicism defined its disciplinary character.

17.00-18.00: Book Presentation **‘The Making of the Humanities. Vol. I: Early Modern Europe’** by Amsterdam University Press, Maaike Groot

Friday 22 October

Museums of Art and Science

10.15-10.45: Ingrid Rowland (U. of Notre Dame School of Architecture, Rome).

Jealousy, Specialization, and the Fate of Athanasius Kircher's Museum

The autobiography of the illustrious German Jesuit Athanasius Kircher (Geisa, 1602- Rome, 1680), written at the end of his life and published posthumously in 1684, provides a surprisingly flat account of the author's long, adventurous life. One reason, as Eugenio Lo Sardo has argued recently, may have been the removal to dingy new quarters within the Jesuits' Roman College of the museum that Kircher had founded and tended carefully ever since its official opening in 1651. The ostensible reason for the transfer, completion of the church of Sant'Ignazio (whose fabric is entirely embedded within the Collegio Romano complex) is not convincing; the museum's rooms, the ones that were to have been destroyed by the apse of the church, still exist. In the autobiography, Kircher himself attributes his difficulties to jealousy within his order, and this fact finds ample confirmation in Jesuit and Vatican documents. But Kircher and his museum also represented a unified view of the arts and sciences that was coming under increasing fire at the end of the seventeenth century; the shortcomings of his Herculean efforts to command every aspect of human endeavor (from philology and Biblical studies to radically innovative science) made him the target for detractors at the end of his life, especially after he had outlived most of the patrons who had protected him at the height of his career.

Characteristically, the nascent Italian state dismantled what was left of his museum in the 1870's, distributing the pieces among several specialized institutions in the belief that this dissipation constituted progress; now, scholars and curators are engaged in an ambitious project to reunite the collection, aware that his unified vision may have been the most progressive of all.

10.45-11.15: Kasper Risbjerg Eskildsen (U. Roskilde).

The Language of Objects: Christian Jürgensen Thomsen's Science of the Past

Historians of archaeology have often described the Danish amateur scholar Christian Jürgensen Thomsen (1788-1865) as a founder of scientific and comparative prehistoric archaeology. Thomsen's innovation, this paper argues, may best be understood in connection with concurrent developments within neighboring fields, such as philology and history. He reacted against historians who limited themselves to histories of texts, and therefore abandoned the earliest human history. Instead he proposed a new history of objects, which included the entire history of humankind. Thomsen's work as director of the Museum for Nordic Antiquities in Copenhagen was especially important for this renewal. The arrangement of artifacts in the museum not only helped him formulate his theories, but also allowed him to present his arguments in a language of objects that challenged cultural dominance of the language of texts. Simultaneously, Thomsen's definition of archaeology as a museum science placed his branch of archaeology in a closer relationship with other museum sciences, such as ethnography, natural history, and comparative anatomy.

The History of Intellectual History

11.45-12.15: Hilary Gatti (U. of Rome 'La Sapienza').

The Humanities as the Stronghold of Freedom: John Milton's 'Areopagitica' and John Stuart Mill's 'On Liberty'

The concept of liberty goes back to classical Greece and Rome, and is closely linked to the humanistic revival of classical letters in the Renaissance. The problem of liberty, however, became more acute with the invention of the printing press, that led to a diffusion of texts far wider than anything known to the classical or the medieval world. The sixteenth century, during which the new techniques of printing became

widely established throughout Europe, also coincides with an increasingly rigorous exercise of censorship on the part of both the political and the ecclesiastical authorities of the time.

Two further developments served to exasperate the problem of liberty. One was the rise of the so-called 'scientific revolution' that often, as in the case of the post-Copernican cosmology, defied orthodox readings of the Bible. The other was the gradual development of new forms of parliamentary debate that often questioned the traditional centers of both political and ecclesiastical power. The humanists tended to assume the task of defenders of liberty, putting their pens at the service of their communities in order to ensure that the citizens' rights and liberties should not be completely erased. Such a tendency would be long-lived, and become embedded in the humanistic culture of the western world, where even to-day the intellectual assumes it as a duty to raise her or his voice in the name of the liberties of a whole society.

My paper will discuss the contributions made by two English essays of particular power and influence, John Milton's *Areopagitica* of 1644 and John Stuart Mill's *On Liberty* of 1859. The paper will take into consideration two aspects which link together these appeals for liberty, historically widely separate in time:

1. Their common insistence on Parliament as the proper framework for providing guarantees of liberty of discussion and debate;

2. The emphasis on the individual as the proper subject of liberty, as well as the limits which any society should impose on the individual's rights and freedom.

Finally the paper will enquire into the strengths or weaknesses of these authors with respect to two aspects of the discussion of liberty that particularly concern us to-day: the question of women's liberties and rights on the one hand, and the problem of colonial liberties and rights on the other.

12.15-12.45: Marco de Waard (U. of Amsterdam).

Intellect and Emplotment: Towards a Revisionist History of Victorian ‘Intellectual History’

Since when have writers, critics and scholars practiced ‘intellectual history’ as a distinct form of historical inquiry? What sort of questions was it supposed to address, and to which problems did it seek to respond, around the time of its emergence in the 19th century? And how did ‘intellectual history’ relate to, and intersect with, other forms of scholarship preceding our present-day Humanities disciplines? The present paper engages these questions through a critical, historically sensitive analysis of a unique selection of 19th-century British texts. Specifically, it argues that the period between ca. 1850 and 1880 forms an important ‘moment of intellectual history’ in that it saw a spate of studies which, through the discussion and analysis of early-modern and Enlightenment thought and ideas, advanced a complex, nuanced, and widely ramifying understanding of ideas – and of knowledge production more generally – as the main agents of change and progress in history (progress here commonly being defined in secular, e.g. in Comtean-positivist terms). The paper takes as its starting point a number of meta-historical statements by practitioners of Victorian ‘intellectual history’ – including H. T. Buckle, Mark Pattison, Leslie Stephen, W. E. H. Lecky, and John Morley – to suggest that a fundamental debate about the agency of the ‘intellect’ in historical processes, and about the methods to be employed for its study, runs through the work of these – in other respects very different – historians and reviewers.

Contrary to the established view of them as eclectic forerunners of British intellectual history as practiced in the modern academy, I will argue that their self-definitions and historiographical reflections suggest a shared commitment to an older, eighteenth-century and Enlightenment paradigm of historical inquiry that could only with difficulty be aligned with the empiricist thrust of the mid-Victorian ‘moral sciences’ to which, in different ways, they were also seeking to connect and to respond. What is more, I argue that the emergence of new, evolutionary models of historical change in the course of the 1860s and 1870s functioned as an

erosive factor, as they replaced the notion of progress through intellectual improvement and rational agency that was the lynchpin of ‘intellectual history’ as defined here by a notion of development governed by unconscious (and possibly irrational, non-progressive) motivation. Leslie Stephen’s *History of English Thought in the Eighteenth Century* (1876) will be particularly relevant to this strand in my argument: an attempt to appropriate Darwinian models of evolution for the purpose of the study of the history of ideas, I argue that it also forms an endpoint in the Victorian intellectual-historical tradition as delineated here in that it radically de-centres the agency of the intellect in any social-historical process.

In its conclusion, the paper seeks to tease out the implications of the revisionist reading for which I am calling for how we write the history of ‘intellectual history’ in the present: What does it mean to situate Victorian ‘intellectual history’ at the endpoint of a much older, Enlightenment and (Comtean) positivist disciplinary matrix? What new light does such a periodisation shed on the organisation of knowledge in 19th-century Britain, in particular in regard to competing historiographical models in fields like political, constitutional, and literary history? Finally, what new mode of emplotment is needed if we wish to understand the evolution of ‘intellectual history’ in the 19th century without reference to anachronistic, foundationalist claims?

The Impact of the East

13.45-14.15: Gerhard Strasser (Professor Emeritus, Penn State University)
The Impact on the European Humanities of Early Reports from China and India from Catholic Missionaries between 1600 and 1700

While there were occasional reports from early travelers to remote areas such as China, and while the rarity of such accounts explains their relative impact on scholarly dialogue in the Early Modern Period, the first substantive results of such an interchange between Europe and the Far East occurred with the beginning of Catholic missions to these regions.

This paper will focus on the ‘vice versa’ aspect of such early attempts, in particular by members of the Jesuit order.

The first invaluable materials on matters Chinese that reached the European scholarly community were sent back by the Italian Matteo Ricci (1552-1610), who reached one of the highest positions at the imperial court. His account of the early Christian mission—published in Augsburg by Nicolas Trigault in 1615—among other things provided the first substantive information on the Chinese language and its tonal system, but also on geography and even musicology. The impact of the new philosophical and linguistic materials can be traced throughout the 17th century, all the way to Leibniz.

Encouraged by Ricci’s success, new generations of Jesuits were sent to Beijing; Adam Schall (1592-1666) was yet another missionary who reported back to Rome on various governmental and sociological phenomena of the highly stratified Chinese society. And while there were earlier attempts at making inroads in Barantola (as Tibet was known at the time), the epic journey of Johannes Grueber (1623-1680) from 1656 to 1664 netted further insight into China but, in particular, provided the first substantive information on this elusive country in the Himalayas. It remained an authoritative source for almost 200 years, in part owing to its publication in the most important handbook on the Far East of the time, Athanasius Kircher’s *China ... illustrata* of 1665.

The Jesuit Kircher (1602-1680) provided the scholarly outlet for numerous reports from China and India. Of particular importance for linguistic research in Europe was Heinrich Roth’s (16 - 16) account of the language of Sanskrit scholars. And while the impact of the 1625 discovery in Xi’an of a stele with inscriptions in early Chinese and Syriac may initially have been primarily exploited by the Catholic church, this monument also served to document the astounding spread of Christianity in the 7th century and the tolerance of the emperor until Buddhism—and with it Christianity—were forbidden by decree in 843. Yet Marco Polo still encountered the so-called Nestorian Christians around 1290.

Toward the end of the 17th century there is one more Jesuit priest whose analysis of Chinese technology, in particular, provided Europeans with valuable information: Ferdinand Verbiest (1623-1688) tended to

show the superiority of western technology but also gave substantive accounts of some of the milestones of Chinese architecture and its giant construction projects.

14.15-14.45: Michiel Leezenberg (NIAS & U. of Amsterdam).

The Oriental Origins of Orientalism: The Case of Dimitrie Cantemir

Edward Said's *Orientalism* (1978), about Western knowledge of the Islamic Orient as an aide and legitimation of colonial domination, has become justly famous. Said focuses on English and French Orientalism, but the near-simultaneous developments in German- and Russian-speaking areas considerably complicate his theses, as do the contributions of scholars originating in the Orient. These lines of criticism come together in the person of Dimitrie Cantemir (1673-1723), who worked at the frontier of the Ottoman, Austrian and Russian empires, and at the frontier of various Christian and Islamic ideas and traditions of learning.

Educated by a Greek monk, and spending over 20 years in the Ottoman capital Istanbul as a hostage, Cantemir became fluent in Greek, Latin, Turkish, Arabic and Persian, next to his native Romanian. He also composed music (some of it recently recorded and released), as well as literary works, like, most famously, the 1698 moral tale *Divanul sau Gâlceava Înțeleptului cu lumea sau Gînduțel sufletului cu trupul*, and the 1705 allegory *Istoria Ieroglifică*; the latter work is surprisingly explicit in its criticism of his Ottoman superiors. He also wrote an Arabic-language work on Ottoman music, a geography of his native Moldavia, and a history of the Ottoman empire, unique for its time in being based on extensive Ottoman sources.

Apart from being a fascinating figure in his own right, Cantemir arguably played a leading role in the development of German and Russian orientalism. He was a member of the Brandenburg Academy of Science, and the Russian czar Peter I even envisaged him as the first president of the Russian Academy. Translations of his history of the Ottoman Empire would come to shape, most importantly, Edward Gibbon's view of the Ottoman empire and, arguably, Montesquieu's ideas on the causes of the

greatness and decline of the Roman; in turn, the latter's ideas would be translated into Ottoman Turkish and Arabic, and inspire local reformers.

Thus, Cantemir emerges as a crucial figure in the rise of Western Orientalism, but also in the development of later Romanian linguistic nationalism. As such, he may stand as a symbol for much broader developments, such as the decline of premodern empire and the rise of modern imperialism, the rise of the modern nation state, and for the rapidly changing role and character of the humanities during this period.

14.45-15.15: Thijs Weststeijn (U. of Amsterdam).

The First Western Defense of Chinese Art: Isaac Vossius's 'On the Arts and Sciences of the Chinese' (1685)

The Dutch humanist Isaac Vossius (1618-1689) wrote the first defense of Chinese art in Europe, unique in the early modern period in preferring Asian aesthetics above those of the West. Modern scholars, who have focused on Vossius's works on Biblical criticism, historiography, and philology, have largely ignored this text. The paper will explore content and context of his discussion of Chinese conceptions of visual art. It will make clear that the Dutch interest in Chinese philosophy in the seventeenth century went accompanied by increasing knowledge of Asian works of art. It will also show that Vossius, by carefully modifying commonplaces from the European tradition of art theory, replaced the dominant focus on art as 'mirror of nature' and on spatial illusionism with an alternative aesthetics of linear simplicity, revising standards of classical beauty to suit Chinese imagery.

The paper will connect Vossius's idiosyncratic interpretation to the nascent interest in Asian thought among philosophers from Spinoza's circle. Thus it will demonstrate that the first European discussion of Chinese aesthetics was integrated in a wider discourse where an idealized view of China's philosophy, art, and politics functioned as a foil for the contested ideas of the 'radical' Enlightenment.

15.45-16.15: Mats Malm (U. Gothenburg).

The Role of Emotions in the System of Genres and the Development of the Fine Arts

It is well known that the main genres since Aristotle, drama and epic (sometimes completed with the didactic) were in the 18th century joined by a third major genre: lyric. Defining the fine arts as those that give pleasure, as opposed to those that are merely useful, Charles Batteux in his *Les Beaux Arts Réduits à une même Principe* (1746) definitively established the place of lyric in the genre system. It is also well known that the lyric genre was primarily connected with emotions.

The emergence of the fine arts, and the interrelated rise of aesthetics as a discipline of its own, largely depended on the renegotiation of emotions. Having been treated with considerable suspicion in tradition, the emotions during the 18th century finally made their way into the center of poetics. It was by making emotions the object of the lyric genre in a way consistent with Aristotle's system, but presupposing a more lenient view on emotions than was prevalent in Aristotle's context, that Batteux was able to establish the position of lyric and, indirectly, of emotions.

This paper attempts to clarify the emergence of lyric as the third of the major genres, by tracing representative treatments of the emotions on the border between poetry and the other arts. A Renaissance attempt to define painting through rhetoric's categories is used to illuminate an incompatibility between poetry and painting: while emotions in the rhetorical tradition were usually an instrument, in the application of rhetoric onto painting, emotions assumed the status of objects. Painting's potential of treating emotions as objects then, in turn, appears to have influenced the definition of poetry when the fine arts were launched in the 18th century, enabling lyric to be finally established among the literary genres. From this perspective, the fine arts and the aesthetics may be to a certain extent be viewed as the result not only of rhetoric's lacking aptitude to embrace poetry in the 18th century, but also as a late result of

the Renaissance attempts to define painting through the categories of rhetoric.

16.15-16.45: Adi Eyal (U. Köln).

Art History as Philology

The historical process of the making of the humanities during the 19th century included the revival of the philological method. I choose to use the term 'method,' rather than 'discipline,' as I view 19th century philology as explicitly a non-disciplinary form of erudition. Indeed, the period between 1750 and 1950 witnessed a gradual process of revival, maturation and decline in the status of philology. This process was of course intermingled with the activity of other discourses of the humanities as philosophy, history, history of literature and linguistics. Recently, we are witnessing a renewed interest in the scope and capacities of philological inquiry.

My talk will examine the possibility of drawing an affinity between philology and the discipline of art history, a discipline which is found in the last couple of decades in an intensive process of re-evaluation and re-organization. The first part of my talk will set to draw a view of the place the plastic arts took within philological endeavors, from Winckelmann onwards. The second part of my talk will concentrate on Erich Auerbach's examination of the notion of the 'Figura.' My thesis is that within the framework of philological inquiry, those are figures, rather than images or pictures that make the atom-unit.

In his 1938 essay, Auerbach furnished an original understanding of the notion of the figure, based on the etymology of this term in early Christian and medieval cultures. Some of the essential traits Auerbach presents can be used as foundations for the reconstruction of art-historical inquiry as a philological one: (1) The figure is located exactly on the border-line between word and image; originally, it was a term pertaining to the theory of rhetoric. (2) The figure has a *realist* character. It is not a reflection of an abstract 'Idea,' but a carnal embodiment. (3) The figure is essentially a *historical* creature- it regards the reading of historical reality (*geschichtliche Wirklichkeit*), and the structures of rehearsal and

realizations which it carries. (4) Figural dynamics are inherently conservative and classical, as it has always been built on a strive to retain what man has made (Vico's 'factum'), and therefore is also able to know.

What would be then a philology of figures? The last part of my lecture will try to suggest some possible coordinates for this endeavor.

Saturday 23 October

Literature and Rhetoric

10.30-11.00: Alicia Montoya (U. Groningen).

The Invention of the Medievalist: The Académie des Inscriptions et Belles-Lettres between Scholarship and Appreciation, 1701-1751

During the first decades of the eighteenth century, the Paris-based Académie des Inscriptions et Belles Lettres became a major European centre for scholarship on the Middle Ages. Following the elaboration of new statutes in 1701, the Académie dedicated itself to studying the medieval past, within an avowedly nationalistic framework. Right from the beginning, the Académiciens began to produce a series of biographies of famous medieval authors: a 'Vie de Christine de Pizan', 'Vie de Froissart', 'Vie de Joinville', a life of Guillaume de Machaut, etc. Most of these were subsequently published in the periodical *Histoire et Mémoires de l'Académie royale des Inscriptions et Belles Lettres* that began to appear in 1717, and enjoyed a widespread European readership.

Modern commentators have, however, tended to dismiss the historiographic efforts of these early Académiciens, writing that their *belle-lettriste* conception of scholarship prevented them from giving due attention to non-literary sources such as archeological remains, iconographic and architectural sources. Their works of history have

subsequently been deemed wanting, at least until the advent of Jean-Baptiste La Curne de Sainte-Palaye in the 1730s and 1740s, who as I argued elsewhere styled himself the founder of the academic field of medievalism, and part of a movement of self-conscious professionalization. The early Académie des Inscriptions, in other words, was not a ‘serious’ academy, and its Académiciens were not ‘real’ academics.

But this judgement perhaps does not do justice to the Académiciens’ own understanding of scholarship. Indeed, one cannot fail to be struck by the numbers of Académiciens who also established themselves as recognized literary *auteurs* in Parisian society, producing works of popular fiction and poetry in addition to their academic treatises. It would seem more fruitful, therefore, to regard the medievalist scholarship of these Académiciens as part of their own self-fashioning as scholar-authors. This paper does so by examining the series of medieval ‘Vies’ published in the *Mémoires de l’Académie* in the light of their authors’ positioning in the literary field of their day. How did these ‘Vies’ help shape their distinctive identity as scholar-authors? How do they define the work of scholarship, and propose models for eighteenth-century practice? Did the Académiciens’ literary and scholarly publications address the same audience, and did they deploy the same arguments and rhetorical strategies? And finally, what do these combined practices of scholarship and literary activity tell us about the Académiciens’ understanding of the fundamental relationship between philology and historical scholarship?

11.00-11.30: Neus Rotger (U. Autònoma de Barcelona).

Ancients, Moderns and the Gothic in Eighteenth-Century Historiography

Historians of the Quarrel between the Ancients and the Moderns have long abandoned the traditional view that presented the conflict as an isolated phenomenon in order to study it in its full extension and scope. Under this much comprehensive light, the centrality of seventeenth-century Paris is displaced by the leading voices that contributed to the debate all along the European republic of letters, from London to

Leipzig, through Venice and Naples; and, more importantly, the Quarrel is no longer presented as a completed process about the authority of Ancients or Moderns but as a rich polemic that evolves all through the eighteenth-century towards a new understanding of history.

In the context of this reevaluation of the Quarrel of the Ancients and the Moderns, this paper will reflect on the leading role of history in the eighteenth-century assessments of the literary past, with special attention to the ‘Gothic revival’ and the growing taste for the nonclassical centuries of European culture. A close comparative examination of the most influential French and English Gothic advocates –from Sainte-Palaye to Thomas Warton, through Joseph Warton, Richard Hurd and Thomas Percy– will show to what extent historical consciousness allowed new ways of interpreting and recreating the cultural past. The revival of a Gothic antiquity (opposed to the Classic) was necessarily interdisciplinary –it implied the integration and development of disciplines such as antiquarianism and philology- and it promoted the rehabilitation and legitimation of a series of marginal authors and works to canonical positions. In short, to retrieve the Gothic literary tradition from historical oblivion entailed a true debate about the meaning, function and uses of the ancient past for the modern contemporaries.

11.30-12.00: David Marshall (Kettering U.).

The Afterlife of Rhetoric in Hobbes, Vico, and Nietzsche

The long, but certainly not constant, decline of the discipline of rhetoric in the seventeenth, eighteenth, and nineteenth centuries is a subject of critical importance to any history of the humanities in that period. On both sides of this transitional age, rhetoric was—arguably—the crucial humanistic discipline. Intellectual historians (along with a host of other scholars) have made a strong case for the centrality of the *ars rhetorica* in Renaissance thought. The same can be said for rhetoric’s importance in the linguistic turn of the twentieth century. Prominence, however, is not the only position from which a discipline can make a decisive contribution to intellectual life. The purpose of this paper is to demonstrate that there was a variety of ways in which rhetoric’s

contribution to the development of the humanities between 1600 and 1900 was profound *precisely because it was being marginalized*.

The paper uncovers and conceptualizes the marginalized yet decisive place of rhetoric in the work of Thomas Hobbes, Giambattista Vico, and Friedrich Nietzsche. Even as it concentrates on these famous cases, the paper is conscious of the historical contexts around each author: the Elizabethan rhetorical inheritance for Hobbes; the Baroque rhetorics of Peregrini, Tesauro, and Pallavicino for Vico; the post- \square revolutionary studies of eloquence and its absence by Adam Müller and Carl Gustav Jochmann for Nietzsche. Nevertheless, it adopts a primarily comparative approach (in terms of time, language, and discipline), in order to distinguish the period's most conceptually potent appropriations of rhetoric. All three authors taught rhetoric and produced written records of those experiences. None of them thought that rhetoric could be an end in itself. Yet, in each case, these authors adopted basic assumptions from rhetoric. Rhetorical presuppositions were embedded in their work to the point that they became unconscious and all but invisible. Each in its own way, Hobbesian politics, Vichian anthropology, and Nietzschean philosophy were all transformations of rhetoric.

This paper is part of a larger project focused on the use of rhetoric's intellectual resources in Europe after 1600. It builds on a survey of work on the history of rhetoric in the seventeenth and eighteenth centuries ('Early Modern Rhetoric: Recent Research in German, Italian, French, and English,' *Intellectual History Review* 17 (2007): 75-93). It also demonstrates that analogues of the argument I made in my book on Vico—*Vico and the Transformation of Rhetoric in Early Modern Europe* (New York: Cambridge University Press, 2010)—can be extended to other crucial figures in the three hundred years that straddle 1744, when the third edition of the *Scienza nuova* appeared. Finally, this paper sets out some of the essential background to my project on 'Weimar Republicanism: Rhetorical Inquiry in Germany, 1918-1933,' which recently won a two-year Fellowship for Postdoctoral Researchers from the Humboldt Stiftung.

13.00-13.30: Pieter Huistra (U. Leuven).

It Runs in the Family: Three Generations of Feith, their Archive and the Discipline of History

The ‘archival turn’ that took place during the 19th century is a decisive moment in the transformation of history from an early modern to a modern discipline (Eskildsen 2008). From then on the archive held a central position in the historical enterprise. Archival research became crucial to the historical method. As a consequence, the archive became a favored working place as well as the site for a rite de passage: the visit to the archive initiated the modern historian. As Eskildsen has shown through the example of Leopold von Ranke: archives were neither self-evident nor neutral. They were areas full of restrictions, set by reluctant governments and high-hearted archivists. The content of the archives influenced the historian’s work: Ranke wrote history from the perspective of the producer of his primary sources, the state.

Historians of science have paid a lot of attention to the role of institutions in discipline formation and the locality of knowledge production, whereas historians of the humanities have often ignored these aspects. The humanities, however, were molded by their institutions as well as any other discipline. And, as the aforementioned example shows, the archive offers good ground for studying this inter-relatedness of institution, discipline and knowledge production. In my paper, I will explore this relation by focusing on the remarkable case of an archive in a provincial town in the north of the Netherlands.

The Groningen archive was led by three successive generations of the Feith family during the nineteenth century. Their reign offers the possibility to study the archive diachronically and to trace the changes in archival practices. The vicinity of the Groningen university relates the development of the archive to that of the historical discipline. This shows us how the changing standards in history influenced the archival depot and its inventories, and how in turn historians were guided by its content

and structure. The Feith family, in short, can give us an idea of how the 'archival turn' changed historiography.

13.30-14.00: Claus Møller Jørgensen (U. Aarhus).

Humboldt in Copenhagen 1830-1900

The paper will analyse the dynamics behind the specialization that took place in Faculty of Humanities at the University of Copenhagen between 1830 and 1900. The humanities liberated themselves from an inferior position to the higher faculties on the basis of classical studies and classical education (Klassische Bildung) of secondary school teachers at the end of the 18th century. The classics still held a superior position in the reform of the faculty 1849 embodying the Prussian ideal of educational holism and integration of disciplines, in the Danish case based on a historical perspective. After 1849 this attempt of integration lost its attractiveness as did the ideal of classical Bildung. The dynamics behind this process, it is suggested, are to be found in discipline formation, the emergence of national thinking, and the interaction between humanistic university disciplines and the education of secondary school teachers and changing educational ideals of secondary education. After 1850 the disciplines in the faculty evolved as specialized scholarly disciplines, with research agendas, methodologies, and journals of their own. New disciplines as Nordic philology and older ones like history developed as exclusively national disciplines.

The intentions of the 1849 reform to create a whole tied together of classical and historical studies were never fulfilled, and instead history and Nordic philology developed as scientific specialties. At the same time pressure to modernize secondary education took shape. In this sense there was convergence between external pressures and internal developments, which meant the disintegration and specialization of the humanities institutionalized with reforms in 1883 and 1901. In conclusion some comparative observations will be made on the differences and similarities between the Danish development and dynamics and the English and German developments and dynamics in the same period.

14.00-14.30: Herman Paul (U. Leiden).

The Scholarly Self: Ideals of Intellectual Virtue in Nineteenth-Century Leiden

Although the nineteenth century is known as an age of academic discipline formation, in which such fields as history, classical philology, Oriental studies, and theology all sought to establish distinct institutional identities, the similarities and parallels between these then-emerging disciplines are often striking. One often-overlooked parallel is the extent to which scholars in various fields could have remarkably similar ideas about the qualities essential to the ‘modern,’ ‘critical’ scholar. At the same time, the ways in which they crafted their ideals of a *wissenschaftliche Persönlichkeit* and the (intellectual) virtues they attributed to this scholarly self could vary, not only across disciplinary boundaries, but also between generations or schools. Given that such ideals of intellectual virtue, or scholarly selfhood, deeply influenced the goals and methods of research and education, a focus on the ‘scholarly selves’ that were created and nourished by scholars in various fields might contribute to a truly interdisciplinary history of the humanities.

This paper is a first, brief attempt to write such a history on a local level. Focusing on Leiden’s academic community in the 1860s and 1870s, it examines ideals of scholarly selfhood such as articulated among students of Arabic, history, and theology. More in particular, it analyzes how Reinhart Pieter Anne Dozy (1820-1883), Robert Jacobus Fruin (1823-1899), and Johannes Gerardus Rijk Acquoy (1829-1896) conceived of the *persona* of the modern, critical scholar. What sort of intellectual virtues did they attribute to him (never a ‘her’)? Whom did they identify as personifications of this ideal, and hence as model scholars? In what sort of practices did they hope to craft new scholarly selves? And to what extent did they themselves, in the eyes of colleagues or students, live up to their ideals? Although Dozy, Fruin, and Acquoy had broadly comparable ideas about the ‘scholarly self’ required in the humanities, the paper will also point out some differences, especially concerning the relation between intellectual virtue and moral responsibility.

The Science of Music

15.00-15.30: Floris Cohen (U. Utrecht).

The Science of Music as a Non-Discipline

An inquiry into how academic disciplines have been formed over time should also include the question of how seemingly ready-made candidates have on occasion failed to become disciplines. In the case of the science of music the question seems particularly relevant. After all, *musica* once was a discipline, and yet, after it fell apart in the course of the Scientific Revolution it was never to be reconstituted as a discipline, in spite of a core problematic (the nature of consonance, the division of the octave...) shared between a large variety of fields, from acoustics and anatomy to the theory and practice of harmony. After a brief prehistory I shall focus on how Hermann Helmholtz in his pathbreaking *Tonempfindungen* (*On the Sensations of Tone*, 1863) found himself compelled to identify and collect constitutive elements of his investigation in an extraordinarily wide variety of disciplines. Not even the impressive synthesis he created in his book sufficed for bringing them together. Why not? Part of the explanation may be sought in a disciplinary divide between the sciences and the humanities, with the science of music offering a glaring example of intellectually, yet not institutionally transcending any such divide.

15.30-16.00: Maria Semi (U. Bologna).

An Unnoticed Birth of 'Musicology' in Eighteenth-Century England

As is well known, the consideration of the place held by music in the general trees of knowledge between the Seventeenth and the Eighteenth Century underwent significant changes. The transition from the medieval Liberal Arts system to the new classifications of knowledge, such as the one outlined in Bacon's *Advancement of Learning*, and the birth of the category of the Fine Arts, did not leave the musical studies untouched. The protean nature of musical knowledge, both a science – in the Liberal Arts system it was part of the *quadrivium* together with arithmetic,

geometry and astronomy –, an art and a part of the humanities closely linked with rhetoric, granted a particularly rich field of investigation, but made it difficult to sum up the scattered knowledge in a single discipline. Traditionally, the birth of musicology is associated with the second half of the Nineteenth-Century and to the figure of the Austrian scholar Guido Adler, who in 1885 wrote the seminal *Umfang, Methode und Ziel der Musikwissenschaft*, where he described the province of musical learning. However, significant views of a discipline called ‘Science of music’ – which is the exact English version of the German word *Musikwissenschaft* – were worked out at the end of the Eighteenth Century in England, together with the publication of the two major historical works in this field: the histories of music of Charles Burney and Sir John Hawkins. It is precisely in the preface of the latter’s work that we find a clearly outlined description of the ‘Science of music’, whose characteristics will be further described in the paper.

16.00-16.30: Rens Bod (U. of Amsterdam).

Is there Progress in the Humanities? A Preview of the Book ‘The Forgotten Sciences: A History of the Humanities’

The notion of (scientific) progress is a highly controversial one. It was severely challenged by many philosophers of science during the last 30 years, while for the development of the humanities it was not even considered. As always, everything depends on the definition. Few would disagree that the humanistic disciplines, like other disciplines, attempt to solve problems. From the early modern period onwards there is a conspicuous continuity in the sort of problems humanists try to tackle. For example, among many other things, linguists try to develop grammars, students of music aim to understand consonance, historians attempt to date events, and philologists try to reconstruct texts from extant copies. By viewing these humanistic activities as problem solving, we can define the notion of progress in terms of the Kuhnian-Laudanian concept of *problem-solving effectiveness*. In my talk I will briefly review a number of central problems in historiography, philology, musicology and linguistics from 1600 till 1900 and show that for these cases the *problem-*

solving effectiveness is greater in the 19th century than in the 17th century. While we should be wary of the limitations of our concept of progress, it suggests that contrary to received wisdom the notions of progress and growth are (also) applicable to the humanities. I will argue that this surprising insight can be obtained only if we investigate the history of the humanities from a comparative perspective over long-term periods – being exactly the scope of my book *The Forgotten Sciences: A History of the Humanities* (2010).