

Kim H. Veltman

**Series: Roadmaps for a New Europe**

**1: Fundamental Premises**

The boundaries of Europe continue to change.<sup>1</sup> The European Union will soon grow from 15 to 25 member states. There is a need to think anew and to redefine what Europe is and wants to become.

Europe has less than 5% of the world's population. From the time of Alexander the Great its influence has spread far beyond its borders.<sup>2</sup> Europe's explorers have travelled to the five continents; Europe's scholars have defined not only their own achievements but also developed many methods for understanding cultures and civilizations around the world. Indeed Europe is the only grouping of peoples thus far to concern itself systematically with the memories<sup>3</sup> of persons everywhere on earth. Related to this quest to understand others, we suggest that Europe's uniqueness entails six fundamental concepts: knowledge, religion/belief, travel, art, history and culture.

At least since the time of the Greeks there has been a quest for knowledge linked with a quest for truth, which has been saved from dogmatism through traditions of skepticism, interpretation and a fundamental commitment to science and law. Often integrally connected with this quest has been religion and belief, in which Christianity was dominant but wherein Judaism, Islam and myth have played complex complementary roles.

Christianity inspired travel in the form of crusades and pilgrimage. Later travel became linked with education and ultimately with tourism with an underlying assumption that culture had unique objects that could both cultivate the spirit and inspire new expressions. Unique cultural objects and expressions meant that sources, history, archaeology and folklore became centrally important. Notions of the public good that link local, regional and national interests assure that Europe strives towards a multilingual unity of diversities entailing new kinds of tolerance and understanding.

Four series of courses are planned. The first seminar series explores these six fundamental premises of Europe in order to provoke thought concerning its future. A second series traces the history of Europe's changing relations with respect to the world and invites a reassessment of Europe's role in world culture. The third series explores some of the major individuals who have given important impulses for the study of culture in the past two centuries. The fourth series surveys the role of media with respect to methods in culture, history, and historiography in order to develop critical approaches to culture.

## **Series II: Europe and the World**

One of the reasons why the concept of Europe is so difficult to define is that it has been linked for almost three millennia with a perception of itself as “the world.” Already in Hellenic times there was a clear notion that the Greek world of the Mediterranean represented the civilised world beyond which lived only barbarians. Alexander’s conquests in Asia Minor and India increased the scope of that vision, which was continued by the Romans, who were called the little people by their trading partners the Chinese.

The collapse of Rome led to a notion of Eastern and Western Empires. The rise of Islam introduced an alternative unifying vision that linked Europe with other parts of the world. The Holy Roman Empire, through individuals such as Charlemagne and Frederick II saw a gradual integration of power in individual regions and countries within a larger framework that was predominantly Christian. This led paradoxically to a sense of mission in the voyages of discovery whereby religion and the search for knowledge were inextricably linked and at the same time to a long-term process that brought a gradual separation of Church and state in the course of a millennium. Thus the rise of nation states in Portugal, Spain, France, Germany, Netherlands and Britain and their corresponding colonies and empires led simultaneously to processes which led Europe to recognize what it was not and slowly to redefine its own intrinsic values.

These processes led to ongoing re-definitions of both Europe and its relations to the rest of the world. Some thinkers saw this in terms of a Decline of the West, others as a Rise of the West, some in terms of progress, others in terms of a cumulative growth of memory. For the past two centuries this has led to complex debates about the meaning of both culture and civilization, changing roles of international bodies (cf. the International Union of Associations). Many would still argue that the consequence of all these insights is a new cultural relativism whereby anything goes and whereby Europe has been reduced to one of a range of alternatives. Some members of this school would go further to claim that Europe’s commitment to high culture has been eclipsed by expressions of low culture throughout the world. Radical members would claim that high and low culture have lost their meaning as categories and that Europe no longer has anything unique to offer.

Such claims invite a number of interesting questions. If all cultures are equal, how does one explain the fundamental differences in values and expressions that exist between sedentary and nomadic cultures? Why are memory institutions so fostered in some cultures and neglected in others? Why do some cultures thrive only when they remain isolationist (e.g. Nepal), while others thrive precisely through interaction with other cultures? Does the philosophy of everything goes mean that Europe’s significance is gone? Or does Europe perhaps still have an important role to play globally that is more significant than the post-modernists and post-colonialists would have us believe? The seminar will provoke students to reflect on these issues suggesting that one way forward is through an eightfold definition of goals of culture and art.

### **Series III: Individuals and Schools in Cultural History and Cultural Studies**

Renaissance humanists preached a need to return to the sources (*ad fontes*) but did surprisingly little to document the products of their contemporaries. Hence the Renaissance (traditionally defined c. 1400-1527) produced enormous amounts of new cultural objects, but little qua systematic bibliographical access to these objects or their theoretical sources. Vasari's *Lives* (1550) opened a new stage in the description of practical works of artists but remained almost without references to specific, theoretical treatises and books. Indeed it was only in the 19<sup>th</sup> century that systematic catalogues of human culture as a whole including both theory and practice began to emerge. This series reviews contributions to this process by key figures of the past two centuries.

A first step towards a more global view of culture was to link it with philosophy, theories of society (Hegel) and the state (Burkhardt). A theory of progress led to a need to study all the examples in order to trace the successive steps in the process including the evidence of archaeology and anthropology (Pitt-Rivers), and led also to a wider study of culture to include ornament and decorative arts (Riegl). The quest to identify what major cultures had in common led to a broadening of culture to include the evidence of sociology, political history and other human sciences (Sorokin). A desire to understand better the relation between theory and practice led finally to a systematic study of the written sources of artistic creation (Von Schlosser).

The generation that followed studied some of these sources but turned increasingly to the role of symbols in connection with philosophy (Cassirer). It seemed as if a synthesis<sup>4</sup> might be possible whereby the approaches to word and image might be related to orientation and action (Warburg and Saxl). Some contemporaries focused on the role of myth in culture (Seznec, Wind). Others noted the role of multiple goals of art (Gombrich and Kurz), while the *Annales* school pointed to the need to go beyond history as isolated events to include long-term processes (Braudel), which again expanded the scope of sources to include the evidence of archives.

While the 19<sup>th</sup> century assumed largely that finding and publishing sources was the chief problem, the 20<sup>th</sup> century focused increasingly on the interpretation of those sources. In Britain, this took the form of close reading, which allowed historical context (Leavis, Cambridge) and new criticism, which treated the text in isolation (Empson, Oxford). In France, attention turned to structuralism in language (De Saussure) and equivalents in human behavior (Levi-Strauss), which helped to inspire a series of reactions including post-structuralism (Foucault, Lacan), constructionism<sup>5</sup> (Papert), constructivism<sup>6</sup> (Piaget, Bruner, Duffy, Brown) and deconstruction(-ism) (Derrida). While some, usually with a Marxist influence, have emphasized the need to consider power of institutions and individuals as well as the role of gender in all interpretation, others have begun to draw attention to the dangers of such approaches which increasingly ignore and even deny the validity of studying sources. A new synthesis clearly needs to include the 20<sup>th</sup> century's insights but also take us to a more systematic treatment and deeper understanding of both theoretical sources and their practical expressions as both tangible and intangible culture.

#### **Series IV: Methods in Culture, History, Historiography**

The second half of the 20<sup>th</sup> century also drew attention to how the media of communication affect our knowledge. Early work focused on the shift from oral to written culture in classical studies and how the introduction of the alphabet influenced memory (Havelock). This led to studies in anthropology and sociology how the introduction of writing led to a progressive fixing of texts in modern tribes (Goody) and new interplays of words and numbers (Schmandt Besserat).

Other scholars focused on the changes in knowledge brought by the shift from written to printed learning with respect to linear presentation (McLuhan) and a much more systematic sharing of ideas (Giesecke). Since then the advent of the telegraph, telephone, radio and television have brought further changes with respect to treatment of content (McLuhan), the claims made with respect to knowledge systems (Matellart), and indeed our approaches to time (Innis) and space (Koster). There is a growing awareness that networks will bring another major shift (Castells).

The second part of this series outlines some of the ways in which new media are affecting our approaches to tangible culture, with respect to conservation, intelligent objects, augmented books, reconstructions, sites and cities. Some of the implications for intangible culture with respect to landscapes, silk, spice and pilgrimage routes, customs and multilingualism are also explored.

The series concludes with changes in knowledge implied by networked memory. Eight goals of art and culture are outlined, the potentials of augmented knowledge and culture are considered, the needs for virtual memory institutions, reference rooms and agoras are described as are the potentials for a unity of diversities that links local, regional, national and global while keeping intact cultural diversity.

## **Series I: Seminar: Fundamental Premises**

- |           |   |
|-----------|---|
| Knowledge | 1. Knowledge<br>2. Truth<br>3. Scepticism<br>4. Interpretation<br>5. Classification<br>6. Science<br>7. Law |
| Belief    | 8. Judaism<br>9. Christianity<br>10. Islam<br>11. Myth<br>12. Pilgrimage                                    |
| Travel    | 13. Travel<br>14. Exotic<br>15. The Other   |
| Art       | 16. Originals<br>17. Art<br>18. Creativity<br>19. Phantasy  |
| History   | 20. Sources<br>21. Historiography<br>22. Archaeology  |
| Culture   | 23. Folklore<br>24. Public Good<br>25. Local, Regional, National<br>26. Unity of Diversities                |

## **Series II: Seminar: Europe and the World**

1. Hellenic Greek Mediterranean Civilisation as the World
2. Alexander the Great's vision of Hellenistic Civilisation
3. Early Roman Civilisation
4. Roman Empire
5. Eastern and Western Roman Empires
6. Interactions with Islam
7. Holy Roman Empire I
8. Holy Roman Empire II
9. Discoveries and Empire
10. Spain and Portugal
11. France
12. Germany
13. Britain
- 14. Colonialism**
15. Imperialism
16. Europe and the World
17. Europe: Definitions
18. Decline of the West
19. Rise of the West
20. Progress
21. Memory and Cumulative Growth
22. Civilization and Culture
23. Culture
24. International Bodies
25. UNESCO
26. Eight Goals of Art and Culture

### Series III: Seminar: Individuals and Schools in Cultural History and Studies

#### Towards a Global View

1. Hegel	Ideas, Philosophy, Society	Berlin
2. Burkhardt	Culture and Society	Basel
3. Pitt-Rivers	Progress in Culture	Salisbury
4. Riegl <sup>7</sup>	Common Objects, Economics	Vienna
5. Sorokin	Comparative Cultures	Moscow
6. Von Schlosser	Sources	Vienna

#### Philosophy and Culture (Theory and Expression)

7. Cassirer	Symbols	Marburg
8. Warburg and Saxl	Symbols, Anthropology	Hamburg
9. Panofsky <sup>8</sup>	Symbols, History	Hamburg
10. Seznec, Wind	Myth	Oxford
11. Gombrich and Kurz	Multiple Goals of Art	London
12. Braudel	Long View	Paris

#### Textual Challenges

13. Leavis, McLuhan	Close Reading	Cambridge
14. Empson, Frye	New Criticism <sup>9</sup>	Oxford
15. Saussure, Levi-Strauss	Structuralism	Paris
16. Foucault, Lacan	Post-Structuralism	Paris
17. Piaget, Bruner, Duffy, Brown	Constructivism <sup>10</sup>	Geneva
18. Papert	Constructionism, <sup>11</sup> Learning	Cambridge M.
19. Derrida	Deconstruction	Paris

#### Power

20. Adorno, Benjamin	Commoditization	Frankfurt
21. Hall	Hegemony, Ideology	Birmingham <sup>12</sup>
22. Baudrillard	Postmodernism	Paris
23. Said, Huntingdon	Imperialism, Postcolonialism <sup>13</sup>	New York

#### Critiques

24. Spivak	Critique of Postcolonial <sup>14</sup>	New York <sup>15</sup>
25. Eagleton, Kimball, Shuttleworth, Stove	Critiques of Postmodernism	Cambridge
26. Barocchi	Sources in Context	Pisa

## Series IV: Lectures: Methods in Culture, History, Historiography

### A. Traditional Media

#### Oral to Written

- |                                |                   |
|--------------------------------|-------------------|
| 1. Alphabet and Memory         | Havelock          |
| 2. Writing and Fixing of Texts | Goody             |
| 3. Alphabet and Numbers        | Schmandt Besserat |

#### Written to Printed

- |                               |          |
|-------------------------------|----------|
| 4. Linear Knowledge           | McLuhan  |
| 5. Formalisation of Knowledge | Giesecke |

#### Printed to New Media

- |                                  |           |
|----------------------------------|-----------|
| 6. Technology and Culture        | McLuhan   |
| 7. Texts, Hypertexts, Hypermedia | Nelson    |
| 8. Knowledge Systems             | Matellart |
| 9. Time and Space                | Innis     |
| 10. Space: Virtual Cartography   | Koster    |
| 11. Networks                     | Castells  |

### B. New Media

#### Tangible Culture

- |                                       |        |
|---------------------------------------|--------|
| 12. Conservation and Restoration      |        |
| 13. Intelligent and Augmented Objects |        |
| 14. Augmented Texts and Books         |        |
| 15. Reconstructions                   | Bocchi |
| 16. Sites (Archaeology)               | Forte  |
| 17. Archaeology                       |        |
| 18. Cities                            |        |

#### Intangible Culture

19. Landscapes
20. Silk and Spice Roads and Routes
21. Customs, Dance, Music, Theatre
22. Language and Multilingualism

#### Networked Memory

23. Eight Goals of Art and Culture
24. Augmented Knowledge and Culture
25. Virtual Memory Institutions, Reference Rooms and Agoras
26. Unity of Diversities (Local, Regional, National Global)

## **Readings**

### **I: Fundamental Premises**

#### **Knowledge**

##### **I. 1. Knowledge**

Cassirer, Ernst, 1874-1945, *Substanz und Funktion*, 1929. Translated: Substance and function, and Einstein's theory of relativity, by Ernst Cassirer; authorized translation by William Curtis Swabey and Marie Collins Swabey. New York: Dover [1953].

Karl Popper, *Objective Knowledge: An Evolutionary Approach*, Oxford: Clarendon Press, 1979.

##### **I. 2. Truth**

Fernández-Armesto, Felipe. *Truth: a history*, London; New York: Bantam, c1997;

Hoven, Arno, 1957-, *Wege zur Wahrheit : eine typologische Studie über Wahrheitstheorien*, Originally presented as author's thesis (Ph.D) -- Heinrich-Heine-Universität Düsseldorf.

Hingst, Kai-Michael; *Perspektivismus und Pragmatismus: ein Vergleich auf der Grundlage der Wahrheitsbegriffe und der Religionsphilosophien von Nietzsche und James*, Würzburg : Königshausen & Neumann, c1998 (Epistemata. Reihe Philosophie. ; Bd. 207). Originally presented as the author's thesis: Hamburg, 1996

##### **I. 3. Scepticism**

Popkin, Richard Henry, 1923-*The history of scepticism : from Savonarola to Bayle*, Oxford, UK; New York: Oxford University Press, 2003  
Rev. and expanded ed.

Bailey, Alan. *Sextus Empiricus and Pyrrhonian skepticism*, Oxford; New York: Oxford University Press, 2002

Musgrave, Alan. *Common sense, science, and scepticism: a historical introduction to the theory of knowledge*, Cambridge; New York: Cambridge University Press, 1993

##### **I. 4. Interpretation**

Singleton, Charles Southward, 1909-, ed., *Interpretation: theory and practice*, Baltimore: Johns Hopkins Press, [1969].

Mendenhall, Thomas Corwin; Henning, Basil D.; Foord, Archibald D., *The quest for a principle of authority in Europe, 1715-present; select problems in historical interpretation*, New York, Holt, Rinehart and Winston [1964].

Mendenhall, Thomas Corwin, *Ideas and institutions in European history, 800-1715; select problems in historical interpretation*, New York Holt, Rinehart and Winston [1960]

See: <http://www.brocku.ca/english/courses/4F70/deconstruction.html>

## **I. 5. Classification**

Shamurin, Evgenii Ivanovich, 1889-, *Geschichte der bibliothekarisch-bibliographische Klassifikation*, [Übersetzung und Registerzusammenstellung von Willi Hoepf; hrsg. und redigiert von Werner Dube], Leipzig : Bibliographisches Institut, 1964-1967 (Bibliothekswissenschaftliche Arbeiten aus der Sowjetunion und den Ländern der Volksdemokratie in deutscher Übersetzung, Reihe A; Bd. 3).

Translation of: *Očerki po istorii bibliotečno-bibliograficheskoj klassifikatsii*.

Ingetraut Dahlberg, *Grundlagen universaler Wissensordnung*, Pullach bei Munich: Verlag Dokumentation, 1974.

## **I. 6. Science**

Andrietti, Franco, 1944-; Generali, Dario, *Storia e storiografia della scienza: il caso della sistematica*, Milano: FrancoAngeli, c2002.

Bakar, Osman, *Classification of knowledge in Islam: a study in Islamic philosophies of science*, (Study in Islamic philosophies of science) Cambridge, UK: Islamic Texts Society, 1998.

Thomas Kuhn, *The Structure of Scientific Revolutions*, Chicago: University of Chicago Press, 1962.

Gerald Holton, *Thematic Origins of Scientific Thought*, Cambridge Mass: Harvard University Press, 2nd ed., 1988.

Woolgar, Steve, Latour, Bruno, *Laboratory Life: the construction of scientific facts*, Princeton: Princeton University Press, 1986.

## **I.7. Law**

Robinson, O. F. (Olivia F); Fergus, T.D.; Gordon, W.M., *European legal history: sources and institutions*, 3rd ed. London: Butterworths, 2000.

Harding, Alan, *Medieval law and the foundations of the state*, Oxford, UK.; New York: Oxford University Press, 2002.

Lupoi, Maurizio, [*Alle radici del mondo giuridico europeo. English*], *The origins of the European legal order*, translated by Adrian Belton, Cambridge ; New York : Cambridge University Press, c2000.

Bellomo, Manlio, [*Europa del diritto comune. English*] *The common legal past of Europe: 1000-1800*, translated by Lydia G. Cochrane. Washington, D.C.: Catholic University of America Press, 1995.

Caenegem, R. C. van, *Legal history: a European perspective*, London; Rio Grande, Ohio: Hambledon Press, 1991.

Godding, Ph. (Philippe) *La jurisprudence*, Turnhout: Brepols, 1973 (Typologie des sources du Moyen Âge occidental; fasc.6).

Guterman, Simeon L.; Simeon, Leonard, 1907-, *From personal to territorial law: aspects of the history and structure of the western legal-constitutional tradition*, Metuchen. N.J.: Scarecrow Press, 1972

Tigar, Michael E., 1941-, *Law and the rise of capitalism*, New York: Monthly Review Press, c1977.

## **Belief**

### **I. 8. Judaism**

Schoeps, Julius H.; Wallenborn, Hiltrud, Hrsg., *Juden in Europa: ihre Geschichte in Quellen*, Darmstadt: Primus, 2001-

Gruber, Ruth Ellen. *Virtually Jewish: reinventing Jewish culture in Europe*, Berkeley: University of California Press, c2002.

### **I. 9. Christianity**

Walter Fürst, Martin Honecker (Hrsg.), *Christenheit - Europa 2000: die Zukunft Europas als Aufgabe und Herausforderung für Theologie und Kirchen*, Baden-Baden: Nomos, 2001.

Dawson, Christopher, 1889-1970, *Christianity and European culture: selections from the work of Christopher Dawson*, ed. Gerald J. Russello. Publication info Washington, D.C.: Catholic University of America Press, 1998.

Rossel, Jacques, 1915-, *The roots of western Europe: an essay on interpenetration of cultures during the first nine centuries, A.D.: with an epilogue covering cultural*

*developments from the 10th to the 20th century*, translated from the original French into English by John M. Lyle. Edition Limited study ed. Publication info Basel, Switzerland: Basileia Publications, c1995.

Greschat, Martin; Loth, Wilfried, *Die Christen und die Entstehung der Europäischen Gemeinschaft*, Hrsg. Publication info Stuttgart: Kohlhammer, c1994. Physical description 247 p; 24 cm. Series title (Konfession und Gesellschaft ; Bd. 5)

Ferrero, Guglielmo, 1871-1942, *The ruin of the ancient civilization and the triumph of Christianity : with some consideration of conditions in the Europe of today*, translated by the Hon. Lady Whitehead. New York: G.P. Putnam, 1921.

### **I. 10. Islam**

Gotthold Ephraim Lessing, *Nathan der Weise*, Distribooks Intl, 1999.

Barkaï, Ron, ed., *Chrétiens, musulmans et juifs dans l'Espagne médiévale: de la convergence à l'expulsion*, Paris: Editions du Cerf, 1994.

Anidjar, Gil, *The Jew, the Arab: a history of the enemy*, Publication info Stanford, Calif.: Stanford University Press, 2003.

Abderrahim Lamchichi, *Islam et occident: la confrontation?* Paris: Harmattan, 2001.

### **I. 11. Myth**

Seznec, Jean, *The survival of the pagan gods: the mythological tradition and its place in Renaissance humanism and art*, translated from the French by Barbara F. Sessions, Princeton, N.J.: Princeton University Press, [1972?].

Wind, Edgar, *Pagan mysteries in the Renaissance*, London: Faber and Faber, 1958.

See: <http://sas.ac.uk/warburg/default.htm>

### **I. 12. Pilgrimage**

S.M. Bhardwaj, G. Rinschede and A. Sievers (eds.), *Pilgrimage in the Old and new World*, Berlin: D. Reimer, 1994.

Coleman, Simon; Elsner John, *Pilgrimage past and present: sacred travel and sacred space in the world religions*, London: British Museum Press, c1995

Robinson, Martin, *Sacred places, pilgrim paths: an anthology of pilgrimage*, London: HarperCollins, c1998, c1997

Roussel, Romain, *Les pèlerinages à travers les siècles: chrétiens, musulmans, bouddhistes, indous, toaïstes, shintoïstes; histoire, coutumes, géographie, ethnologie, rites, etc. Préf. de Rodolphe Guiland.* Paris: Payot 1954,

Wethered, Herbert Newton, 1869-, *The four paths of pilgrimage*, London: F. Muller, 1947.

## **Travel**

### **I. 13. Travel**

Jas Elsner and Joan-Pau Rubiés, ed., *Voyages and visions: towards a cultural history of travel*, London: Reaktion Books, 1999.

Stagl, Justin. *A history of curiosity: the theory of travel, 1550-1800*, Chur, Switzerland : Harwood Academic Publishers, c1995

Hibbert, Christopher, 1924-, *The grand tour*. 1st American ed.] New York, Putnam [1969]

Brilli, Attilio, *Arte del viaggiare : il viaggio materiale dal XVI al XIX secolo*, Cinisello Balsamo [Italy] : Silvana, c1992.

Bates, E. S. (Ernest Stuart), b. 1876. *Touring in 1600: a study in the development of travel as a means of education, with illustrations from contemporary sources*, London: Constable, 1911.

### **I. 14. Exotic**

Edward W. Said, *Orientalism* (1978), New York: Vintage Books, 1994.

Mohammad Ali Amir-Moezzi et John Scheid ; préface de Jacques Le Brun, ed., *L'Orient dans l'Histoire religieuse de l'Europe: L'invention des origines*, Turnhout : Brepols, 2000.

### **I. 15. The Other**

Jacques Derrida, 'Deconstruction and the other: Interview with Richard Kearney.' *Dialogues with Contemporary Thinkers*. Ed. Richard Kearney. Manchester: Manchester University Press, 1984. 105-126.

Jacques Derrida, *The Other Heading: Reflections on Today's Europe*, tr. Pascale-Anne Brault and Michael B. Naas, Bloomington: Indiana University Press, 1992. REVIEW-7 193

Baudrillard, Jean, Luc Delahaye (Photographs). *L'Autre*. Phaidon Press Inc. London, July 1999.

## **Art**

### **I. 16. Originals**

Mortier, Roland. *L'originalité: une nouvelle catégorie esthétique au siècle des lumières*, Genève: Droz, 1982.

Capone, Vittorio Ugo. *Arte e originalità*, Napoli: Società editrice napoletana, 1979.

### **I. 17. Art**

Johnson, W. McAllister, *Art history: its use and abuse*, Toronto: University of Toronto Press, 1988.

### **I.18. Creativity**

Harpur, Patrick. *The philosophers' secret fire: a history of the imagination*, London; New York: Penguin Books, 2002.

Beardon, Colin; Malborg, Lone, *Digital creativity : a reader*, Lisse, the Netherlands; Exton, PA: Swets & Zeitlinger, c2002.

### **I. 19. Phantasy**

Fischer, Ernst, 1899-1972. *Lob der Phantasie: späte Schriften zu Kultur und Kunst*, Frankfurt am Main: Sandler, c1986.

Ränsch-Trill, Barbara, *Phantasie: Welterkenntnis und Welterschaffung: zur philosophischen Theorie der Einbildungskraft*, Bonn: Bouvier Verlag, 1996.  
(Zeitschrift für Ästhetik und allgemeine Kunstwissenschaft. Beiheft ; 3)

Renard, Pierette; Pontcharra, Nicole de, *L'imaginaire méditerranéen*, Paris: Maisonneuve et Larose, 2000.

## **History**

### **I. 20. Sources**

Schlosser, Julius, Ritter von, *Die Kunstliteratur: ein Handbuch zur Quellenkunde der neueren Kunstgeschichte*, Wien : A. Schroll & Co., Ges, 1924, 1935.

### **I. 21. Historiography**

Hilton Kramer, Roger Kimball, ed., *The future of the European past*, Chicago: I.R. Dee, 1997.

Topolski, Jeezy, *Historiography between modernism and postmodernism: contributions to the methodology of the historical research*, Amsterdam; Atlanta, GA: Rodopi, 1994.

Giarrizzo, Giuseppe, *Per una storia della storiografia europea*, Acireale: Bonanno, 1995-. (Quaderni del Dipartimento di scienze storiche, antropologiche, geografiche)

Heinz Duchardt, Andreas Kunz, hrsg., *Europäische Geschichte" als historiographisches Problem*, Mainz: P. von Zabern, 1997.

Q. Edward Wang, Georg G. Iggers, ed., *Turning points in historiography: a cross-cultural perspective*, Rochester, NY : University of Rochester Press, 2002.

### **I. 22. Archaeology**

Hawkes, C. F. C. (Charles Francis Christopher), 1905- *Archaeology and the history of Europe; an inaugural lecture delivered before the University of Oxford on 28 November 1947*, Oxford: Clarendon Press, 1948.

Collins, Desmond, *The origins of Europe: four new studies in archaeology and history*, London: Allen and Unwin, 1975.

Biehl, Peter F.; Gramsch, Alexander; Marciniak, Arkadiusz, *Archäologien Europas: Geschichte, Methoden und Theorien = Archaeologies of Europe : history, methods and theories*, Münster: Waxmann, c2002.

## **Culture**

### **I. 23. Folklore**

Pickering, David, 1958-, *The Cassell dictionary of folklore*, London: Cassell, 1999.

Cosquin, Emmanuel, 1841-1919, *Études folkloriques, recherches sur les migrations des contes populaires et leur point de départ*, Paris : É. Champion, 1922.

See:

<http://library.sas.ac.uk/search/dfolklore/dfolklore/1,625,1404,B/exact&FF=dfolklore&1,124>,

## **I. 24 Public Good**

Adrienne Héritier, *Common goods: reinventing European and international governance*, Lanham, Md.: Rowman & Littlefield Publishers, c2002.

## **I. 25. Local, Regional, National**

Reynolds, Susan, *Kingdoms and communities in Western Europe, 900-1300*, 2nd ed., Oxford: Clarendon Press; New York : Oxford University Press, 1997.

*Town and culture: new responses to cultural problems, Bremen (Federal Republic of Germany), 25-27 May 1983 : Bremen declaration, unanimously adopted on 27 May 1983* Strasbourg, France : Standing Conference of Local and Regional Authorities of Europe, Council for Cultural Co-operation, 1983.

*The Capitals of Europe: a guide to the sources for the history of their architecture and construction = Les Capitales de l'Europe: guide des sources de l'architecture et de l'urbanisme [editor-in-chief, Ágnes Ságvári]*, München ; New York: K.G. Saur, 1980

Bundgaard, Helle, *Indian art worlds in contention: local, regional and national discourses on Orissan patta paintings*, Richmond, Surrey : Curzon, c1999.

## **I. 26. Unity of Diversities**

Giorgio Ruffolo et al., *The Unity of Diversities - Cultural Co-operation in the European Union*, Edited by the Parliamentary Group of the PSE, European Parliament, Firenze, Angelo Pontecorboli Editore, 2001.

See: <http://www.culturelink.org/review/36/cl36eu.html>

Cf. the UNESCO Thesaurus

See: <http://www.ulcc.ac.uk/unesco/terms/list34.htm#Culture>

## **Series II: Seminar: Europe and the World**

### **II.1. Hellenic Greek Mediterranean Civilisation as the World**

Moore. R.W.; Michael Huxley, ed., *The root of Europe: studies in the diffusion of Greek culture*, London: Geographical Magazine, 1952.

Coleman, John E.; Walz, Clark A.; *Greeks and barbarians: essays on the interactions between Greeks and non-Greeks in antiquity and the consequences for Eurocentrism*, Bethesda, Md.: CDL Press, 1997.

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### **III. 13 Intelligent and Augmented Objects**

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#### **Intangible Culture**

### **III.19 Landscapes**

Cultural Landscapes

See: <http://whc.unesco.org/exhibits/cultland/landscape.htm>

<http://www.pcl-eu.de/>

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### **III.20 Silk and Spice Roads and Routes**

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See: <http://www.unesco.org/culture/silkroads/>

### **III.21 Customs, Dance, Music, Theatre**

UNESCO Intangible Heritage

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## **Networked Memory**

### **III. 23 Eight Goals of Art and Culture**

See: 1.36 above.

### **III.24 Augmented Knowledge and Culture**

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### **III.26 Unity of Diversities (Local, Regional, National Global)**

See: 1.26 above.

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## Notes

<sup>1</sup>In 1950, the European Coal and Steel Community (ECSC) included six countries.

Cf. [http://europa.eu.int/abc/history/index\\_en.htm](http://europa.eu.int/abc/history/index_en.htm)

In Greek mythology, Europa was the beautiful daughter of the Phoenician king of Tyre, Agenor. Zeus (Jupiter), fell in love with her and abducted her to Crete. See:

<http://www.windows.ucar.edu/tour/link=/mythology/planets/Jupiter/Europa.html&fr=t&du=high>

<sup>2</sup> Like all large groupings of peoples its actions have not been solely positive: sometimes in wars internal and external, battles of faith, intolerance and ideologies; sometimes in the form of colonies that spread around the world. Like all major groupings Europe has economic and political interests.

<sup>3</sup> It is striking for instance that the CIA World Factbook contains no information about history, culture, numbers of books in libraries, or collections in memory institutions.

<sup>4</sup> The Warburg school also drew attention to the categories and classification schemes for understanding knowledge, e.g. CAC Categories of art history.

See: <http://lib.sas.ac.uk/search/c?SEARCH=CAC>.

<sup>5</sup> See: [http://www.papert.org/articles/const\\_inst/const\\_inst1.html](http://www.papert.org/articles/const_inst/const_inst1.html)

<sup>6</sup> See: <http://www.webtutor.co.uk/Learning/Struct.htm>

<sup>7</sup> Cf. Kubler, George, 1912-, The shape of time; remarks on the history of things, New Haven: Yale University Press, 1962.

<sup>8</sup> See: <http://www.kirjasto.sci.fi/panof.htm>

<sup>9</sup> See: [http://130.179.92.25/Arnason\\_DE/New\\_Criticism.html](http://130.179.92.25/Arnason_DE/New_Criticism.html)

<sup>10</sup> See: <http://www.webtutor.co.uk/Learning/Struct.htm>

<sup>11</sup> See: [http://www.papert.org/articles/const\\_inst/const\\_inst1.html](http://www.papert.org/articles/const_inst/const_inst1.html)

<sup>12</sup> See: [http://www.geneseo.edu/~bicket/panop/subject\\_B.htm#BIRMINGHAM](http://www.geneseo.edu/~bicket/panop/subject_B.htm#BIRMINGHAM)

<sup>13</sup> See: <http://www.geneseo.edu/~bicket/panop/poco/index.htm>

See: <http://www.boondocksnet.com/cb/said.html>

<sup>14</sup> See: [http://www.lrb.co.uk/v21/n10/eag101\\_.html](http://www.lrb.co.uk/v21/n10/eag101_.html)

<sup>15</sup> See: <http://www.emory.edu/ENGLISH/Bahri/Spivak.html>

<sup>16</sup> See: <http://lib.sas.ac.uk/search/c?SEARCH=DHI>

<sup>17</sup> Cf.: <http://www.infoamerica.org/multimedia/mattelart.htm>

<sup>18</sup> See: [http://www.encyclopedia.com/html/section/Hegel-Ge\\_LifeandWorks.asp](http://www.encyclopedia.com/html/section/Hegel-Ge_LifeandWorks.asp)

Cf.

<http://ask.elibrary.com/login.asp?c=&host=ask%2Eelibrary%2Ecom&script=%2Fgetdoc%2Easp&query=pubname%3DThe%5FArt%5FBulletin%26puburl%3D0%26querydocid%3D68240905%40urn%3AAbigchalk%3AUS%3BLib%26dtype%3D0%7E0%26dinst%3D0%26author%3DGilmore%252C%2520Jonathan%2520%2520%26title%3DHegel%2527s%2520Art%2520History%2520and%2520the%2520Critique%2520of%2520Modernity%2520%252F%2520Art%2520of%2520the%2520Modern%2520Age%253A%2520%2520Philosophy%2520of%2520Art%2520from%2520Kant%2520to%2520Heidegger%2520%2520%26date%3D09%2F01%2F2002%26refid%3Dency%5Fbotnm&title=Hegel%27s+Art+History+and+the+Critique+of+Modernity+%2F+Art+of+the+Modern+Age%3A++Philosophy+of+Art+from+Kant+to+Heidegger++&pubname=The%5FArt%5FBulletin&author=Gilmore%2C+Jonathan++&date=09%2F01%2F2002&ctrlInfo>

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- <sup>19</sup> See: [http://www.age-of-the-sage.org/sources/Jacob\\_Burckhardt.html](http://www.age-of-the-sage.org/sources/Jacob_Burckhardt.html)
- <sup>20</sup> See: <http://www.boisestate.edu/courses/hy309/docs/burckhardt/burckhardt.html>
- <sup>21</sup> See: <http://www.kirjasto.sci.fi/panof.htm>
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- <sup>26</sup> See: <http://www.geneseo.edu/~bicket/panop/poco/index.htm>
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- <sup>27</sup> See: [http://www.lrb.co.uk/v21/n10/eagl01\\_.html](http://www.lrb.co.uk/v21/n10/eagl01_.html)
- <sup>28</sup> See: [http://www.michael-giesecke.de/giesecke/menue/index\\_h.html](http://www.michael-giesecke.de/giesecke/menue/index_h.html)
- <sup>29</sup> See: [http://www.learningsites.com/Support\\_pages/BFS\\_VRinA\\_intro.html](http://www.learningsites.com/Support_pages/BFS_VRinA_intro.html)