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Series: Roadmaps for a New Europe

1: Fundamental Premises

The boundaries of Europe continue to change.¹ 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.² 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 so systematically with the memories³ of persons everywhere on earth. Related to this quest to understand others, Europe's uniqueness entails a special approach to six fundamental concepts: knowledge, religion, travel, art, history, and culture,

1. Knowledge

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. In the 1140s, there arose a conscious approach (i.e. via Abbot Suger and Peter the Venerable) that before fighting an enemy, one must first understand them. This led to a systematic translation of Islamic and Arabic sources into Latin and over the centuries to an approach where understanding and tolerance triumphed over censorship and discrimination: at least as an ideal. While dimensions of the Anglo-Saxon tradition focus on knowledge as power, the multilingual dimensions of Europe have brought into focus that knowledge involves different ways of knowing (cf. *saber*, *savoir*, *connaissance*, *Wissen*, *kennis*).

2. Religion

Integrally connected with this quest has been religion, in which Christianity was dominant but wherein Judaism, Islam and myth have played complex complementary roles. Just as elsewhere, Europe had deep rooted pagan traditions, which only very slowly were assimilated and overcome by Christianity. The Netherlands were converted in the 4th century, parts of Northern Germany in the 8th, and parts of Scandinavia not until the 11th and 12th centuries. The profound contribution of Christianity was to build on these earlier traditions with an overarching principle of love, in the deeper sense of sharing and helping without ulterior motives.

3. Travel

Christianity inspired travel in the form of crusades and pilgrimage. Such pilgrim routes are found also in other traditions such as Buddhism or Islam. A significant difference was that the pilgrimage routes, especially to Santiago da Compostella, played a profound role in the rise of Romanesque and Gothic architecture. Later travel became linked with

education first through the grand tour in the 18th century and gradually expanded in scope to emerge as modern day tourism. Travel and tourism were guided by an underlying assumption that culture had unique objects that could both cultivate the spirit and inspire new expressions.

5. Art

Whereas the East adopted an ideal where the most convincing imitation was the highest achievement, in Europe, art became linked first with religious belief and worship and subsequently with local, political and personal identity, expression and creativity. This ideal led to each country, region, town and even individual producing their own version of a subject such as the *Annunciation*. As a result churches, palaces and museums became important memory institutions.

5. History

Although Europe is familiar with visions of a unified empire (Alexander, Charlemagne, Charles V), its dominant model allowed local and regional groups to maintain their traditions. Whereas centralized regimes favoured only one history, Europe has fostered a series of chronicles and histories with versions at the local, regional, national and sometimes the international level. Rome. As a result collective memory institutions (libraries, archives) play a special role in Europe at numerous levels.

6. Culture

During the Renaissance, the role of artists expanded to include culture in many media: painting, sculpture, music, dance, theatre. Through patronage, culture typically began for purposes of representation. It evolved into a show of power and by the time of Louis XIV became an important dimension of international politics. Culture and diplomacy gradually emerged as an alternative approach to war. 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. Connected with these four seminar series is a fifth series of lectures that explores how we might move beyond narrow Euro-centric definitions in order to arrive at new models for a history of world culture. It is claimed that a few basic goals and activities help us to classify cultural achievements in new ways.

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 19th 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 (Burckhardt). 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 synthesis⁴ 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 19th century assumed largely that finding and publishing sources was the chief problem, the 20th 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), constructionism⁵ (Papert), constructivism⁶ (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 20th 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 20th 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 V: Towards a New History of Culture

Histories of culture have traditionally been written from the viewpoint of a single culture or religion, often with an emphasis on material production in terms of tangible culture. In the past 30 years UNESCO has focused attention on the importance of intangible culture in the form of language, music, dance and related expressions. A first premise is that there is another important dimension to intangible culture in terms of myth, religion, and philosophy, that which Aby Warburg termed Orientation. A small number of fundamental images are explored to show that cultures around the world share a small number of root metaphors and images.

What then distinguishes cultures? One fundamental element entails the goal of a society. Some civilizations focus on cities of the dead (e.g. Egypt), of sacrifice (e.g. the Khmer in Anghor Wat or the Mayas and Incas), or sacred cities (e.g. Lhasa). Such goals can produce great monuments but ultimately include only a small amount of the population in their central activities. By contrast, the challenge is to develop cultures that are potentially open to everyone. This quest for inclusion is one central tenet of high culture.

From this ideal of inclusion follows a second fundamental set of elements: tolerance and a commitment to sharing. Hence, a culture that produces great things, which it refuses to share with its own citizens and even less with others, is less evolved than a culture that seeks, without coercion, to share its goals and ideals with others.

The extent to which such sharing depends on the media used. Pre-literate cultures are typically limited by the range within which their group or tribe move physically. Literacy brings much more than a wider range of communication. It stimulates sharing of texts and images across media: e.g. the story of the *Annunciation* in the *New Testament* is spread as paintings, frescos, drawings, engravings, sculptures and other media. This principle extends to all evolved cultures: i.e. they have major religious texts, which then affect a whole range of other media.

From this emerges a new approach whereby culture is a result of underlying intangible ideas or orientations, which inspire expressions as both tangible, material culture and intangible culture. A more subtle test is how tolerantly these expressions are shared, the extent to which they lead towards concern, helping, compassion, love in the deeper sense.

Hence a quest to establish some kind of metaphysical connection between the visible world in which they live and the invisible world, which they associate with the powers that are above (and below) them is shared by all cultures. A subset thereof, creates monumental expressions of the kind that were traditionally associated with great cultures: e.g. Egyptian pyramids or Khmer cities such as Anghor Wat. An even smaller subset thereof combines these achievements with a commitment to sharing and helping. In a sense this threefold selection process resembles an evolutionary path from physical production to spiritual creation. Appropriately, however, this form of evolution is anything other than deterministic. Cultures are free to choose their own goals and only those that choose a higher goal find more freedom and more light.

Methodological Challenges

The approach taken in these lectures and seminars entails a series of profound methodological challenges, which have gradually come into focus over the past two centuries although in some form they have always been present. These challenges turn around four related sets of themes: 1) object/environment-description-interpretation; 2) original-derived; 3) unconscious-conscious; 4) universal-particular. We shall suggest that this points to new kinds of databases with a renewed cumulative dimension.

1) Object/Environment-Description-Interpretation

Should scholarship focus on a) objects and environments; b) the description or c) the interpretation thereof? The 19th century began by focussing on objects and environments, and tried to distinguish carefully between these (primary sources) and the description and interpretation thereof (secondary sources). The 20th century introduced an invisible hierarchy whereby objects/environments and descriptions were seen as inferior to interpretations. In the first half of the century a number of schools assumed they had found a new key to true description and interpretation. In the latter decades of the century these schools increasingly accused others of having a wrong approach, without exploring the veracity of their own epistemological approach, resulting in cultural relativism and assertions denials of any universal values.

Our response to this seeming impasse is inductive and pragmatic. Objects and environments exist. A first quest of scholarship is to take us back to the sources, which has been an ideal ever since it became a foundation of Renaissance humanism (the quest to return *ad fontes*). Hence an ability to take us back to the source in question becomes a criterion for quality. Thus someone who merely alludes to an object is less scholarly than someone who provides with an accurate image of the object and clear indications as to its present position. A second quest of scholarship is to collect and distinguish clearly between descriptions and interpretations. A third quest is to compare these with the evidence of the original in order to propose new insights. In this approach careful bibliographical documentation is something much more than mere library type work, it is a key to making critical advances in a field.

To make real progress we need to go further than a simple distinction between primary and secondary literature. The latter entails at least four different types: 1) internal analyses when we are focussing on a given text in the tradition of close reading; 2) external analyses when are comparing that text or object with related texts; 3) restorations, whereby the original object has been permanently modified in some way (hopefully for the better) and 4) reconstructions, when the original object is in such a state of disrepair that we need simulations about how it may have been originally in order to visualize it fully. The inductive approach should help us distinguish between these levels and also between different levels of acceptance of writings within those levels: e.g. publication with a major publisher; in a peer reviewed journal or elsewhere.

Over the past centuries there have been many debates whether the arts and sciences have identical or fundamentally different methods. Both the arts and the sciences start from a quest to find truth. It is clearly naïve to assume that everything in these fields is true, but clearly the converse: that false claims are equally valid as true claims would make a nonsense of all searching for knowledge. To advance on their quest for truth, which is typically a path of truthfulness, the arts and sciences share both deductive and inductive methods.

Yet there is a simple and fundamental difference. In the sciences the quest is to arrive at abstract, universal laws, which apply everywhere: which do not change as one moves from local, to regional, national, international and global. By contrast, in the arts and culture the quest is to understand expressions, which may well be universal and yet have very different expressions as one moves from global to national, regional and local. These differences are not embarrassing anomalies. They are the key to understanding why art and culture are so often fundamentally linked to individual countries, regions and often even specific towns and villages. Whereas the quest of science is to arrive at universal laws, which ignore local differences, the quest of culture is to arrive at universal themes, which bring into focus these local differences. Hence Ruffolo has spoken of a unity of diversities. To advance on this path we need to begin with an inductive approach which simply collects the evidence. We must be painfully aware that this evidence reflects only a small percent of what was originally there, and yet without this evidence we are making judgments that ignore the wonderful diversity of the human condition.

To 20th century scholars who saw their life quest as a focus on interpretation which would free them from the banal tasks of mere list making, the call for a new inductive approach emphasizing cumulative databases and lists may at first seem a retrogressive step. It is important to note, however, practical considerations, which render necessary this step forward. As long as scholarship was limited to studying only the culture of a given local area or region, it was possible for scholars to master all the examples of their specialty and happily write about it. As we move to considerations that are worldwide, no scholar is equipped with all the 6,500 languages involved, nor with a memory that can address all the examples at hand. If we are not simply to be drowned by an embarrass de richesses, we need new inductive ways not only to collect but also to display systematically various subsets.

2) Original-Derived

A quest to collect evidence on a global scale immediately introduces further problems of method. There are pyramids in Egypt and there are pyramids in Central America. Did the one influence the other and if so how? The past half-century has seen two very different kinds of responses to such questions. In Europe, as popularized by individuals such as Thor Heyerdahl there has been an assumption that some connection must exist and many efforts have been made to demonstrate the source thereof. In the United States, especially in Middle American archaeology there has been a trend to emphasize parallel invention and development.

One important feature of the inductive approach is that it does not require us to decide at the outset which of these two schools is correct. We can simply record empirically that there are themes such as the world tree and the cosmic egg which are found in many cultures. We can note that the theme of the flood is found in over 600 major myths and stories without committing ourselves to the claim that we know precisely how they relate to one another. As noted earlier these are different scholarly activities: collecting is one stage; describing and interpreting are further stages. As our catalogues become more complete, then the possibilities of identifying and tracing questions of influence, determining which was original and which was derived should become much easier.

3) Unconscious-Conscious

In the late 19th and early 20th centuries the rise of psychology and psychiatry through Freud and Jung introduced an unexpected dimension to the topic of basic themes. Their analyses of patients' dreams revealed that there were recurrent themes to such an extent that Jung spoke of a collective unconscious and began a collection of basic themes which is now kept at the Warburg Institute. Since then historians of myth and culture (e.g. Joseph Campbell) have begun to explore parallels between these themes of the unconscious and those in myths and religions. This points to a new area for the inductive approach to culture. What parallels are there between our unconscious images of dreams and our conscious expressions in myth, region and culture? Are there local differences in the subconscious or do these individual local expressions only emerge at the conscious level of culture?

4) Universal-Particular

Standing back for a moment, it becomes clear that the above approaches, especially the second and third, are actually variations on a more fundamental debate that was effectively introduced in the debates between Plato and his student, Aristotle: the challenge of universals and particulars. Is knowledge about some universal principles or does it need to reflect all the myriad particulars? In certain branches of science the answer seems clearly on the side of universals? Once a Newton has discovered the gravitational properties of apples, there is no need to make lists of all apples that fall on passerby, let alone all apples that could fall on passers by. As we have noted, in the arts and culture, the challenges are fundamentally different. Understanding the significance of the *Annunciation* in Renaissance art has nothing to do with discovering the law of how an angel Gabriel announces to the Virgin that she is pregnant by means of an immaculate conception. It lies in noting how a given theme, known to everyone familiar with the *New Testament*, even indirectly, can generate so rich a variety of expressions ranging from Botticelli and Leonardo to Van Eyck and Dürer.

The extent to which we can compare examples is very closely connected with the medium we use. If we limit ourselves to originals, then we are limited to the number of paintings we can bring together in one place, usually in terms of a special exhibition. In the case of great masters this is likely to be few dozen or at very most a few hundred. In

the case of printed books that number can readily range from a hundred to a thousand and in the rare case of multi-volume reference works increase to a few thousand.

With electronic media such numerical limitations no longer apply. The rise of Google Images has demonstrated how one can expand to over 880 million within only three years. For the first time in history the debate about either universal theme or particular examples, can become a discussion of both/and.

New Kinds of Databases

This points to the need for new kinds of distributed databases, which are nonetheless cumulative. In the past, collections of images (of objects/environments) were typically arranged in terms of an individual artist, or a given theme and then usually limited to specific region (e.g. Florentine) and a given period (e.g. High Renaissance). To be sure there were some collections at the level of a town, region, province or country, but these were typically in a given language and collected in order to glorify a given nationality or smaller grouping.

From the premises outlined in the seminars and lectures above it follows that a new approach to European Culture needs to be something much more than simply adding some new multilingual bridges to link a series of databases in 25+ member states. Even if we accept that Christianity has played a seminal role in the formation of the European spirit it is necessary to recognize that the roots of Europe are not only Judaeo-Christian, but include also the Arabic/Islamic, the Babylonian, Akkadian, Sumerian traditions with influences from India, China and of course Russia.

In order to appreciate how we are different and unique we need to begin by recognizing what we share with these other cultures. Constructing databases with the intellectual equivalent of walls which do not allow symbols and expressions beyond the member states is counter-productive. Needed is a new kind of database, which is open-source not only in terms of code but equally in terms of its contents. Other countries are welcome to contribute their basic expressions. Indeed, other countries are invited to introduce their own classification systems and search criteria which will bring to light patterns from their won traditions. The new European distributed cultural repository thus becomes a first step towards a new global initiative which is different from earlier efforts because it assumes multiple access methods and strategies to the same contents.

During the 19th century there was a vision that if only one could collect the sources then one would arrive at a new vision of the whole. The 20th century revealed that this quest was more elusive than it seemed on many fronts. In retrospect we know that there are many interpretations and that no simple, quick answer is sufficient in itself. We have spent so much time developing new methods that we have increased the backlog of materials to be catalogued. At the same time we stand on the threshold of a world where we have infinitely more resources in order to survey and reflect upon the enormous richness and diversity that is our culture. In trying to refind itself Europe can make a great contribution to increasing understanding not only on this continent but world-wide.

Series I: Seminar: Fundamental Premises

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| Knowledge | 1. Knowledge
2. Truth
3. Scepticism
4. Interpretation
5. Classification
6. Science
7. Law |
| Religion | 8. Judaism
9. Christianity
10. Islam
11. Myth
12. Pilgrimage |
| Travel | 13. Travel
14. Exotic
15. The Other |
| Art | 16. Originals
17. Art
18. Creativity
19. Phantasy |
| History | 20. Sources
21. Historiography
22. Archaeology |
| Culture | 23. Folklore
24. Public Good
25. Local, Regional, National
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 ⁷	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 ⁸	Symbols, History	Hamburg
10. Seznek, 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 ⁹	Oxford
15. Saussure, Levi-Strauss	Structuralism	Paris
16. Foucault, Lacan	Post-Structuralism	Paris
17. Piaget, Bruner, Duffy, Brown	Constructivism ¹⁰	Geneva
18. Papert	Constructionism, ¹¹ Learning	Cambridge M.
19. Derrida	Deconstruction	Paris

Power

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

Critiques

24. Spivak	Critique of Postcolonial ¹⁴	New York ¹⁵
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

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

Written to Printed

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

Printed to New Media

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| 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

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| 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)

Series V: Towards a New History of Culture

Connecting: Metaphysical

1. Goals and Activities
2. Cosmic Eggs
3. Three Worlds
4. World Trees
5. Crosses
6. Animals
7. Zodiacs
8. Constellations
9. Microcosms
10. Microcosm-Macrocosm
11. Heaven and Hell

Connecting: Physical

12. Totems
13. Patterns
14. Homes
15. Buildings: East
16. Buildings: West
17. Cities of Dead
18. Cities of Sacrifice
19. Sacred Cities

Sharing

20. Mimesis
 21. Matching
 22. Translating Across
 23. Transformations
 24. Exploring
 25. Digital Bridges
 26. New Theory of Culture
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27. Lotus and Rose
 28. Lotus and the Palm
 29. From Horn to the Mane
 30. From Cave to the Light

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

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V.29 (8a). From the Horn to the Mane

V.30 (8b). From Sin to Sun

Notes

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

Cf. 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>

² 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.

³ 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.

⁴ 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>.

⁵ See: http://www.papert.org/articles/const_inst/const_inst1.html

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

⁷ Cf. [Kubler, George, 1912-](#), The shape of time; remarks on the history of things, New Haven: Yale University Press, 1962.

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

⁹ See: http://130.179.92.25/Arnason_DE/New_Criticism.html

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

¹¹ See: http://www.papert.org/articles/const_inst/const_inst1.html

¹² See: http://www.geneseo.edu/~bicket/panop/subject_B.htm#BIRMINGHAM

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

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

¹⁴ See: <http://www.lrb.co.uk/v21/n10/eag101.html>

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

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

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

¹⁸ See: 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%3Abigchalk%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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- ¹⁹ See: http://www.age-of-the-sage.org/sources/Jacob_Burckhardt.html
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- See: <http://www.boondocksnet.com/cb/said.html>.
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