Memory and the Making of Knowledge in the Early Modern World

An International Summer School held at the Georg-August-Universität Göttingen

18-22 September 2017

Programme

Organisers: Dr. Claudia Nickel, Dr. Andrew Wells

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ZENTRALE KUSTODIE

SAMMLUNGEN | MUSEEN | GÄRTEN

GEORG-AUGUST-UNIVERSITÄT GÖTTINGEN

Graduiertenschule für Geisteswissenschaften Göttingen
Göttingen Graduate School of Humanities

GSGG

Herzog August Bibliothek Wolfenbüttel

Sunday 17 September

1900-2100, Restaurant Ali-Baba, Untere Karspüle 8
Informal Dinner

Monday 18 September

0915-0930, Theologicum (Room T0.136)
Welcome

From the Vice President for International Affairs, Georg-August-Universität Göttingen, Prof. Dr. Hiltraud Casper-Hehne

0930-1000, Theologicum
Opening Thoughts

Literature, *histoire*, and Memory: The French Wars of Religion in Voltaire's *La Henriade*

Claudia Nickel, Göttingen

History, Knowledge, and Memory: The Example of Early Modern Cities

Andrew Wells, Göttingen

1000-1100, Theologicum
Keynote Address

In Search of Memory: Memorializing the Seven Years War from the Eighteenth to the Twentieth Century

Prof. Dr. Marian Füssel, Göttingen

1100-1130, Theologicum
Break

1130-1300, Theologicum
Performing Memory

Imagineering Violence: Techniques of Early Modern Performativity in the Northern and Southern Netherlands 1630-1700

Michel Van Duijnen, Vrije Universiteit Amsterdam

'A City Assaulted by Man but saved by God': Local Commemorations of the British Civil Wars, 1642-1660

Imogen Peck, University of Bristol

1300-1430, Zentralmensa
Lunch

1430-1600, Theologicum
Workshop 1: Rituals

Tutor: Prof. Dr. Marian Füssel, Göttingen

1600-1630, Theologicum
Break

1630-1800, Theologicum
Ottoman Memories

Childhood Memories of Scholars in Eighteenth-Century Ottoman Damascus

Basil Salem, University of Chicago

History Writing and Memory Making in Early Modern Ottoman Miscellanies

Aslıhan Aksoy-Sheridan, Bilkent University

1900-2100, Bistro Löwenstein, Rote Straße 28
Dinner

Tuesday 19 September

Things of Memory: Material Culture

The Posterity of the Power of Louis XIII Through the Royal Tokens

> *Sabrina Valin, Université Paris Nanterre*

Archduke Ferdinand II's Memory Theater: Ambras Castle as Mnemonic Loci

> *Hila Kohner, Tel-Aviv University*

1100-1130, Theologicum
Break

1130-1230, Theologicum
Keynote Address

Academic Collections and Recollection: Activating Academic Heritage at "Forum Wissen", Göttingen

Karsten Heck, Göttingen

1230-1400, Zentralmensa
Lunch

1400-1600, Archäologisches Institut, Nikolausberger Weg 15
Visit and Guided Tour

1600-1630, Theologicum
Break

1630-1800, Theologicum
Transmedial Memories: From Material to Text

Representations and Uses of Corals in German Arts of the 16th and 17th Century

> *Fabiola Gilardoni, Université de Picardie*

Fresco Painting of the Draca Monastery Near Kragujevas as a Trifold Memory System

> *Ana Milošević, Independent Scholar*

1900-2100, Busumo, Burgstraße 11
Dinner

Wednesday 20 September

Trip to the Herzog-August-Bibliothek, Wolfenbüttel

0830, Hotel Astoria
Bus Pick-Up (Journey Time to Wolfenbüttel approx 90 mins)

1030-1200, Herzog-August-Bibliothek, Wolfenbüttel
Visit and Guided Tour

1215-1300, Herzog-August-Bibliothek, Wolfenbüttel
Plays and Publication

Representing the Past in Theatre: Memory and Historical Knowledge in *La Vie Monseigneur sainct Loÿs par personnaiges* by Pierre Gringore (1513)

> *Shanshan Lu, Université Grenoble-Alpes*

1300-1515, l'Oliveto, Lange Herzogstraße 44, Wolfenbüttel

Lunch followed by free time in Wolfenbüttel

1515-1645, Herzog-August-Bibliothek, Wolfenbüttel

Making Memories and Producing Knowledge in Pictures and Print

Fictional Book Catalogues and the Structure of Knowledge in the Late Sixteenth Century: Johann Fischart's *Catalogus Catalogorum* (1590)

Jodok Trösch, Universität Basel

From the Memorialization of the World's Origin to Memory for Posterity: Representing Newtonian Knowledge in France

Mylène Vangeon, Université Paris 1

1700, Herzog-August-Bibliothek, Wolfenbüttel

Bus Pick-Up (Journey Time back to Göttingen approx 120 mins)

1900-2100, Kartoffelhaus, Goethe-Allee 8

Dinner

Detail from Pedro Berruguete, *St. Dominic de Guzman and the Albigensians* (1493-99)

Thursday 21 September

1000-1100, Theologicum

Keynote Address

Poetry and/as Polemic: Plural Conceptions of the Memorable in Renaissance Literature
Prof. Andrea Frisch, University of Maryland

1100-1130, Theologicum
Break

1130-1300, Theologicum
Memories and the Making of Empires

Memory and History in Inca Garcilaso de la Vega's *Comentarios reales*
Julián Díez Torres, UNC Chapel Hill

Geography, History and Empire in the Works of Richard Hakluyt and Lancelot Voisin de la Popelinière (1550-1600)
Marina Bezzi, University College London

1300-1430, Zentralmensa
Lunch

1430-1600, Theologicum
Workshop 2: Literature

Tutor: Prof. Andrea Frisch, University of Maryland

1600-1630, Theologicum
Break

1630-1800, Theologicum
Travel, Knowledge, and Memory

Reviving the History, Commemorating the Place: the Monumental Image of Paris and its Surroundings in French Travel Literature of the Early Modern Period (1650-1760)

> *Ekaterina Bulgakova, Moscow State University*

'What he did there … he has really forgot.' Memory, Knowledge, and the Travelling Self in Grand-Tour Portraits and Caricatures around 1750

> *Miriam Volmert, Universität Zürich*

1930-2200, Wirtshaus „Zur alten Brauerei", Düstere Straße 20a
Summer School Dinner

All participants are warmly invited.

Friday 22 September

1000-1100, Theologicum
Keynote Address
Bread, Fish and Stone: Local Memories and Religious Change in the Dutch Republic
Prof. Judith Pollmann, Universiteit Leiden

1100-1130, Theologicum
Break

1130-1300, Theologicum
Workshop 3: Forgetting
Tutor: Prof. Judith Pollmann, Universiteit Leiden

1300-1430, Zentralmensa
Lunch

1430-1600, Theologicum
Mughal Memories

Re-membering Sacred Space and Social Networks in Late Mughal Deccan: A Reading of the *Malfūzāt-i-Naqshbandīyya*

> *Aparajita Das, Independent Scholar*

Writing the Past, Writing the Present: Representation of the pre-Mughal Muslim Sultans of Delhi in the *Muntakhab-ut Tawarikh*

> *Ikramul Haque, Jawaharlal Nehru University, New Delhi*

1600-1630, Theologicum
Final Discussion and Closing Comments

1630-1700
Kaffee und Kuchen (Coffee and Cake)

1700
End of Summer School

Memory and the Making of Knowledge in the Early Modern World

Speakers and Abstracts

History Writing and Memory Making in Early Modern Ottoman Miscellanies

Aslıhan Aksoy-Sheridan

My research focuses, broadly, on the 17th century as a period of crisis within the wider European context, and specifically on situating the Ottoman Empire and its cultural products within that context through examination of miscellanies. Miscellanies provide the opportunity to observe increasing diversification in the transfer of knowledge and a burgeoning sense of historical agency through the active production and consumption of texts concerned, especially in early modern times, with recording social memory. My research investigates whether a growing "popular" historiographical approach towards the Ottoman imperial enterprise flourished and was recorded in contemporary miscellanies, especially as compared to similar trends in early modern Europe. One main research question resonating throughout my research is how and how much pluralization or "popularization" of forms of knowledge and historiographical genres—or whether any glimpses of an articulated sense of historical "agency" in the recording of history and memory—are revealed or enacted within the scope of early modern miscellanies. Thus, my research concerns itself particularly with the cultural and intellectual exchange of memory and the transfer of knowledge within the early modern Ottoman realms, and with connecting these issues to the European context. My aim is to examine the matter of what notions of history and time were developed in the early modern Ottoman Empire and Europe; what changes occurred in these notions; and how far miscellanies enable us to follow these notions' textual traces through the 17th-century period of crisis.

Geography, History and Empire in the works of Richard Hakluyt and Lancelot Voisin de la Popelinière (1550-1600)
Marina Bezzi

I research the links between history, geography and empire in pro-colonial texts in England and France in the late sixteenth century through the works of Richard Hakluyt and Lancelot Voisin de la Popelinière. Through both scholars' editorial practices, I seek to understand how representations of time (in histories, chronicles and memorialising discourses) and representations of space (in descriptive geography, cosmography, cartography and travel accounts) were shaped by colonial ideas, on both sides of the English Channel, around the same period. My four main lines of enquiry are: Hakluyt's and La Popelinière's editorial practices – their education, collections, networks, works, translations, Protestant activities etc.; the relation between geography and history as main disciplinary reflections on time and space in their works, based on the early modern topos of 'geography as the eye of history'; the place of transmission and making of colonial, mercantile and political knowledge based on the Iberian colonial expansion in both scholars' works, more specifically their different uses of Portuguese and Spanish memories of maritime expansion; finally, the epistemological and ontological shifts that new and distant environments and peoples caused on both scholars' geo-historical editorial and mercantile projects of colonisation. How did memories of early modern European colonisation circulate and reach both authors? What was the place of remembering and forgetting in both projects? Which colonial narratives were chosen by them to represent the contemporary history and official memory of colonial expansion? How did failed French and English colonies become pedagogical places of memory in their projects?

Reviving the History, Commemorating the Place: the Monumental Image of Paris and its Surroundings in French Travel Literature of the Early Modern Period (1650-1760)
Ekaterina Bulgakova

The main object of the research is to analyse different strategies and factors operating in the construction of the monumental image of Paris and Île-de-France in early printed guidebooks (by Brice, Le Maire,

Antonini, Saugrain, Piganiol de La Force and others). These detailed descriptions were meant not only for travelers but also for larger social strata of cultivated readers. They served as potent mediators for various kinds of memories the city intellectuals cared to preserve, to consolidate, to rearrange and even to invent. In particular, the study aims to examine how the memories of the city — traces of the antique times and the Middle Ages, as well as of more recent events and personalities, — were topographically contextualized and integrated into the traveler's itineraries. What types of places, buildings, works of art and other "curiosities" were selected to appear both as significant landmarks and as "lieux de mémoire"? Some memorable places emerge, while the others disappear over time as the urban descriptions evolve from "Antiquities" inspired by medieval chronicles and antiquarian studies of the Renaissance period to the guidebooks of the XIXth century with their well-established rules and standards. It should also be noted that some memories, for example related to the medieval heritage and gothic architecture in particular, prove to be interpreted differently from one edition to another. Moreover, guidebooks of the XVIIth — XVIIIth centuries offer a very fruitful field for research due to the fact that they combine the tendency to erase specific memories of the city's past and that to perpetuate the memory of what was gone by knowingly describing it as still existing. The latter happened, for instance, to the Ambassadors staircase in Versailles on the pages of Piganiol de La Force's guidebook. In the whole, the key role attributed to the memory in the image of the French capital and its surroundings enabled early guidebooks to come closer to the notion of "cultural patrimony" as well as to anticipate the concept of "historical monument" developed in the XIXth century.

Re-membering Sacred Space and Social Networks in Late Mughal Deccan: A Reading of the *Malfūẓāt-i-Naqshbandīyya*
Aparajita Das

Spaces of social intermingling and texts inscribed with the memory of such bonding can work in tandem to produce a notion of collective identity. In a highly mobile and connected early modern world, the formation of sacred spaces and social identities became an even more complex process. In the late seventeenth century, as armies of the Mughal emperor Aurangzeb advanced southwards into the Deccan

region, so did several Sufi saints and their followers, many of whom also served the Mughal state. This paper examines the Indo-Persian text—*Malfūẓāt-i-Naqshbandīyya*—produced in 1730s at the shrine of Bābā Musāfir (d. 1714) at the outpost of Aurangabad. It focusses on the role of transmitted memory in the process of creating sacred spaces. As a text of the *taẕkira* genre, the *Malfūẓāt-i-Naqshbandīyya* is a compilation of recollections (*ẕikr*) made at a later date by followers of the Sufi master, most of whom were émigrés claiming roots in regions beyond the Mughal imperial boundaries. By studying the memorative agency accorded to lesser-known individuals and their relation with an authorial voice, the paper questions the way in which the *takkīya* or lodge of Bābā Musāfir acquired a narrow cultural profile as a "Tūrānī" (referring to Persianised Turks from Central Asia) implant in Aurangabad. It keeps in mind the variety of "mundane" or "profane" contexts within which the followers remembered interacting with each other. Hence, it argues that as memory about everyday social bonding was communicated, a streamlined social network was discursively re-membered. This can complicate the neat cultural and spatial boundaries that are generally imposed on the geographically connected yet war-torn landscape of early modern Deccan.

Memory and History in Inca Garcilaso de la Vega's *Comentarios reales*
Julián Díez Torres

Autobiographical passages in the two parts of Inca Garcilaso's *Comentarios reales* (1609, 1617) are both numerous and significant. The narrative texture in these passages moves from the eloquent reconstruction of the probable to the testimony of news and personal experiences. This shift is part of the evolution of Garcilaso's approach to history (*La Florida* follows a heroic and exemplary model, and the two parts of *Comentarios* are based on textual annotation). Garcilaso inserted his personal memories as proofs to illustrate or to clarify historical events. However, his memories can also be understood as contact zones between his experiences and collective values. This connection can be appreciated in his self-representation as an individual connected to the Inca "kings" and to the Spanish *conquistadores*, as well as in the very title of *Comentarios* (an allusion to Cesar's *Commentarii*). Within *Comentarios*,

memory first appear associated to places, customs, and material objects, and later on is more linked to people and events. This variation reflects both the temporal situation of Garcilaso's life in relation to his object of study and the evolution of *Comentarios* from an antiquarian to an annalistic model. It is also important to consider that the persuasive effect of memory in *Comentarios* is highlighted by the contrast between personal memories and universalist concepts (providence, geography). Based on two of the chapters of my dissertation, these reflections could open up an interesting discussion about the relation between memory and history in the Early Modern World.

Poetry and/as Polemic: Plural Conceptions of the Memorable in European Renaissance Literature
Andrea Frisch

In the fifteenth and sixteenth centuries, European Humanist conceptions of the memorable were tied to the postulate of a negligently forgotten or wilfully distorted secular past. In contrast to medieval techniques of memory designed for the establishment and refinement of enduring, stable *monumenta*, Humanist approaches to the ancient past frequently aimed to overturn long-held assumptions (one thinks of the Donation of Constantine), and thus routinely positioned memory as an arm of contestation rather than as an instrument of consensus. Not surprisingly, this posture had an impact on poetry conceived as a vehicle of community memory: in an age of contested memory, memorial poetry was written not merely to preserve, but also to persuade. In this talk, I seek to underscore the degree to which the erosion of consensus about what was "memorable" shaped the rhetorical orientation of Renaissance poetry, in particular in France.

In Search of Memory. Memorializing the Seven Years War from the 18th to the 20th Century
Marian Füssel

The Seven Years War (1756-1763) was not only a global conflict but also a war that contained numerous epic battles on the European mainland. Beginning with an examination of the culture of memory concerning the War's battles, from its end in 1763 up to the present day, I

highlight the relevance of intermediality for the constitution and transformation of historical memory. This includes practices like battlefield tourism or 'thanatourism', the desperate search for material evidence, the erection of statues and memorials or the circulation of anecdotes and images within the public sphere. The two main arguments of the lecture concern the productivity of absence and the enhancing effect of intermedial circulation. As soon as the dead were buried a battlefield turned into almost a blank space. It needed to be filled with stories, images or material evidence to produce a historical meaning. The search for memories of an event's past reality that is long lost becomes a mode of production that creates a reality of its own. With the words of Pierre Nora, the "lieu de mémoire" becomes the ultimate sign without any historical object of reference. This cultural production of battlefield memories is furthermore enhanced by the circulation of images of reference turning each battle into a set of symbolic key-sequences. From an etching, the image of a hero can move to a memorial statue, and the statue can be described by a travelogue or shown on a postcard. The postcard combines the etching and the memorial together and connects the visitor with people at home, for example. With these 'chains' of intermedial circulation the symbolic 'branding' of each battle becomes stronger and stronger. Following them can shed new light on the medial production processes of cultures of memory and on the different actors struggling within it trying to turn their image of battle into the dominant one.

Representations and Uses of Corals in German Arts of the 16th and 17th Century
Fabiola Gilardoni

The study of the inventories of the *Schatz-, Kunst- and Wunderkammern* reveals the important presence of corals in ecclesiastical and prince's spaces. It takes various forms: naturalistic representations, painting details, goldsmith objects, simply exposed branches. Despite the richness and the diversity of this production, few researchers are studying the art of corals in German era between the 16th and the 17th century. Works about the art of coral during these centuries focus therefore on the Sicilian's production whereas they give very little attention to the German's artworks. Nevertheless this objects are sometimes individually

studied in exposition's catalogues of some famous collections such as Ambras, or in dedicated articles as for example the *Daphné* of Wentzel Jamnitzer analysed by Michèle Bimbenet-Privat. The variety of objects described in the recently published inventory of prince's collections indicates a rich and diversified material culture as well as a curious and analytical interest.

This research will on the one hand aim to reconstitute the corpus of these works by the systematical study of catalogues and inventories. On the other hand the objects will be contextualized with the methodology of material studies and the confrontation of the artworks and contemporary sources from literature as well as Naturalistic Studies. The purpose will be to root the artworks in the material and intellectual culture which prevails on their realisation in order to understand which knowledge they carry or transmit, and thus, their finality.

Writing the Past, Writing the Present: Representation of the pre-Mughal Sultans of Delhi in the *Muntakhab-ut Tawarikh*
Ikramul Haque

Abdul Qadir Badauni was a courtier and theologian in the Mughal Emperor Akbar's court and wrote a historical chronicle towards the end of the sixteenth century, called *Muntakhab-ut Tawarikh*. Although Badauni as a historian of the sixteenth century Mughal India has been well recognized by modern scholars, a holistic assessment of his intellectual and theoretical corpus is yet to be made. His representation in modern historical writings on Mughal India is overwhelmingly dominated by anachronistic categories; he is called an orthodox *mulla*, religious fundamentalist and a rigid *sunni*. This study attempts to *revisit* Badauni by going beyond these modern labels. It aims to *rediscover* Badauni, the historian and intellectual.

This paper presents an analysis of Badauni's engagement with the history of the pre-Mughal Muslim Sultans of Delhi. The presentation intends to highlight the way he has re-constructed the image of the pre-Mughal Muslim Sultans in the first volume of his *Muntakhab*. Badauni's presentation of the Sultans of Delhi in the *Muntakhab* is qualitatively different from the other contemporary accounts. In his narrative, Badauni

presents a distinct memory of the historical past by creating or inventing a different image of the Sultans of Delhi. This is a conscious and thoughtful process of re-imagination of the past in a significantly meaningful way. It is this process of history writing, his engagement with the past and his interaction with the collective historical memory that shaped the making of knowledge in early modern South Asia. This study is an attempt to look into this process.

Academic Collections and Recollection. Activating Academic Heritage at Forum Wissen Goettingen
Karsten Heck

The University of Goettingen's academic collections preserve the rich material heritage of almost 300 years of scientific research and teaching. Many of the collection's objects are freighted with memory, carrying meaning and performing functions of various kinds. Clues that are vital to our historical understanding of science and scholarship are inscribed into, and are reconstructable from the objects, specimens, and instruments. They open perspectives on path-breaking scientific achievements as well as disputed assumptions from the history of knowledge-in-the-making, as well as on the lives and works of scientists. Moreover, objects of scientific and scholarly heritage can be considered and interpreted as cornerstones of scientific revolutions, shifting paradigms and methodological turns.

At Forum Wissen the rich Goettingen collections will be displayed to serve the public understanding and commemoration of science and scholarship, its protagonists, guiding principles and shifts in methodology. On the other hand, and in addition to public and academic teaching, Forum Wissen is designed also to be a transdisciplinary research institution, fostering the use of recent methods of material analysis in object- and collections-based research.

The talk will present the scientific and museological concept of Forum Wissen and its research infrastructures, and provide insight on the current progress of the project. Particular attention will be given to digital indexing and accessibility of the Goettingen collections, as well as subsequent use of collections data in research, teaching and science communication. Digitisation serves to stimulate future research and, vice

versa, research methodologies are constantly enriched by digital means. Last but not least, Forum Wissen as an exhibition and academic venue will offer space and opportunities for publicly communicating and discussing recent scientific and scholarly production.

Archduke Ferdinand II's Memory Theater: Ambras Castle as Mnemonic Loci
Hila Kohner

Up on the Alps above the city of Innsbruck lays Ambras castle. Archduke Ferdinand II, the sovereign of Tirol between 1563-1595, renovated the castle and made it a home for his monumental collection of armors, weapons, curiosities and wonders of the world. In Ambras, Ferdinand built a museum complex made of four interconnected buildings leading the visitor through a fixed route: from the armor and weapons collection, called the *Rüstkammern*, through the *Kunst und Wunderkammer*, and finally to the library. Yet, although researchers agree the museum was designed as a complex, study still lacks a comprehensive approach to the collection as one unit.

In my presentation, I intend to investigate the Ambras' different collections as one integral museum, and further contend that contemporary premises and theories influenced its formation and organization. I suggests a connection between the renaissance *Ars memoriae* and Ferdinand II's design of the Ambras museum. By comparing the castle's models of presentation with the first treatise on museums by Samuel Quiccheberg and *L'Idea del Theatro* by Giulio Camillo, I argue that Ferdinand II's choice of display is rooted in concepts drawn from his contemporary *Ars memoriae*. Therefore, I view the Ambras museum as a *Theater of Memory*, a mnemonic space where history and wonder corresponds. Considering Ambras as a *Theater of Memory* reflects its role as a center for preserving and producing knowledge, and suggests a new approach to the collection.

Representing the Past in Theatre: Memory and Historical Knowledge in *La Vie Monseigneur sainct Loÿs par personnaiges* by Pierre Gringore (1513)
Shanshan Lu

My doctoral thesis, intitled '*La Vie monseigneur sainct Loÿs de Pierre Gringore* (1513), l'édition critique et les études sur le context et les enjeux philologiques et littéraires', is supervised by Pr. Estelle Doudet (Université Grenoble-Alpes). This work attempts to provide a critical edition with a multidisciplinary study of this play, which is at the hinge of the Middle Age and the Renaissance. At this period were developing the innovative forms of communication, like printing press and drama. Pierre Gringore participated fully in this current by various plays and printed works. He was also considered as a "grand rhétoriqueur" by modern scholars, not only by his attention on the form of writings, but also by his active interventions on the policies of Louis XII.

My research will provide a new edition of *La Vie monseigneur sainct Loÿs* since the ancient edition of 1877 is no longer suitable for modern criterions of philology. I will also analyze its place at that period and among the writing of Gringore. In fact, this play was one of his rare works which had not been printed. This fact reveals the context of its production: a guild of masons and carpenters sponsored Gringore for this play to honor their saint protector, Louis IX. It's very interesting to compare this work with Gringore's other political play, like *Le Jeu de Prince des sots*, to see his efforts to satisfy his customers and at the same time to provide an ideal model of prince for the current king Louis XII.

Fresco Painting of the Draca Monastery near Kragujevas as a Trifold Memory System
Ana Milošević

The fresco painting of St. Nicolas Church in the Draca Monastery (in the vicinity of Kragujevac, Serbia) originated in 1735 during the time when Northern Serbia was under the rule of Habsburg Empire. The frescos were painted by the workshop that arrived from the south of the Balkans and appear to be in post-byzantine tradition. However, the close analysis

of their content indicates their notions are characteristic for Early Modern European culture.

There are three different levels of organized memory in Draca's fresco paintings. The first and the basic level is the traditional system where every scene has its place in liturgy and is in harmony with the symbolic topography of the temple. The second level refers to the unusually large number of martyrdom scenes. They were the visual reminders of the active piety that should inspire the onlookers to similar sacrifices. The third level of reading refers to the intention of program's designer to record his "travel memories" on church's walls. There were not many people who could create such an unusual fresco program in Serbia of the time. Partenije Pavlovic was such a person. He was a monk and a high official both in the archbishopric of Belgrade and on the the court of patriarch of Pec. His autobiography testifies that he traveled extensively throughout the Balkan countries that were under the Ottoman rule, the Greek islands and the coastline, Italy and Hungary. He memorized his travels on the walls of Draca, asking the painters to presents the saints whose relics and shrines he had seen and visited during his journeys.

'A City Assaulted by Man but saved by God': Local Commemorations of the British Civil Wars, 1642-1660
Imogen Peck

In January 1649 Charles I, King of England, was found guilty of treason against his own people, and, on the 30th of that month, executed at Whitehall: upon the scaffold his last words to his subjects were 'Remember'.   He was not, however, the only figure who perceived the importance of controlling memories of the turbulent previous decade, and these final words were but one intervention in an ongoing contestation of Civil War memory that endured throughout the 1650s.

For the fledgling Commonwealth state, the most appropriate way to remember the recent past posed something of a challenge, and successive governments attempted to steer a tricky course between the political and theological necessity of remembrance and a desire for reconciliation. In a speech to the Parliament in 1654, Oliver Cromwell made explicit the tension he perceived between remembering the events

of the Civil Wars and effective reconciliation. He stated that though he was tempted to remind the House of all the many ways that God had favoured the Parliamentary cause during the wars he would not do so, for fear that 'remembering [these] Transactions too particularly, instead of healing…may set the wound fresh a bleeding'. In this respect, the republican governments faced a dilemma that continues to trouble post-war states in the modern day: how, if at all, can the duty to remember be reconciled with a desire for peace and reconciliation?

To date, studies of the memory of Britain's domestic conflicts have tended to focus either on printed material produced by elites, the period after 1660, or, in most cases, both. By contrast, my research explores the ways the civil wars were remembered in England and Wales between the execution of the king in 1649 and the collapse of the second Commonwealth at the end of 1659. It seeks to answer questions such as: how did the various governments of the 1650s attempt to memorialise the events of wars? To what extent were these efforts accepted or resisted? What did ordinary people choose to recall – and forget – of this bloody conflict? And what does this reveal about the nature of early modern memory more broadly?

Bread, Fish and Stone. Local Memories and Religious Change in the Dutch Republic
Judith Pollmann

Local memory practices in early modern Europe often originated in religious practices; medieval cities commemorated significant events by honouring patron saints, feasts and processions, and with inscriptions and images in public places. The reformations of course played havoc with many local memory practices – some practices and memories were declared obsolete, or even godless, others appropriated for new uses. Moreover, new memory practices emerged around local reformations themselves. Yet especially in post-Reformation communities that were and remained religiously divided, the religious meaning of local memories could become contested. Focusing on the town of Leiden this paper explores how Reformation memories nevertheless remediated by pre-Reformation local traditions, and how material objects with religious connotations, especially bread, fish and stone, were used to bridge the

gaps between past and present, overwrite memories of schism, and instead assert providential continuity in local religious history.

Childhood Memories of Scholars in Eighteenth-Century Ottoman Damascus
Basil Salem

Scattered in a variety of eighteenth-century sources (biographical accounts, *thabats* [curriculum vitae], correspondences, and poetry collections) are anecdotes that scholars often told about their own childhood. While often short and tangential, these memories serve as an invaluable window into the way that early modern Muslim scholars remembered and represented their childhoods, and hence their selves and their career trajectories. Through an exploration of the childhood memories of a variety of eighteenth-century Damascene scholars, particularly those of Aḥmad al-Manīnī (d.1759), Ismāʿīl al-ʿAjlūnī (d.1749), and Muḥammad Khalīl al-Murādī (d.1791), this paper offers insight into the varying ways in which scholars chose to represent themselves to an increasingly scrutinizing public.

The larger aim of this project is to show how memory, and personal memory in particular, can serve as a tool for the understanding of the historical self. This is particularly important in a field where there is a lack of autobiographical sources. Memory is used here as a window into historical personality/identity. By highlighting the often widely different personalities of these Damascene scholars the paper, thus, also challenges the view of early-modern Ottoman scholars as comprising a more or less unified and characterless social group.

Fictional Book Catalogues and the Structure of Knowledge in the Late Sixteenth Century: Johann Fischart's *Catalogus Catalogorum* (1590)
Jodok Trösch

This contribution explores three satirical book catalogues composed by Johann Fischart, their relation to Conrad Gesner's *Bibliotheca universalis* (1545) and the ways to organise and represent written knowledge in the Early Modern period. Both in Fischart's *Geschichtklitterung* ([1]1575,

[3]1590) and his *Catalogus Catalogorum* (1590), the reader is presented with satirical book lists. They expose the limits of Gesner's *Bibliotheca universalis* and other *bibliothecae*, which listed and organised books and their knowledge in a comprehensive and subject-independent way without any relevance criteria besides the language (Hebrew, Greek, Latin). Fischart renders these principles absurd by exaggeration: completeness is claimed not only for past, but also for future texts; the lack of criteria of relevance results in an abundance of bizarre and obscene titles (mostly obtained from the *Bibliotheca universalis* itself); the omission of content-related structure results in the absence of any ordering principle. These hilariously chaotic catalogues raise the question, by which forms of representation it is possible to manage the rapidly increasing amount of knowledge in the print culture of the 16th century. In this perspective, the rationalistic and universal approach of Gesner has failed, because it is impossible to establish a synoptic view – both for the author and the reader. Fischart's own account, as disarranged its structure may be, seems to be closer to traditional concepts of the art of memory. The emerging similarities and resemblances, by which the links between topics are established, seem comparable to the visual and acoustic associations exploited by the rhetorical *ars memoriae*.

The Posterity of the Power of Louis XIII Through the Royal Tokens
Sabrina Valin

Like Nicolas Furetière said about medals, tokens "keep in memory the portrait of illustrious people or the memory of some of significant actions". Firstly used for the accounting operations, these coins became more and more prestigious and get closer to historical medals in the 17th century. Distributed for the gifts under the form of purses or thrown to the people during royal ceremonies, tokens contributed to memorialize the king's power. From one side, motto refers to glorious events of his reign and the other his portrait permitted to give back his actions memorable and authentic. Compared to a monument by the guard of the royal cabinet Rascas de Bagarris, these tokens offer the story of the glorious events of the monarchy which take an historical dimension thanks to the royal portrait on the obverse. Often represented in an antic style, these chests can be compared to the Roman emperors and left their mark in the History thanks to the inscription which surround them. This inscription

was often dedicated to the king and could refer to the Salic Law. The duty of memory could be connected to the Salic Law which took a significant meaning on coronations tokens or tokens of birth. Otherwise, they offer an apocryphal king's vision which show that the priority was to prepare the people to the arrival of a new king of France. Finally, they constituted an unchangeable picture of the glorious events of the 17th century.

Imagineering Violence: Techniques of Early Modern Performativity in the Northern and Southern Netherlands 1630-1700
Michel van Duijnen

In the late 17th century, the fledging Dutch printing industry started to churn out an enormous flood of copiously illustrated books, both for a domestic and a European market. The engravings included in works on history and politics are of specific interest to the study of memory as they included many illustrations of past events that had hitherto only existed as so called 'newsprints'. These older newsprints would often have focused on a claim of 'truthful' representation, and were produced shortly after the relevant event. In contrast, the newly printed book engravings were created long after the event in question, and often presented a completely new point of view that stressed different details, compositions, etc. In themselves, these new book illustrations were partly a reflection of the memory culture surrounding a particular event. Yet at the same time, they would also give form to any future interpretations. As the Dutch production of engravings collapsed in the second half of the 18th century, many printers would continuously copy and reprint the high quality illustrations from the late 17th century and effectively promote particular engravings to iconic status.

For my presentation, I will look specifically at the imagination and representation of the execution of Johan van Oldenbarnevelt (1619), an event with a long lasting impact on the political landscape of the Dutch Republic, and analyze how late 17th century engravings of the event reinterpreted earlier visual representations of Van Oldenbarnevelt's death. This case will not only shed light on the visual remediation of Van Oldenbarnevelt's legacy, but also on the broader issue of the changing place and use of execution prints in Dutch visual culture.

From the Memorialization of the World's Origin to Memory for Posterity: Representing Newtonian Knowledge in France

Mylène Vangeon

The call for papers suggested two keywords as an axis of reflection: memory and knowledge. Science is by definition knowledge, but beyond this fact, Newtonianism, especially while new, is a form of knowledge inscribed in memory: historical memory, collective memory, and homage, a form of future memory insofar as it relates to the cult of great men. Newtonianism applies to all temporalities contained in the concept of 'memory'. Furthermore, for Newton, the world is governed by mathematical laws that are observable and testable. God, the Supreme Being, the Great Architect, created the world in this way and by discovering its mathematical laws through empirical means, man acquires knowledge of its origins. Because of this, the memory of the creation is to be found in numbers.

This paper poses questions of the tools used by artists to inscribe Newtonian knowledge in memory.

To do so, the paper first sets out to establish how artists situated this science within a scientific heritage, serving to legitimise it by making it a natural scientific development. This had much to do with promoting the significant use of traditional iconography and its displacement in favour of references to Newtonian theories and discoveries. These images were rooted in the collective consciousness of the eighteenth century and reflect ancestral modes of thought. They impose the idea that things have a beginning. Finally, the books serve to situate these theories in memory but also leave a mark for posterity. In this logic, frontispieces become monuments that perform memory as much as the homage expressed in public memorials.

'What he did there … he has really forgot.' Memory, Knowledge, and the Travelling Self in Grand-Tour Portraits and Caricatures around 1750

Miriam Volmert

Especially from the mid-eighteenth century onwards, when the European Grand Tour had become a pervasive phenomenon, numerous travellers commissioned large portraits of themselves during their stay in Italy, which depicted them in close connection with well-known features of classical Rome. The accessories, motifs and poses displayed in these portraits have frequently been subsumed under the general heading of "Grand Tour formula" – a visual code to confirm the sitter's trip to Italy's classical sites and express their interest in ancient Roman culture.

In my paper, I aim to take a closer look at the pictorial means of displaying knowledge of antiquity and the experience of travelling. Depictions of travellers will be discussed against the backdrop of European portrait tradition and the related concepts of memoria and fama. I am going to argue that travel portraits reinterpret traditional rhetorical topoi of remembering, in this way establishing a pictorial mode of highlighting the particular virtues of the erudite traveller.

At the same time, some groups of Grand Tourists also commissioned, besides portraits, caricatures of themselves, which often reveal an ironizing approach towards the topos of the learned traveller. A parody element of these depictions consists in relating references to traditional topoi of classical knowledge to ephemeral and 'mundane' subject matters. As will be discussed, these caricatures can be considered as a complementary 'portrait type' which contributed, in a self-reflecting manner, in creating a new self-image of travellers: in both, portraits as well as caricatures, this self-perception is based upon a creative reflection on contemporary social roles and the increasingly difficult expectations concerning the issues of learning, remembering and presenting knowledge.

Memory and the Making of Knowledge in the Early Modern World

Maps and Plans
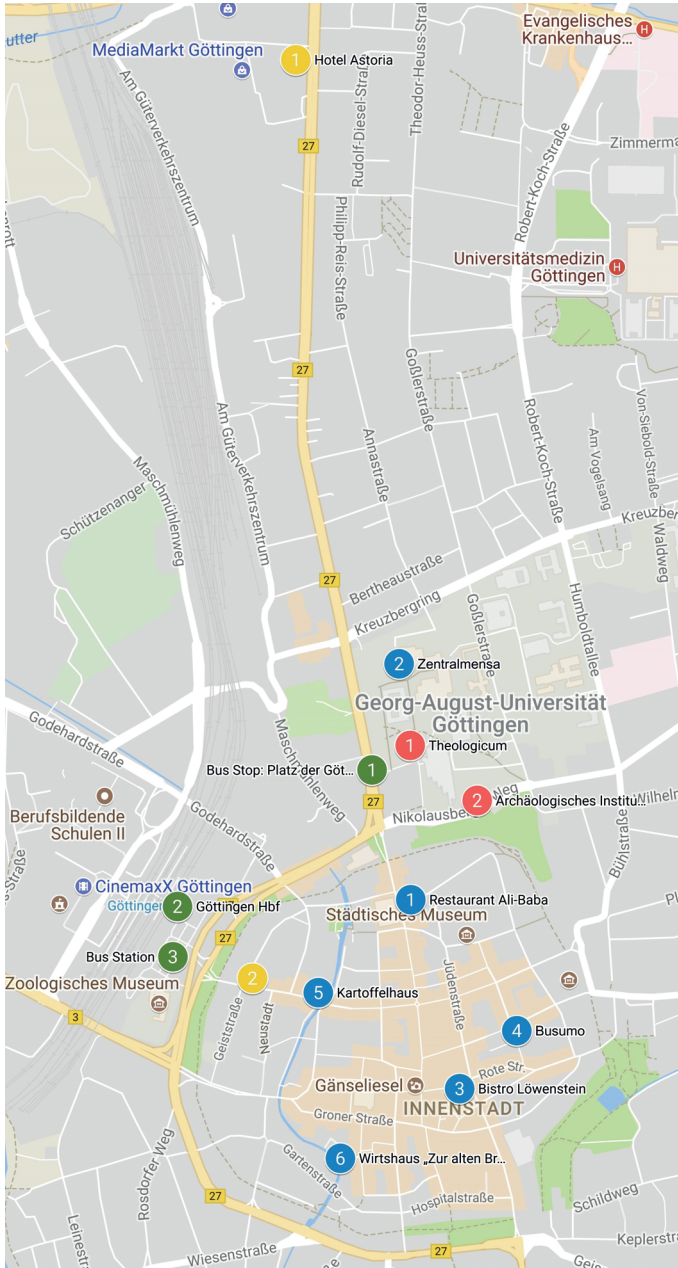
Venues

1 Theologicum

2 Archäologisches Institut

Meals

1 Restaurant Ali-Baba

2 Zentralmensa

3 Bistro Löwenstein

4 Busumo

5 Kartoffelhaus

6 Wirtshaus „Zur alten Brauerei"

Transport

1 Bus Stop: Platz der Göttinger Sieben

2 Göttingen Hbf

3 Bus Station

Accommodation

1 Hotel Astoria

2 Hotel Stadt Hannover

CAMPUS
PLAN

THEOLOGICUM

OECONUMICUM

ZENTRALMENSA

ZHG

MENSA AM TURM

KULTURWISSENSCHAFTLICHES ZENTRIM

HOPE