

## PDF hosted at the Radboud Repository of the Radboud University Nijmegen

The following full text is a publisher's version.

For additional information about this publication click this link.

<http://hdl.handle.net/2066/155446>

Please be advised that this information was generated on 2017-10-19 and may be subject to change.

Texts, Transmissions, Receptions

# Radboud Studies in Humanities

## *Series Editor*

Sophie Levie (Radboud University)

## *Editorial Board*

Paul Bakker (Radboud University)

André Lardinois (Radboud University)

Daniela Müller (Radboud University)

Glenn Most (Scuola Normale Superiore di Pisa)

Peter Raedts (Radboud University)

Johan Tollebeek (KU Leuven)

Marc Slors (Radboud University)

Claudia Swan (Northwestern University Evanston)

VOLUME 1

The titles published in this series are listed at *brill.com/rsh*

# Texts, Transmissions, Receptions

*Modern Approaches to Narratives*

*Edited by*

André Lardinois  
Sophie Levie  
Hans Hoeken  
Christoph Lüthy



BRILL

LEIDEN | BOSTON



This is an open access title distributed under the terms of the Creative Commons Attribution-Noncommercial 3.0 Unported (CC-BY-NC 3.0) License, which permits any non-commercial use, distribution, and reproduction in any medium, provided the original author(s) and source are credited.

Cover illustration: Giampietrino Birago (1493–1499), Massimiliano Sforza attending to his lessons. *Donatus Grammatica*, Ms 2167, f. 13v. Biblioteca Trivulziano, Milan. CKD, Radboud University Nijmegen.

Library of Congress Cataloging-in-Publication Data

Texts, transmissions, receptions : modern approaches to narratives / Edited by André Lardinois, Sophie Levie, Hans Hoeken.

p. cm. -- (Radboud Studies in Humanities ; Volume 1)

Includes index.

ISBN 978-90-04-27080-0 (hardback : alk. paper) -- ISBN 978-90-04-27084-8 (e-book) 1. Discourse analysis, Narrative. 2. Narration (Rhetoric) 3. Meaning (Philosophy) 4. Comparative linguistics. 5. Oral communication. 6. Comprehension (Theory of knowledge) 7. Interdisciplinary approach to knowledge. I. Lardinois, A. P. M. H. editor. II. Levie, Sophie, editor. III. Hoeken, J. A. L. (Johannes Anna Lambertus), 1965- editor.

P302.7.T46 2015

401'.41--dc23

2014029729

This publication has been typeset in the multilingual “Brill” typeface. With over 5,100 characters covering Latin, IPA, Greek, and Cyrillic, this typeface is especially suitable for use in the humanities.

For more information, please see [brill.com/brill-typeface](http://brill.com/brill-typeface).

ISSN 2213-9729

ISBN 978-90-04-27080-0 (hardback)

ISBN 978-90-04-27084-8 (e-book)

Copyright 2015 by the Editors and Authors.

This work is published by Koninklijke Brill NV, Leiden, The Netherlands.

Koninklijke Brill NV incorporates the imprints Brill, Brill Nijhoff, Global Oriental and Hotei Publishing. Koninklijke Brill NV reserves the right to protect the publication against unauthorized use and to authorize dissemination by means of offprints, legitimate photocopies, microform editions, reprints, translations, and secondary information sources, such as abstracting and indexing services including databases. Requests for commercial re-use, use of parts of the publication, and/or translations must be addressed to Koninklijke Brill NV.

This book is printed on acid-free paper.

# Contents

List of Illustrations and Tables VII

List of Contributors XI

Introduction 1

*André Lardinois, Sophie Levie, Hans Hoeken and Christoph Lüthy*

## PART 1

### New Philology

- 1 **Transmission and Textual Variants: Divergent Fragments of Sappho's Songs Examined** 17

*Mark de Kreij*

- 2 **In Praise of the Variant Analysis Tool: A Computational Approach to Medieval Literature** 35

*Karina van Dalen-Oskam*

- 3 ***Mutatis Mutandis*: The Same Call for Peace, but Differently Framed Each Time** 55

*Rob van de Schoor*

- 4 **The Salman Rushdie Archive and the Re-Imagining of a Philological E-volution** 71

*Benjamin Alexander*

## PART 2

### Narrativity

- 5 **Modality in *Lolita*** 97

*Helen de Hoop and Sander Lestrade*

- 6 **Transported into a Story World: The Role of the Protagonist** 114

*Anneke de Graaf and Lettica Hustinx*

- 7 **Constructing the Landscape of Consciousness in News Stories** 133

*José Sanders and Hans Hoeken*

- 8 **Quoted Discourse in Dutch News Narratives** 152  
*Kirsten Vis, José Sanders and Wilbert Spooren*

PART 3

**Image and Text**

- 9 **Mary Magdalene's Conversion in Renaissance Painting and Mediaeval Sacred Drama** 175  
*Bram de Klerck*
- 10 **The Diffusion of Illustrated Religious Texts and Ideological Restraints** 194  
*Els Stronks*
- 11 **Illustrating the Anthropological Text: Drawings and Photographs in Franz Boas' *The Social Organization and the Secret Societies of the Kwakiutl Indians* (1897)** 221  
*Camille Joseph*
- 12 **The Interaction of Image and Text in Modern Comics** 240  
*Tom Lambeens and Kris Pint*

PART 4

**Reception and Literary Infrastructure**

- 13 **Holy Writ and Lay Readers in Late Medieval Europe: Translation and Participation** 259  
*Sabrina Corbellini and Margriet Hoogvliet*
- 14 **Reception and the Textuality of History: Ramus and Kepler on Proclus' History and Philosophy of Geometry** 281  
*Guy Claessens*
- 15 **Occasional Writer, Sensational Writer: Multatuli as a Sentimental Benevolence Writer in the 1860s** 295  
*Laurens Ham*

- Index of Personal Names** 313

# List of Illustrations and Tables

## FIGURES

- 2.1 Text version comparison in the *Menschen en bergen* online edition 40
- 2.2 The Options screen for annotation categories in the *Walewein ende Keye* online edition 41
- 2.3 The hover-over box with linguistic information in the *Alexanders saga* edition on CD-ROM, De Leeuw van Weenen (2009) 42
- 2.4 Cluster analysis made with Minitab 15 of the Judith episode in all fifteen manuscripts of the *Rijmbijbel*, for the 250 highest frequency lemmas 47
- 2.5 Principal components analysis made with Minitab 15 of the Judith-episode in all fifteen manuscripts of the *Rijmbijbel*, for the 250 highest frequency lemmas 47
- 2.6 Principal components analysis made with Minitab 15 of the Judith-episode in all fifteen manuscripts excluding manuscript I of the *Rijmbijbel*, for the 250 highest frequency lemmas 49
- 6.1 The indirect effect of the protagonist's portrayal through readers' dispositions on empathy 126
- 6.2 The indirect effect of the protagonist's portrayal through empathy on transportation 127
- 9.1 Caravaggio, *The penitent Mary Magdalene*, canvas, c. 1596, Rome, Galleria Doria Pamphilij 180
- 9.2 Master of the Magdalene Legend, *The worldly Mary Magdalene*, panel, c. 1518, formerly Berlin, Kaiser Friedrich Museum (destroyed 1945) 184
- 9.3 Sandro Botticelli, *The conversion of Mary Magdalene*, panel, c. 1491–1493, Philadelphia, John G. Johnson Collection 186
- 9.4 Pedro Campaña, *The conversion of Mary Magdalene*, panel, c. 1562, London, National Gallery 187
- 9.5 Federico Zuccari, *The conversion of Mary Magdalene*, drawing, c.1560, Florence, Galleria degli Uffizi 188
- 9.6 Gaudenzio Ferarri, *Scenes from the life of Mary Magdalene*, fresco, 1532, Vercelli, San Cristoforo 189
- 9.7 Gaudenzio Ferarri, *Scenes from the life of Mary Magdalene* (detail: Mary Magdalene's conversion), fresco, 1532, Vercelli, San Cristoforo 190
- 10.1–2 Ornamented initial Genesis 1, *Biblia, dat is, De gantsche H. Schrifture*. Leiden: Paulus Aertsz. van Ravensteyn, for the widow of Hillebrant Jacobsz. van Wouw, 1637, fol. 1 198
- 10.3–4 *Dat Oude ende dat Nieuwe Testament* [The Old and New Testament]. Antwerp: Jacob van Liesveldt, 1526, fol. Uiiiiv 201



- 10.5–6 Ornamental initial with non-figurative elements in *Den Bibel, inhoudende dat Oude en Nieuwe Testament*. [Emden]: Nicolaes Biestkens van Diest, 1560, fol. 1 202
- 10.7 Zacharias Heyns, *Wercken by W.S. heere van Bartas*. Zwolle: Zacharias Heyns, 1621, facing fol. 1 206
- 10.8 Annotated proofs of the *Biblia, dat is, De gantsche H. Schrifture*. Leiden: Paulus Aertsz. van Ravensteyn, 1635–1637. *Archieven van de commissie op nationaal niveau*, 1816, nr. 143 207
- 10.9 Ornamented initial in the preface of *Biblia, dat is, De gantsche H. Schrifture*. Leiden: Paulus Aertsz. van Ravensteyn, for the widow of Hillebrant Jacobsz. van Wouw, 1637, fol. \*2r 208
- 10.10 *Het Nieuwe Testament Ons Heeren Jesu Christi. Met ghetalen aen de canten gestelt, waer door de veersen bescheeden worden, tot de aenwijsinge der heyliger Schriftueren dienende*. Christoffel Plantijn, 1577, fol. T3r 209
- 10.11–12 Non-figurative initial Genesis 1, *Biblia, dat is, De gantsche H. Schrifture*. Leiden: Paulus Aertsz. van Ravensteyn, for the widow of Hillebrant Jacobsz. van Wouw, 1657, fol. 1 210
- 10.13 *Biblia, dat is, De gantsche H. Schrifture*. Leiden: Paulus Aertsz. van Ravensteyn, for the widow of Hillebrant Jacobsz. van Wouw, 1637, fol. 82 211
- 10.14 *Keeten-slachs-ghedenck-teecken ende baniere. By een dienaer des goddelijcken woordts*. Middelburg: Hans van der Hellen, 1631, 382 212
- 10.15 Dirck V. Coornhert, *Recht ghebruyck ende misbruyck van tydlieke have*. Amsterdam: Dirck Pietersz. Pers, 1620, printed by Paulus Aertsz. van Ravensteyn, fol. M4v 212
- 10.16 *Biblia dat is, De gantsche H. Schrifture*. Leiden: Paulus Aertsz. van Ravensteyn, for the widow of Hillebrant Jacobsz. van Wouw, 1637, fol. 47 212
- 11.1 Figure 127 of *The Social Organization* represents three different views of the double-head mask of the Na'naqualitl, a dancer of the winter ceremonial. The figure shows two reverse– synthetic and realistic– views and a third, complementary view. The drawings of the mask's outline, while lacking in volume and materiality, is more precise as to the way the two masks are attached to one another. The smaller heads hanging from the mask are isolated at the bottom and therefore appear more clearly 225
- 11.2 Figure 18 of *The Social Organization* represents the House front of the clan Gigilqam in the village of Nimkish. It is captioned “From a photograph.” The painted motif of the house front appears distinctively. The presence of the two canoes on the beach and the two small human figures on the right hand side of the façade reinforces the large dimensions of the building and of the painting itself 226

- 11.3 Plate 28 of *The Social Organization* is captioned “Dance of the Hamatsa. The peculiar head and neck ring of the dance were obtained from the Tlingit, his grandmother being of the Tongass tribe. From a photograph.” The dancer poses on a stretch of grass, which only reinforces the artificial character of the image. In fact, this grass was that of the Chicago World Columbian Fair grounds of 1893, and the dancer was surrounded by other Kwakiutl. The “context” surrounding the dancer has been erased, and the focus is put on the gesture and the paraphernalia 229
- 11.4 a) On the left is the explanation of Plate 1 of *The Social Organization*, with the corresponding image of the headdress representing the white owl on the right. These facing pages are inserted between p. 324 and 325 of the report; b) This page (325 of the report) displays a combination of text and music, i.e., the song belonging to the owl’s legend 234
- 11.5 An example of the combination of ethnographic data. Here are two pages (516 and 517) where no less than four drawings, representing two masks, a rattle, a blanket and a head ring, are reproduced within the text 235
- 11.6 Plate 16 of *The Social Organization* represents houseposts in the shape of animals holding coppers. The background of the village has been blurred, thus focusing the attention of the reader on the posts themselves rather than on their environment or any other irrelevant element that could be seen on the picture 236
- 11.7 Edward S. Curtis’ *Kwakiutl house-frame* was published in vol. V of *The North American Indian*, 1915. Although the title suggests that the image focuses on the architecture of the typical Kwakiutl house, the “romantic” subjectivity of the photographer is evident in the dramatic framing of the photograph in which the posts of the house have been used to draw the viewer’s attention to the background images, rather than to the house-frame in the foreground 237
- 12.1 Hergé, *De Zonnetempel* (Doornik: Casterman, 1977), p. 17 243
- 12.2 Goblet, D., *Faire Semblant C’est Mentir* (Paris: L’Association, 2007), p. 21 244
- 12.3 Arntz, G., *Pictogram of a boat* (1930). Accessible at <http://www.gerdarntz.org/isotype> 247
- 12.4 Hergé, *De Zonnetempel* (Doornik: Casterman, 1977), p. 6 247
- 12.5 Gerner, J., *TNT en Amérique* (Paris: L’ampoule, 2002), p. 41 248
- 12.6 Franquin, *Zwartkijken* (Doornik: Glad ijs/Casterman, 2008), p. 56 250
- 12.7 Lambeens, *Front Back* (Hasselt: UHasselt/Het Onrijpheid, 2009), p. 2 252
- 12.8 Lambeens, *Front Back* (Hasselt: UHasselt/Het Onrijpheid, 2009), p. 54 253

- 12.9 Lambeens, *Front Back* (Hasselt: UHasselt/Het Onrijpheid, 2009),  
p. 83 254

**TABLES**

- 6.1 Means and standard deviations (between brackets) of affective disposition, empathy, transportation and beliefs by condition (1 = very low, 7 = very high). 126
- 8.1 Speech, thought, and writing presentation scales (after Semino and Short, 2004: 49) 153

# List of Contributors

## *Benjamin Alexander*

is an Assistant Professor in the Graduate School of Library and Information Studies at Queens College of the City University of New York, where he also serves as the Head of Special Collections and Archives for the Queens College Libraries. His research and teaching interests focus on the history of archives, archival theory and practice, the history of books and printing, as well as 20th Century American cultural history.

## *Guy Claessens*

obtained his PhD in philosophy at the Catholic University of Leuven with a dissertation on the Early Modern reception of Proclus' *Commentary on the First Book of Euclid's Elements*. He now works as a Postdoctoral Fellow of the Research Foundation – Flanders (FWO) at the De Wulf-Mansion Centre for Ancient, Medieval and Renaissance Philosophy at the university of Leuven.

## *Sabrina Corbellini*

is Rosalind Franklin Fellow at the University of Groningen (Faculty of Arts). She is working in the field of late medieval cultural history and religiosity in a European perspective.

## *Karina van Dalen-Oskam*

is research leader of the Department of Textual Scholarship & Literary Studies at the Huygens Institute for the History of the Netherlands and Professor of Computational Literary Studies at the University of Amsterdam. She is an active scholar in the international discipline of Digital Humanities.

## *Anneke de Graaf*

is a postdoctoral researcher in the Department of Communication and Information Sciences and the Centre of Language Studies of the Radboud University Nijmegen. Her research focuses on the persuasive effects of narratives.

## *Laurens Ham*

is a PhD-student at Utrecht University. He is working on a thesis about the autonomy of Dutch writers from the nineteenth century onwards.

*Hans Hoeken*

is Professor of Communication and Information Sciences at the Centre for Language Studies, Radboud University, Nijmegen. He has published extensively on persuasion and narrative including: *The impact of exemplars on responsibility stereotypes in fund-raising letters* (Hoeken and Hustinx, 2007).

*Margriet Hoogvliet*

received her PhD degree (*cum laude*) from the University of Groningen in 1999. In the same year she was awarded with a grant for a personal research project: “Multi-Media Art as Royal Legitimization and Propaganda (France, 1450–1650”. From 2009 to 2013 she was postdoctoral researcher in Sabrina Corbellini’s “Holy Writ and Lay Readers Project”. Her research has resulted in numerous international publications about the culture and society of late medieval and early modern France.

*Helen de Hoop*

is Professor of Theoretical Linguistics at the Radboud University Nijmegen, the Netherlands. She has published on various topics on the interface between syntax and semantics, among which modality. Currently, she is interested in combining linguistics and literary studies. In 2012 and 2013 she organized two workshops on the language of literature.

*Lettica Hustinx*

is Associate Professor of the Department of Dutch Language and Culture at the Centre for Language Studies, Radboud University, Nijmegen. She has published on narrative persuasion and exemplification including *The impact of exemplars on responsibility stereotypes in fund-raising letters* (Hoeken & Hustinx, 2007).

*Camille Joseph*

is assistant lecturer at the English Department of the Université Paris 8. With Isabelle Kalinowski, she is currently preparing and translating the first anthology of Franz Boas in French.

*Bram de Klerck*

teaches Art History of the Early Modern Period at Radboud University, Nijmegen. His research focuses on issues of function and patronage of religious art in sixteenth-century Northern Italy, as well as on artistic relations between Italy and the Netherlands.

*Mark de Kreij*

has written a PhD thesis on the language of Greek epic and lyric at the Ruprecht-Karls-Universität of Heidelberg. His research interests include early Greek poetry, papyrology, and linguistics.

*Tom Lambeens*

currently works as a junior researcher at PHL University College/Hasselt University on the operative function of sensation and code in visual narratives. He has published two experimental visual narratives entitled *Arme Indiaan* (2008) and *Front/Back* (2009).

*André Lardinois*

is Professor of Greek Language and Literature at Radboud University Nijmegen. His main research interests centre on Greek lyric poetry and Greek drama. He is also the academic director of the Institute for Historical, Literary and Cultural Studies (HLCS) at Radboud University Nijmegen.

*Sander Lestrade*

obtained a PhD in Linguistics as well as a bachelor's degree in Literary Studies in Nijmegen. After his PhD he worked as a post-doc at the University of Bremen and as assistant professor in Linguistics at the University of Amsterdam. Currently, he is a researcher in Linguistics at the Centre for Language Studies of Radboud University Nijmegen.

*Sophie Levie*

is Professor of European Literature and Cultural Studies at Radboud University Nijmegen. She is chief editor of the series Radboud Studies in the Humanities and editor of the series *La Rivista 'Commerce' e Marguerite Caetani* (Edizioni di Storia e Letteratura, Rome).

*Christoph Lüthy*

is Professor of the History of Philosophy and Science at Radboud University Nijmegen. He is particularly interested in the origin of the modern scientific disciplines, the evolution of natural philosophy and of matter theories, as well as in methods of (graphically) visualizing abstract thought and theories.

*Kris Pint*

PhD, teaches philosophy of interior design, semiotics, cultural theory, and theory of scenography at the department of Arts and Architecture at PHL University College/Hasselt University. He is the author of *The Perverse Art of*

*Reading. On the phantasmatic semiology in Roland Barthes' Cours au Collège de France* (2010).

*José Sanders*

is Associate Professor of Communication and Information Sciences at the Centre for Language Studies, Radboud University Nijmegen. She has published on the form and function of perspective in journalistic and fictional narrative, including *Responsible subjects and discourse causality* (Sanders, Sanders and Sweetser, 2012).

*Rob van de Schoor*

teaches nineteenth-century Dutch literature at Radboud University, Nijmegen. He is currently preparing an edition of Georgius Cassander, *De officio pii viri* (1651).

*Wilbert Spooren*

is Professor of Discourse Studies of Dutch at Radboud University Nijmegen. Wilbert Spooren and José Sanders have both published extensively on text linguistics, specializing in coherence and subjectivity (e.g. Sanders & Spooren, 1997).

*Els Stronks*

is Professor of Early Modern Dutch Literature at Utrecht University. She has published extensively on the production of illustrated religious literature in the Republic including *Negotiating Differences: Word, Image and Religion in the Dutch Republic* (Brill, 2011).

*Kirsten Vis*

is post-doctoral researcher at the Faculty of Humanities at Utrecht University. She has published on text linguistics, specializing in subjectivity in news discourse (e.g. Vis et al., 2010).

# Introduction

*André Lardinois, Sophie Levie, Hans Hoeken and Christoph Lüthy*

In 2009 the central administration of Radboud University Nijmegen awarded the Faculty of Arts and the Faculty of Philosophy, Theology, and Religious Studies a large grant to fund two projects that would stimulate the research and collaboration of the two faculties. It was decided that one of these projects would be devoted to exploring common ways to study the function and meaning of texts, since texts are at the core of the subjects studied in both Humanities faculties. The word “text” here is used in the broadest sense of the term: it does not only denote literary or scholarly sources, but also oral tales, speeches, newspaper articles and comics. One of the purposes behind the project was to discover what these different texts have in common, where they differ and whether they can be studied in similar ways. The same questions underlie this volume.

In February 2009 Glenn Most (Scuola Normale Superiore di Pisa / University of Chicago), the author of innumerable studies in the field of Classics, Philosophy, and the Humanities at large, was appointed visiting professor at both faculties. Together with André Lardinois, he organised an interdisciplinary research group entitled “Text, Transmission and Reception,” which consisted of researchers from the two Humanities faculties of Radboud University. Within this research group, different projects were pursued, based on the interests of the individual researchers. This resulted in four subgroups, which are also represented as sections in this volume: New Philology, Narrativity, Image and Text, and Reception and Literary Infrastructure.

After researchers of the two faculties of Radboud University had worked for over a year in these four subgroups, it was decided to organise a large conference in the fall of 2010, entitled “Texts, Transmissions, Receptions,” where they could share results with one another and also with other scholars from outside the university. A selection of the papers presented at this conference lies before you. The conference was set up in such a way that all participants could attend all the papers. This was done deliberately, so that participants could learn from each other’s, often very different, approaches. More than 70 scholars took part in the conference, which brought together researchers from such diverse disciplines as Classical Studies, Medieval Dutch Literature, English Literature, Philosophy, Religious Studies, Cultural Studies, Art History, Linguistics, and Communication and Information Studies, all united in a common interest in “texts.”



We hope that something of this unity of purpose is also apparent in this volume. Humanities studies are going through hard times, while their contribution to society is being questioned. Humanities researchers are themselves, however, often each other's worst critics. Instead of recognising their common purpose, they denounce approaches that differ from their own as if they constitute some kind of heresy. In this volume different approaches are juxtaposed which the individual contributors had previously not considered together. The hope is that the reader, like the participants at the original conference, learns from these different approaches and learns to appreciate each of them in its own right. Together they provide a broad picture of the function and meaning of texts, which still lie at the core of human communication in religion, law, politics, advertisement, journalism, philosophy and literature. If such texts are not worth studying, one wonders what is.

### New Philology

The first section of this book takes as its starting point an approach to textual criticism that calls itself New Philology. It demands attention for the dynamic changes in the physical appearances and contexts of literary, philosophical and religious texts over time. This section seeks to evaluate the merits of this approach in four papers that combine theoretical reflections with either a modern or historical literary or religious text. In the first paper, Mark de Kreij examines the record of the textual transmission of Sappho's poetry in antiquity. Sappho, who lived and worked on the island of Lesbos around 600 BC, was recognized as one of the canonical lyric poets of ancient Greece. Because of this exalted status, we find quotations of her poems in many later classical authors. Together with papyrus finds, these quotations make up for our lack of a surviving manuscript tradition of her work. Usually they are studied only with an eye to the reconstruction of the lost original of Sappho's songs. As a result, they have received little attention in their own right. In the tradition of New Philology, de Kreij closely examines two fragments of Sappho that have been transmitted in more than one source, fragments 2 and 154, contrasting the different forms they take in the different sources. He argues that each of these forms is the product of its time and author, and as such constitutes a rich source of information about the reception and transmission of Sappho's poetry in antiquity. He therefore pleads for a new edition of Sappho's fragments that shows the variations in the transmission of her songs in antiquity.

New Philological text editions, which try to reproduce the different versions in which texts appear over time, are almost impossible to produce on paper,

when many variants of a text survive. Bernard Cerquiglini, one of the founders of New Philology in Medieval Studies, therefore predicted the use of computers in constituting text editions from the perspective of New Philology already in 1989. Karina van Dalen-Oskam in her article looks back at Cerquiglini's prediction concerning the role of the computer in such text editions and compares his expectations with the current state of the art in digital textual scholarship. She shows where the current situation proves Cerquiglini right, but also where technical developments have overtaken and improved upon the possibilities Cerquiglini foresaw more than twenty years ago. The new opportunities that have come about are illustrated through the example of statistical research on fifteen copies of the same episode in a Middle Dutch Bible in rhyme, the so-called *Rijmbijbel*, written by Jacob van Maerlant in 1271 BC. It demonstrates how multivariate approaches such as cluster observation and principal components analysis can help to visualize the relative position of each of the copies when compared to each other. It also shows how such methods can be used as exploratory tools, pointing the researcher to those episodes or manuscripts that deserve closer attention.

Rob van de Schoor in his contribution to the volume explores the significance of the insights generated by New Philology for the textual transmission and reception history of a printed text, *De officio pii viri* ("On the Duty of the Pious Man"), written by Georgius Cassander and first published in 1561. Van de Schoor lists 15 editions or reprints between 1561 and 1687, often with significant additions or changes to the text. These changes are often based on the religious convictions of subsequent editors. He compliments New Philology for drawing attention to such variations of a text, but he is critical of the new movement as well. First of all, as he points out, traditional philology registered these differences as well, but it evaluated them differently. Secondly, it is hard to maintain that these different versions are of equal significance, especially in the case of printed editions. Van de Schoor values New Philology more for the paradigmatic shift it represents than for the practical effect it will have on textual studies.

New Philology has close affinity with genetic editing, except that genetic editing records and evaluates variations of a text *before* its first publication (author's notes, typescripts, etc.), whereas New Philology focuses on variations of a text *after* its first appearance. We have therefore included an article by Benjamin Alexander which looks at the possibilities of the Salman Rushdie Archive, kept at Emory University in Atlanta, for the reconstruction of the creative process that led to his novels. This archive includes four Apple computers, whose hard drives allow for an almost minute by minute reconstruction of Rushdie's writing process. Alexander draws parallels with other digital archives of mod-

ern authors or the way we know other modern novels have been written. Alexander uses the findings of New Philology, as well as the concept of the *palimpsest* (a manuscript that has been written over with a new text), to argue for the significance of these earlier, creative versions of a text. Together these four contributions in the New Philology section celebrate the diversity in which a text can appear rather than trying to pin it down to one, authorial (and authoritative) version.

### Narrativity

The four contributions to the *Narrativity* section broaden the scope of research on the reception of texts to the way stories are read and understood. Two of the papers focus on the characteristics and impact of literary texts, whereas newspaper stories are the topic of interest in the other two. In two papers, the analysis of these narratives (one literary, the other journalistic) is embedded within a linguistic framework, whereas the other two studies adopt a communication science model. Finally, apart from a more theoretical paper, corpus analyses are reported on in two papers, and an experiment on participants' responses to a literary text, in the other. Despite this variety in chosen texts, theoretical frameworks and approaches, the studies in this section form a surprisingly coherent set.

The chapter by Helen de Hoop and Sander Lestrade is an excellent example of how linguistic theory and analysis can be applied fruitfully to literary texts. They focus in their study on the use of a single word in Nabokov's *Lolita*: the epistemic modality auxiliary *might*. In natural language, speakers employ epistemic modality markers such as *may* and *might* to express their hypotheses about the state of affairs in the actual world. By stating that "Peter might pass the exam," the speaker communicates that he or she believes that it is possible – but not certain – that Peter will pass. Whereas people in the real world can be uncertain about such facts, omniscient narrators in fiction are not expected to suffer from such uncertainties, as they make up this world themselves.

Nabokov's *Lolita* is an interesting work of fiction in this respect, given that it is a frame story. Humbert Humbert, the main character in the story, is also a character at a higher level where he serves as the narrator when writing his confession in prison after the events have unfolded. As a result, when *might* is used, it may refer to uncertainty felt by Humbert as the character in the story or by Humbert the narrator of the events. De Hoop and Lestrade analyze all 136 occurrences of *might* in Nabokov's *Lolita* to assess whether the person in doubt is "Humbert the character" or "Humbert the narrator." The results show that

when *might* is used to express the doubt of a character, it is almost always clearly and explicitly marked by syntactic embedding. In contrast, subtle contextual cues reveal when the use of *might* has to be interpreted from the narrator's perspective. The approach taken by De Hoop and Lestrade yields interesting results for both literary studies and linguistics. For literary studies, it shows how a careful linguistic analysis can help to address the question of who is thinking, perceiving, and wondering in a story. For linguistics, the study shows how language in the hands of a genius can be used to achieve goals and effects ordinary language users would not think of, but still can understand. As such, it broadens our view of what language can achieve.

Whereas De Hoop and Lestrade study the way in which an unreliable narrator represents his own as well as other people's thoughts and words, Kirsten Vis, José Sanders and Wilbert Spooren focus on the way in which journalists represent the wording of their sources in their news reports. They show that quotations in news stories have special characteristics and serve other functions than they do in works of fiction. For instance, direct quotes do not only serve to enliven the news report, they also suggest that the journalists were present when these words were uttered, thus attesting to the veracity of these words. Vis et al. claim that journalists quote a news source directly to present themselves as reliable witnesses to the situation.

Vis et al. do not only study the use of (complete) direct quotes, but also of partial direct quotes, and of indirect representations of people's spoken or written words in news stories. These indirect representations in which people's words are paraphrased by the journalist, appear to be used to summarize a source's position on an issue. Such paraphrases are often alternated with (semi-)direct quotations of the source. Partial direct quotes, such as: *The minister found the accusation "really disgusting"* appear to serve several functions: not only do they enliven the article, they also put distance between the quoted speaker's opinion and that of the journalist.

Whereas quotations can create distance between the opinion of the news source and that of the journalist, free indirect presentations of, for instance, thoughts in news sources achieve exactly the opposite: they lead to the intertwining of the source's and the journalist's voices. Free indirect thought is a quite common technique employed in literary texts. Vis et al. show that free indirect thought, however, is absent in both recent and older Dutch news narratives. Given that journalists do not have direct access to what their sources were thinking, this may explain why they refrain from using this technique.

Vis et al. did not find any occurrences of free indirect thought in their corpus. However, there have recently been a number of articles in which journalists employ (literary) storytelling techniques, such as the use of free indirect

thought, to reconstruct the events and backgrounds of shocking news events. José Sanders and Hans Hoeken focus in their contribution on the function such reconstructions may serve and on the kind of impact that these story telling techniques may have. It has been claimed that the most important function of language is the exchange of social information. Nowadays, journalists play an important role in the exchange of such information. They function as gatekeepers who identify events that are newsworthy for the community they cater to.

One way in which an event can meet the criterion of newsworthiness is by (strongly) deviating from the expectations and norms of the community, such as a mother killing her own babies or a man killing innocent bystanders in a mall. Hard news reports on such events are typically followed by longer background articles. These articles are often cast in a narrative format which describes either the events as they have been experienced by people involved, or the psychological makeup of the perpetrator. Sanders and Hoeken point out that this distinction in focus runs parallel to the distinction made between the two landscapes a story is said to construct: the landscape of action and the landscape of consciousness. The landscape of action enables readers to assess the consequences of actions, whereas the landscape of consciousness provides readers with a potential explanation for why the perpetrator acted the way he or she did.

In the final contribution in this section, the focus shifts from news narratives back to literary stories. An important aspect that sets stories apart from genres such as text books or letters to the editor is their ability to lure their readers away from the here and now and lead them into the world evoked by the story. This experience of being lost in a book has been dubbed “transportation” and has attracted a lot of research attention. Anneke de Graaf and Letticia Hustinx in their contribution focus on the role of the character in transporting readers to the narrative world.

De Graaf and Hustinx follow up on the suggestion that it is easier to empathise with a likeable character than with an unlikeable character. In their study, they use a short, literary story about a man who travels in the Basque country in Spain and ends up being murdered by a terrorist group that is active in that area. In an experiment, De Graaf and Hustinx created three versions of this story that only differ minimally from one another. In one version information is provided that makes the character more likeable; in another version information is given that makes him rather unsympathetic. A third version, which served as a control, is relatively neutral about the character’s likeability. Subsequently, the three versions were randomly distributed among partici-

pants who indicated the extent to which they empathised with the character and felt transported to the world described in the story.

De Graaf and Hustinx found that readers of the version with the likeable character displayed a more positive disposition towards the protagonist and empathized more with him than readers of the neutral version, who in turn displayed a more positive disposition and felt more empathy for the protagonist than readers of the version with the unlikeable character. Also, the story featuring the likeable protagonist resulted in more transportation of the reader than the stories with either the neutral or the unlikeable protagonists. These results show that the portrayal of a protagonist as a more sympathetic person through descriptions of “good” actions and thoughts is indeed an antecedent of transportation.

Together, the contributions in this section reveal the relevance of seemingly unrelated theoretical frameworks and methods to the study of narrativity and narrative reception. They show how linguistic theory can inform the analysis of perspective in both literary texts and journalists’ narratives. Finally, they show how the conceptualisation of the impact of stories, originally developed to explain how literary texts affect their readers, can be extended to explain the design and function of newspaper narratives.

### Image and Text

At least etymologically, images and written words appear to have common origins. These are found in the act of scratching meaningful lines on a surface in order to leave signs that last longer than spoken words. After all, the Greek word *graphein* means any gesture that literally *en-graves* something on a tablet, irrespective of whether the result is a word (the spelling of which ought to follow the rules of *ortho-graphy*), a *dia-gram* or another type of *graphic* design. In other words, when the *graphis* (a slate pencil) has carved its lines, the result may be a drawing or a letter, but in each case it will be a *graphē* or *gramma* – for these two all-embracing words mean all of these types of engravings. In the particular case of hieroglyphics, the “drawing” and the “letter” may even fall together, and only the context will tell whether the drawings should be read as text or as image.

Writing and imaging can in many cases therefore be viewed as alternative, but equivalent options. In the collection of essays that are contained in this section, however, words and images are not presented as alternative strategies for similar ends, but as parts of integrated wholes. This is due to the fact that we routinely use words and images jointly so as to reinforce the meaning of

what we wish to communicate. In everyday life, the way in which texts and images collaborate poses few problems. We have learned, and therefore intuitively understand, how words and texts interact in such cases as traffic signs, user's manuals, encyclopedia entries or advertisements. However, when we turn to historical examples, we see that our intuition abandons us quickly. Baroque emblem books, for example, in which a title, an often deliberately cryptic image and an explanation in allegorizing verses are combined to form a message, are no longer understandable to us, in the sense that we don't grasp without engaging in much historical research what we ought to do with emblems and in which cognitive, spiritual or moral ways we are expected to react to them.

But even in cases where we intuit the meaning in word-image constellations past and present, we usually cannot quite explain how exactly they work. What is the contribution of the text, what of the images? In which precise way do images reinforce the textual message? Or conversely, in which way does the text either add to, or instead merely explicate, the meaning of the images? What is the argumentative force that we attribute to a photograph with or without a caption, to a diagram with or without an explanation, to a painting with or without a title, to a map with or without inscriptions?

This precise set of questions animated the above-mentioned study group "Image and Text," in which historians of art, philosophy, literature and science collaborated with experts in media and communication science for an extended period. The four articles reproduced here are a small and yet representative expression of this work. Examining the interaction of texts and images in past and contemporary cases, they manage to provide an exquisitely complex introduction to the richness and complexity of the issues at stake. The first of them studies the triangular relation between canonical and legendary texts, the genre of sacred drama, and painting in the construction of a specific iconographical theme. The second discusses the religious and ideological considerations behind the inclusion or exclusion of illustrations in Bibles produced in the Dutch Republic between 1560 and 1680. The third contains an analysis of the use of various graphic means of representation employed in an anthropological study of North American Indians. The final essay deals with the inevitable but uneasy combination of text and image in the genre of comics. Each example confronts us with a very distinct relation between looking and reading; in each case, what words are expected to add to images or images to words follows a very different logic; finally, the four cases also differ with respect to the esthetical, pedagogical or edifying objectives that are involved.

In the first contribution to this section, Bram de Klerck examines Mary Magdalene's conversion in Renaissance painting and mediaeval sacred drama.

In this particular case study, we encounter texts and images at one remove from each other, although – so de Klerck argues – we will not understand the emergence of this new subject of Renaissance iconography, namely the conversion of Mary Magdalene, without understanding the genre of sacred drama in which this conversion was first represented. In other words, between the biblical and non-canonical texts that spoke of Mary Magdalene's life, and the Renaissance paintings of her conversion, there existed, as it were as a bridge, the genre of drama that mixed (spoken) text with visual action. The theme of Mary Magdalene's conversion is thus, as de Klerck argues, “an example par excellence of the sometimes complex relationship between texts and images” in Renaissance art, where “depictions” of a theme must be seen as “translations into visual form” of a plethora of textual and dramatic sources.

Els Stronks in her contribution compares the editions of Bible texts in the Dutch Republic with those in neighbouring countries and explores why practices of illustration in the Dutch Republic differed from those in other countries. Recent research has shown that between 1560 and 1680, religious literature produced in the Dutch Republic contained far fewer illustrations than similar literature in the surrounding countries. Stronks argues that these differences were motivated by theological and ideological views rather than by commerce. In pre-Reformation religious texts imagery served to illustrate the doctrine and to help memorize the text. Theological debates on the hierarchy between word and image, which in the sixteenth century led to iconoclastic outbursts in large parts of Western Europe, put an end to a peaceful coexistence of word and image. In the Dutch Republic, known for its religious tolerance, people from different denominations participated in a common culture, which could even lead to a mixture of Protestant and Catholic features in imagery: the paintings of Rembrandt are an example of this. However, in translations of the Bible or in spiritual song books produced in the Republic, this intermingling of word and image proved problematic. This is demonstrated in particular by the controversy surrounding the publication of the States Bible in 1637, in which the printer Paulus Aertsz. van Ravesteyn embellished initials with illustrations. It met with severe criticism and illustrated Bibles remained forbidden in the Northern Netherlands. This article shares affinity with van de Schoor's essay in the New Philology section, which registers the influence of the religious and theological viewpoints of subsequent editors on the constitution of the text of Cassander's *De officio pii viri* in the same time period.

Camille Joseph's essay, entitled “Illustrating the Anthropological Text,” analyzes the use made by the American anthropologist Franz Boas of drawings and photographs in his *Social Organization and the Secret Societies of the Kwakiutl Indians* of 1897. Joseph shows that for Boas photographs and drawings



constituted “data,” just like his musical recordings, the collected specimens or the evidence gathered in situ and described in words, but that he “never fully explained his use of the different kinds of ethnographic data.” The respective status of photographs and drawings changed in the course of Boas’ activity, with photographs taking prominence only towards the close of the century. Joseph carefully explains the “overwhelmingly abundant” presence of means of communication and representation in Boas’ work and documents the way they reinforce one another. We learn why this American anthropologist found photographs without explanatory captions useless; why he sometimes had drawings made that corrected the photographs upon which they were based; and why photographic portraits of Kwakiutl Indians were at times artificially arranged so as to display the elements that Boas wanted to emphasize in his text.

In the final contribution to this section, Tom Lambeens and Kris Pint draw attention to the uneasy, but necessary cohabitation of words and images in comics – a genre that has evolved since the nineteenth century as a way of story-telling by means of sequential, text-supported images. The authors speak of a “duality” of image and text that contains a tension that can be felt by the reader, whose glance has to jump to and fro between two media, as well as by the artists, who have to cope with the fact that the “anti-sensual realm of the text” in some sense disturbs the aesthetic logic of their images. The co-authors, one of whom is a comics artist himself, speak of the various strategies by which what they variously describe as a “chasm,” “tension” or “conflict” between the two means of expression can be overcome, or at least mitigated.

“Image and Text”: by responding with such different case studies to a clearly formulated set of questions, the four essays presented here make a valid contribution to a debate that sometimes suffers from totalitarian claims. Aristotle’s statement that we cannot think without mental images has led to claims that everything is an image, even what is written out in words. This view has been contested by the opposite, but equally absolutist claim that “all is text.” Whether we, as members of the human species, *ultimately* make sense of the world in primarily visual or primarily conceptual terms is no doubt a fascinating question. But irrespective of what the answer to this question might be, and irrespective of the common roots of drawing and writing in the scratching action of the primordial slate pencil, it must be evident that today, we engage very different media indeed when describing, interpreting or re-inventing the world, whereby textual and graphic means constitute two large types. The ways in which these two types interact is rich, complex and mysterious enough to deserve our intellectual attention.

## Reception and Literary Infrastructure

The three contributions in the final section of this book look at different aspects of the reception of texts that influence their understanding. Sabrina Corbellini and Margriet Hoogvliet discuss the dynamics of the process of translation, transmission and reception of the Latin Bible into the vernaculars during the late Middle Ages. Next to the clergy which traditionally used Latin as its language, a *respublica laicorum* for which the vernacular was the language of communication, developed in this period. This cultural transformation, which started in France and Italy, has been much discussed in recent research, especially with regard to didactic and moralizing literature. Corbellini and Hoogvliet instead concentrate on the emancipation of the laity through active readership of religious literature in the vernacular. The authors apply the concept of “cultural transfer” to discuss the processes of translation and dissemination of the Bible into the vernaculars. They stress the reciprocity of the exchange: laymen as well as the clergy played an important role in the transmission of the texts. Very often manuscripts would contain a selection of Bible books instead of a complete translation. Corbellini and Hoogvliet argue that these fragmented Bibles should not be interpreted as part of a strategy of the Church to keep the “real” Bible away from the lay, but instead as a strategy of the clergy to propagate the text of the Bible. As for the participation of the new reading communities: the compilations and copies made for personal use were passed on from one generation to another and thus helped individuals, families and (semi-)professional networks of laymen to construct their religious identities. In this process they were supported by the activities of members of the clergy who actively supported the religious ambition of lay believers, both men and women. There are close parallels between this paper and the papers in the *New Philology* section: translations can be seen as an extreme example of the variation of a text, which opens it up to a whole new readership and to new ways of transmission and reception. It also shares affinity with Els Stronks’ paper in the Image and Text section on the appearance of Bible texts in the Dutch Republic.

In his essay on the interpretation by Petrus Ramus and Johannes Kepler of Proclus’ *Commentary on the First Book of Euclid’s Elements*, Guy Claessens approaches the notion of reception from a philosophical perspective. Claessens’ goal is to show that both Ramus’ and Kepler’s reading are based on their own ideas and preconceptions about mathematics, while they at the same time feel the need to ground these ideas in text of a fifth-century, classical Neoplatonist. Ramus’ evaluation of Proclus’ commentary of Euclid is mostly positive. According to Proclus, the history of mathematics is an evolutionary process,

and Ramus agrees. But the reading of the French logician differs from that of Proclus on two important points. Ramus transfers the notion of mathematics as a process of reminiscence from the level of the individual to that of a collective evolutionary process. Secondly, mathematical learning, according to Ramus, does not involve the remembering of innate concepts but of mathematical practices instead. (Later Ramus changed his ideas about the history of mathematics and accepted Proclus' idea of *recordatio* as an individual recollection of innate concepts.) Ramus blames Plato for the corruption of the history of mathematics. According to him the return of a natural geometry is only possible when the words *usus* ["practice"] and *finis* ["purpose"] become synonyms again, and geometry returns to being the *ars bene metiendi* ["the art of correct measuring"] instead of a philosophical doctrine. Ramus' appreciation of the work of Euclid thus closely follows the development of his own ideas.

The reading of the German astronomer Kepler of Proclus' *Commentary on the First Book of Euclid's Elements* differs greatly from Ramus' utilitarian approach. According to him the philosophical relevance of geometry is reflected in the archetypical construction of the cosmos, Claessens explains. For Kepler, Proclus' text is fundamental for a correct understanding of geometry's philosophical foundation. He therefore criticizes Ramus in his *Harmonices mundi* (Linz 1619), using Proclus' treatise. In his meticulous analysis Claessens demonstrates how both Ramus and Kepler go back to the text of Proclus to restore the fundamentals of geometrical thinking, but in diametrically opposed ways.

While Claessens explains the different interpretations of Proclus from the different, philosophical ideas of two of his later readers, Ramus and Kepler, Laurens Ham in his contribution to this volume attributes the lack of consensus among modern critics about the meaning of *Max Havelaar*, the famous novel of the nineteenth-century Dutch writer Multatuli (Eduard Douwes Dekker), to the ambivalent and complicated relationship the author adopts towards his readers. Multatuli's works provoke discussion in every new generation of readers. Did the author of *Max Havelaar* really suggest a societal change? Was he a modernist writer or an anti-modernist? Or was he, after all, a conservative who wanted to keep the Dutch colonies and only tried to change individual opinion? In his essay Ham shows how the way in which Multatuli communicates with the reader-in-the-text contributes to the ongoing controversial status of his work. Multatuli provokes his readers, but also tries to win them for the good cause, i.e., a better life for the Javanese people.

In his contribution Ham focuses on a pamphlet Multatuli wrote in 1861, commissioned by the Rotterdam publisher Nijgh. This text, *Show me the place where I sowed!*, was published to raise money for the victims of a flood in the Dutch East Indies. It belongs to the so-called benevolence books, a now-forgot-

ten genre, which functioned as an instrument for charity: all profits went to the poor or to people affected by a natural disaster. Traditionally author and readers/buyers belonged to the same social class and shared the same religious beliefs; they usually adopted a conservative political agenda. Multatuli, however, explicitly violates the rules of the genre. On the one hand, he provokes and even scolds his readers, while on the other hand, he tries to attract them by giving them what they expect: a sentimental story about a Javanese family of victims. Moreover, the text starts with a long metafictional comment in which Multatuli states that he is not a conventional author, like the other benevolence writers. Ham shows how the peculiar way in which this author connects with his readers in this pamphlet, but also in *Max Havelaar*, contributes to the ambivalent reception of his works.

All three papers in this section taken together demonstrate how the reception of a text depends upon the form it takes, including the languages in which it is translated (Corbellini and Hoogvliet), the ideas and preconceptions of its readers (Claessens), as well as the narrative strategies adopted by the author himself (Ham). They demonstrate, as do the other papers in this volume, how the interpretation of narratives consists of a complex interplay between author, text and reader. The author can influence this interpretation by the narrative strategies he adopts or the style she chooses. The same text can appear over time in many different forms, with or without illustrations, in translation or in revised editions, which inevitably influence its meaning. Finally, every reader comes to the text with his or her own preconceived ideas and expectations. No approach by itself can cover all these different aspects of the process of understanding a text. This volume therefore collects a wide variety of different approaches which together illuminate the complex meanings of texts.



We would like to end this introduction by thanking several people and institutions. In the first place we would like to thank the central administration of Radboud University for their financial support both of the Text, Transmission and Reception research project and of the conference, as well as the Faculties of Arts and of Philosophy, Theology and Religious Studies for their logistical support and for hosting the conference. We would further like to thank the original panel organizers, Johan Oosterman (New Philology), José Sanders (Narrativity, with Hans Hoeken), Christoph Lüthy (Image and Text), Jos Joosten and Maarten Steenmeijer (Reception and Literary Infrastructure) and the respondents to the four panels: Glenn Most (Scuola Normale Superiore di Pisa / University of Chicago) in the New Philology panel; Dolf Zillmann (University

of Alabama) in the Narrativity panel; Steffen Siegel (University of Jena) in the Image and Text panel; and Isabelle Kalinowski (École Normale Supérieure, Paris) in the Reception and Literary Infrastructure panel. Their comments greatly helped the contributors to improve their papers, as did the comments of the anonymous reviewers. They remain unnamed but no less thanked. We would also like to thank Claire Stocks, assistant professor in the Classics Department of Radboud University, who did a very thorough job in copyediting the various contributions, and the two student assistants, Judith Campman who made sure they all followed the author's guidelines, and Marieke Graumans, who produced the index. Finally, we would like to thank Brill Publishers for including this volume in their new series Radboud Studies in Humanities.