

Intersections – Copernicus and his International Reception

Redaktion

Call for Papers

Intersections. Interdisciplinary Studies in Early Modern Culture

INTERSECTIONS brings together new material on well considered themes within the wide area of Early Modern Studies. Contributions may come from any of the disciplines within the humanities. The themes are directed towards hitherto little explored areas or reflect a lively debate within the international community of scholars.

Call for Papers

COPERNICUS AND HIS INTERNATIONAL RECEPTION

Copernicus's theories did not enter the scene of European thought (science and theology) without dispute. The volume will concentrate on the debates it triggered and it is specifically dedicated to two aspects of the international reception of Copernicus:

- 1) the reception and criticism of Copernican theories in astronomy, philosophy, religion, art history, and early modern literature;
- 2) the biographical, literary, artistic representation and ideological appropriation of 'Copernicus the man'.

Among the main questions will be:

Ad 1) Why did Copernicus leave an open flank in his theories by numerous mathematical imprecisions and how did physics cope with this deficit? Did the pluralisation of the worlds give change to the diagrammatical representation of world models? By which temporal shifts did the various arts react to the Copernican model? Did the metaphorical language of the areas concerned change (the heavens, planets, satellites)? Was there a change in the position of the mythological figures in pictorial arts? Were there new allegories? How did the iconography of the heavens change? Is there a difference in the ways Catholicism and Protestantism reacted to Copernicus? What was Copernicus's influence on the utopian literature?

Ad 2) By which processes in early modern European science and literature did Copernicus and his theory become a pan-European point of reference within the history of knowledge and how was he re-nationalised in historiography and literature after the early modern period? How did this nationalist and/or ideological appropriation of Copernicus come about (e.g. the reception of Copernicus in socialist societies)? What kind of reception is reflected in the various monuments and images of Copernicus?

This volume will be edited by Thomas Rahn, Wolfgang Neuber, and is scheduled to appear in 2012. Proposals, about 300 words in length, should be sent (electronically) no later than September 1st 2010, either to:

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