

ARCHAEOLOGY OF INTELLECTUAL ASPECTS OF EUROPEAN CULTURE

A VOLUME OF ARTICLES BASED ON THE PROJECT OF
INTERNATIONAL COLLABORATIVE RESEARCH

EDITED BY

Kazutaka TANAKA and Masahiro IMAI

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Preface

This volume is edited as one of the achievements of our Project of International Collaborative Research entitled *Archaeology of Intellectual Aspects of European Culture*, which has obtained financial support for two years 2010 and 2011 from the budget of the Faculty of Humanities, University of Hirosaki, Japan. Chapters of this volume are made up of articles contributed by members of the Project, who are specialists in their own academic fields widely ranging from the history of Greek and Roman medical thought, medieval history of Spain and its surrounding areas, to English literature in the Renaissance period and Japanese and American poetry.

The title of this volume needs some explanation. At first glance, the topics of the articles in the present volume may not appear to be so closely connected with one another, but the title of *Archaeology of Intellectual Aspects of European Culture* indicates that all the contributors share their common self-identity as 'archaeologists' in the exact sense that they try to dig out of the depth of European culture some of its most interesting aspects, which have hitherto remained out of scholarly investigation. Their work will therefore provide an important key to help us understand essential features of intellectual development in Europe from antiquity to the modern times. We assure that readers of this volume will be highly interested in these new discoveries made by the members of our Project.

We should like to express our appreciation to Professor John Edward Philips, Ph. D, one of our colleagues at the Faculty of Humanity and a brilliant historian of Africa, who was so kind that he took much of his time to check the drafts of articles prepared by some contributors to this volume, and made lots of critical comments which were useful to improve their arguments.

15 March 2012

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Notes on Contributors

Takashi ADACHI currently teaches a history of Western Europe, focusing on medieval history of Spain, as Reader at the Faculty of Humanities, University of Hirosaki, Japan. He is one of the most promising Japanese scholars specializing in Spanish history. He will teach European history from April 2012 at the Faculty of Letters, University of Hiroshima, Japan. His main English articles include 'Documents of Dispute Settlement in Eleventh-Century Aragón and Navarra: King's Tribunal and Compromise', *Imago Temporis. Medium Aevum*, no. 1, Universitat de Lleida (2008), pp. 71-85, 'Documents of Dispute Settlement in Eleventh-Century Aragón: A Genetic Approach, in S. Sato (ed.), *Genesis of Historical Text: Text / Context*, University of Nagoya (2005), pp. 127-136, and 'Charters and Community: A Study of Charter Production in Medieval Society', *Journal of Studies for the Integrated Text Science*, vol. 1, no. 1, University of Nagoya (2003), pp. 53-61. The article reproduced in this volume is originally based on his English paper read at the International Conference of Global COE, *Configuration du texte en histoire*, held on 1-2 September 2011.

Masahiro IMAI is Professor of Classics and Ancient Thought at the Faculty of Humanities, University of Hirosaki, Japan. He teaches the ancient history of ideas, focusing on Greek and Roman philosophy and science, and classical Greek and Latin. His research area lies in the history of ancient Greek and Roman medicine and its contemporary philosophy. From 1985 to 1988, he joined a project of new Japanese translation of the Hippocratic Collection from the Greek texts edited by Émile Littré. He visited Cambridge in 2010 and 2011 to do his overseas research as Official Visiting Scholar at the Faculty of Classics, University of Cambridge, UK. He wrote books, articles on Hippocratic medicine and its contemporary philosophy, early Hellenistic medicine and Galen, including his latest article entitled 'Herophilus of Chalcedon and the Hippocratic Tradition in Early Alexandrian Medicine', published in the International Journal of the History of Science Society of Japan (*Historia Scientiarum*), vol.21, No.2 (2011), PP. 103-122. This article, which is reproduced in this volume, is originally based on his English paper entitled 'The Hippocratic Tradition in Early Hellenistic Medicine', which he gave to the Research Seminar held on 4 December 2008 at the Department of Classics, School of Humanities and Social Sciences, University of Exeter, UK.

Roy Neil GRAVES is Professor of English at the Department of English and Modern Foreign Languages, the University of Tennessee at Martin, USA. He holds degrees from Princeton, Duke, and The University of Mississippi. His special interests include Shakespeare's Sonnets and lyric poetry in general. His recent publications include 'Living on Loss: Poverty and Wealth in Shakespeare's Sonnets,' in Volume 19 of *Arizona Studies in the Middle Ages and Renaissance* (Brepols, 2011); 'Raleigh's 'Moral Advice',' *The Explicator* 63.4 (2005): 204-08; 'Blake's 'London',' in *The Explicator* 63.3 (2005): 131-36; 'Punning Allusions to Robert Greene in Shakespeare's Sonnets [abstract],' *Tennessee Philological Bulletin* 42 (2005): 99-100; 'Toward Cracking the Acrostic Code in Blake's 'London' [abstract],' *Tennessee Philological Bulletin* 40 (2003): 103-04; "You yourself here live": A First Reading of Shakespeare's Rune 2, Another Authorized 'Lost Sonnet' in the 1609 Quarto [abstract],' *Tennessee Philological Bulletin* 38 (2001): 85-86; and "My outcast state": A First Reading of Shakespeare's Rune 30 [abstract],' *Tennessee Philological Bulletin* 37 (2000): 72-73. Graves' professional web sites at <http://www.utm.edu/staff/ngraves> and <http://www.utm.edu/staff/ngraves/shakespeare> provide further background information.

Kazutaka TANAKA is Professor of English Literature at the Faculty of Humanities, University of Hirosaki, Japan. He teaches English literature of the sixteenth and seventeenth centuries, focusing on Shakespeare and other English Renaissance dramatists. His current interest is in the multiple plot structure which is one of the salient characteristics of English Renaissance Drama. His concern also lies in the history of ideas and comparative literature between Anglo-America and Japan. He wrote books, articles and essays on Shakespeare and other dramatists, including 'Shakespeare in Translation: The Idea of Nature in *King Lear*,' *Studies in the Humanities and Cultural Sciences: The Bulletin of The Faculty of Humanities, Hirosaki University* 22 (2009), pp.63-89, 'Shakespeare and the Meaning of Words,' *Language and Communication: Cultural and Philosophical Studies: Collaborative Studies in the Faculty of Humanities, Hirosaki University* 2 (2010), pp.95-107, and his latest article in this volume, entitled 'Shylock's Nationalism: The Ideas of Nation and (E) state in *The Merchant of Venice*.' He was awarded Fukuhara Prize which memorizes the great work of Rintaro Fukuhara (1894-1981). He was a visiting Professor at the University of Tennessee at Martin in 2008 and a part of his article in this volume was written during the scholarly research at the prestigious academy.

Introduction

The chapters of this volume are made up of articles, which are concerned with widely different topics including the history of Ancient Greek and Roman medical thought, medieval history of Spain and its surrounding areas, and English and American Literature and Language, and Japanese tradition of poetry. On the surface, these topics do not appear to have any intrinsic connection with each other. Seen from a more global perspective, however, it will turn out that all the articles reflect the contributors' common interest in attempting to shed a new light on some of the most significant aspects of intellectual traditions and practices in European culture from classical antiquity through middle ages and Renaissance to the modern times. Thus, the subjective variety of the topics dealt with in this volume may well be considered as characteristic of this kind of Project of International Collaborative Research, in so far as all the contributors, who share their common self-identity as 'archaeologists' in their own academic fields, provide topics, which, most interesting as they may indeed be, have hitherto remained out of scholarly investigation. Therefore, the form of this volume will most appropriately deserve the title of our Project: *Archaeology of Intellectual Aspects of European Cultures*.

One of the features, which constitute the interest shared by the contributors to this volume, may lie in the fact that each of them focuses on some of intellectual aspects of the traditions and practices in Europe, which will be elucidated principally with the support of a textual and philological method. Consequently, these articles are not only concerned with the theoretical evaluation of thought, history and language and literature in Europe, but also with exploring subtle shades of meanings and significances, which have been hidden in their cultural contexts.

The article written by Prof. Masahiro IMAI, which forms the first chapter of this volume, vividly demonstrates this point. His article mainly concerns with the history of Greek and Roman medical thought, focusing on Herophilus of Chalcedon (c.330-250 BC). Modern historians of medicine have highly evaluated him as one of the leading figures, who made lots of contributions to the innovative development of medical science in early Alexandria, as represented by the discovery of nerves. Prof. IMAI argues that his innovativeness is just one side

of the coin, with an emphasis on the fact that the anatomical physiology of the human being ascribed to the Alexandrian physician has intrinsic continuity of thought with the tradition of Hippocratic medicine. With a meticulous analysis of some key concepts and theories found in some of the famous Hippocratic texts, such as *On the Nature of Man*, *On the Sacred Disease*, *On Airs, Waters, Places* and *Epidemics*, Book VI, and extant documents on Herophilus, Prof. IMAI tries to make it clear that Herophilus may probably have identified himself as a more faithful successor to the tradition of Hippocratic medicine than his teacher Praxagoras, one of the leading members of the Hippocratic medical school around the latter half of the fourth century BC. Thus, his article throws a new light on some intellectual backgrounds of Herophilus' medical science, which may characterize early Alexandrian medicine in general.

When we turn to the second chapter of this volume which contains the article contributed by Dr. Takashi ADACHI, we find ourselves immediately in one of the most controversial contexts of the medieval history of Europe. His article is concerned with the Spanish documentation from the twelfth to the thirteenth century, focusing on lay documents preserved both in the originals and in the cartulary of the Cathedral Archive of Huesca. He pays a special attention to the fact that the originals of documents copied to the cartulary were deliberately abandoned or not recognized as what should have been preserved and a somewhat sharp line was drawn between what was to be copied to the cartulary and what remained preserved in the originals, both of which were legally equivalent in the sense of the protection of the Cathedral's rights. Dr. ADACHI points out that the documents included in the cartulary belong to only several families and it permitted the copyist to intentionally manipulate family lineages through a selection of documents, which reveals that the cartulary was solely recognized as a complete archive in the thirteenth century.

The third chapter of this volume deals with one of the most fascinating themes. In the chapter, we find that Prof. Roy Neil GRAVES, who was invited to the Faculty of Humanities, University of Hirosaki, Japan, as a guest speaker of our Project in October 2010, is proposing a quite unique and fantastic theory of reading Shakespeare's Sonnets. He claims that behind Shakespearian Sonnets which we read now lurks a hidden sequence of unrhymed sonnets numbering 154 which is the same with the surface sonnets. Prof. GRAVES calls them 'the Lost Sonnets or Runes' because the hidden sequence of sonnet-like poems resembles 'mysterious inscriptions' understandable only to those who know the mystery. To

propose this intriguing theory about Shakespeare's Sonnets, Prof. GRAVES principally makes use of the evidence that in Shakespeare's time manuscripts were circulated among close friends and the purpose of circulation was to boast of the author's dexterity of handling of words, sounds and numbers. He calls a group of such close friends 'coterie.' Another ground on which Prof. GRAVES' unique theory is based is an elaborate numeric scheme which deeply concerns with the numbers of the sonnet form itself, that is, 'numbers that essentially amplify the equation "11 X 14=154.'" The number 11 represents the number of largest syllables which a regular sonnet has in one line having a feminine ending while the number 14 of course represents the number of a sonnet's lines. The third evidence on which Prof. GRAVES' article relies is Shakespeare's peculiar way of composing two sonnets sequence. To explain this peculiar way of composing, Prof. GRAVES uses a complex diagram, which shall certainly satisfy readers' curiosity. Thus, the article by Prof. GRAVES also shares a common quality with other essays which concerns deeply with philological aspects of poetic texts. His meticulous attention to the texture of Shakespeare's sonnets comes from his training as a literary scholar at Princeton and Duke in the heyday of the New Criticism which highlights the philological and textual aspects of literary works.

The article by Prof. Kazutaka TANAKA which forms the fourth chapter in this volume is concerned with Shylock's nationalism. As is well known, the word *nationalism* appeared in the nineteenth century for the first time in English vocabulary. So to apply the idea of nationalism to Shylock's attitude toward Jews and Christians in *The Merchant of Venice* may be taken as committing an anachronistic fallacy. However, Prof. TANAKA pays special attention to Shylock's unique usage of the word *nation*, which is typically shown in his phrase 'our sacred nation.' The word *sacred* implies the crucifixion of Christ as an act of sacrifice. Shylock's use of the word *nation* suggests his positive sense of the idea though the word *nation* could not have such a positive implication in Shakespeare's time. Shakespeare often makes use of the word *nation* when he refers to alien savages especially in his Roman plays. Shylock's positive sense of the Jewish people depends upon primitive quality of the idea of nation, which derives from a Latin word *natio* meaning a group of persons which has similarities in terms of their birth, including such common qualities as the birth place, ancestors families and so on. Shylock's sense of the Jewishness of the Jewish nation lacks what A. D. Smith calls the civic aspects of a modern

nation-state. In terms of Smith's definition of nationalism, Shylock's nationalism centers upon the ethnic aspects of a nation, which Smith calls more primitive than the civic nation.

The second article by Prof. GRAVES, which forms the last chapter of the present volume, belongs to comparative studies between Japanese haiku and American poetic practice. First, he traces how the Japanese haiku was known among American poets with special reference to the well-known literary movement of Imagism. Ezra Pound and Amy Lowell who were leading figures of Imagism in the 1910s and strongly against a Victorian penchant for didacticism and moralizing found an origin of their inspiration in the Japanese tradition of haiku. Imagists encouraged economy, objectivity and, above all, concreteness in poetic practice, which well suited the Japanese tradition of making poems in possibly shortest syllables. Prof. GRAVES calls the philosophy underling Japanese tradition of haiku the "less is more" aesthetic behind which is Zen philosophy. He points out that the Japanese tradition of haiku also influenced what is called Beats of the 1950s who was strongly affected by Zen philosophy. Although in the twentieth century the Japanese tradition of haiku has lost its influential effect upon American poetic practice, the haiku still continues to be made in America, especially in classes of schools. He ends his article with citing his own charming haiku which sings of the wind chimes his daughter made for him.

The wind chimes Molly
Made me from old silver spoons
And forks hag tuneless.

Thus, seen from a more global perspective, this volume is more than the sum total of articles concerned with a wide variety of topics as its parts. It is edited as a collection of paradigmatic cases of intellectual discovery. We believe that all the articles contributed to this volume by the members of our Project, who share their self-identity as 'archaeologists' of European culture, greatly contribute to our essential understanding of its multi-faceted features.