CDP

Codice Diplomatico Poliano

Marco Polo's Diplomatic Codex

Prof Dr Andrea Nanetti

Friday 27 May 2022, 11.00 hours GMT

PROCEDAMUS

knowing 'the before and the after'

- The prophet Calchas–who knows the cause of a nine-day plague–is praised as someone '**who knows what is, what will be and what happened before**.'

- This language anticipates a chief criticism of Homer's legendary King Agamemnon: He does not know 'the before and the after.'

A peristyle fresco from Pompeii showing Calchas presiding over the sacrifice of Agamemnon's daughter, Iphigeneia, as the divine price for winds to carry the fleet to Troy. House of the Tragic Poet, *Sala LXXII*, 140x138cm. Image source: Catalogues of the *Iliade* exhibition at the Colosseum, September 2006–February 2007.

Andrea NANETTI
BA, MA, PhD

Institutions promoting and leading the CDP

- ARCHIVIO DI STATO DI VENEZIA
  Director, Dott. Gianni Penzo Doria (until 30 November 2021)
  Director, Dott.ssa Stefania Piersanti (since 3 January 2022)

- BIBLIOTECA NAZIONALE MARCIANA
  Director, Dott. Stefano Campagnolo

- ISTITUTO VENETO DI SCIENZE, LETTERE ED ARTI
  President, Prof. Dr. Andrea Rinaldo

Institutional steps

- On 10 September 2021, with great enthusiasm and sense of responsibility, I accepted the invitation of the *Archivio di Stato di Venezia* and *Biblioteca Nazionale Marciana* to be the Scientific Coordinator overseeing their international joint research and exhibition projects for the Celebrations of the Seven Hundred Years Since the Death of Marco Polo (1324-2024).

- One of my initial actions as Scientific Coordinator was to built an International Scientific Advisory Board and engage a few key collaborations

- In parallel, *Archivio di Stato di Venezia* and *Biblioteca Nazionale Marciana* appointed the people responsible for undertaking the projects internally

Research Team
members (in alphabetical order)

- Dott. Salvatore Alongi, Archivio di Stato di Venezia
- Dott.ssa Paola Benussi, Archivio di Stato di Venezia
- Dott. Marcello Bolognari, Università di Venezia Ca' Foscari
- Dott.ssa Orsola Braides, Biblioteca Nazionale Marciana
- Dott. Andrea Erboso, Archivio di Stato di Venezia
- Dott.ssa Alessandra Schiavon, formerly, Archivio di Stato di Venezia, Volunteer

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International Scientific Advisory Committee members (in alphabetical order)

- Prof. Em. Maurice Aymard, École des Haute Études en Sciences Sociales, Paris
- Prof. Attilio Bartoli Langeli, Pontificio ateneo Antonianum, Rome, Italy
- Prof. Eugenio Burgio, Università di Venezia Ca' Foscari, Venice, Italy
- Prof. Em. Donatella Calabi, IUAV, Venice, Italy
- Prof. Giovanni Battista Lanfranchi, Comitato per la Pubblicazione delle Fonti per la Storia di Venezia, Venice, Italy
- Prof. Luca Molà, University of Warwick, Coventry, UK
- Prof. Antonio Montefusco, Università di Venezia Ca' Foscari, Venice, Italy
- Prof. Em. Gherardo Ortalli, Istituto Veneto di Scienze, Lettere ed Arti, Venice, Italy
- Dott. Gianni Penzo Doria, Università degli Studi dell'Insubria, Varese, Italy
- Prof. Rong Xinjiang, Peking University, Beijing, China
- Prof. Hans Ulrich Vogel, Universität Tübingen, Germany

Deliverables

- 1) Create a diplomatic codex available online with open and free access. The codex will contain the archival documents for the study of the historical figure of Marco Polo preserved in ASVe and BNM for the period 1250-1350 (to be better defined in due course of project implementation). The project is conceived as open to integration with documents stored in other locations, already known (e.g., State Archive of Treviso) or to be identified. For each document, the CDP provides the high-definition digital image, archival reference, critical edition, trilingual summary, and translation (Italian, English, Chinese), geolocation and critical visualization of place names, people, and notable things ('realia'), and dynamic search algorithms for publications, images, videos, related and pertinent to the search set by the user.

- 2) Produce a Documentary Exhibition to present the CDP. The event will be opened simultaneously in ASVe and BNM in January 2024. The show will be interactive with augmented reality tools connecting original documents or their reproductions to the information available on the CDP.

- 3) Printed version of the CDP (Paola Benussi ASVe, Andrea Erboso ASVe). The book is construed as a traditional foundation and a necessary milestone for the online version of the CDP (Editors-in-Chief, Andrea Nanetti and Rong Xinjiang for the Chinese edition; second editor-in-chief TBC for English and Italian)).

Methodology

- At the basis of the CDP there is a very conservative analysis of the archival documents that is based on the long tradition of teaching of the school of the Archivio di Stato di Venezia and on the practice of the 'Committee for the publication of sources of the history of Venice' for the edition criteria, which have the matrix in the teaching given in the same school by the lawyer Luigi Lanfranchi.

- From a computational perspective, the project benefits from the support of the international initiative, Engineering Historical Memory (EHM), calling for free access to primary historical sources in collaboration with about 120 researchers, funding agencies (e.g., EU, Singapore Ministry of Education), the industry (e.g., Microsoft, Ruifeng Culture), and leading online repositories of scholarly publications (e.g., Scopus-Elsevier, Taylor&Francis Group) sharing their APIs. In April 2021, EHM won the GLAMi Awards (Galleries, Libraries, Archives, and Museums Innovation awards) in the category "Resources for Scholars and Researchers". In July 2021, EHM was selected as a finalist for Science Breakthrough of the Year in Social Sciences and Humanities for Falling Walls 2021.

Codice Diplomatico Veneziano fondato da Luigi Lanfranchi

Luigi Lanfranchi (1908-1986) è la figura d'archivista più eminente che l'Archivio di Stato di Venezia nel secolo XX abbia conosciuto: il grande risultato di Lanfranchi va visto nel lavoro, spesso misconosciuto, di riordinamento e inventariazione dei complessi documentari, che dovrebbe essere il fulcro delle attività dell'archivista serio, e la primaria necessità di ogni studio storico.

Shaping the CDP. Preliminary results

Dott.ssa Paola Benussi
Archivio di Stato di Venezia

Dott. Andrea Erboso
Archivio di Stato di Venezia

Dott. Marcello Bolognari
Ca' Foscari University of Venice

Criteria established for the selection of documents

Collection of all the documents concerning Marco Polo's historical figure published until now in scientific literature

about 30 documents

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Categorising the archival documents

i. single documents

ii. multiple documents

iii. introcluded documents

iv. cited documents

PAOLA BENUSSI

27/05/22

Collecting and parsing information in a comprehensive content management system

a. identification and content
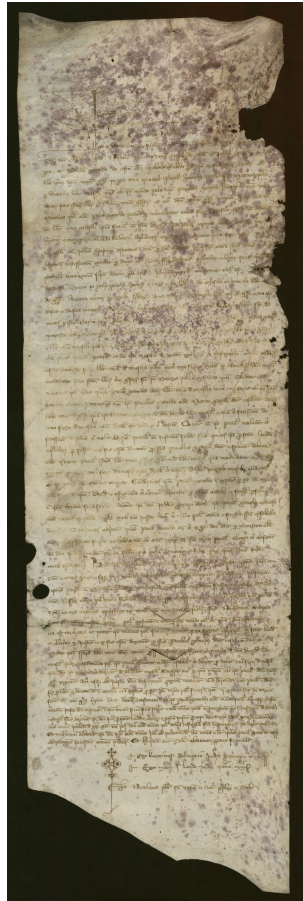
b. documentary context

c. "Marco Polo" context

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Connecting data tables

a. bibliography

b. endorsements / annotations

c. documentary type

Diplomatics: A Traditional Approach

- Physical features

- Conceptual framework

- Juridical content

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One case study. Two Challenges

1311, 9 March. Rivoalto.

Sentence of the Petizion judges in a court case between Marco Polo and Paolo Girardo about musk's trade.
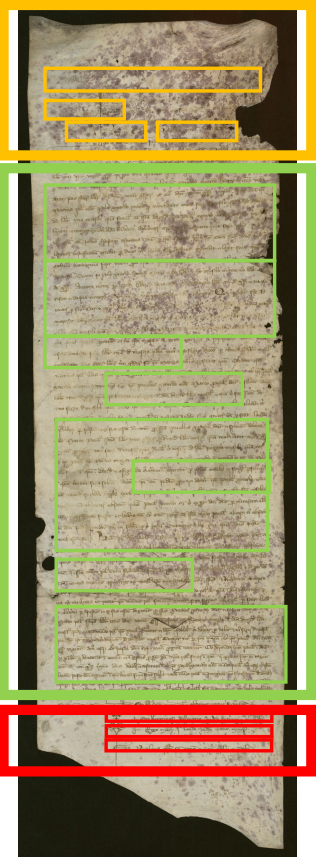
1

2

ENGINEERING HISTORICAL MEMORY

Sources edition

27/05/22

ANDREA ERBOSO

27/05/22

1. Detailed diplomatic analysis

2. Creation of the database

3. **EHM**

The criteria used for the edition: an authoritative example

The *Comitato per la pubblicazione delle fonti relative alla storia di Venezia* (*Committee for the publication of sources relating to the history of Venice*) was founded in 1947.

From 1947 to 2021 the Commitee published 61 source edition.

FONTI PER LA STORIA DI VENEZIA
SEZ. II - ARCHIVI ECCLESIASTICI - DIOCESI TORCELLANA

S. LORENZO DI AMMIANA

A CURA DI LUIGI LANFRANCHI

ALFIERI EDITORE VENEZIA

COMITATO PER LA PUBBLICAZIONE DELLE
FONTI RELATIVE ALLA STORIA DI VENEZIA

FONTI PER LA STORIA DI VENEZIA
SEZIONE V – FONDI VARI

ALVISE MOCENIGO DALLE GIOIE
AMBASCIATORE DI VENEZIA

LETTERE E DISPACCI DALLA GERMANIA E DALLA FRANCIA
1502-1506

a cura di
PHILIPPE BRAUNSTEIN

testo critico e nota filologica di
AURELIO MALANDRINO

VIELLA
2021

The people in the CDP

- My name is Marcello Bolognari and I am a PhD candidate in Medieval Latin Philology at the Università Ca' Foscari Venezia under the supervision of professor Antonio Montefusco.

- Currently I am working both on the critical edition of a latin version, named LB, of Marco Polo's *Devisement dou Monde* and on the Dominican reception of the text (Northern Italy, 1300-1340).

- My task in the CDP will be to take a census of all the people mentioned in the documentary *dossier* regarding Marco Polo and his close relatives.

- In collaboration with the other research team members, I will design and implement two identification tables.

    1) Collection of all the essential data concerning each person in the CDP;

    2) Historical interpretation of the above information.

- The basic elements that will constitute the description of each person include name, surname, nickname, origin, title, *officia*, parish, etc.

- This work will lead to the construction of tentative biographies of each person cited in the CDP.

- During my work I will share the results and doubts with the International Scientific Advisory Committee of the CDP.

CDP
Codice Diplomatico Poliano

knowing 'the before and the after'

- The prophet Calchas–who knows the cause of a nine-day plague–is praised as someone '**who knows what is, what will be and what happened before**.'

- This language anticipates a chief criticism of Homer's legendary King Agamemnon: He does not know 'the before and the after.'

A peristyle fresco from Pompeii showing Calchas presiding over the sacrifice of Agamemnon's daughter, Iphigeneia, as the divine price for winds to carry the fleet to Troy. House of the Tragic Poet, *Sala LXXII*, 140x138cm. Image source: Catalogues of the *Iliade* exhibition at the Colosseum, September 2006–February 2007.

Andrea NANETTI
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The Seven Liberal Arts and the Institution of Universities

- In **medieval universities** the Trivium combined with the Quadrivium comprised the seven liberal arts.

- This teaching method is based on a curriculum outlined by **Plato** (*The Republic*, Book VII). One of the key **intentions** behind applying the Trivium and the Quadrivium is to **distinguish between reality and fiction.**

- By **training the mind how to think** — instead of what to think — this method provides a teaching of the art and the science of the mind as well as the art of the science of matter .

- Any observation enters our mind through the **5 senses** (the faculties by which the body perceives an external stimulus; one of the faculties of sight, smell, hearing, taste, and touch).

- Then we use our mind and apply the Trivium and the Quadrivium in order to **process the observation**. This process consists of several steps which enable us to understand how the observation relates to what we already know, how we can explain this new piece of information to others and how we can store it in a methodical way.

> Refer to Marrou, H-I. (1969). Les Arts Libéraux dans l'Antiquité Classique. In *Arts Libéraux et Philosophie au Moyen Âge (pp. 6-27).* Paris: Vrin / Montréal: Institut d'Études Médiévales

The Six Arts and Pre-Confucian Chinese Education

- In **medieval universities** the Trivium combined with the Quadrivium comprised the seven liberal arts.

The very first schools in ancient China were established by the state to educate sons of the high-born. Students at both elementary and secondary levels were taught the Six Arts, which were the major arts of **ritual**, **music**, **archery** and **carriage driving**, and the minor arts of **literacy** and **arithmetic**.

Before the modern era, China had one of the most developed education systems in the world. The very first schools in ancient China were established by the state to educate sons of the high-born. Students at both elementary and secondary levels were taught the Six Arts, which were the major arts of ritual, music, archery and carriage driving, and the minor arts of literacy and arithmetic.

By the Western Zhou dynasty (c.1046BC-771BC), places in these state schools were given to exceptionally gifted commoners from across the country, but few were admitted. Paradoxically, during the chaotic Eastern Zhou dynasty (770BC-256BC), when the Chinese nation was divided into as many states as there were feudal lords, education blossomed.

Multiple schools of thought contended with one another – Confucianism, Daoism, Legalism and Moism, to name a few – but more importantly, there was a proliferation of private schools open to all that based their pedagogies on these philosophical systems. Education was no longer the preserve of the upper classes.

In the early imperial period of the Qin and Han dynasties (221BC-AD220), male children of all commoners could enrol in state schools, which were set up all over the empire at county and even village levels. The purpose of these schools, apart from providing the population with basic education, was to nurture talent for government. Graduates of the Taixue, or university, in the capital would be recruited into the imperial bureaucracy.

After Emperor Wu of the Western Han dynasty endorsed Confucianism as the sole national ideology in 134BC, China's school curricula would focus heavily on the Confucian canon of classical texts until the early 20th century.

Refer to https://www.scmp.com/magazines/post-magazine/short-reads/article/3132391/chinese-education-through-history-six-arts

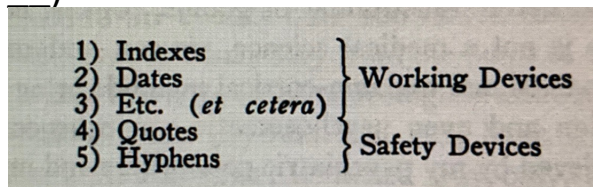*Andrea NANETTI*
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27/05/22

From Aristotelian to non-Aristotelian systems

Korzybski, A. (1933). *Science and sanity*. An Introduction to Non-Aristotelian Systems and General Semantics. New York: International Non-Aristotelian Library Pub. Co., Fifth Edition, 1994, pp. xlviii-lvii (introduction to the second edition, 1941).

- "The passing[s] from one historical era to another... have always been painful, and pregnant with consequences... Similarly, we can give illustrations of painful transitions from one system to another from the history of science, which were also accompanied by bewilderment and labour... In all these transitions it took one or more generations before the upheaval subsided and an adjustment was made to the new conditions." (pp. xlviii-xlix)

- Socrates (469-399 BCE), his student Plato (427-347 BCE), and his student Aristotle (384-322 BCE). They formulated the most complete system of knowledge and education of their time, which was perpetrated until today. Aristotle "aimed to formulate a *general method* for 'all' scientific work". He was so comprehensive that it has been changed only field by field. Korzybski states and demonstrates that it is inadequate to face the challenges of our society. He uses the history of mathematics to highlight how non-Aristotelian methods were needed and developed for the advancement of learning in specific fields (pp. xlix-l).

- However, "no methodological general theory based on the new developments of life and science had been formulated until general semantics and a general, extensional, teachable and communicable, non-Aristotelian system was produced. The main difficulties ahead are neuro-semantic and neuro-linguistic because for more than 2,000 years our nervous systems have been canalized in the inadequate, Aristotelian orientations, which are reflected even in the *structure of the language* we habitually us" (pp. xlix-l).

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Alfred Habdank Skarbek Korzybski's (1879-1950)

Korzybski saw the means to achieve his vision of a better world in the power to bind time. This concept "contains the germ of the science and art of Human Engineering. The problem of discovering and applying the 'law of huma nature' is the problem of discovering and applying to the conduct of life the laws of time-binding—of time-binding activity—of time-binding *energy*." (Korzybski 1921, __).

1) Indexes	
2) Dates	} Working Devices
3) Etc. (*et cetera*)	
4) Quotes	} Safety Devices
5) Hyphens	

Korzybski's extensional devices, in *Science and Sanity*, Second Edition, 1941, *Introduction.* Refer to the 5th edition (1994), xxxvii-lxxxviii, diagram at p. lx).

EXTENSIONAL DEVICES REVISITED BY BEN HAUCK

https://www.generalsemantics.org/

Korzybski, A. (1921). Manhood of Humanity: The Science and Art of Human Engineering. New York: E. P. Dutton and Co.

Korzybski, A. (1933). *Science and sanity. An Introduction to Non-Aristotelian Systems and General Semantics*. New York: International Non-Aristotelian Library Pub. Co.

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Relations and structure as a form of multi-dimensional order

Korzybski, A. (1933). *Science and sanity*. An Introduction to Non-Aristotelian Systems and General Semantics. New York: International Non-Aristotelian Library Pub. Co. Fifth Edition., 1994, pp. 58-60.

- "The known definitions of structure are not entirely satisfactory. The terms 'relation', 'order', 'structure' are interconnected by implication. At present, we usually consider order as a kind of relation. With the new four-dimensional notions taken from mathematics and physics, it may be possible to treat relations and structure as a form of *multi-dimensional order*. Perhaps, theoretically, such a change is not so important, but, from a practical, applied, / educational, and semantic point of view, it seems very vital. Order seems *neurologically simpler* and more fundamental than relation. It is a characteristic of the empirical world which we recognize directly by our lower nervous centres ('senses'), and with which we can deal with great accuracy by our higher nervous centres ('thinking'). This term seems most distinctly of the organism-as-a-whole character, applicable both to the activities of the higher, as well as lower, nervous centres, and so *structurally* it must be fundamental." (pp. 58-59)

- The common Aristotelian system "and language which we inherited from our primitive ancestors *differ entirely in structure* from the well-known and established 1933 structure of the world, ourselves and our nervous system included... under such *linguistic* conditions, a science of man was impossible; differing in structure from our nervous system, such language must also disorganize the functioning of the latter and lead us away from sanity." (p. 59)

- "As words *are not* the objects which they represent, *structure, and only structure alone*, becomes the only link which connects our verbal processes with the empirical data." (p. 59)

- "Since Einstein and the newer quantum mechanics, it has become increasingly evident that the only content of 'knowing' is of a *structural* character... But, in order to arrive at these results, we must depart completely from the older systems, and must abandon permanently the use of the 'is' of identity." (p. 60)

- It would seem that the overwhelming importance *for mankind* of systems based on 'relations', 'order', 'structure', depends on the fact that such terms allow of an exact and 'logical' treatment, as two relations of similar structure have all their logical characteristics in common." (p. 60)

The Extended Field of Vision Method. Introduced by Herbert Bayer in exhibition design to expand the viewer's vision of exhibited artefacts
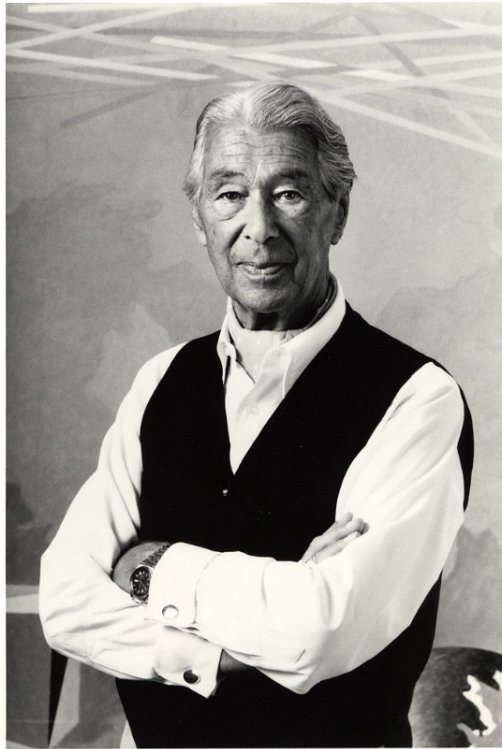
Exhibition and Graphic Designer Hebert Bayer in 1982. Jim McHugh.

Bayer first introduced ideas of the method, while experimenting with techniques of graphic design and display at the Werkbund Paris exhibition (1930). He introduced a diagram, showing an exploding array of panels arranged in various angles, indicating the different possible fields of vision from viewers in the Section Allemande catalogue. However, he only described the method more fully in English in his publication, Fundamentals of Exhibition Design (1942).

Using perspectives of a dramatic theatre, Bretch (1931) suggested that the viewer [spectator] "should not think about a subject, but within the confines of the subject", This means to allow distance, time and space for casual contemplation or critical examination.

As such, the Bayer-Brecht Extended Field of Vision method consists of the following:

1. The theme must be clearly expressed, its special character, its purpose and value, its advantages and disadvantages; by means of comparison, survey, sequence, exhibition and representation,
2. the theme should not retain its distance from the spectator,
3. it should be brought close to him, penetrate and leave an impression on him,
4. [and] should should explain, demonstrate, and even persuade, and
5. lead [the viewer] to a planned and direct reaction / empower viewers to recognise, consider and criticise the design

This method can be used to "explode" images in paintings to present their meanings in its socio-cultural context.

Bayer, H. (1939). Fundamentals of exhibition design. PM (Production Manager), 6(2), 17-25.
Brecht, B. (1931). The Literarization of the Theatre. Brecht on Theatre, 45.

Andrea NANETTI, BA, MA, PhD and Hedren SUM, BA, MA

The Extended Field of Vision Method. Introduced by Herbert Bayer in Exhibition Design to expand the viewer's vision of the exhibited artefacts
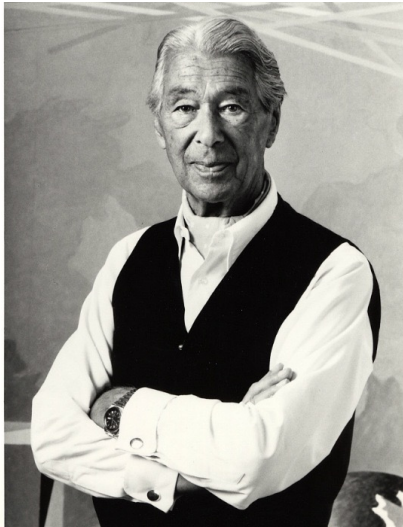
Hebert Bayer (1900-1985), graphic and exhibition designer, in 1982. Photograph by Jim McHugh, published in Chanzit, G. F., & Libeskind, D. (1987). *From Bauhaus to Aspen: Herbert Bayer and Modernist Design in America* (p. xxix). Colorado: Johnson Books.
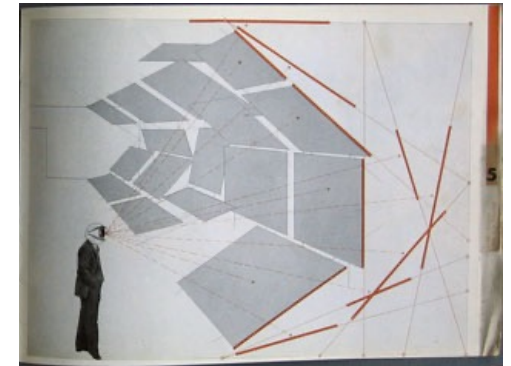
This method, formally described by Bayer in 1942, was firstly applied by Bayer at the Werkbund Paris exhibition in 1930 (Bayer & Gropius, 1930, *Salle 5*, diagram) as an exploding array of panels arranged in various angles, indicating the different possible user's fields of vision. Bayer's method can be contextualised and interpreted in the perspective of contemporary dramatic theatre. Indeed, in 1931, Bertold Brecht suggested that the viewer [spectator] "should not think about a subject, but within the confines of the subject" (Brecht, 1962, __), which means to allow distance, time and space for casual contemplation or critical examination. In Bayer's words, the procedure to expand the viewer's vision can be articulated as follows. "[1.] The theme must be clearly expressed, its special character, its purpose and value, its advantages and disadvantages; by means of comparison, survey, sequence, exhibition and representation", [2.] the theme should not retain its distance from the spectator, [3.] it should be brought close to him, penetrate and leave an impression on him, [and 4.] should should explain, demonstrate, and even persuade, and [5.] lead [the viewer] to a planned and direct reaction [to empower viewers to recognise, consider and criticise the design]" (Bayer, 1942, 17). Among others, this method can be used to "explode" multiplicities of meanings in their socio-cultural context.

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Bayer, H & Gropius, W (1930). *Section Allemande*. Berlin: Verlag Hermann, Reckendorf.
Bayer, H. (1942). Fundamentals of exhibition design. *PM (Production Manager)*, 6(2), 17-25.
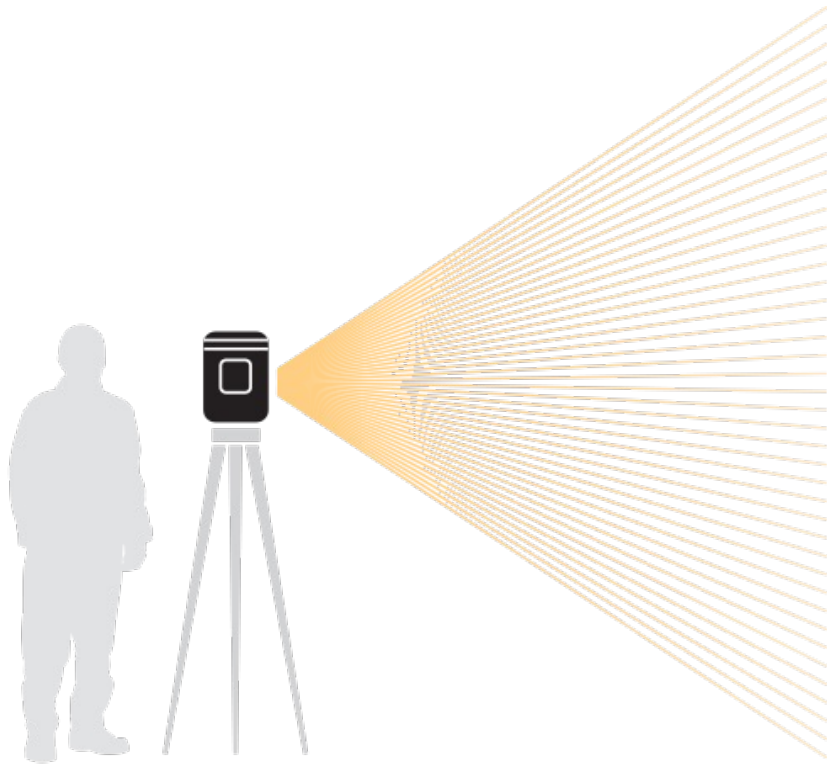Brecht, B. (1931). The Literarization of the Theatre. *Brecht on Theatre*, 45, -.

Reverse engineering of artefacts: a method to create a 3D virtual model of an existing physical item for digital (re)use

A physical object can be measured using 3D-scanning technologies (e.g., laser scanners, computed tomography). The measured data are represented as a point cloud which lacks topological information and design intent. The former may be recovered by converting the point cloud to a triangular-faced mesh. Reverse engineering aims to go beyond producing such a mesh, and to recover the design intent in terms of both simple analytical and possibly Non-uniform rational B-spline (NURBS) surfaces, to produce a boundary-representation (Computer-aided design, CAD) model. Such models, often hybrid (where areas of freeform data are combined with exact geometric surfaces), allow multipurpose and multiplatform uses.

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Varady, T; Martin, R; Cox, J (1997). "Reverse engineering of geometric models–an introduction". *Computer-Aided Design*. 29/4: 255–268. DOI:10.1016/S0010-4485(96)00054-1

The Abramović Method developed by Marina Abramović to involve the audience in performances and installations

Marina Abramović / Марина Абрамовић (b. 1946 in Belgrade)

Drinking
1.   water

Slow motion
3.   walking

About the
0.   method

Mutual
4.   gazing

2.   rice
Counting

www.pacmilano.it/exhibitions/marina-abramovic-the-abramovic-method

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"In my experience, gained in forty years of career, I have come to the conclusion that the audience plays a very important role, I would say crucial, in the performance", declares Marina Abramović. "Without the audience, the performance makes no sense because, as Duchamp argued, it is the audience that completes the work of art. In the case of performance, I would say that audience and performer are not only complementary, but almost inseparable ".


Exhibition THE ABRAMOVIC METHOD (Milan, PAC, 21.03 - 10.06.2012) curated by Diego Sileo and Eugenio Viola

Projection Mapping at Santa Caterina (Palermo)

"Exstasis" is an immersive 360 ° projection mapping produced by Odd Agency (Luca Pintacuda, Fabrizio Pedone, Lidia Falletta, Nino Serafino) at the Church of Santa Caterina d'Alessandria in Palermo on 28 and 29 December 2019.
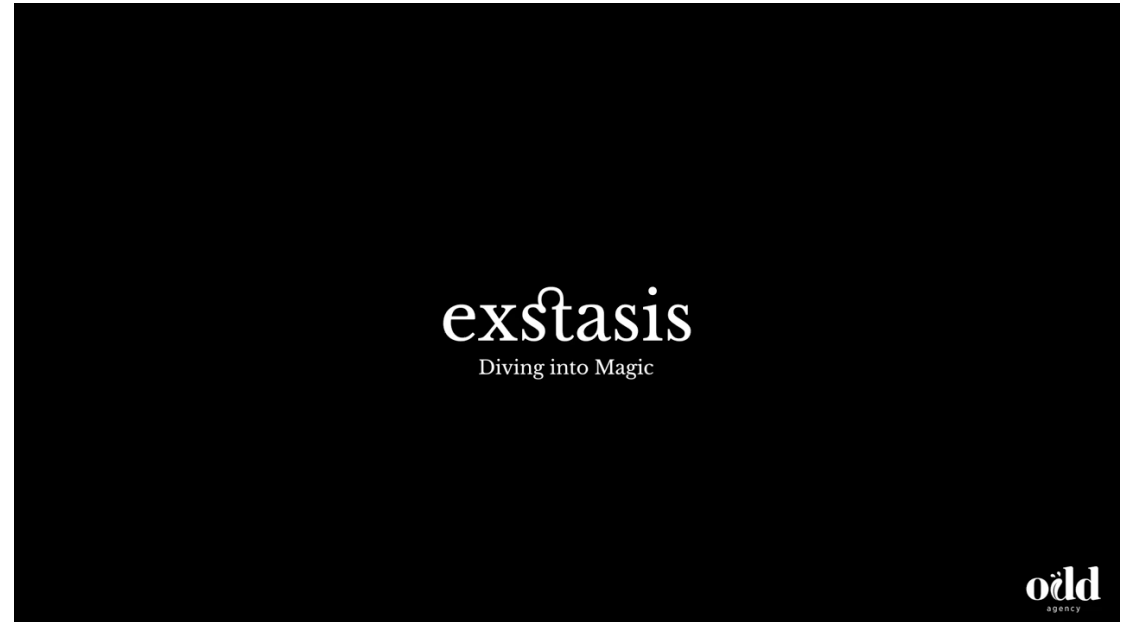
culture 文化

culture |ˈkəlCHər|

noun

the customs, arts, social institutions, and **achievements** of a particular nation, people, or other social group: *Chinese/Italian culture* | *people from many different cultures*.

INTERPRETATION: Dall'albero al Labirinto (Eco, 1997)

culture 文化

noun

1 the arts and other manifestations of human intellectual achievement regarded collectively: *20th century popular culture*.

• a refined understanding or appreciation of this: *men of culture*.

• the customs, arts, social institutions, and achievements of a particular nation, people, or other social group: *Caribbean culture | people from many different cultures*.

• [with modifier] the attitudes and behavior characteristic of a particular social group: *the emerging drug culture*.

2 Biology the cultivation of bacteria, tissue cells, etc., in an artificial medium containing nutrients: *the cells proliferate readily **in culture*** .

• a preparation of cells obtained in such a way: *the bacterium was isolated in two blood cultures*.

• the cultivation of plants: *this variety of lettuce is popular for its ease of culture*.

verb [with obj.] Biology

maintain (tissue cells, bacteria, etc.) in conditions suitable for growth.

ORIGIN Middle English (denoting a cultivated piece of land): the noun from French ***culture*** or directly from Latin ***cultura 'growing, cultivation'***; the verb from obsolete French ***culturer*** or medieval Latin ***culturare***, both based on Latin ***colere 'tend, cultivate'*** (see **cultivate**.). In late Middle English the sense was ***'cultivation of the soil'*** and from this (early 16th cent.) arose ***'cultivation (of the mind, faculties, or manners)'***; **sense 1 of the noun** dates from the early 19th cent.

past

Adjective 过去的

gone by in time and no longer existing: *the danger is now past*.

• [attrib.] belonging to a former time: *they made a study of the reasons why past attempts had failed | he is a past chairman of the society*.

• [attrib.] (of a specified period of time) occurring before and leading up to the time of speaking or writing: *the band has changed over the past twelve months*.

• Grammar (of a tense) expressing an action that has happened or a state that previously existed.

Noun 过去

1 (usu. **the past**) the time or a period of time before the moment of speaking or writing: *she found it hard to make ends meet in the past | the war-damaged church is preserved as a reminder of the past*.

• the history of a person, country, or institution: *the monuments act as guidelines through the country's colorful past*.

• informal a part of a person's history that is considered to be shameful: *the heroine was a lady with a past*.

2 Grammar a past tense or form of a verb: *a simple past of the first conjugation*.

preposition

to or on the further side of: *he rode on past the crossroads*.

• in front of or from one side to the other of: *he began to drive slowly past the houses*.

• beyond in time; later than: *by this time it was past 3:30*.

• no longer capable of: *he is past giving the best advice*.

• beyond the scope of: *my hair was past praying for*.

tradition 传统

noun

1 the transmission of customs or beliefs from generation to generation, or the fact of being passed on in this way: *every shade of color is fixed **by tradition** and governed by religious laws*.

• a long-established custom or belief that has been passed on in this way: *Japan's unique cultural traditions*.

• [in sing.] an artistic or literary method or style established by an artist, writer, or movement, and subsequently followed by others: *visionary works **in the tradition of** William Blake*.

2 Theology a doctrine believed to have divine authority though not in the scriptures, in particular:

• (in Christianity) doctrine not explicit in the Bible but held to derive from the oral teaching of Jesus and the Apostles.

• (in Judaism) an ordinance of the oral law not in the Torah but held to have been given by God to Moses.

• (in Islam) a saying or act ascribed to the Prophet but not recorded in the Koran. See **Hadith**.

DERIVATIVES

traditionary |-ˌnerē|adjective,

traditionist |-nist|noun,

traditionless adjective

ORIGIN late Middle English: from Old French **tradicion**, or from Latin **traditio(n-)**, from **tradere 'deliver, betray,'** from **trans- 'across'** + **dare 'give.'**

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mourning of past glories

mourn |môrn|

verb [with obj.]

feel or show deep sorrow or regret for (someone or their death), typically by following conventions such as the wearing of black clothes: *Isabel mourned her husband* | [no obj.] *: she had to **mourn for** her friends who died in the accident.*

• feel regret or sadness about (the loss or disappearance of something): *publishers mourned declining sales of hardback fiction.*

ORIGIN Old English *murnan,* of Germanic origin.

# nostalgia 怀旧之情

nostalgia |näˈstaljə, nə-|

noun

a sentimental longing or wistful affection for the past, typically for a period or place with happy personal associations: *I was overcome with acute nostalgia for my days in college*.

• something done or presented in order to evoke feelings of nostalgia: *an evening of TV nostalgia*.

ORIGIN late 18th cent. (in the sense **'acute homesickness'**): modern Latin (translating German **Heimweh 'homesickness'**), from Greek **nostos 'return home'** + **algos 'pain.'** The term was coined in 1688 by **Johannes Hofer** (1669–1752) in his Basel dissertation

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nostalgia

Boym, Svetlana. The Future of Nostalgia. New York: Basic Books, 2008 (first edition 2001 available on Google Books).
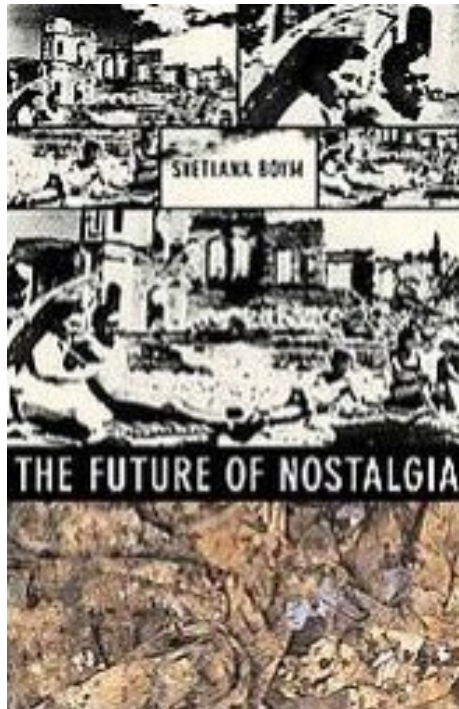
Nostalghia (1983, Soviet/Italian film) directed by Andrei Tarkovsky, who co-wrote the screenplay with Tonino Guerra.
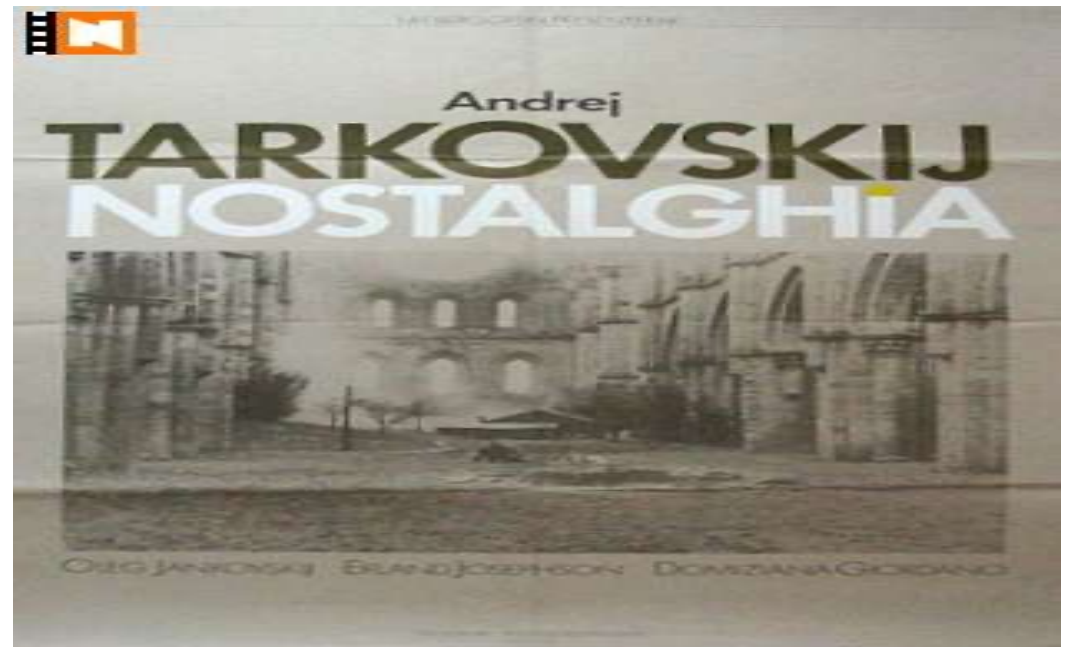
vintage _____

noun**1** the year or place in which wine, especially wine of high quality, was produced: *1982 is one of the best vintages of the century*. • a wine of high quality made from the crop of a single identified district in a good year. • *[mass noun] literary* wine. • the harvesting of grapes for winemaking: *the work songs of the scything and the vintage*. • the grapes or wine produced in a particular season: *they have released the 1988 vintage of their best-selling red wine | he never lost a vintage through frost*. **2** the time that something of quality was produced: *rifles of various sizes and vintages*. adjective **1** relating to or denoting wine of high quality: *vintage claret*. **2** denoting something from the past of high quality, especially something representing the best of its kind: *a vintage Sherlock Holmes adventure*. ORIGIN late Middle English: alteration (influenced by *vintner*) of earlier *vendage*, from Old French ***vendange***, from Latin ***vindemia*** (from ***vinum*** 'wine' + ***demere*** 'remove').

Vintage. Example of "searching online databases"

Jensen (2005, 179), ...

Niemeyer, K. (2015) A theoretical approach to vintage: From oenology to media,

The following databases/archives were consulted by searching for the term vintage alone, then 'vintage and nostalgia' , 'vintage and media', 'vintage and retro':

Factiva, The European Library, Gallica (, Blackwell, Jstor, Routledge and SAGE, Proquest, Eur-Lex and LexisNexis, Juris.

legacy 遗产

legacy |ˈlegəsē|

• a thing handed down by a predecessor

ORIGIN late Middle English (also denoting the function or office of a deputy, esp. a papal legate): from Old French **legacie**, from medieval Latin **legatia 'legateship,'** from **legatus 'person delegated'** (see **legate) .**

trace 轨迹

trace |trās| noun

 a mark, object, or other indication of the existence or passing of something

ORIGIN Middle English (first recorded as a noun in the sense *'path that someone or something takes'*): from Old French **trace** (noun), **tracier** (verb), based on Latin **tractus**

root 根系

root [1] |ro͞ot, ro͝ot| noun

the basic cause, source, or origin of something

• (**roots**) family, ethnic, or cultural origins, esp. as the reasons for one's long-standing emotional attachment to a place or community: *it's always nice to return to my roots*.

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identity 身份

identity |īˈdentitē|

noun (pl. **identities**)

• the fact of being who or what a person or thing is

• the characteristics determining this

ORIGIN late 16th cent. (in the sense *'quality of being identical'*): from late Latin *identitas*, from Latin *idem 'same.'*

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memory 记忆

memory |ˈmem(ə)rē|
noun (pl. **memories**)

₁ the faculty by which the mind stores and remembers information

₂ something remembered from the past

ORIGIN Middle English: from Old French *memorie*, from Latin *memoria*, from *memor* *'mindful, remembering.'*

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Open discussion