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A Painted Tale Ellipsis

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played by Quatuor

~~Eclisses My Favourite~~

~~Books of 2021 Debussy:~~

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The Six Partitas, BWV

825-830 (1730) Going

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| **Yorkshire English ***

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~~Koninklijke Chorale~~

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~~(In Paradisum) Jesus~~

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- Bernard Foccroulle -

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Water Music Suite

Arrival of the Queen

of Sheeba *King Arthur,*

Z. 628: Act IV.

Passacaglia Mose, Pt.

1: No. 5, All' herbei,

all' herbei King Arthur,

Z. 628: Act V \"Ye

blust'ring brethren of the

skies\" ~~Klaas Jan~~

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~~Mulder bespeelt het Van
Den Heuvel-orgel in de
Herv. Kerk te~~

~~Ridderkerk (LP uit
1973) Der Messias, K.
572: No. 13, Erwach' zu
Liedern der Wonne
(Handel's Messiah,
HWV 56 Arr. by
Mozart) Heer Ek Is Lief~~

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Institutions, networks
and communities
"standardized" the
historical discipline and
profession in the
nineteenth and twentieth
century, in both the old
and the new European
nation states. This

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collection of essays
focuses on the growth of
the infrastructure of
historiography: the
archives, the journals,
the biographical
dictionaries and the
historical museums. It
presents the places
where historians met
one another: sometimes
in a formal context,
sometimes informally;
sometimes in a strictly

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organised entity,
sometimes in looser
associations; sometimes
with a clear scientific
purpose, sometimes for
more light-hearted
reasons. Finally, it
presents the diversity of
the writers of history:
the university professors
working in the hauts
lieux of the new
historiography, but also
less obvious groups

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such as the clergy, the nobility, women and the exiled historians who continually evoked the past of their abandoned and lost countries.

On July 1, 1942 the Holy Office issued a decree that the Louvain professor of fundamental theology Rene Draguet (1896-1980) had to be

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deprived of his teaching.

The decree did not clarify the reasons for this sanction. Earlier on in the same year two books were placed on the Index: M.-D.

Chenu's Une Ecole de theologie: Le Saulchoir (1937) and L. Charlier's Essai sur le probleme theologique (1938), while a dissertation of a Louvain doctor in

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theology and student of
Draguet, V. Buffon, was
'condemned' without
being put on the Index.

These theologians
shared a pursuit of
theological renewal,
either directly (e.g. by
elaborating a new theory
of theology) or
indirectly (e.g. by
introducing
methodological
innovations in the

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domain of doctrinal history). As both Charlier and Buffon were to a large extent dependent on Draguet's theological theory and method, the Louvain professor appears as the key figure of a 'Louvain school' of theological renewal that - together with the school of Le Saulchoir - was combated very harshly

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by the Holy Office in

1942. The quick
succession of

condemnations gave rise
to the fear that a revival
of 'integrism' was taking
place against a kind of
neo-modernism, labeled
as *nouvelle theologie*.

The book consists of
two parts. In the first
part, the projects of
theological renewal of
Draguet, Charlier and

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Chenu are studied. Most attention is given to the not well-known

theological project of

Draguet, that is

discussed in detail on

the basis of his teaching

and publications. Next

the theological positions

of Charlier and Chenu

are analysed from a

comparative

perspective. In this way

it is shown how the

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catch word nouvelle
theologie made an
amalgam of very
divergent projects of
theological renewal. The
second part is devoted
to the history of the
condemnations of 1942.
The opening up of the
Draguet archives in
2005 allowed for the
historiography of the
condemnation and
rehabilitation of Draguet

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in its relation to the
condemnations of
Chenu, Charlier and
Buffon.

Is it true that the
German army, invading
Belgium and France in
August 1914,
perpetrated brutal
atrocities? Or are
accounts of the deaths
of thousands of unarmed
civilians mere

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fabrications constructed
by fanatically anti-
German Allied
propagandists? Based
on research in the
archives of Belgium,
Britain, France,
Germany, and Italy, this
pathbreaking book
uncovers the truth of the
events of autumn 1914
and explains how the
politics of propaganda
and memory have

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shaped radically
different versions of that
truth. John Horne and
Alan Kramer mine
military reports, official
and private records,
witness evidence, and
war diaries to document
the crimes that scholars
have long denied: a
campaign of brutality
that led to the deaths of
some 6500 Belgian and
French civilians.

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Contemporary German accounts insisted that the civilians were guerrillas, executed for illegal resistance. In reality this claim originated in a vast collective delusion on the part of German soldiers. The authors establish how this myth originated and operated, and how opposed Allied and German views of

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events were used in the propaganda war. They trace the memory and forgetting of the atrocities on both sides up to and beyond World War II. Meticulously researched and convincingly argued, this book reopens a painful chapter in European history while contributing to broader debates about myth,

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propaganda, memory,
war crimes, and the
nature of the First
World War.

This book highlights the
growing divide in
nineteenth-century
intellectual circles
between amateur and
professional interest,
and explores the
institutional means
whereby professional

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ascendancy was achieved in the broad field of studies of the past. It is concerned with how antiquarian 'gentlemen of leisure', pursuing their interests through local archaeological societies, were, by the end of the century, relegated to the sidelines of the now university-based discipline of history. At

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the same time it explores the theological as well as technical barriers which arrested the development of archaeology in this period. This is a notable contribution to the intellectual history of Victorian England, attending not simply to the ideas perpetrated by these communities of scholarship but to their

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social status, relating
such social
consideration to a more
traditional intellectual
history to create a new
social history of ideas.

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Set against the backdrop of the Dutch East Indies and Nazi-occupied Holland, this luminous novel delivers epic themes filtered through the rich imagination of a young girl. Living with her parents on the island of Java in the late 1930s, five-year-old Lulu moves in a magical world of daydreams and

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island myths. But when one day Lulu innocently describes a scene she stumbled across late one night, the repercussions are felt for many years and across two continents. Called from the sumptuous tropics back to The Hague, with stops in Marseilles, Paris, and London along the way, Lulu's family is soon forced into

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hiding as the war approaches. A moving account of a childhood overwhelmed by history, *The Song and the Truth* is a profound meditation on how the paradox of memory—at once intransigent and elusive—shapes our lives.

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