Course: Historiography (5679)
Semester: Autumn, 2021

ASSIGNMENT No. 2

Q.1 Evaluate the impact of scientific revolution on historical thought in Europe.

The scientific revolution was the emergence of modern science during the early modern period, when developments in mathematics, physics, astronomy, biology (including human anatomy), and chemistry transformed societal views about nature. The scientific revolution began in Europe toward the end of the Renaissance period, and continued through the late 18th century, influencing the intellectual social movement known as the Enlightenment. While its dates are disputed, the publication in 1543 of Nicolaus Copernicus 's De revolutionibus orbium coelestium (On the Revolutions of the Heavenly Spheres) is often cited as marking the beginning of the scientific revolution.

The scientific revolution was built upon the foundation of ancient Greek learning and science in the Middle Ages, as it had been elaborated and further developed by Roman/Byzantine science and medieval Islamic science. The Aristotelian tradition was still an important intellectual framework in the 17th century, although by that time natural philosophers had moved away from much of it. Key scientific ideas dating back to classical antiquity had changed drastically over the years, and in many cases been discredited. The ideas that remained (for example, Aristotle 's cosmology, which placed the Earth at the center of a spherical hierarchic cosmos, or the Ptolemaic model of planetary motion) were transformed fundamentally during the scientific revolution.

The change to the medieval idea of science occurred for four reasons:

1. Seventeenth century scientists and philosophers were able to collaborate with members of the mathematical and astronomical communities to effect advances in all fields.
2. Scientists realized the inadequacy of medieval experimental methods for their work and so felt the need to devise new methods (some of which we use today).
3. Academics had access to a legacy of European, Greek, and Middle Eastern scientific philosophy that they could use as a starting point (either by disproving or building on the theorems).
4. Institutions (for example, the British Royal Society) helped validate science as a field by providing an outlet for the publication of scientists' work.

New Methods

Under the scientific method that was defined and applied in the 17th century, natural and artificial circumstances were abandoned, and a research tradition of systematic experimentation was slowly accepted throughout the scientific community. The philosophy of using an inductive approach to nature (to abandon assumption and to attempt to simply observe with an open mind) was in strict contrast with the earlier, Aristotelian approach of deduction, by which analysis of known facts produced further understanding. In practice, many scientists and philosophers believed that a healthy mix of both was needed—the willingness to both question assumptions, and to interpret observations assumed to have some degree of validity.

During the scientific revolution, changing perceptions about the role of the scientist in respect to nature, the value of evidence, experimental or observed, led towards a scientific methodology in which empiricism played

a large, but not absolute, role. The term British empiricism came into use to describe philosophical differences perceived between two of its founders—Francis Bacon, described as empiricist, and René Descartes, who was described as a rationalist. Bacon's works established and popularized inductive methodologies for scientific inquiry, often called the Baconian method, or sometimes simply the scientific method. His demand for a planned procedure of investigating all things natural marked a new turn in the rhetorical and theoretical framework for science, much of which still surrounds conceptions of proper methodology today. Correspondingly, Descartes distinguished between the knowledge that could be attained by reason alone (rationalist approach), as, for example, in mathematics, and the knowledge that required experience of the world, as in physics.

Thomas Hobbes, George Berkeley, and David Hume were the primary exponents of empiricism, and developed a sophisticated empirical tradition as the basis of human knowledge. The recognized founder of the approach was John Locke, who proposed in An Essay Concerning Human Understanding (1689) that the only true knowledge that could be accessible to the human mind was that which was based on experience.

Many new ideas contributed to what is called the scientific revolution. Some of them were revolutions in their own fields. These include:

- The heliocentric model that involved the radical displacement of the earth to an orbit around the sun (as opposed to being seen as the center of the universe). Copernicus' 1543 work on the heliocentric model of the solar system tried to demonstrate that the sun was the center of the universe. The discoveries of Johannes Kepler and Galileo gave the theory credibility and the work culminated in Isaac Newton's Principia, which formulated the laws of motion and universal gravitation that dominated scientists' view of the physical universe for the next three centuries.
- Studying human anatomy based upon the dissection of human corpses, rather than the animal dissections, as practiced for centuries.
- Discovering and studying magnetism and electricity, and thus, electric properties of various materials.
- Modernization of disciplines (making them more as what they are today), including dentistry, physiology, chemistry, or optics.
- Invention of tools that deepened the understating of sciences, including mechanical calculator, steam digester (the forerunner of the steam engine), refracting and reflecting telescopes, vacuum pump, or mercury barometer.

Q.2 Define Romanticism. How did it influence the discipline of history?

1. The Essence of Romanticism:

If the eighteenth century is called the age of rationalism, the first half of the nineteenth century is often called the Age of Romanticism.

It is true that there were other powerful influences at work, but romanticism was the dominant one, at least in literature and fine arts.

In a broad sense, romanticism was a reaction against the forms and conventions of the eighteenth century. Enlightenment told the people how exactly to think, feel and behave. Neo-classicism set down hard and fast rules which the poet, playwright or artist must observe if he wanted to produce a perfect composition. The result was that rules, formulas and conventions reigned supreme in literature, in fine arts and in society generally.

Romanticism was a revolt against classical restraint, intellectual discipline and artificial standards. Romanticism did not oppose everything for which the past stood as literary romanticism proceeded from neo-classicism. A writer or an artist is neither exclusively classical nor romantic. Wordsworth was not entirely free of classicism. Pope was not wholly unromantic.

While enlightenment and neo-classicism put emphasis on reason, romanticism put emphasis on feelings and imagination. During the age of reason, both feeling and imagination were kept under the restraint of taste and decorum. A cultured person was expected to check his feelings and imagination as "something plebian and uncultured." Lord Chesterfield told his son that he had not laughed since he had the use of his reason.

Fontenelle never laughed, ran or wept. The restraint which was exercised in polite society was expected to be maintained in literature and fine arts. Only those sentiments were allowed to be expressed which could be suitably displayed in a drawing room.

The Romanticists asserted the rights of feelings and imagination. According to them, feeling was more important than reason. Novalis wrote, "The heart is the key to the world." Goethe maintained that "feeling is everything." Madame de Stael asserted that feeling far surpasses reason as a means of arriving at the truth. The view of Lamartine is that man is really himself only "under the stress of powerful feeling."

Man must discard artificial standards in the expression of feelings and follow the prompting of the heart. Imagination must be free from its shackles. The romanticists believed that there should be no check on genius and hence men must follow their imagination.

If a work of literature or art shows the sovereignty of reason, with measure, harmony and sympathy in representation, it may be called classical. If it is characterised by the dominance of feeling and imagination, it can be called romantic.

As feelings and imagination differ in each person, romanticism involves the accentuation of the personal or individual. Hence, some of the writers styled romanticism as "the liberation of personality" or "the Emancipation or the ego." During the age of reason, there was standardization which avoided local variations and individual diversities.

The individual was subordinated to the general or universal. The rules of neo-classics demanded that the subject-matter of literature must be limited to that which is universal in human experience. As opposed to this, romanticism emphasized the particular and the personal. It was not contrary to good taste to exploit one's own personality.

Accentuation of the person accounts for the diversity of subjects treated in romantic literature and art. The various romanticists led their imagination roam far and wide. What was interesting to them was the primitive,

the grotesque, the supernatural, the infinite, the exotic, the medieval, the pastoral, the startling and anything which was novel.

The origins of romanticism cannot be traced to one figure or to one specific movement. There were stirrings in various religious movements of the late seventeenth and early eighteenth centuries. In the church, religion had given way to mere acceptance of certain dogmas and obedience to the authority of the church. Gradually, religion became as cold in its formality as the literature of that time.

In Germany, the reaction against dogmatism appeared in the form of Pietism which put emphasis on the inner spirit and emotions and not outward conformity. It considered reason as presumptuous and misleading. It asserted the value and dignity of the individual human soul, with emphasis on God's love for the individual.

The Quakers, Baptists and Methodists in England protested against the age of reason. The Methodist movement rekindled once again a sense of religious ardour and enthusiasm in England. It brought feelings once more into repute. Methodist preachers proclaimed their message with fervent enthusiasms.

Their hymns were full of emotions. They sounded a deep personal note by putting emphasis on God's interest in every human being. They stressed supreme value of the individual soul and its preciousness in the sight of God. The opening line of a hymn of Charles Wesley was "Jesus, Lover of my soul."

There was a reaction in the Roman Catholic Church against reason when the goddess of reason was enthroned in the cathedral of Notre Dame in 1793. Chateaubriand published in 1802 in four volumes his book entitled "The Spirit of Christianity" and that book heralded the advent of a sentimental Catholicism.

He did not consider religion merely a collection of theological dogmas but a living creed, an aesthetic force. Voltaire had declared Christianity to be ridiculous but Chateaubriand tried to show that Christianity was sublime. He asked his readers to admire the sublimity of Christianity and seek in it satisfaction for their religious emotions. Madame Hamelin wrote, "What! Is that Christianity! Christianity is perfectly delightful."

Q.3 Evaluate the contribution of Ranke and Lord Acton to the discipline of History.

Leopold von Ranke, (born Dec. 21, 1795, Wiehe, Thuringia, Saxony [Germany]—died May 23, 1886, Berlin), leading German historian of the 19th century, whose scholarly method and way of teaching (he was the first to establish a historical seminar) had a great influence on Western historiography. He was ennobled (with the addition of von to his name) in 1865.

Ranke was born into a devout family of Lutheran pastors and lawyers. After attending the renowned Protestant boarding school of Schulpforta, he entered the University of Leipzig. He studied theology and the classics, concentrating on philological work and the translation and exposition of texts. This approach he later developed into a highly influential technique of philological and historical textual criticism. His predilection for history arose from his studies of the ancient writers, his indifference to the rationalistic theology still in vogue in Leipzig, and his intense interest in Luther as a historical character. But he decided in favour of history only in Frankfurt an der Oder, where he was a secondary school teacher from 1818 to 1825. Apart from the contemporary patriotic enthusiasm for German history, his decision was influenced by Barthold Georg

Niebuhr's Roman history (which inaugurated the modern scientific historical method), the historiographers of the Middle Ages, and Sir Walter Scott's historical novels, as well as by the German Romantic poet and philosopher Johann Gottfried von Herder, who regarded history as a chronicle of human progress. Yet Ranke's strongest motive was a religious one: influenced by the philosophy of Friedrich Schelling, he sought to comprehend God's actions in history. Attempting to establish that God's omnipresence revealed itself in the "context of great historical events," Ranke the historian became both priest and teacher.

The typical features of Ranke's historiographical work were his concern for universality and his research into particular limited periods. In 1824 he produced his maiden work, the Geschichte der romanischen und germanischen Völker von 1494 bis 1514 (History of the Latin and Teutonic Nations from 1494 to 1514), which treats the struggle waged between the French and the Habsburgs for Italy as the phase that ushered in the new era. The appended treatise, Zur Kritik neuerer Geschichtsschreiber, in which he showed that the critical analysis of tradition is the historian's basic task, is the more important work. As a result of these publications, he was appointed associate professor in 1825 at the University of Berlin, where he taught as full professor from 1834 to 1871. Many of the students in his famous seminars were to become prominent historians, continuing his method of research and training in other universities. In his next book, Ranke, utilizing the extremely important reports of the Venetian ambassadors, dealt with the rivalry between the Ottoman Empire and Spain in the Mediterranean (Fürsten und Völker von Süd-Europa im sechzehnten und siebzehnten Jahrhundert); from 1834 to 1836, he published Die römischen Päpste, ihre Kirche und ihr Staat im sechzehnten und siebzehnten Jahrhundert (changed to Die römischen Päpste in den letzen vier Jahrhunderten in later editions)—a book that ranks even today as a masterpiece of narrative history. Rising above religious partisanship, Ranke in this work depicts the papacy not just as an ecclesiastical institution but above all as a worldly power.

Before this work appeared, Ranke the historian had been drawn briefly into contemporary history and politics. A disillusioning experience, it produced, however, a few short writings in which he expressed his scholarly and political convictions more directly than in his major works. Disregarding his real talents and misjudging the contemporaneous political dissensions, which in 1830 were intensified by the liberal July revolution in France, he undertook to edit a periodical defending Prussian policy and its rejection of liberal and democratic thinking. Only two volumes of the Historisch-politische Zeitschrift were published from 1832 to 1836, most of the articles being written by Ranke himself. While he tried to explain the conflicts of the times from a historical—and for him that meant nonpartisan—viewpoint, in essence he sought to prove that the French revolutionary development could not and should not be repeated in Germany. Ranke believed that history evolves in the separate development of individual men, peoples, and states, which together constitute the process of culture. The history of Europe from the late 15th century onward—in which each people, though sharing one cultural tradition, was free to develop its own concept of the state—seemed to him to confirm his thesis. Ranke dismissed abstract, universally valid principles as requirements for the establishment of social and national order; he felt that social and political principles must vary according to the characteristics of different

peoples. To him the individual entities of greatest historical importance were states, the "spiritual entities, original creations of the human mind—even 'thoughts of God.' " Their essential task was to evolve independently and, in the process, to create institutions and constitutions adapted to their times.

In this respect Ranke's thinking is related to the philosopher G.W.F. Hegel's theory that what is real is also rational; yet, in Ranke's view, it is not reason that justifies what is real but historical continuity. This continuity is the prerequisite for the development of a culture and also for understanding historical reality. Hence, it is the historian's duty to understand the essence of "historicism": that history determines each event but does not justify it. In practice, however, Ranke endorsed the social and political order of his time—the European system of states, the German Federation with its numerous monarchies, and Prussia before the 1848 revolution, with its powerful monarchy and bureaucracy, its highly developed educational system, and its rejection of liberal and democratic trends—as resulting from the European cultural process, a process that, according to him, would be demolished by democratic revolution.

Q 4 Analyze the contribution of the Muslim historians of the pre-sultanate in South Asia.

Asia is home of 65 percent of the world's Muslims, and Indonesia, in Southeast, is the world's most populous Muslim country. This essay looks at the spread of Islam into Southeast Asia and how religious belief and expression fit with extant and modern polictical and economic infrastructures.

It is difficult to determine where Islamic practice begins or ends in any Muslim society, especially as the teachings of Islam encourage Muslims to be mindful of God and their fellow believers at all times. Still, the absence of publicly demonstrated mindfulness of God—whether expressed in terms of the wearing of special dress, such as the many sorts of veils donned by Southeast Asian women, or by recourse to frequent enunciations invoking His name—need not be taken as meaning that the person is any less a Muslim. Indeed, one's faith is not to be measured by outward acts alone, and Muslim tradition ascribes greater weight to the personal intention of the believer than to outward appearance. Even so, what follows is an explanation of some aspects of the outward expression of Islamic identity in Southeast Asia.

Unity and Diversity

Although the national motto of Indonesia, "Unity in diversity" (Bhinneka tunggal ika), was intended to be an explicitly national one, it is no less applicable to the community of Southeast Asian Muslims, as well as to Muslims the world over. When Muslims come together to worship in the mosque on Friday, or when they perform their daily prayers as individuals, they face the same direction. As such they participate in a unitary tradition. The same might be said of when Muslims greet each other with the traditional Arabic blessing "Peace be with you" (al-salam `alaykum), when they undertake the fast (sawm) during the month of Ramadan, or when they make the pilgrimage (hajj) to Mecca.

If asked about the core elements of their faith and practice, many Muslims will point to the five basic duties of Islam. These consist of the profession of faith (shahada), the daily prayers (salat), the hajj, fasting in Ramadan (sawm), and the giving of alms (zakat). However, there is a whole range of calendrical celebrations and rites of

passage associated with Islam, not to mention the simple acts of piety that some perform before carrying out basic actions. This might include invoking God's name before eating or washing one's face and limbs before prayer. Once again, these acts are shared across Islamic time and space.

On the other hand, many distinctions between believers of different cultural and theological traditions remain in evidence. Even when the global community of the faithful gather in Mecca for the hajj and don the same simple costume of two unsewn sheets (known as ihram), they often travel together in tightly managed groups of fellow countrymen or linguistic communities—at times with tags displaying their national flags. By the same token, there are many specific local practices that are felt to be thoroughly Islamic in Southeast Asia, but these, on occasion, have been condemned by Muslims of different cultural backgrounds by virtue of their absence in, or displacement from, their own histories. Local practices include the use of drums (bedug) in place of the call to prayer (adhan), or the visitation of the tombs of the founding saints of Java.

Other such examples of distinct Southeast Asian practices might be linked to the wearing of the sarung (a practice shared with Muslims and non-Muslims throughout Southeast Asia and the Indian Ocean), the relatively late circumcision of young males (often celebrated as a major event in village life), the use of shadow puppets (believed by some communities to have been invented by one Muslim saint to explain Islam in the local idiom), or the many popular verse tales of the exploits of an uncle of the Prophet, Amir Hamzah, drawn from Persian and Arabic originals. Even if such practices are regionally distinct or viewed askance elsewhere, if not contested openly, such practices are nonetheless seen as ways of connecting to a faith that is global and egalitarian.

Arabic and the Qur'an

One undeniably universal expression of religiosity is the recitation (qira'a) of the Qur'an, which all Muslims are enjoined to learn as soon as they are able. The Qur'an is understood to be the eternal expression of God's will revealed through the Angel Gabriel to the Prophet Muhammad, who is believed by Muslims to be the last messenger appointed to mediate between God and humanity. Indeed the Qur'an is also affirmed as the final validation of the messages of all the prophets before him, including those known in the Jewish and Christian traditions. These include Abraham, Joseph, and Jesus, though there are additional figures such as Iskandar (Alexander the Great) and the enigmatic Khidr.

The Qur'an contains stories of all these prophets and many accounts of the difficulties that they—and Muhammad in particular—had in being accepted by their own people before winning them over and establishing God's law (shari`a) among them. It is further replete with parables ranging over a broad range of human experience, and its recitation brings feelings of closeness to God and His Prophet, as well as solidarity with Muslims all over the world. Some Southeast Asians, such as the Indonesian Hajja Maria Ulfah, have even obtained international recognition for the quality of their recitations.

Yet while the Qur'an may be recited as proficiently, and as often, in Jakarta and Pattani as in Mecca or Algiers, the fact remains that the Holy Text was revealed in Arabic, and in the Arabic of Muhammad's day. As such all

Muslims require explanation of its meanings and those of non-Arab traditions—whether in India, Central Asia or Southeast Asia—require the additional intervention of translation.

The task of the explanation of the divine text is helped, in part, by the fact that Malay (both in its modern Indonesian and Malaysian variants), Javanese, and several other Austronesian languages spoken in insular Southeast Asia, are infused with Islamic terms. This process of linguistic appropriation may be linked with the expansion of a Muslim role in the trade linking the port towns of Southeast Asia, starting in the thirteenth century. It was in this way that the Arabic of the Qur'an, its associated scholarly traditions, and the everyday speech of many of the visiting traders suffused local languages—Malay in particular—with both sacred and profane terms. For example, the Arabic word fard (broadly meaning an obligation), has left two traces in Malay: one with the same sense of a "religious obligation" (fardu), and the other as the more general verb "to need" (perlu).

Regardless of the presence of Arabic elements in the Malay vocabulary that are not specifically religious, Southeast Asian Muslims have long been mindful of the sacred role that Arabic has played in what has increasingly become their history as much as that of Arabs. Certainly, there is a long history of the translation and explication of the Qur'an in the region, although it is important to note that in the Islamic tradition a translation, being the result of human interpretation, may never be elevated to the status of the divine text itself.

This principle, along with heightened contacts with new forms of Islamic thought being propagated from British-occupied Egypt and India in the late nineteenth century, led to debates in the similarly-colonised entities of Indonesia (then the Netherlands Indies) and Malaysia about the legitimacy of attempting to produce a translation—particularly after the widespread availability of printing presses and heightened literacy made it a commercial possibility. Some even argued that written translation (as opposed to the glossing of words and fragments) had never been permitted by Islamic law.

Whether permitted or not, such translations have long been made. Indeed, among the Islamic books brought back to Europe from Southeast Asia in the sixteenth and seventeenth centuries were Qur'anic texts, religious treatises, and works in verse that made use of holy scripture. These include the works of the mystical poet Hamzah Fansuri (d. 1527), who liberally infused his writings with Qur'anic verses, as well as more neutral Arabic, Persian, and Javanese terms, while stressing his distinct identity as a Malay of Fansur, a port-town of Sumatra.

Script and Identity

Alongside its major oral contribution to Southeast Asian Islamic identity, Arabic also has had a visual impact with the adoption of its script for many local languages, with modifications to suit local phonemes such as the sounds "p" and "ng." By the time Hamzah Fansuri would compose his Malay poems, this phonetic form of writing had already been in use for some three centuries, whether for commemorative stones or for further Islamic propagation. This did not mean that the script displaced earlier methods of writing immediately or permanently. In some cases, local scripts have been maintained for both religious and non-religious texts. Even

so, by the time that the Portuguese arrived in Southeast Asia in significant numbers at the beginning of the sixteenth century, Malay was being written primarily with Arabic letters and in a cursive form that is immediately identifiable as pertaining to the region.

In Indonesia, the Arabic script would only be displaced after the widespread popularization of newspapers and school texts in roman script starting in the late nineteenth century, and ever more so in the twentieth when reformist Muslims founded schools to provide the opportunities for modern education largely denied by the Dutch and British. Arabic and Arabic script remain in use in many Islamic schools in Indonesia (now known broadly as pesantren), and both are still used on billboards and signs recommending certain behaviors as Islamic. For example, an advertising campaign in West Sumatra in the 1990s was accompanied by Arabic statements attributed to the Prophet such as “Love of cleanliness is a part of belief ” (Hubb al-nizafa min al-iman).

The Arabic script remains strongly linked to Muslim identity in neighboring Malaysia and Brunei. This is especially the case in Malaysia, with its prominent non-Malay minorities; and it is further discernible in southern Thailand, where the script serves to mark the Muslim community off from the Thai-Buddhist majority and remains the written medium for a considerable local Malay-language publishing industry.

The Study Circle and Its Absence

Whereas Arabic has long been studied by Muslims in Southeast Asia, due to its elevated status as the language of revelation and its importance for connection with the Middle East as the source of Islam, and even though it has made its contribution to the oral and written cultures of the region, the fact remains that Southeast Asians require the aid of teachers and glossaries to make the texts of Islam comprehensible and applicable in daily life. To this end, the months spent learning the Qur’an under the guidance of a teacher is often a crucial period in a child’s life. At the end of this period of study a celebration (known as khatm al-Qur’an) is held in the family home.

More advanced studies of Islam usually require the sort of in-depth education offered by traditional religious schools, such as Indonesia’s pesantrens. Here students learn the requisite texts concerning pronunciation and grammar by the use of glosses in their own languages and various mnemonics or songs. This will allow them to make sense of more advanced works concerning the formal rules laid out in Islamic law defining social interaction, as well as those pertaining to the inculcation of moral values (akhlaq). At all stages a teacher ensures that the individual student has properly mastered a text before advancing to any higher stage of learning. Still, even in these traditional schools—which may be found throughout Southeast Asia and which allow the movement of individuals across national borders— there is a blurring between global religious practice and indigenous cultural expressions. Even when they are in Arabic, many of the songs learned or the texts mastered are related to a specifically Southeast Asian source of inspiration, either from a creator born in the region who assumed a place of importance in Mecca, such as Nawawi of Banten (1813-97), or at the hands of a foreigner who once sojourned through its mosques and fields, such as Nur al-Din al-Raniri (d. 1656).

Furthermore, in recent times students have begun to popularize and rephrase many of the popular poems sung in praise of the Prophet. Some musical groups have reached wide audiences by incorporating Arabic lyrics, and Arabic songs have been composed and sung in Southeast Asia with the aim of propagating certain messages among a broader community of Muslims—ranging from gender equity to jihad.

On the other hand, there are also a great many Southeast Asians who never receive such traditional Islamic schooling, who have not learned Arabic or mastered the Qur'an, and for whom such lyrics may be incomprehensible. Many still feel themselves to be full members of the Muslim community (umma), though. For, while they may not fully understand the literal rules of the provisions of Islamic law, they feel that the texts in which it is explained are part of their own Muslim cultural heritage, with which they might connect at rites of passage such as birth, marriage, and the commemoration of death.

Religio-Cultural Intersections and the Modern State

Just as the colonial regimes sought to monitor and regulate the pilgrimage and Islamic schools, the modern state often attempts to play a role in defining religious and cultural practices at both the level of religious obligation and as officially-sanctioned cultural expression. The most obvious interventions may be seen in the specifically national mobilizations for the Hajj. Each year, for example, Indonesia supplies one of the largest contingents of pilgrims (over 200,000 people) for the annual series of ceremonies that take place in Mecca and its surroundings. To get there on such a massive scale necessitates a large degree of national coordination, including the provision of financial support. Beyond finance and coordination though, states also play a proactive role in determining what variants of religious practice may be tolerated, particularly when those variants seem inimical to the government itself or which contest, sometimes violently, the depth of religious commitment of their fellow countrymen. For example, both Malaysia's quietist Dar al-Ar qam organization, and the radical Ngruki network in Indonesia have seen their activities stopped or severely curtailed in the past decades.

Less tangible, but no less important, than contesting expressions of Islam framed in political terms or in alternative dress and practice, is the role of the state in presenting the style of religiosity felt to represent best the genius of its peoples. Sometimes the gaze is directed outward, sometimes inward. For example, one might think in terms of the architectural designs for many of the region's modern mosques, which increasingly have a distinctly internationalist style owing more to India and Arabia than Southeast Asia; with minarets and onion domes and arches added to or supplanting the old multilayered pyramidal roofs.

On the other hand there is the Indonesian national museum for the Qur'an in Jakarta, with its showcase holy text (Al-Qur'an Mushaf Istiqlal) that has one page decorated in the style of each province of the Republic. But while the illuminations of Aceh have a distinct pedigree, many of the others are modern inventions designed to help Indonesians to think of the history of their country and its artistic expressions as an inevitable and natural process of combination given added meaning by Islam.

This is not to say, however, that this has always been the case, or that such increasingly Islamic views of history are universally accepted. Both Indonesia and Malaysia include substantial non-Muslim minorities, minorities that at times have become scapegoats during periods of economic uncertainty or because of the taint of imagined collaboration with colonial forces or even as fifth columnists for international communism. Indeed, Indonesia itself has a strong history as an avowedly secularist state, whose officials once placed more emphasis on the region's pre-Islamic heritage in the form of temple remains. Its best-known author, the late Pramoedya Ananta Toer, even downplayed the role of Islam in the making of Indonesia and focussed instead on the powerful ideas of unity engendered by resistance to Dutch colonialism across the archipelago.

In either form of history, though, whether the view of an Islamic or an areligious anti-colonial national past, it is important to see Southeast Asians placing themselves in relation to a wider world, a world in which "Islam" offers just one set of civilizational practices to draw upon and which may be freely combined with others. In fact, many of the expressions that feed into globalising trends beyond the reach of the state, and redolent of an Islamic identity, are certainly at great variance to what might be conceived of as "traditional" Islam. Here we might think of the many popular groups that fuse the musical styles of the Middle East and Southeast Asia with a presentation owing something to western music videos, or the instructional literature for children now replete with illustrations drawn in the style of Japanese manga. And, again, there is a sphere of personal reflection and reaction that can seem outside the control of the state or that strives to take more from within the Southeast Asian artistic tradition than what lies beyond, whether in poetic musings on experiences in the mosque, or A. D. Pirous's luminous canvases, which reflect upon both the eternal message and the troubled experiences of his own Acehnese people, who once fought for Indonesian independence in the 1940s but found themselves newly oppressed in the decades that followed.

Certainly one gains a more intimate view of the inner spirituality of Southeast Asian Muslims in such expressions. Even so, while Muslims are joined to each other by the medium of a religious inheritance in their archipelagic homelands, as well as to the broader Muslim community, in the expression of that identity they are undeniably drawing at all times from the images and sounds of the wider, shared world.

Q 5 Elucidate the contribution of Oswald Spengler to historical thought in Europe.

Oswald Arnold Gottfried Spengler (German: [ˈɔsvalt ˈʃpɛŋlɐ]; 29 May 1880 – 8 May 1936) was a German historian and philosopher of history whose interests included mathematics, science, and art and their relation to his organic theory of history. He is best known for his two-volume work, The Decline of the West (Der Untergang des Abendlandes), published in 1918 and 1922, covering all of world history. Spengler's model of history postulates that any culture is a superorganism with a limited and predictable lifespan.

Spengler predicted that about the year 2000, Western civilization would enter the period of pre-death emergency whose countering would lead to 200 years of Caesarism (extra-constitutional omnipotence of the executive branch of government) before Western civilization's final collapse.

Spengler is regarded as a nationalist and an anti-democrat, and he was a prominent member of the Conservative Revolution. Consequently, he criticised Nazism due to its excessive racism. He saw Benito Mussolini, and entrepreneurial types, like the imperialist mining magnate Cecil Rhodes, as examples of the impending Caesars of Western culture, notwithstanding his stark criticism of Mussolini's imperial adventures.

Biographers report that his life as a teacher was uneventful. He briefly served as a teacher in Saarbrücken then in Düsseldorf. From 1908 to 1911 he worked at a grammar school (Realgymnasium) in Hamburg, where he taught science, German history, and mathematics.

In 1911, following his mother's death, he moved to Munich, where he would live until his death in 1936. He lived as a cloistered scholar, supported by his modest inheritance. Spengler survived on very limited means and was marked by loneliness. He owned no books, and took work as a tutor or wrote for magazines to earn additional income.

He began work on the first volume of The Decline of the West intending at first to focus on Germany within Europe, but the Agadir Crisis of 1911 affected him deeply, and he widened the scope of his study:

At that time the World-War appeared to me both as imminent and also as the inevitable outward manifestation of the historical crisis, and my endeavor was to comprehend it from an examination of the spirit of the preceding centuries—not years. ... Thereafter I saw the present—the approaching World-War—in a quite other light. It was no longer a momentary constellation of casual facts due to national sentiments, personal influences, or economic tendencies endowed with an appearance of unity and necessity by some historian's scheme of political or social cause-and-effect, but the type of a historical change of phase occurring within a great historical organism of definable compass at the point preordained for it hundreds of years ago.[16]

According to Spengler the book was completed in 1914, but certainly the first edition was published in 1918, shortly before the end of World War I.[17] Due to a severe heart problem, Spengler was exempted from military service.[8] During the war, however, his inheritance was largely useless because it was invested overseas; thus he lived in genuine poverty for this period.

When the first volume of The Decline of the West was published in the summer of 1918, it was a wild success.[a] It instantly made him a celebrity.[17] The national humiliation of the Treaty of Versailles (1919) and later the economic depression around 1923 fueled by hyperinflation seemed to prove Spengler right. It comforted Germans because it seemingly rationalized their downfall as part of larger world-historical processes. The book met with wide success outside of Germany as well, and by 1919 had been translated into several other languages. In the second volume, published in 1922, Spengler argued that German socialism differed from Marxism, and was in fact compatible with traditional German conservatism. Spengler declined an appointment as Professor of Philosophy at the University of Göttingen, saying he needed time to focus on writing.

The book was widely discussed, even by those who had not read it. Historians took umbrage at his unapologetically non-scientific approach. Novelist Thomas Mann compared reading Spengler's book to

reading Schopenhauer for the first time. Academics gave it a mixed reception. Sociologist Max Weber described Spengler as a "very ingenious and learned dilettante", while philosopher Karl Popper called the thesis "pointless".