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Introduction

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As a follow-up to The Making of the Humanities IX conference in Barcelona (September 20–22, 2021), we issued a call for papers in the fall of 2021 that reflected the conference theme "Unfolding Disciplines in the History of the Humanities." This conference theme reads as follows:

> A growing body of scholarship suggests that the historiography of the humanities is increasingly organized around new interdisciplinary collaborations that affect the very understanding of what it means to belong to a humanities discipline. This year we invite contributions that interlace different disciplinary approaches in order to frame humanistic scholarship in terms of a continued engagement with the limits and possibilities offered by the softening and even erasure of disciplinary boundaries. Participants are also encouraged to think expansively about the impact of the ongoing process of reinvention of established as well as new disciplinary fields as a result of increased cross-pollination and collaboration.[1]

The current theme section contains a selection of the essays received after the conference that reflect on the unfolding and emergence of disciplines in the long-term history of the humanities. It begins with two of the conference's keynote papers: an essay on the emergence of the discipline known as the history of the book (Cristina Dondi), followed by an analysis of the place of the Muslim holy book in cultural historiography (Mercedes García-Arenal). The theme continues with an essay on the unfolding of the early modern European humanities and their relation with Kuhn's notion of "normal science" (Floris

1. Call for papers and panels, The Making of the Humanities IX conference, https://www.historyofhumanities.org/2019/12/13/call-for-papers-and-panels-the-making-of-the-humanities-ix.

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Solleveld). The emergence of the seminar in classical philology at the University of Heidelberg is the topic of the next essay (Kristine Palmieri). This is followed by a study on the transition from classical to national scholarship in the nineteenth-century humanities, with a case study on Japanese musicology (Margaret Mehl). The theme concludes with an essay on the origin of the art historical method "political iconography" as established by Aby Warburg (Julia Modes). We hope that these six articles, which all address the emergence and development of new approaches, open a debate on the notion of disciplinary boundaries and interdisciplinary practices in the history of the humanities.