

#1971 #2071

SHARING OUR PERSPECTIVE ON THE WORLD

1971
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2071

ISSUE

YESTERDAY • TODAY • TOMORROW

A COMMUNITY AT THE SERVICE OF KNOWLEDGE



UNIVERSITÉ PARIS 1
PANTHÉON SORBONNE

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PRESENTATION OF THE TRANSLATOR

NICHOLAS SOWELS

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The Half-Century to the Jubilee: a Bouquet of Texts



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ince it was founded in 1971, the Université Paris 1 Panthéon-Sorbonne has been virtually the only university in Paris to have kept its name and, with it, a strong identity. The last 15 years have indeed seen a reshuffling of the names (some with little impact) by the various Parisian universities. But the persistence of Paris 1 in its own identity contributes to its continuity and strength (the Sorbonne Alliance project with the former Paris 3, now called Sorbonne Nouvelle, provides a welcome expansion of our federating forces, without abandoning the identities acquired and constructed over time). Paris 1 remains Paris 1. Yet while the institution remains, thanks to the unifying force of its long history, the university has renewed itself from decade to decade, given a rich mix of generations in teaching and administrative staff, students, *alumni*, and a variety of guests from all over the world. Fifty years is both long and short: long enough to anchor our university in the venerability that longevity confers, but short enough for us to still be able to call on many witnesses of Paris 1's foundation and early development. Along this line of succession, each individual point of view feeds our collective consciousness; each memory is part of a treasure that must be safeguarded and passed on. Those who have worked on the volumes in the university's jubilee collection know that, even at the turn of the decade from the 2010s to 2020s, it has sometimes been difficult to establish a particular fact dating back to the 1970s and 1980s, because archives – those raw documents of daily administrative, educational and scientific life – do not tell the whole story, even when they have survived programmed or random eliminations.

The mechanics that govern the stars establish the cyclical time of passing years. By contrast, institutional time obeys a different logic, the first being the political succession of the University's presidential mandates, bringing new and renewed teams to office, just as the administration of the University's training and research departments (*unités de formation et de recherches*, UFR) and its institutes or major sections and units mark the life of the institution, making it possible to identify chronologies based on the careers of the establishments' staff. The lists of tenured office-holders of many positions reflect the very appreciable extent to which staff are committed to the responsibilities of running the university. The length of the mandates imposes a *tempo* – the living pulse of an institution embodied by women and men for several years, according to the University's electoral cycles and the renewal of management responsibilities. The University's structures themselves are in a state of flux, be it the changing configuration of faculties (not all of which were created when Paris 1 was established), how departments and major directorates are balanced, or the topography of the University's sites. The actors who have managed Paris 1 have constantly adjusted within its broader picture and adapted the University's framework to new requirements and constantly changing needs.

Celebrating 50 years of a university on the move is a tribute to the efforts of a community. Beyond its internal story, the importance of Paris 1 means that its history is an integral part of France's academic, cultural and political history,

and indeed the history of a few other countries: in Africa, for example, there are many heads of state or ministers who have studied at Paris 1; while back in France, countless scientific, journalistic, political, cultural and artistic figures have graduated from Paris 1.

Who are the beneficiaries of this legacy? And what are we inheriting? The Ancient Roman world was already familiar with public chairs in rhetoric and philosophy, associated with large cities (in 384, Augustine of Hippo – later Saint Augustine – had to pass a real audition to be sent as a teacher of public rhetoric to Milan by the prefect of the city of Rome, the great orator Symmachus).

The Beirut School of Law in late Antiquity was held in *auditoria*, as were the specialised schools of Constantinople, Antioch or Alexandria.


In the Middle Ages, the teaching of theology, law and literature was placed under the more or less proximate authority of the Church: ecclesiastical powers protected the University of Bologna at the end of the 11th century (around 1088), as well as the theological college founded by Robert de Sorbon in 1253, the forerunner of Paris's future university. Numerous colleges indeed sprung up in Paris, amidst the ruins of Antiquity, stretching across terraces that ran down from the Montagne Sainte-Geneviève to the Seine. The Université Paris 1 Panthéon-Sorbonne shares the heritage of these colleges, and of the dome of Soufflot's Panthéon (a church that became a civic temple), while its number "1" reflects the first submission to France's Ministry of Education of a project to found a new university, in 1970.

The Romans (whose forum lay beneath the rue Soufflot in what was the civic centre of Lutetia) were also responsible for compartmentalising time. While they counted the years named after the pairs of consuls in office, they also invented the *saeculum*, the maximum duration of human life (around 110 years), the expiry of which was proclaimed by a college of public priests when the persons who had seen the previous century had all disappeared. The aim was to renew the vital force of the Roman State through exceptional festivals held on the Field of Mars. Custom has reduced the *computus* to 100 years.

In the 5th century and faced with the task of translating the Bible from Hebrew and Greek, Saint Jerome referred to a Jewish festival held every 50 years (*yovel*, perhaps named after the horn used to announce it) with the word *iubilaeum*, echoing the verb *iubilare*, "to shout for joy, to call".

Jubilees were subsequently consecrated by royal and papal custom, at exactly the intersection of the half-centuries and revitalising festivals, the latter sometimes extending to a whole year of commemorations.

During the jubilee celebrations (decennial, vicennial, tricennial) linked to the anniversaries of their reign, the Roman emperors thanked the gods by fulfilling their accession vows and made new vows to obtain an equal length of reign. Every anniversary is an act of thanksgiving for the time that has passed and a commitment to the future – the renewal of a contract by which we pass on to future generations what we have received from previous ones. With 50 years gone by, we may now look towards a full century for our university in 2071, which others will be able to celebrate while considering their heritage according to a vision of their own.

As a viaticum for a future centenary, the following pages contain portraits, personal accounts and analyses that make up a votive bouquet, between the past, present and future – a deposit handed over to the flow of time. 



Along this line of succession, each individual point of view feeds our collective consciousness; each memory is part of a treasure that must be safeguarded and passed on.



YESTERDAY • TODAY • TOMORROW

A COMMUNITY AT THE SERVICE OF KNOWLEDGE

The jubilee manifesto of the Université Paris 1 Panthéon-Sorbonne is a text that was distributed to the entire university community in the autumn of 2021, at the start of the celebrations marking the institution's 50th anniversary. It is reproduced here at the beginning of this special section, to set out the festive, federative spirit that has marked this anniversary.

Yesterday

The Université Paris 1 Panthéon-Sorbonne is heir to the colleges that led to the founding of the Sorbonne in the 13th century, and was founded in 1971. It was born out of a vision of a new, open, democratic university, responding to the aspirations of France's rapidly changing society in the late 1960s and early 1970s.

Today

The university still has its administrative centre in Paris's Latin Quarter, the cradle of university life in Paris.

It is spread over a network of sites throughout the Greater Paris conurbation, including several communes in the Île-de-France region.

In 50 years, the number of students and staff at the Université Paris 1 Panthéon-Sorbonne has doubled, leading to the creation, over time, of a large academic community dedicated to knowledge and learning.

The University is a leading institution in the humanities and social sciences and presently holds a key position in the national, European and international academic landscape. The University covers three major fields of study: humanities and social sciences, law and political science, and finally economics and management. It brings together 4 institutes, 10 teaching and research departments, 10 doctoral schools and 36 research units, with more than 1,200 administrative and library staff, 1,450 teacher-researchers, and over 45,000 students.

Tomorrow

The Université Paris 1 Panthéon-Sorbonne has made support for societal change one of its core missions. The University is committed to freedom, humanism and universality, and it intends to continue its work as a place of



© Pascal Levy / Panthéon-Sorbonne

education and research, of course, but also as a place of reception, debate and exchange. It is anchored in the realities of today's world, and wants to expand its capacity for dialogue with society, while putting forward concrete responses to the new challenges of the 21st century. Drawing on its reputation as an institution of higher education in the pursuit of excellence, the University uses its vocation to disseminate knowledge, to make an impact that is conducive to supporting a changing world.

Closing ceremony of the jubilee on 13 October 2022 at the Panthéon Centre.

Celebrating the 50-year jubilee of the Université Paris 1 Panthéon-Sorbonne (1971-2021)

A 50th anniversary is a very special occasion. It gives us the opportunity to take stock of half a century of existence and to look to the future.

The jubilee year 2021-2022 is an opportunity for our university to reflect on the importance of its past for its collective identity, and the place it occupies in the Parisian, national and international academic ecosystem.

This celebration is also, and above all, a festive occasion where past and present communities come together in a convivial atmosphere to share new ideas and imagine the future together. Responding to the political will to mark this momentous occasion, the actors who every day make up the Université Paris 1 Panthéon-Sorbonne have prepared a rich and varied calendar of events. The year 2021-2022 will thus be punctuated by cross-disciplinary and touring events, at the crossroads of research, transmission, the arts and solemn ceremonies. ◆

50 Years of PhD Defences at the Université Paris 1 Panthéon-Sorbonne: the History of a Rite of Passage to Research

The PhD defence validates much work and long studies, as well as being a ritual for admission to the research community.



Julien Alerini

Julien is a teacher of history and computing at the Sorbonne School of History, and a member of the Pôle Informatique de Recherche et d'Enseignement en Histoire (PIREH) and the Institut d'Histoire Moderne et Contemporaine (IHMC)

The history of PhD studies at the Université Paris 1 Panthéon-Sorbonne is part of a general movement to reform doctorates and transform the academic world. Thanks to the University's Research and Promotion Directorate (Direval), which has recorded 17,046 PhD defences over the last 50 years, it is possible to give a history of these.¹ This data does not provide a complete picture of scholarship at Paris 1, but it does allow for a partial analysis of this rite of passage and of PhD practices over the past half-century.

Contrasting trends

Since 1971, the number of PhDs defended at the Université Paris 1 Panthéon-Sorbonne has gone through three phases. Up until 1983, defences increased sharply, with the number of students doubling each year. This was followed by a marked slowdown, with a low point of 197 PhD defences in 1989. This can be explained by the transition from the so-called old system to the new doctorate.² After 1990, the University supervised and granted ever-more PhDs until 2020. This pace of this expansion was different to the national trend, but in line with the growth in the University's enrolment, while the decline in the 1980s had been much greater than for French universities as a whole.³

Although the number of PhDs awarded nationally returned to its 1980 level from 1990 onwards, the Université Paris 1 Panthéon-Sorbonne still records defence rates (with one exception) below those

¹ This short analysis has been much helped by Éric Zylka (Director of the Direval, Paris 1's Research and Promotion Directorate) and by discussions with members of the University's Research Commission about the data, including: Violaine Sebillotte (Vice-President for Research), Cécile Faliès (Vice-President for Research) and Mouez Fodha (Directeur of the College of Doctoral Schools).

² Jean-Yves Merindol, "Les universitaires et leurs statuts depuis 1968", *Le Mouvement social*, 233/4, 2010, p. 69-91.

³ Numbers given by the Association nationale des docteurs [URL : <https://andes.asso.fr/blog/2016/11/28/historique-du-nombre-de-doctorats-delivres-en-france/>].

of 1970s. The reduction at the end of the period may be explained by the changing rules of France’s doctorates (the move to the 3-year PhD model), while student numbers also fell in 2020 due to the Covid-19 pandemic.

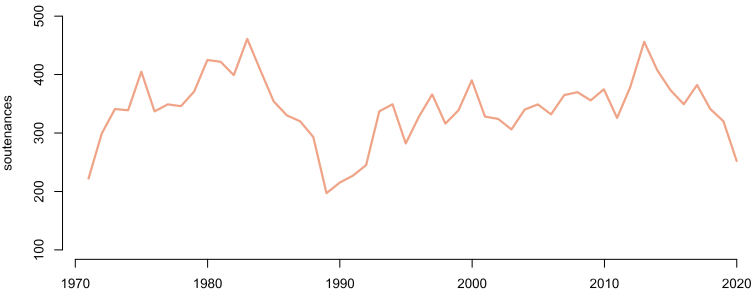


Figure 1 Number of PhDs defended at the Université Paris 1 Panthéon-Sorbonne.

The timing of defences has also changed over the years. In the 1970s and 1980s, PhDs were usually defended in May or June, with PhD students following the academic year.

The time management of PhDs changed in the first half of the 1980s. Students tended to defend their work in January or February to make the most of the calendar year. Since 2000, the usual period for defending a PhD corresponds to the national qualification timetable of France’s Conseil national des universités (CNU), and so takes place in the autumn, as PhDs are primarily designed to help students enter the world of academic research. ●●●

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In the 1970s and 1980s, PhDs were usually defended in May or June, with PhD students following the academic year.
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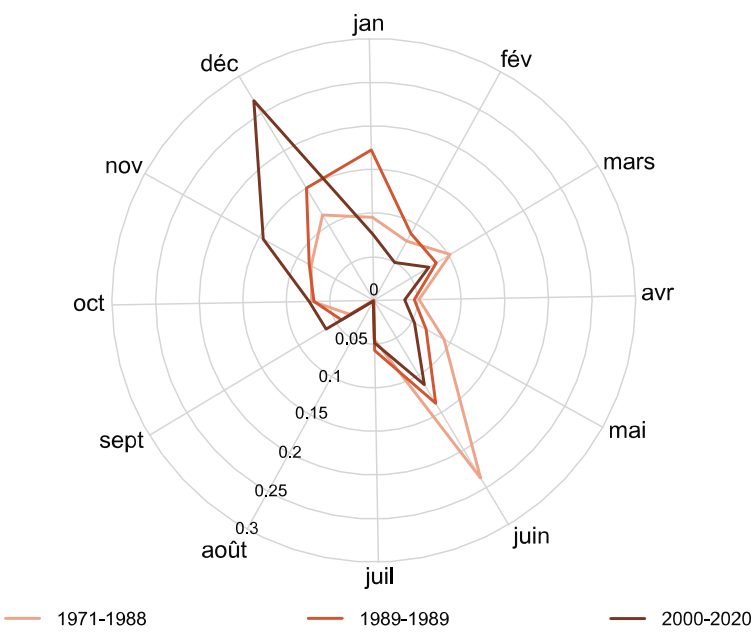


Figure 2 Monthly probability of PhD defences, by period.

Source for all figures: Direction de la Recherche et de la Valorisation (Direval, the University’s Directorate for Research and Promotion), Université Paris 1 Panthéon-Sorbonne.

PhD graduates

The gender breakdown of PhD candidates is unbalanced, with women accounting for only 38.5% of defences. The over-representation of men was absolute up until 1990, but the gender ratio has slowly decreased from 5 to 2 men per woman candidate. It was not until the end of the 2000s that parity among PhD students at the University emerged. Pursuing a PhD entailed pushing back the age of marriage for many women.⁴ From 2000 onwards, a new pattern of behaviour emerged. The majority of women who defend their thesis are now married.



The over-representation of men was absolute up until 1990, but the gender ratio has slowly decreased from 5 to 2 men per woman candidate. It was not until the end of the 2000s that parity among PhD students at the University emerged.



Directeur-e	Docteur-e		
	Femme	Homme	Ensemble
Femme	20,7 %	13,5 %	16,3 %
Homme	79,3 %	86,5 %	83,7 %

Table 1 Gender of PhD supervisors and students.

The distribution by discipline yields results that are both expected and surprising. Women are over-represented in art history, archaeology, art sciences & film, and sociology. The domination by men in mathematics, philosophy, political science and economics is indisputable. However, it is interesting to note that there is a slight over-representation of women in law, whereas the opposite might be expected. PhD students also choose a supervisor of the same gender: the relationship between the genders is real, and women supervisors are 1.7 times more likely to have a woman defend her PhD than a man.

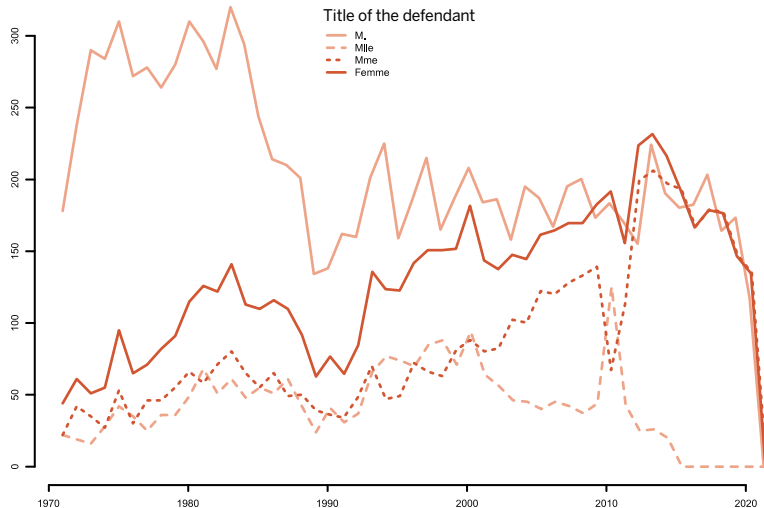


Figure 3 Changes in the civil status of doctors.

⁴ For information: 85 % of women between 30 and 34 years old were married in 1975, and 75 % in 1987 (source: INSEE).

PhD supervision and multidisciplinary developments

The three main departments at Paris 1 naturally have the largest number of PhD defences, namely: 19.6% for economics, 17.5% for law and 14.9% for history. Philosophy accounts for 9.5% of PhDs. Economics used to be the lead discipline at the Université Paris 1 Panthéon-Sorbonne until the 1980s.

The number of PhD students in law, art history and archaeology increased from 1990 onwards. While the democratisation of higher education in France may explain this, the importance of doctoral schools should not be overlooked.

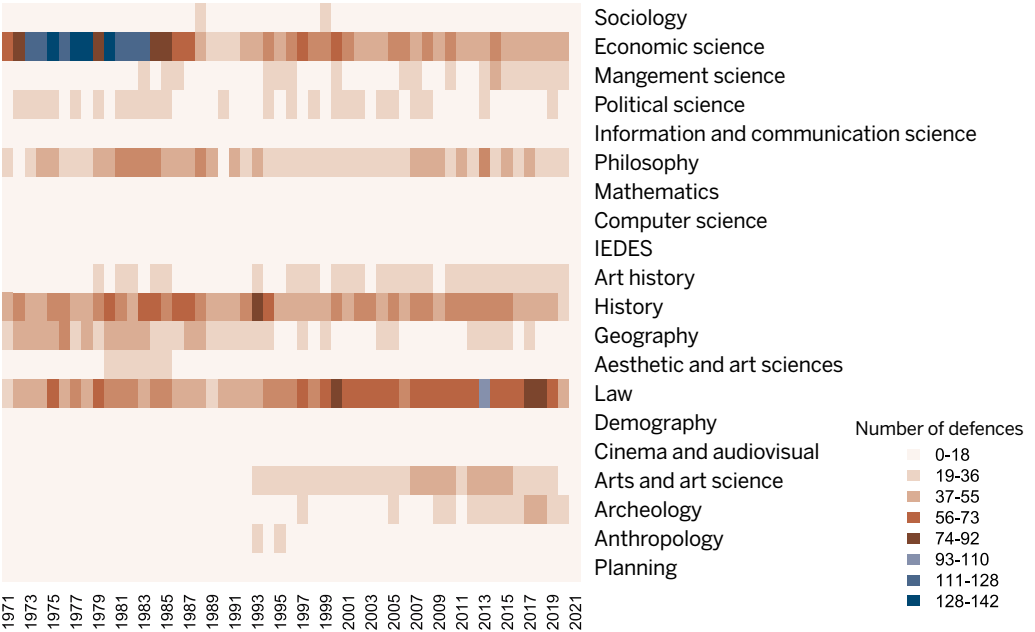


Figure 4 Evolution of disciplines

1,603 PhD supervisors have seen their students defend their theses at Paris 1, and of the supervisors, 430 also did their own PhDs at the University (26.8%). Of the 894 co-supervisors, 75 defended their thesis at Paris 1 (8.4%). These figures are close to the averages for higher education in France as a whole.⁵

On average, a PhD supervisor at Paris 1 sees 10.6 students defend their theses during her or his career, although the median is 4. Defences have a Gini coefficient of 0.65, meaning that they are highly concentrated among the supervisors. This concentration is more or less the same for all disciplines. However, geography and economics stand out, with a higher concentration (Gini coefficient of 0.68). ●●●

5 Olivier Godechot and Alexandra Louvet, "Comment les docteurs deviennent-ils directeurs de thèse ? Le rôle des réseaux disponibles", Sociologie, 1/1, 2010 [URL : <http://journals.openedition.org/sociologie/65>].

In contrast, archaeology (0.59) and management sciences (0.54) have a more equitable distribution of PhD defences between supervisors. The increase in the number of PhD supervisors (full professors, associate professors qualified to direct research (with an HDR) and CNRS research directors, etc.) has changed things.

Until 1983, a supervisor would get between 2 and 3 PhDs defended each year. The decline in the number of doctoral students in the 1980s saw this ratio fall sharply to 1.7 in 1989. From 1990 onwards, with the rise in PhD enrollments, the ratio has fallen slowly, and now stands at between 1.3 and 1.5. There has also been a reduction in the concentration of thesis defences and a re-balancing of the number of PhD students between the different professors. While, on average, a supervisor had 10 PhD students in the 1970s, by 2010 she or he was following just 4.5.



The University has a College of Doctoral Schools whose mission is to implement the PhD policy of the institution, by federating certain skills and ensuring the administration of campaigns to grant teacher-researchers the qualification to direct research (HDR).



The 1,609 joint supervisions which have taken place represent 9.4% of all PhD defences, including 687 with foreign institutions in 82 countries. These are located mainly in Italy, Germany, Brazil and Switzerland. While joint supervision is favoured in Europe, the Université Paris 1 Panthéon-Sorbonne also stands out for its interest in African partnerships. Tunisia thus comes fifth. Such joint supervision was especially important until the end of the 1970s, particularly in economics, geography and political science, and mainly with French institutions. The number of PhDs jointly supervised from 1982 to 2000 was low, though there was an opening up towards the countries of Central Europe, particularly after the fall of the Iron Curtain. Since 2000, joint supervisions have increased significantly (from 10 to 80 per year) and there has been a great diversification of partnerships linked to the University's policy, in the European Union, America and Asia.

Until 2017, joint supervision was indicated by honours awarded at the defence. The mechanisms for validating the PhD before defence (the reviewers' reports) mean that PhDs were generally accepted; only 25 saw their acceptance postponed and one was rejected. The honours awarded show both a change in practice and in relationships to the discipline. The data available here only relate to the final results of PhD defences; the reports and the composition of PhD committees will have to be studied later. Doctorates submitted under France's former regime (generally before 1992) obtained *summa cum laude* distinctions (*mention "Très Bien"*) in 47% of cases. With the the new PhD format, 52% of graduates from Paris 1 have received the top distinction (*Très Honorable* with the "congratulations" of the PhD committee). Should we interpret this as meaning that assessments were more severe in the 1970s? Or have our PhD graduates become better? This leads to the question of training in doctoral schools and guidance by PhD supervisors.

With the average number of defences per supervisor decreasing, we can assume that PhD students' work is better followed up, and

that its quality is higher. The rise in training for PhD students has undoubtedly played a positive role in this area.

The University also has an active policy for providing access to PhD programmes for professionals (senior civil servants, senior officers, persons in positions of responsibility). To date, several agreements have been signed with partners such as the Institut Français de la Mode, the École

d'Architecture de la Villette, the École de Guerre, the Institut national du Patrimoine and the École du Louvre.

The University's commitment to the European Higher Education Area is also reflected in its PhD policy.

As a founding member of the UNA Europa Alliance, the university is piloting the interdisciplinary UNA Europa Cultural Heritage programme (Una Her Doc), which provides a joint degree from two universities, in the alliance, exercising joint supervision of the degree. ◆



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PhDs at the Université Paris 1 Panthéon-Sorbonne

The University organises PhD training within ten doctoral schools.

The doctoral schools of archaeology, history, political science, plastic arts and art sciences, philosophy, art history, and the Doctoral School of Law of the Sorbonne prepare students for PhDs in their respective disciplines, though the degrees are awarded only by the Université Paris 1 Panthéon-Sorbonne itself. Three doctoral schools are common to several co-accredited institutions. This is the case for the Doctoral School of Geography of Paris, partnered with the Sorbonne University, for the Doctoral School of Economics Panthéon-Sorbonne partnered with PSL, EHESS and ENPC, and for the Doctoral School of Management Panthéon-Sorbonne partnered with the ESCP Business School. The University is also co-accredited to deliver PhDs prepared within the Doctoral School of Mathematical Sciences of the Université Paris Centre. The University has a College of Doctoral Schools whose mission is to implement the PhD policy of the institution, by federating certain skills and ensuring the administration of campaigns to grant teacher-researchers the qualification to direct research (HDR).

In 2021-2022, there were 2,197 PhD students enrolled at the University, including 344 with a primary enrolment. 233 PhDs were defended in 2021.* Each year, the institution offers several PhD contracts in addition to the 90 contracts put forward by doctoral schools and those proposed by research structures and other institutions and organisations. A total of 213 PhDs were funded in 2021-2022.**

* SIREDO data (declaration of doctoral schools to the ministry). ** Funding received at the start of the 2021-2022 academic year for the 1st year of a PhD.

Portraits of Women Archaeologists: Archaeology by Women in Paris 1 Panthéon-Sorbonne

In 1971, the teaching of archaeology took place within the newly-created Department of Art History and Archaeology (UFR 03), as a fieldwork discipline based on scientific methods, intended to trace cultural trajectories from material vestiges and to understand the interactions between past societies and their environment.



Véronique Darras

Research Director and
Member of the UMR
Archaeology of the
Americas (ArchAm)

Mélanie Forné

Illustrator

To keep up with changing practices, tools and themes, and thus to move away from teaching traditionally focused on the history of art and the Antiquity of the Mediterranean world, the UFR 03 revolutionised its educational methods to train better future generations of archaeologists. Courses focusing on the oldest periods, like prehistory, were created, and the curriculum integrated the archaeology of cultural areas, previously considered “exotic”, such as the Americas or Africa.

Methodology courses in fieldwork, as well as in laboratories and research centres came to occupy an essential place, at a time when the need for an effective preventive archaeology led to the establishment of a new national system, and when technical and conceptual changes were disrupting conventional approaches. To meet these challenges, archaeology relies on tools from the life sciences, Earth sciences, or physics & chemistry, and has become interdisciplinary and collective. Within a few years, the UFR 03 of the Université Paris 1 Panthéon-Sorbonne established itself as the place in France where the most complete training in archaeology was provided, with a teaching curriculum covering all periods and almost all cultural areas. Since the 1970s, its range of teaching has been constantly adapted and expanded, and it still holds a unique place in the national and international landscape.

At the origin of this growth and success, young and established teacher-researchers from various backgrounds were convinced of the need to make the study of the archaeology of past societies more scientific. From the beginning, women have found their place in this collective endeavour, despite male reservations sometimes about their ability to manage excavation sites, nearby or faraway, or to combine their academic careers with family life, etc. Thus women have played an essential role in the design and development of certain specialties such as the study of prehistory, protohistory or of Roman Gaul, in the transmission of know-how in the field or in labs and research centres,

and in development of concepts and methodologies. This role has always been carried out with scientific rigour and passion, and often with modesty and discretion.

It was on the occasion of the University's jubilee that we chose to highlight some of these women, drawing their portraits graphically with a comic strip, which, in a way, reminds us how important illustration is in our discipline.

Gender diversity has been in place since the creation of the UFR 03, with the exception of some rare areas that have resolutely remained a men's domain. So why have we given priority to women at the expense of providing a more mixed portrait gallery? In reality, we wanted to showcase them, not to idolise them (well, perhaps just a little!), and thus tell a collective story, that of archaeology within the Université Paris 1 Panthéon-Sorbonne, from a personalised and feminine point of view. The idea has also been to tell more widely the little-known history of archaeology conducted by women.

However, choosing the persons to be drawn was difficult. It was necessary to take into account their role within the Department, but also to try to cover the main specialties that are taught by the Department. While we wanted these women to be the guiding thread of this story, a crucial objective at the same time was to promote these specialties and show the dynamics of their development from the 1970s until today.

In the end, six archaeologists were selected for their role in creating educational pathways, their involvement in ensuring collective responsibilities and their scientific contributions to their field of research. Three of them participated in the Department's adventure as early as 1971, and the three others each illustrate in their own way the archaeological practices of the 21st century. These teacher-researchers only represent a part of the specialties taught at UFR 03, now called the Sorbonne School of Art History and Archaeology, and their portraits should be seen as a mirror in which their colleagues, who have no voice here, will hopefully be able to recognise themselves. The first three portraits presented in this special issue thus open a series that will be continued in a future issue of #1257. They are devoted to three archaeologists with exceptional trajectories: Yvette Taborin, Marion Lichardus-Itten and Françoise Dumasy.

For each, a brief biography introduces three pages of cartoons, tracing the milestones of their careers and providing a new and playful insight into teaching strategies and the construction of archaeological practices in the last third of the 20th century. ●



From the beginning, women have found their place in this collective endeavour, despite male reservations sometimes about their ability to manage excavation sites, nearby or faraway, or to combine their academic careers with family life, etc.



This project was conceived as part of the activities developed to celebrate the 50th anniversary of the Université Paris 1 Panthéon-Sorbonne. Its implementation was made possible thanks to the support of the latter, but also of the research centres to which these academics were or are attached: the UMRs TEMPS, TRAJECTOIRES, ARSCAN and ARCHAM.

The portraits were also drawn up thanks to the enthusiastic – or circumspect – backing by these three women, and/or by colleagues and friends. Everyone is warmly thanked for their support.

50 Years of Women in Archaeology

1971
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Université Paris 1 Panthéon-Sorbonne / SPECIAL EDITION



Yvette Taborin

Yvette Taborin taught prehistoric archaeology at the Université Paris 1 between 1971 and 1998. She was responsible for the excavations at Étiolles between 1972 and 2000. This is an exceptional site located in the Paris Basin, on the banks of the Seine, and was settled 15,000 years ago. It was one of the first training sites of the Institute of Art and Archaeology (UFR 03), where countless students started their fieldwork experience. Yvette Taborin was recognised internationally as a specialist in body adornment and clothing in prehistoric times. Starting in the late 1960s, she developed a holistic, interdisciplinary approach to investigating the symbolic expressions and values of prehistoric societies, their environment, raw materials, manufacturing techniques and trade networks.

She was the first teacher of Ancient Prehistory at the Université Paris 1, alongside José Garanger, a specialist in Oceania. She trained several generations of students, many of whom are now working for the CNRS, universities, the Ministry of Culture or local authorities. ◆



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ACKNOWLEDGEMENTS

We would like to extend our warmest thanks to Marianne Christensen, Monique Olive and Stéphanie Thiébault, colleagues and friends of Yvette Taborin, whose invaluable information and personal documents helped to make this portrait possible. Design, text, coordination: Véronique Darras (ArchAm, UMR 8096); illustration, graphics, script: Mélanie Forné (melanieforne.com)



A tribute. Yvette Taborin (1929-2020). *Bulletin de la Société préhistorique*, T. 118 (1), January-March 2021, p. 172-185. M. Christensen, M. Olive and S. Thiébault



Yvette Taborin (1929-2020). *PALEO 31*, 2021, p. 35-41. S. Thiébault, M. Christensen, M. Olive

SOME DATES

1929 Born in Paris.

1964 Certificate in ethnology and prehistory from the Musée de l'Homme.

1971 Postgraduate thesis at the Université Paris 1, under the supervision of André Leroi-Gourhan.

1971 Assitant-lecturer at the Université Paris 1.

1972 Launch of the first excavation campaign at Étiolles.

1987 State Doctorate thesis on "Shells in Palaeolithic Jewellery in France".

1987 Professor of Prehistoric Archaeology at the Université Paris 1.

1992 Director of UFR 03 - Institute of Art and Archaeology.

2020 Died in Paris.



La mort de l'archéologue Yvette Taborin. *Le Monde*, obituary. Published on 23 September 2020 at 13:11 by B. Valentin and M. Christensen



Interview with Yvette Taborin



Official website of the Étiolles archaeological site

1972. YVETTE TABORIN WAS IN CHARGE OF EXCAVATIONS AT THE RECENTLY DISCOVERED EXCAVATION SITE OF ÉTIOLLES. SHE NEVER THOUGHT THAT SHE WOULD UNCOVER ONE OF THE MOST IMPORTANT PALAEO-LITHIC HABITATION SITES IN THE PARIS BASIN.



What?
What?

CIRCLES OF SLABS... HEAPS OF LARGE FLINT BLADES... HAD NEVER SEEN BEFORE.

A SITE OF THIS MAGNITUDE LED BY A WOMAN.



THERE WERE MANY SCEPTICS...

BUT YVETTE STOOD OUT, AS MUCH FOR HER SCIENTIFIC MIND AS FOR HER POWER OF PERSUASION. SHE CONTINUED TO DIRECT ÉTIOLLES, WHICH BECAME THE FIRST MAJOR TRAINING SITE OF THE UNIVERSITY PARIS 1 PANTHÉON-SORBONNE.



You have my full con-
dence!

Thank you!

AND THIS WAS THE BEGINNING OF AN ADVENTURE THAT IS STILL CONTINUING... 50 YEARS LATER.



The milk is hot milk!

Ugh... It's already 8 o'clock?

WOOF!

«I WORK COLLECTIVELY,» SHE USED TO SAY, AND THIS STATE OF MIND HAS OF COURSE BEEN PERMANENTLY PRESENT ON THE SITE...



RESPONSIBILITIES ARE SHARED, FROM THE FIRST YEAR ONWARDS.

MONIQUE

NICOLE



Yep, clean your shoes before entering!

EVERYONE COOKS FOR THE WHOLE TEAM, ONE DAY A WEEK...

COLLECTIVE WORK ALWAYS HAS ITS PLACE IN HAPPY MOMENTS...



DISCOVERY OF THE ENGRAVED STONE, IN 2000.

... EVEN IN THE WORST MOMENTS OF ADVERSITY



Hang in there Auntie Yvette!

...next page!

Page 356 is fine.

Quick!

THE LAST DAYS OF WRITING YVETTE'S STATE THESIS, ON THE ÉTIOLLES SITE, 1987

WHILE YOUNGER, AFTER STUDYING, YVETTE WAS AN INTENDANT AT A HIGH SCHOOL FIRST IN LE HAVRE THEN IN CORBEIL.

DRIFTING! It's recess!!!

SHE WOULD ESCAPE THE ROUTINE BY ENGAGING IN VARIOUS ADVENTURES...

GLIDING...

BUT ESPECIALLY BY WORKING ON THE ARCHAEOLOGICAL EXCAVATIONS AT THE PINCEVENT SITE, LED BY ANDRÉ LEROI-GOURHAN...

"THE BOSS," AS HE WAS CALLED.

ANTHROPOLOGY COURSES THEN CHANGED YVETTE'S LIFE FOREVER.

LEROI-GOURHAN'S COURSES AT THE MUSÉE DE L'HOMME.

SHE THEN CHOSE TO DEDICATE HERSELF TO HISTORY, AND EVERYTHING FELL INTO PLACE VERY QUICKLY.

1971

- Thesis defence
- site at Étiolles,
- position at the university,

... and I didn't even have burnout.

BUT IT WAS NOT ÉTIOLLES THAT DROVE HER RESEARCH FOR HER WHOLE LIFE.

I'm interested in ornamentation!

But I gave you that idea — after all!

HER PHD, AS WELL AS HER BOOK, «LANGUAGE WITHOUT WORDS,» ARE STILL ESSENTIAL REFERENCES TODAY IN THE STUDY OF PALAEO-LITHIC SOCIETIES.

Artistic systems speak to me of ideas, geographic distribution reveals the movements of groups, species of shells reflect contact routes and exchange networks.

Everything must be explored! Ethnology also nourishes my thinking.

Bodily appearance has always served to instill the beliefs, values, hierarchies on which society is founded.

YVETTE ALSO PROMOTED THE DEVELOPMENT OF INTERDISCIPLINARITY IN PREHISTORY.

YVETTE ACCOMPANIED THE LAUNCHING OF THE TEACHING OF PREHISTORY AS THE UNIVERSITY PARIS 1 WAS CREATED.



SHE WAS ALSO THE FIRST WOMAN TO LEAD THE UFR 03*



* The Institute of Art and Archaeology of Paris.

HER CLASSES AT TOLBIAC TOOK PLACE ON THURSDAYS AT 6 PM AND WERE NEVER EMPTY.



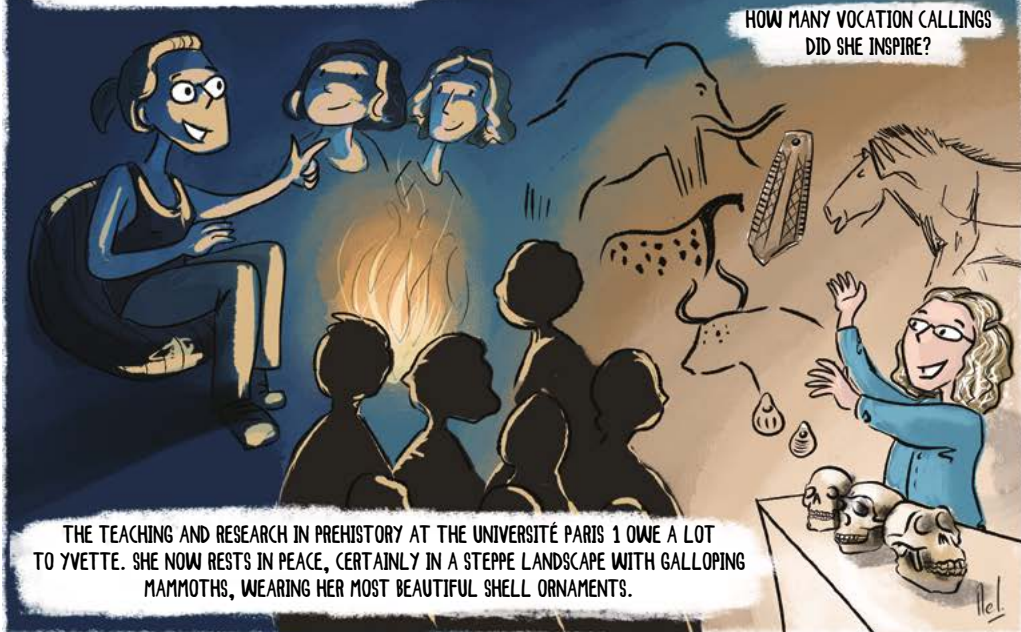
SHE NEVER STOPPED ENCOURAGING AND SUPPORTING THE STUDENTS...



WHEN APPOINTED A FULL PROFESSOR, SHE INSISTED ON KEEPING HER PREHISTORY CLASSES FOR UNDERGRADUATES FOR HER WHOLE LIFE, LEADING THE YOUNG AND NOT-SO-YOUNG TO DREAM.



HER TALENT AS A STORY-TELLER, AT SOIRÉES OR IN THE LECTURE HALL, FASCINATED GENERATIONS OF STUDENTS.



THE TEACHING AND RESEARCH IN PREHISTORY AT THE UNIVERSITÉ PARIS 1 OWE A LOT TO YVETTE. SHE NOW RESTS IN PEACE, CERTAINLY IN A STEPPE LANDSCAPE WITH GALLOPING MAMMOTHS, WEARING HER MOST BEAUTIFUL SHELL ORNAMENTS.

50 Years of Women in Archaeology

1971
2071

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Université Paris 1 Panthéon-Sorbonne / SPECIAL EDITION



Marion Lichardus

After working in Switzerland and Germany, Marion Lichardus-Itten taught European protohistoric archaeology at the Université Paris 1 between 1976 and 2006. She was very much involved in the History of Art and Archaeology Department (UFR 03), where she directed the DEA (roughly equivalent to an MPhil) and then the Master's 2 degree in Prehistory-Ethnology-Anthropology for several years. She also chaired the university's specialist committee (Section 20 of the CNU). As a specialist in the European Neolithic age, she worked on the Horgen (Switzerland) and Grossgartach (Alsace) cultures. She taught a course focusing on the mechanisms of Neolithisation and the emergence of complex societies at the beginning of the Chalcolithic period (3rd millennium BCE).

In 1986, her close links with Central Europe led her to begin large-scale archaeological excavations at the Kovačevo site in Bulgaria. This research enabled her to consolidate the model of a European Neolithic age, resulting from Near Eastern colonisation (as outlined by Bohumil Soudsky), and to explore the Danube penetration route. The site of Kovačevo is located in the Balkans, on a route used by Neolithic settlers, and was settled as early as the 7th millennium BCE. Financed by the Ministry of Foreign Affairs' Excavation Commission until 2012, the project was one of the largest in Central Europe, training almost 200 students, most of them from the Université Paris 1. ◆

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SOME DATES

1941 Born in Zurich.

1966 Doctorate from the University of Zurich, under the supervision of Émil Vogt.

1966-1971 Assistant at the Swiss National Museum in Zurich.

1976-1981 Senior lecturer then associate professor at the Université Paris 1.

1982-1988 Lecturer at the Université Paris 1, Heidelberg and Marburg (Germany).

1986 Opening of the Kovačevo dig in Bulgaria.

1988 Accreditation to Supervise Research at the University of Marburg (Germany).

1988 Professor of Protohistory at the Université Paris 1.

1997-2004 President of the Commission of Specialists (Section 20 of the CNU) at Paris 1.

2006 Retirement.

2006-2009 Emeritus Professor at the Université Paris 1.

ACKNOWLEDGEMENTS

Our warmest thanks go to Marion Lichardus, Jean-Paul Demoule and Laurence Manolákakis, who provided us with all the documentation we needed to draw up this portrait. Design, text, coordination: Véronique Darras (ArchAm, UMR 8096); illustration, graphics, script: Mélanie Forné (melanieforne.com)

1969 1971

THE INSTITUTE OF ART AND ARCHAEOLOGY WAS DOMINATED BY THE HISTORY OF ANCIENT AND MEDIEVAL ART. ARCHAEOLOGY WAS STILL LITTLE TAUGHT THERE, EVEN IF THE COURSES OF PREHISTORY AND ORIENTAL ARCHAEOLOGY, LED BY JEAN DESHAYES, WERE ALREADY IN PLACE.



Jean
DESHAYES



3RD FLOOR: PARIS 1

2ND FLOOR: PARIS 4

1ST FLOOR: PARIS 1

THE TERM «PROTOTHISTORY» WAS CHOSEN TO CONTRAST WITH ANCIENT PREHISTORY, TAUGHT AT THE TIME IN PARIS BY ANDRÉ LEROI-GOURHAN AND MICHEL BRÉZILLON. IT REFERS TO THE NEOLITHIC, THE BRONZE AGE, AND THE IRON AGE. THESE PERIODS WERE TAUGHT FROM 1969 ON, BY JEAN-PAUL DEMOULE AND OLIVIER BUCHSENSCHÜTZ.



Olivier
BUCHSENSCHÜTZ

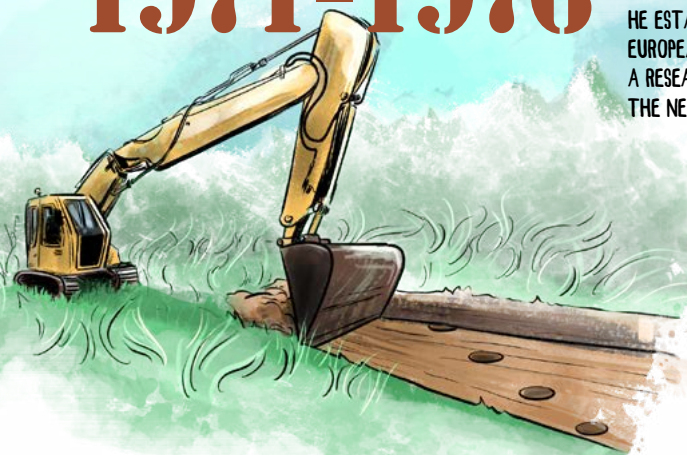


Jean-Paul
DEMOULE

THE UNIVERSITIES OF PARIS 1 AND PARIS 4 WERE CREATED IN 1971, AND THEY SHARE THE BUILDING ON RUE MICHELET. THE SAME YEAR, THE ARRIVAL OF A CZECH RESEARCHER MARKED A TURNING POINT IN THE APPROACH TO PROTOTHISTORIC SOCIETIES.

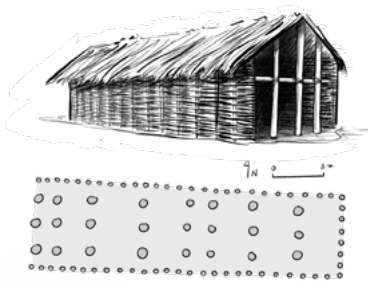
1971-1976

BOHUMIL SOUDSKY WAS INVITED AND BECAME A PROFESSOR. HE ESTABLISHED THE CHAIR OF EUROPEAN PROTOHISTORY. HE CREATED A RESEARCH TEAM DEDICATED TO THE NEOLITHIC (URA 12).



HIS EXCAVATION METHODS, TESTED WITH JEAN-PAUL DEMOULE AT CUIRY-LÈS-CHAUDARDES (A TRAINING SITE OF THE UNIVERSITY PARIS 1 FROM 1973) WERE INNOVATIVE. THE USE OF MECHANICAL DIGGERS TO UNCOVER NEOLITHIC LEVELS MADE IT POSSIBLE TO EXCAVATE VERY EXTENSIVE SURFACES. THIS WAS IDEAL FOR STUDYING THE LARGE DANUBE HOUSES OF THE 5TH MILLENNIUM BCE.

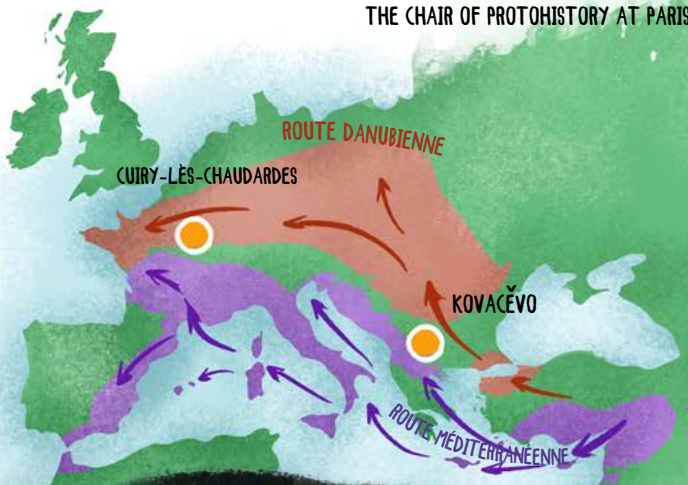
BOHUMIL SOUDSKY, JAN KICHARDUS (PROFESSOR AT THE SAARLAND UNIVERSITY IN GERMANY) AND MARION LICHARDUS-ITTEN LAID THE FOUNDATIONS FOR A MODEL OF EUROPEAN NEOLITHISATION, BASED ON THE COLONISATION BY THE NEAR EAST AND NOT THROUGH NATIVE DEVELOPMENT.



1976 1986

AFTER A DOCTORATE ON THE NEOLITHIC AGE, A POSITION AS AN ASSISTANT AT THE NATIONAL (LANDESMUSEUM) IN ZURICH, AND THEN AS A COLLABORATOR AT THE INSTITUTE OF PREHISTORY AT THE UNIVERSITY OF SAARBRUCKEN, MARION LICHARDUS-ITTEN SUCCEEDED BOHUMIL SOUDSKY IN 1976, FOLLOWING HIS PREMATURE DEATH, AND HELD THE CHAIR OF PROTOHISTORY AT PARIS 1.

WITH HER PAN-EUROPEAN VISION OF NEOLITHIZATION AND NEOLITHIC ARCHAEOLOGY, SHE PROFOUNDLY MARKED TEACHING AT PARIS 1. SHE INTERPRETED THE CHALCOLITHIC AGE, UNTIL THEN CHARACTERISED ONLY BY THE APPEARANCE OF COPPER, AS A PERIOD OF VERY STRONG IDEOLOGICAL RUPTURE WITH THE EMERGENCE OF THE FIRST HIERARCHICAL SOCIETIES.



NEOLITHIC ARCHAEOLOGY AT PARIS 1 BECAME A COLLECTIVE AND EUROPEAN ADVENTURE, IN WHICH TEACHERS, RESEARCHERS, AND CNRS RESEARCHERS WORK TOGETHER.



1986-2012

IN 1986, THIS PAN-EUROPEAN VISION MATERIALISED WITH THE OPENING OF THE TRAINING SITE SHE DIRECTED WITH JEAN-PAUL DEMOULE AT THE DIGS IN KOVACHEVO IN BULGARIA, IN THE BALKANS, ON A ROUTE OF NEOLITHIC SETTLERS.

ARRIVING AT KOVACHEVO WAS A CHALLENGE FOR THE FRENCH TEAM, WHICH HAD TO ADAPT TO THE COMMUNIST REGIME, AS ITS MOVEMENTS WERE VERY-MUCH CONTROLLED BECAUSE THE ARCHAEOLOGICAL SITE WAS IN A FORBIDDEN ZONE.

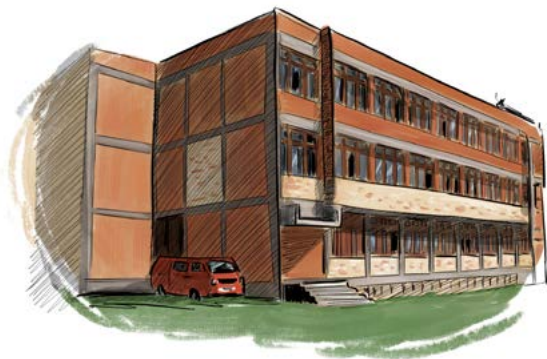


LOCAL TRADITIONS LIKE FOLK DANCING AND BEAR TAMING WERE VERY MUCH ALIVE.



IN THE EARLY YEARS, STUDENTS FROM PARIS 1 MINGLED WITH ABOUT FIFTY BULGARIAN HIGH SCHOOL STUDENTS OBLIGED TO CARRY OUT SUCH COLLECTIVE WORK (THE BRIGADE OF PIONEERS).

WORKING CONDITIONS IMPROVED WITH THE FALL OF THE REGIME, AND AN ARCHAEOLOGICAL BASE WELCOMED THE TEAMS AND ITS RESEARCH CENTRES.



EVERY YEAR, UP UNTIL 2012, THE TEAM EXCAVATED NEARLY 2000 M AND UNCOVERED THE COUNTLESS REMAINS OF A VILLAGE OCCUPIED IN THE EARLY NEOLITHIC BETWEEN 6,400 AND 5,500 BCE.

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Françoise Dumasy

Françoise Dumasy joined the Sorbonne in 1968 as an assistant to Gilbert Charles-Picard, who held the chair of Roman archaeology at the Institute of Art and Archaeology. In 1971, she joined the Université Paris 1 Panthéon-Sorbonne and set up courses on Roman Gaul and the provinces of the Empire. She taught there until her retirement and trained dozens of archaeologists.

After starting fieldwork in Tunisia, at the theatre of Carthage and the thermal baths of Maktar, she devoted herself to archaeology in mainland France, in particular of performance buildings that were the subject of her postgraduate thesis, and then her Accreditation to Supervise Research (HDR).

As of 1974, she directed the excavations of the Gallo-Roman villa at Le Liégeaud, and then from 1982, the excavations at Argentomagus, a Roman-period settlement that succeeded a Gallic oppidum. There she led five research programmes.

The regional approach she developed at Argentomagus enabled her to address issues of territory and town/country relations during the first four centuries of the Common Era. Throughout her career, Françoise Dumasy fulfilled several teaching and scientific responsibilities, and has been involved in the administrative bodies of archaeology in mainland France, as well as in promoting research and disseminating it to the general public. She is recognised as one of the leading specialists in the archaeology of Roman Gaul, and has received several national awards.

Now as a professor emeritus, she is coordinating the writing of a monograph entitled: *Argentomagus. Le centre urbain*. 

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ACKNOWLEDGEMENTS

We would like to extend our warmest thanks to Françoise Dumasy and her former students, who are now colleagues (Laure Laüt and Stéphane Sindonino), for their testimonies and the documents kindly made available to us. Design, text, coordination: Véronique Darras (ArchAm, UMR 8096); illustration, graphics, script: Mélanie Forné (melanieforne.com).



Argentomagus



Villa Liégeaud

SOME DATES

1943 Born in Bruay en Artois.

1964 Bachelor's degree in classics from the Sorbonne.

1967 Bachelor's degree in art history and archaeology from the Sorbonne.

1968 Assistant at the UER in Art and Archaeology at the Sorbonne.

1971 Assistant at the History of Art and Archaeology Department at the Université Paris 1.

1974 Postgraduate thesis at the Université Paris 1, under the supervision of G. Charles-Picard.

1974 Opening of the teaching excavations of Villa du Liégeaud, La Croisille-sur-Briance (87).

1978 Assistant teacher at the Université Paris 1.

1982 Resumption of excavations at the Argentomagus theatre (Saint-Marcel, Indre).

1995 Accreditation to Supervise Research (HDR).

1995 Professor at the Université Paris 1.

1999 Member of ARSCANUMR 7041 and the «Archaeology of Gaul» team.

1999-2003 Member of the National Council for Archaeological Research (CNRA).

2001-2007 Chair of the Committee for Publications and the Dissemination of Archaeological Research, Ministry of Culture.

2004 Director of the History of Art and Archaeology Department (UFR 03) at the Université Paris 1.

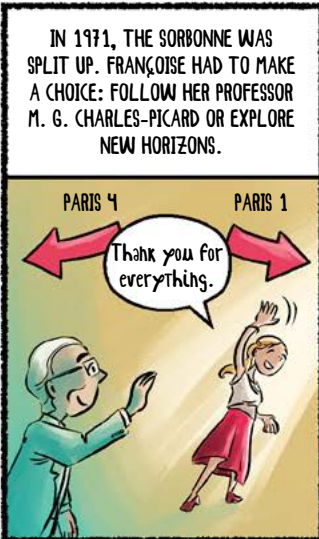
2006-2012 Board of Directors of the Institut national de recherches archéologiques préventives (Inrap).

2009 Professor Emeritus.

2010 Chevalier des Palmes académiques.

2013 Knight of the Legion of Honour.

2016 Chevalier des Arts et des lettres.



33 YEARS LATER, SHE HEADED THE UFR 03.* IN THE WAKE OF THE LMD REFORM,** SHE ENCOURAGED NEW PROFESSIONAL TRAINING.



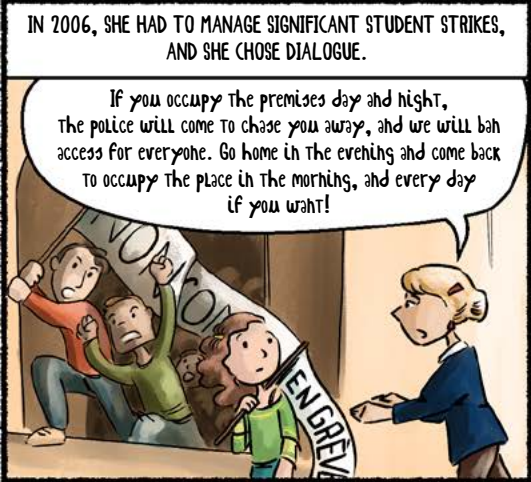
For the first time in France.
For the first time in France.

- ✓ Maps
- ✓ Field archaeology,
- ✓ Preventive archaeology,
- ✓ Heritage management,
- ✓ Data management,
- ✓ Project assembly.



Dozens of archaeologists trained in the professional master's degree, work in preventive archaeology and with local authorities.

* The Art and Archaeology Department ** The Bachelor's, Master's, PhD reform



FROM THE BEGINNING, FRANÇOISE WAS INTERESTED IN BUILDINGS OF ENTERTAINMENT ...

My very first one was in Carthage!

... BUT ALSO IN THE RESIDENTIAL ARCHITECTURE IN ROMAN GAUL. ON THE TRAINING SITE OF THE VILLA OF LIÉGEAUD, WHICH SHE DIRECTED FOR 8 YEARS, SHE WAS PASSIONATE ABOUT MURAL PAINTINGS.

These gladiators need to be restored. We'll take care of it.

AND ONE FINE DAY...

Do you want to resume the excavation in Argentomagus? The theatre is a real puzzle, but the village of St. Marcel is charming...

At last, a theatre to excavate... what a beautiful challenge!

Oh, another cut block. Françoise, what do we do with it?

What a puzzle.

We understand nothing.

Cheer up, you're doing great.

ARGENTOMAGUS WAS A SECONDARY AGGLOMERATION OCCUPIED FROM THE 1ST CENTURY BCE TO THE 5TH CENTURY CE. YEAR AFTER YEAR, FRANÇOISE EXPLORED ITS THEATRE. STONES, DUST, AND THE BLAZING SUN NEVER DAMPENED HER DETERMINATION.

OF COURSE, LIKE ON ALL SITES, THERE WERE SOMETIMES DISAPPOINTMENTS.

Well,... we have to face it, the forum is not here...

... it's just a doline* that had collapsed, forcing the city authorities to abandon the area and fill the cavity...

* A DOLINE is a shallow, circular depression formed by solution in limestone regions.

BUT FRANÇOISE ALWAYS KNEW HOW TO BOUNCE BACK WITH CONTAGIOUS ENTHUSIASM, EVEN IN THE FACE OF THE WORST ADVERSITIES!

Amazing, this incredible doline! See how the authorities have taken advantage of it, to turn it into a cistern to collect rainwater.

Yes, but what about the forum?

The forum

The first digs

Catch basin

AND THE FORUM? SHE FOUND IT A FEW YEARS LATER THANKS TO GEOPHYSICAL PROSPECTING. IT WAS THERE, RIGHT NEXT TO THE FIRST EXCAVATIONS!

Where did the prosperity of Argentomagus come from? It's unlikely it was only from agriculture. There had to be something else...

FRANÇOISE PUT FORWARD THE HYPOTHESIS THAT ARGENTOMAGUS WAS ONE OF THE 35 FABRICAE* OF ROMAN EUROPE THAT ARE MENTIONED IN THE NOTITIA DIGNITATUM**.

* Arms factories

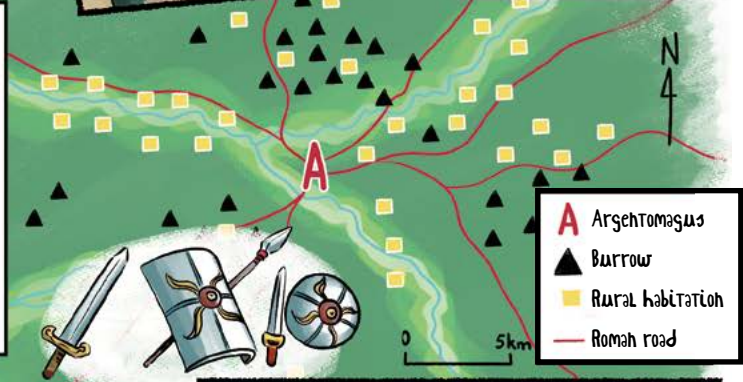
So, we looked for clues. A large regional prospecting program was set up. It included aerial and pedestrian prospecting.

There, you see! The black area in the field...

** The list of all civil servants and military personnel in the Roman Empire (4th century CE).



AND IT WORKED! MANY DIRECT CLUES WERE DISCOVERED: BURNT AREAS DUE TO METALLURGICAL ACTIVITY... BUT IN ADDITION TO REINFORCING THE HYPOTHESIS OF THE FABRICA, THE EXCAVATIONS BROUGHT A NEW UNDERSTANDING OF THE TERRITORIAL LEVEL AND THE CITY-COUNTRY RELATIONSHIP IN ROMAN GAUL.



FRANÇOISE'S CAREER HAS BEEN CROWNED WITH SEVERAL PRESTIGIOUS AWARDS IN 2010, IN 2013, AND MOST RECENTLY, HER MEDAL



WITH MUCH PATIENCE AND ENTHUSIASM, AT THE TIME WE ARE WRITING THESE WORDS, SHE IS ASSEMBLING THE PIECES OF THE PUZZLE OF ARGENTOMAGUS IN A MONOGRAPH THAT YOU WILL SOON BE ABLE TO DISCOVER.



The Ernest-Lavissee Library: a Tentative Genealogy

As Chevalier de Lapalisse would have rightly recognised, a jubilee requires recalling the 50 years gone by in the life of an individual or an institution. This article thus begins by betraying the spirit of this *chevalier* in service of the memory of our establishment. In 1971, the Lavissee library was already an old lady. Its dynamism and the close alignment of its services with the expectations of its readers, however, had already given it an identity and excellence. Following the events of 1968, and the fragmentation of the old Sorbonne, the library found itself with two suitors.

Thomas Chauveau

Curator at the Lavissee Library and coordinator of the Sorbonne School of History libraries.



For nearly fifty years, two universities have been working together successfully to shape the smallest inter-university library of the Sorbonne, giving it a very special status that continues to endure and which cannot be explained solely by the consequences of May 68. Moreover, the library has managed to retain a strong identity marked essentially by excellent preparation and dedication which means that it remains fully in tune with the times.

The pioneers who created the Lavissee Library are long gone. Some have left a name, others have left few traces, yet their work is still with us today. But, the links in these chains may weaken: inaccuracies may creep into an account, especially if the library's history has never been properly researched until now. Here, I therefore try to retrace the last 140 years of the Lavissee Library's work, in the light of the sources that have come down to us. This is an arduous task, as it has had several lives, starting as the "history library", then becoming the "Albert-Dumont Library" and later still the "Ernest-Lavissee library". In the beginning, the Lavissee Library was a history library, simply named as such. The almost anonymous nature of this name prevents us for the time being from drawing a portrait of the library before 1880. This is even though the library has been associated with the *agrégation* which has shaped the history profession, suggesting the library has existed since 1860 when this public exam was re-established in its own right (the *agrégation* is France's renowned competitive exam to become a top-rank high school teacher, and is often an additional selection criterion to teach at university too, notably in history).¹ A barrier also still exists in what was the beginning of the reconstitution of the Lavissee Library's history, although its early collections provide some clues. For example, some works published before 1880 bear the stamp of the "Bibliothèque d'histoire et de géographie".

¹ That is, after the attempted merger by Fortoul, in CHERVEL André, Histoire de l'agrégation, contribution à l'histoire de la culture scolaire, Paris, éditions Kimé, p. 149-154.



A temporary shack situated in the courtyard of the old Sorbonne, probably the Gerson building, which housed the library until it was renamed in honour of Albert-Dumont, from 1884 onwards.*

* Source : <https://nubis.univ-paris1.fr/ark:/15733/3cg4> [accessed, 08/02/2023].

“
So we must go back to the history of the reconstruction of the Sorbonne (in the late 19th century) to find the first tangible traces of a history library, at a time when the construction of temporary quarters meant they could house the various components of the Faculty of Letters between 1880 and 1889.”



Were its works purchased second-hand after 1880, or were they acquired at the time of their release? Given such doubts, it is possible to construct hypotheses that we have yet to verify, as we cannot rely totally on an archaeology of the collections.

So we must go back to the history of the reconstruction of the Sorbonne (in the late 19th century) to find the first tangible traces of a history library, at a time when the construction of temporary quarters meant they could house the various components of the Faculty of Letters between 1880 and 1889. These were the temporary Gerson shacks, named after a nearby street, before this public road was included in the new Sorbonne designed by Paul-Henri Nénot.

An exploration of the *Revue de l'enseignement international* provides a world of discoveries (the *Annales de l'Université* only appeared in 1926). Thus, in 1882, the history library was described as follows:²

“Students have at their disposal three workrooms open from nine in the morning to six in the evening, and special libraries that are distinct from the large Sorbonne library: they contain books on philosophy, history and literature that students need to consult at any time. The custody is entrusted to fellows, under the senior management of the professors. [...]”

While the description excites the imagination, fortunate coincidences sometimes make it possible to find images of what has disappeared. Thus, the Sorbonne inter-university library has a rare image of the Gerson shacks that we can attribute to the future Albert-Dumont library, as well as to the adjoining conference rooms.³

All collections were made available to students on open access. In exchange, no loans were possible, without any dispensation for the teachers. It must be recognised that at that time, the history library, as the adjoining and communicating library of literature and grammar had few books (1,800 volumes and 24 places of read-seats for the former; 600 volumes and 24 places for the latter).⁴ Yet, this library, whose functions seem to be closely tied with teaching, was quite quickly filled to capacity, as evidenced by the 38 weekly conferences recorded in 1884.⁵ ●●●

2 Source: *Revue internationale de l'Enseignement*, July 1882, p. 71.

3 In this series of photos, two pictures taken by Ernest Munier-Chalmas show the Gerson shacks. The next image (<https://nubis.univ-paris1.fr/ark:/15733/3cft>) clearly shows the proximity with the Science Faculty, to say nothing of the background with varied habitations which recall the buildings on the rue Saint-Jacques before the Sorbonne was rebuilt. A second photo could also easily be of the Gerson shacks with the library (<https://nubis.univ-paris1.fr/ark:/15733/3cg4>). This picture indicates the “Scholars’ Entrance” which echos the information quoted above, especially concerning the direct management of the Albert-Dumont Library.

4 Source: *Revue internationale de l'Enseignement*, February 1887, p. 112.

5 Source: *Op. cit.*, April 1884, p. 404. It seems that a trace of this house still exists today in museum collections, namely a carved wooden banister, apparently given to the Musée Carnavalet, at least if the project had come to fruition.

de bas-reliefs, on se trouve en face d'une porte vitrée au-dessus de laquelle on lit *Bibliothèque Albert Dumont*. Là, par exemple, n'entre pas qui veut : c'est le sanctuaire qui ne s'ouvre qu'aux initiés; il faut être boursier de la Faculté, ou tout au moins candidat à l'agrégation, pour avoir le droit d'y pénétrer. Cette bibliothèque, qui porte le nom de son fondateur, l'ancien et très regretté directeur de l'enseignement supérieur, Albert Dumont, est plus encore une salle de travail qu'une salle de lecture; elle contient environ une centaine de places, qui sont toujours occupées, et ne renferme pas moins de 8,000 volumes, tous de choix: entendons-nous, tous choisis parmi les ouvrages les plus utiles, les plus nécessaires, les plus indispensables comme instruments de travail; sur ces rayons, rien de superflu, rien pour l'amateur. La surveillance de la salle est confiée, sous la haute autorité du bibliothécaire-secrétaire des conférences, à un gardien qui a la médaille militaire; c'est un ancien sous-officier de la garde de Paris, qui ne badine pas sur la consigne, consigne salutaire, je dois le reconnaître, qui consiste à écarter les bavards et les gêneurs, — et qui, en somme, est fort bien acceptée; car il n'y a pas d'endroit où l'étudiant élise plus volontiers domicile,

où il se sente mieux chez lui, et dont il emporte un meilleur souvenir. Ce qui le prouve, c'est l'hommage rendu à cet



LA BIBLIOTHÈQUE ALBERT DUMONT

asile de studieuse mémoire par un de ses habitués d'autrefois, un agrégé de l'Université, actuellement professeur dans un des grands collèges d'Angleterre; comme témoignage de reconnais-

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All collections were made available to students on open access. In exchange, no loans were possible, without any dispensation for the teachers. It must be recognised that at that time, the history library, as the adjoining and communicating library of literature and grammar had few books
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The library's heavy use led Albert Dumont, then Director-General of Higher Education in the cabinet of Jules Ferry (France's renowned Minister of Education), to negotiate with the administration to acquire a new room, to relieve the congestion of the premises. While teachers and students thus benefitted from the new rooms in old houses left vacant on the land reserved for the construction of the new Sorbonne (lining the rue Saint-Jacques), sources indicate a certain dispersion of the library. Yet, few clues make it possible to assert that these rooms housed a library complementary, or additional to the rooms in the Gerson shacks.

The same uncertainty exists when these libraries, renamed “Albert-Dumont library” at the start of the 1884-1885 university year in Albert-Dumont's honour, following his unexpected death, moved into their permanent premises in 1889.⁶ A move probably took place at the time, as evidenced by a press drawing from 1897, but also the inauguration of Albert Dumont's bust in November 1891,⁷ while another move took place in January 1900.⁸ Perhaps we can deduce that the library holdings moved in two stages for unknown reasons. Here again, the Albert-Dumont Library, from 1889 to its dispersal in 1930-1931, housed the collections of the *agrégation* in (French) literature and philosophy in addition to that of history, probably because the initial constitution of the buildings was commissioned by the Director-General of Higher Education.

This library was then located on the premises of the current Ascoli library.⁹ This room housed the collections of literature and philosophy, while the adjoining room, just above, was exclusively dedicated to the history *agrégation*. This latter room was still soberly called the “History Room” and was only a simple section of the Albert-Dumont library. Nevertheless, it had a certain prestige, notably thanks to the precious gift by Jules-Gustave Flammermont which enhanced its collection with 1,050 works, without mentioning the intervention of Charles-Victor Langlois in developing this collection.¹⁰

6 Revue internationale de l'Enseignement, February 1889, p. 162: “While the scaffolding, a veritable forest of masts that still conceal them, stand out from the elegant and harmonious façades of the new Sorbonne, while the Literature Faculty to temporary possession of the well-ventilated and well-lit rooms in which the succession of architectural works obliged it to move. The vast area on which the temporary Gaugin and Gerson shacks and the old buildings of the Albert-Dumont halls is being cleared to make room for the new foundations of the Science Faculty. The latter is also impatient to exchange its insufficient lecture halls and dispersed laboratories from more convenient premises”.

7 Source: L'Étendard, 12 November 1891.

8 Source: Le Petit Journal of 26 January 1900: “A major moving of locations is currently taking place at the Sorbonne. Seven thousand books of the Albert-Dumont Library are leaving their former hall to enter better ventilated rooms, with resplendent, incandescent lamps instead to the old gas burners, whose heat inflicted severe migranes on the workers. The Albert-Dumont Library was therefore closed yesterday, and will be opened at the start of next week”.

9 That is the second floor of the Sorbonne, in the northern wing, to the left of the exit from Staircase C, going upwards.

10 Source: L'Action, 13 March 1913, p. 3.



The Lavis Library today.

Following the death of Ernest Lavis in August 1922, the History Hall was given its current name, in homage to one of the main architects of the renewal of the teaching of history and the *agrégation*.¹¹ There are almost no traces today of the Lavis Library's activities during the 1930s, while the *agrégation* was suspended during World War II (1939-1945), as had been the case during World War I (1914-1918). This followed Jeanne Robin taking up her wartime functions. She was the first specialised person recruited to operate the Lavis Library, before later devoting herself to the coordination of the Sorbonne's history libraries. She took care of the library until 1983, accompanied by Ms Vincent (a librarian), and other support staff.

May 68 saw the reading room of the Lavis Library reorganised as a dormitory. With the subsequent reconfiguration of the Sorbonne University, Ms Robin and Ms Vincent preferred to join Paris 1, while Paris 4 asked and obtained an agreement allowing its students access to the library.

The Lavis Library then experienced a long period of harmonious functioning, which Ms Danièle Sauviat perpetuated from 1987 to 2012. Under her responsibility, 28,213 books enriched the library's holdings. The last ten years of the library have seen several chief librarians briefly occupying the post. For the Université Paris 1 Panthéon-Sorbonne's jubilee, I had the chance to trace the library's past with the help of

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The bust of Albert Dumont, founder of the library, was found in the cellars of the Rectorate (the Paris Board of Education), after being stored there in 1931, at the closure of the literature and philosophy sections of the library bearing his name.
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¹¹ Source: Archives Nationales, Pierrefitte, Archives du rectorat de Paris, cote 20 050 103/6.

Danièle Sauviat and Michel Christol, who helped me go over the recent history of the institution. Thus, 140 boxes of old books stored in the basement of the Centre Pierre-Mendès-France were repatriated to the library, thanks to the help of the Sorbonne School of History and Paris 1's Common Documentation Service. A survey of these books has revealed the full holdings of the library, which I would like to highlight to researchers. A heritage unit is being set up, while the mesh of the library's origins is gradually being untangled. Many discoveries have been made. The bust of Albert Dumont, founder of the library, was found in the cellars of the Rectorate (the Paris Board of Education), after being stored there in 1931, at the closure of the literature and philosophy sections of the library bearing his name. In agreement with the Rectorate, this bust is now being repatriated to the premises of the Lavissee library, where it will find a place once restored. ●

Albert Dumont (1842-1884)

A graduate of France's most prestigious *Ecole normale supérieure*, and trained as a historian (*agrégé d'histoire*) Albert Dumont was a member of the French School of Athens from 1864 to 1868. He thus developed his historical research by helping to make archaeology an auxiliary science of history, which interested him not only for Ancient History, but also for prehistory. His scientific activities brought him to the attention of his peers and contributed to him acceding to various prestigious positions. Albert Dumont was the founder of the French School of Rome from 1872 to 1875, which he managed to have moved into the now prestigious Farnese Palace, while he introduced archaeology courses there in 1873. Subsequently, he was appointed director of the French School of Athens from 1875 to 1879. He distinguished himself particularly as a reformer and contributed to the prestige of this establishment, notably through the foundation of the *Bulletin de correspondance hellénique*. He also worked to promote the revival of the French historiographical school via the *Library of the Schools of Athens and Rome*. During the 1870s, Albert Dumont began to devote himself to the scientific work of his life, working on the study of Greek ceramics and their origins, in collaboration with the engraver-sculptor Jules Chaplain. As Director-General of Higher Education in Jules Ferry's cabinet from 1879 until his death, Albert Dumont worked to reform French universities. He thus helped to increase the role of provincial universities, particularly in Bordeaux, but also worked to create new universities, as in Algiers for example. Above all, Albert Dumont worked extensively on the long-awaited acceptance and implementation of the reconstruction of the Sorbonne. He participated in the organisation of the architectural competition, and continued to be actively involved in the development of the new premises, favouring particularly the *Faculté des lettres* (the literature faculty), while ensuring his ambitions for the renewal of the French historiographical school by the reform of the *agrégation* in history. He did this together with Ernest Lavissee, a companion of his youth. He was also a member of the *Académie des inscriptions et belles-lettres* as of 1882.

Journiac: Birth of a University Art Gallery

The Michel-Journiac Gallery is a space for exhibition, creation and research, and is located in the Sorbonne School of Arts of the Université Paris 1 Panthéon-Sorbonne. It is associated with the various activities of the School of Arts (EAS), the ACTE Institute (EA 7539) and the Doctoral School (ED APESA), and is supervised by a team of teacher-researchers, supported by volunteer students. The current curatorial team consists of Dominique Blais, Benjamin Sabatier and Véronique Verstraete, who are all artists and lecturers.



The exhibition space of the École des arts was created in 1994 at the initiative of Michel Journiac – a teacher at the University from 1972 to 1995. After his death, it became the Espace Michel-Journiac, and finally the Michel-Journiac Gallery, in 2005.

Benjamin Sabatier
&
Véronique Verstraete

Lecturers at the Sorbonne
School of Arts

Combining workshops, residencies, collective and personal exhibitions, the gallery has had the opportunity to welcome the works of internationally renowned artists such as Mark Dion, Ernest Pignon-Ernest, Walker Evans, Francis Alÿs, Yona Friedman, Candida Höfer, Giovanni Anselmo, Tatiana Trouvé, Claude Rutault, Lawrence Weiner, David Lynch, François Morellet, and Dorothea Tanning among many others. ●●●

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Like the School of Arts, the Gallery strives to offer all students of the Université Paris 1 Panthéon-Sorbonne, and to an outside audience, an open and wide panel of contemporary creation beyond artistic disciplines.
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© Pascal Levy / Panthéon-Sorbonne



The Journiac Gallery today.



Each year, the gallery hosts the end-of-studies exhibition organised by the students of the Master 2 in Exhibition Sciences and Techniques (centred on curating exhibitions), as well as students of the Master 2 in Design, Arts and Media. Supported by a jury of art world professionals, the gallery also organises the Michel-Journiac Prize to promote students' personal artistic works. Each year, it also stages the "Journiac days", a festival dedicated to contemporary practices related to performance.

Like the School of Arts, the Gallery strives to offer all students of the Université Paris 1 Panthéon-Sorbonne, and to an outside audience, an open and wide panel of contemporary creation beyond artistic disciplines. The Sorbonne School of Arts was founded in 1969 with the aim of providing teaching centred on a multidisciplinary approach and the decompartmentalisation of practices. It offers a variety of training courses ranging from visual arts to cinema and audiovisual productions, from cinema/management for aesthetics and the sciences of art and design, as well as media for arts and



Poster of the 50/50 exhibition organised as part of the jubilee celebrations of the Université Paris 1 Panthéon-Sorbonne.

culture professions. The School also prepares students to take France's competitive exams to enter teaching professions in visual arts and applied arts (the *agrégation* and *CAPES*). The School provides a wide set of courses for bachelor and master's degrees (the latter being research or vocationally oriented), as well as for PhDs. They share the School's emphasis on combining practice and theory, with a constant concern of maintaining a dynamic and constructive balance between creative and reflexive work.

Taking advantage of the momentum generated by the University's jubilee, the Michel-Journiac Gallery presented an exhibition entitled "50/50", in the autumn of 2021, celebrating both the 50th anniversary of the Sorbonne School of Arts, but also that of the Centre Saint-Charles, which has hosted the School since 1972. ◆



For more information about the Michel-Journiac Gallery, see:

<https://galeriemicheljourniac.com/> and visit the Sorbonne School of Arts

website: <https://arts.pantheonsorbonne.fr/ecole-arts-sorbonne>



The 50/50 exhibition at Galerie Journiac.



50 Artists for 50 Years

“While I knew a few teachers before joining the Department, I remain, looking back, amazed that not one of its teachers is unknown, not to say of an undeniable dimension in art and analysis. Where would we find, today, so many leading names, and so sharp in their fields?”

Dominique Pasqualini, summer 2021



Violaine Boutet de Monvel

Art critic, translator
and media arts
researcher

While they may have lined the walls in order to follow the first courses in plastic arts and art sciences taught at the heart of a French university (the Université Paris 1 Panthéon-Sorbonne), many artists have passed by the Centre Saint-

Charles since its official inauguration, in 1972, under the impetus of the philosopher Bernard Teyssèdre (1930-2021).

It was there that Dominique Pasqualini, the current director of the École Supérieure des Beaux-Arts de Bordeaux, met his colleague, Jean-François Brun, with whom he co-founded the Information Fiction Publicité (IFP) collective, in 1983. This occurred in the shadows, but without a shadow of a doubt. It was a big step in the emergence of postmodern art in France; it was understood that installations would be its primary form and multimedia the rule. The Centre Saint-Charles has also been the meeting place of many students, including the visual artist Jean-Luc Moulène (dubbed in the foreign press as “one of France’s best-kept secrets”), Xavier Franceschi and Étienne Bernard (respectively the directors of the FRACs of Ile-de-France and Brittany), the film director François Ozon, the photographer Mohamed Bourouissa, and the media arts pioneer Maurice Benayoun, currently professor at the School of Creative Media at the City University of Hong Kong, and whose *Les Quarxs* cannot explain everything.

Like the latter, many other renowned thinkers and artists have taught there, such as Daniel Arasse who “saw nothing” so wonderfully; Dominique Noguez the “transcendent Satrap” of experimental cinema; Anne-Marie Duguet who, memory in hand, brilliantly recounted the history of video art as it was being made; or Xavière Gauthier, writer, witch and feminist. Whether they have been sessional or tenured teachers, their precepts have indeed marked the School of Arts with a lasting imprint.

Many others also come to mind: Vera and François Molnár, who co-founded the Art and IT Group; Carlos Cruz-Diez, Joel Stein and Julio Le Parc, leading figures of kinetic art (the latter having seized the opportunity to approach political caricature instead); Maurice

Lemaitre, the eminent Lettrist; or the experimental filmmakers Rose Lowder and Stéphane Marti; Iannis Xenakis, musician and engineer whose work featured in a retrospective at the Paris Philharmonia in 2022; and Michel Journiac (with his black pudding) who opened the exhibition space at the Saint-Charles centre renamed in homage to him after his death in 1995. Other performance artists included no less than Léa Lublin and Lygia Clark, with the latter's participatory practice being developed in close collaboration with her students, before her very pedagogy took her further into the field of art therapy. Finally, several actors of narrative figuration including Bernard Rancillac and Henri Cueco, the conceptual painter Claude Rutault, Ernest Pignon-Ernest one of the precursors of urban art, not to mention Sarkis and so many other artists who participated in this adventure, which is at the crossroads of the visual arts and the humanities and continues to be so today.

To celebrate the 50th anniversary of the Centre Saint-Charles, and even more so that of the introduction of visual arts into university education, the 50/50 exhibition at the Michel-Journiac Gallery has brought together more than a hundred artists who have worked there. Presented as a kind of cabinet of curiosities, many small works (measuring 50 cm x 50 cm at most) lined all the walls of the exhibition space. It was an opportunity to salute not only the past 50 years of this department combining theory and practice, according to the principle of the decompartmentalising knowledge, which animated the student revolution of 1968 at its very beginnings. But it was also an opportunity to greet the 50 years to come, which will – fortunately – meet the challenge of the recent reforms to higher education and research, and pursue the fruitful rubbing together of thinker-artists, artist-thinkers, thinkers and artists, and so continue to explore what the humanities are and do in artistic creation. ●

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To celebrate the 50th anniversary of the Centre Saint-Charles, and even more so that of the introduction of visual arts into university education, the 50/50 exhibition at the Michel-Journiac Gallery has brought together more than a hundred artists who have worked there.

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Universitas gratia artis*

A friend of art and contemporary artistic creation, the Université Paris 1 Panthéon-Sorbonne also has two other exhibition spaces open to the public: the Sorbonne Artgallery, created in 2016, and the Soufflot Haute gallery. These two prestigious spaces, which are in the heart of the Centre Pantheon in the Latin Quarter, welcome young artists or visual artists recognised around the world, during the whole the year. Occasionally, other spaces across the different sites of the University open their doors to installations or artistic events, such as the Carré Colbert where the National Institute of Art History (INHA) is located, or inter-university libraries.



To find out more about the Sorbonne Artgallery visit:

www.sorbonneartgallery.com;

and to discover the artistic programming of the university visit:

<https://www.pantheonsorbonne.fr/evenements>

* In English: A university for the love of art.