

## DE DONATIONE CONST.

etate, uel illi proxima. Nam nec Eusebius, qui fuit diligentissimus scrutator & narrator rerum Christianarum meminit, quod tamen nullo modo uideatur obmittendum: nec Hieronymus, Augustinus, Ambrosius, Basilius, Ioannes Chrysostomus, Iulianus, nec historia tripertita, nec Iulius Papa in sua Chronica, nec Iulianus Imperator post Constantinum, Imperator uel cula urbis & Italiae per athenos, & urbis Romanae, uel in Iulij. II. ut patet aperte in Iuliano de Iustiniano patet. I. I. e. Africae. & in proemio iuras. ibi, nostrum iur. uet. iur. ut etiam & uel no.

## II Encuentro UMA de Jóvenes Investigadores en Humanidades

# Falsificaciones, copias y plagios

9 de noviembre de 2020



Organiza:  
Programa de Doctorado en  
Estudios Avanzados en Humanidades



UNIVERSIDAD  
DE MÁLAGA



# **Forgeries, copies and plagiarism**

## **2nd UMA Meeting of Young Humanities Researchers**

**Lunes, 9 de noviembre de 2020**

**Facultad de Filosofía y Letras (Universidad de Málaga)**

**Online Edition**

When researchers consider starting any study, they will always have a corpus in front of them. Many times they must trust that the material they can access is genuine in nature, but other times there are examples of dubious origin and experts must determine its authenticity. Even so, technological advances can achieve a much more accurate assessment than what sight can obtain, along with a change in paradigms that leads to new and more correct interpretations, as we can see in the discovery of Altamira's paintings.

Despite advances in the history of legislation to prevent spurious copies, through copyright or copyright marks such as the investigative ORCID, plagiarism and false authorship remain a problem as current as it is old. Precisely, the history of intellectual property law, where moral rights protect the identity and reputation of the author, is intended to prevent such copies.

But these concepts have had different meanings depending on the historical period and the society to which they belong. In a social context dominated by the orality / aurality of the 'author's-public relationship, the border between the false and the genuine is blurred. How many versions of the Iliad were created based on the host of the celebration where it was recited to promote the ancestry of her family, before it was written down?

In the ancient and medieval world, for example, the practice of copying was supported by the reliability of the font. This also explains the attributions of certain texts to prestigious authors to give them greater credibility and thus support their own work. The passage to the Middle Ages brought with it the anonymity of the scribes who exercised their production based on the inheritance of the canonical authors. Edited and reconstructed as they please by writers and copyists, and without concern for the decontextualization of the texts, it is not uncommon to find slugs repeatedly manipulated by later commentators; or even attempts where

they try to fill in those missing parts of old works by inventing or recycling fragments from other sources.

The birth of disciplines such as paleography or literary criticism helped to facilitate the expurgence of all those texts considered plagiarism or fraudulent copies and led to the detection of the original assumptions. The search for originality promoted the modification, by writers and artists, of their new works in order to avoid being crossed out and denigrated as simple copies or plagiarism of others.

The interest and collecting of original and authentic materials is inspired by the desire to possess and preserve, in the search for personal satisfaction, intellectual and affective stimulation towards the integrity of the collected collection, in a profile that ranges from the patron or promoter even the investor and speculator, as the art dealer. From this collecting, its owner gets social prestige among its visitors, so that the more genuine the exhibited pieces are, the more attraction they generated, being the forerunner of today's museums.

The concept of plagiarism, which implies a moral condemnation and an always negative connotation, can be applied to the intention of deliberate appropriation of the product of other people's creativity, but not so much to the result; because if the legal effects are sufficient for the model to be clearly recognizable and the premeditation to imitate it, in aesthetic terms the recognition of the model does not remove individuality from the new work, whatever it may be, unless it is an integral reproduction.

It is the purpose of this Meeting to deal with questions related to the everlasting shadow of originality, aiming to establish a series of debates around counterfeiting, copying and plagiarism, exploring issues, among the many offered by the theme, such as the following :  
What is the selection criteria used to establish a fee? Where is the border, and who established it, between the legal copy and the reprehensible false? How can a counterfeit be detected? How are the techniques to perform them? Can we be sure that the works of art that we see in museums are authentic? Is there any value or practical use in owning a counterfeit?

From the Organizing Committee of the II UMA Meeting of Young Researchers in Humanities, we promote these conferences and invite doctoral researchers and those recently doctorates to participate in this multidisciplinary meeting from the different branches of the Humanities. With the intention of promoting an enriching meeting place that stimulates an interdisciplinary debate, we welcome all proposals that adapt to this theme from the following disciplines:

- Prehistory and History (Ancient, Medieval, Modern y Contemporary).
- Archeology.

- Historiographical Sciences and Techniques.
- Art History and Fine Arts.
- Philology.
- Philosophy.

The call is open to the reception of proposals from other disciplines and sciences, as long as they have a direct relationship with the theme of the *UMA Meeting of Young Humanities Researchers*.

## **Key dates**

**Deadline for submission of proposals:** 09-14-2020

**Proposal acceptance date:** 09-25-2020

**Free registration for attending public:** 11-07-2020

**Date of the conference:** 11-09-2020

**Location:** Online

### **Proposal submission:**

- Participation is open to doctoral students and young researchers who have submitted their doctoral thesis after 2016 (included). Likewise, as an opportunity to start their careers, they are also invited to send their Master student projects. It is mandatory to present proof of being a postgraduate student or obtaining a doctor's degree from 2016.
- Presentations will have a maximum duration of 20 minutes followed by 5 minutes of questions. They must be carried out in real time and adjust to the granted time. The audiovisual presentations will accompany, will not replace in any case, the real-time communication of the speaker.
- Send the registration form to [eumajih@gmail.com](mailto:eumajih@gmail.com), in which we request to include:
  - Title, abstract (300 words), keywords (up to 5) and basic bibliography (5 references) of the proposal.
  - Title, summary (300 words) and key words of the Master's Final Project or doctoral thesis.
  - Brief biography (150 words).
  - Accepted languages: Spanish, Italian, English, Portuguese, French and German.
  - Free registration for callers and attendees.

The proposals received will be examined by the members of the Scientific Committee for the selection of the participants in the conference, notifying by email the accepted or rejected works. Along with the notification, instructions will be given to send the texts of the communications to be edited in a quality electronic publication.

Attendance certificate will be issued for people who prove 70% attendance at the conference.

**Scientific Committee:**

Comisión Académica del Programa de Doctorado en “Estudios Avanzados en Humanidades”

**Organizing Committee:**

Jacobo Hernando Morejón

Eleonora Voltan

Alba Pozuelo Lobillo

Organize:



Facultad de Filosofía y Letras  
Programa de Doctorado en Estudios Avanzados en Humanidades



## REGISTRATION FORM

### Participant information

**Surname, name:**

**Contact email:**

**Studies carried out or in progress:**            Master    Phd

**University of origin:**

**Knowledge area:**

**-Proposal**

**Title:**

**Abstract (300-500 palabras):**

**Basic bibliography (5-10 referencias):**

**Key words (5 words):**

**-Data of Master thesis or doctoral thesis:**

**Title:**

**Abstract (300-500 words):**

**Key words (5 words):**

**Brief biography (150 words):**