**The Art of Science, the Science of Art**

**The Position of the New Discipline of Digital Archaeology in the Academy**

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**Abstract**

“The artist is just as much a discoverer of the forms of Nature as the scientist is a discoverer of facts or natural laws” (Ernst Cassirer, *Essay on Man*, 1944, 143-144). It has long been normal to think about the fine arts, liberal arts, and natural sciences as distinct ways of finding and expressing our insights about the world. This lecture discusses the interrelationships between the arts and sciences from antiquity until today using a Neo-Cassirerean approach inspired by Peirce. Cassirer has recently been called “the last philosopher of culture” and “a rare mediator in the conflict between what C. P. Snow was later to call the two cultures” (Edward Skidelsky, *Ernst Cassirer*, 2008, 50). As such the philosophy of Cassirer is useful to our task, but to progress beyond him , we must historicize his timeless approach to man as *animal symbolicum,* and we need to unpack what constitutes a “symbol” with the help of Charles Sanders Peirce’s semiotics (as argued recently by Zürich-based philosopher, Alois Andermatt). In this way, it is suggested that the liberal arts, fine arts, and sciences developed in parallel as each passed through history’s five “Biggest Revolutions” (as distinct from Ian Hacking’s “Big Revolutions”) from antiquity until today. The new field of digital archaeology is situated on the borders between the three great disciplines and seen as a place where a general theory of consilience (the unification of knowledge) might be fruitfully applied.