



WARWICK

Spectrum

Humanities Research Centre News

Issue 1

Message from the Director

It's been a good year to start as HRC Director: so much great research, so many wonderful new books, so many great new Humanities hires at Warwick. We've renamed our newsletter "Spectrum" in honour of our diverse but united projects, many of which are represented in one way or another in this issue. In the pages that follow you'll find, for instance, celebration of new academics joining us this year -- welcome to all of you.

For those of you wondering what the HRC can do for you, remember that we provide small scale funding for workshops and visiting speakers, and support PhD student led conferences through our annual Doctoral Fellowship Competition. We fund a limited number of major overseas trips for research students and junior faculty. And we host an annual book launch for new publications across the humanities each May - so let us know if you have a book coming out this academic year that we can showcase there.

This coming year will also see the launch of Humanities Research Workshop Series, which is intended to bring research students and advanced academics together twice a term to discuss work in progress and new angles on a broad theme. The 2018-19 seminar will be on the theme "Passion" and will co-chaired by Beat Kümin and myself, so look out for notice of our meetings and our end of year event.

The wonderful Sue Rae sits most of the week in H452 and looks forward to consulting with you on ways we might help build and disseminate your research. And I am always keen to talk about projects you have on the go and books you might like to add to our growing list of titles with the Warwick Series in the Humanities at Routledge.



Congratulations to all of you on the work that you do. May the 2018-19 be a wonderful year on all fronts.



Professor Christina Lupton
HRC Director

Contact us

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The conference reports included in this edition of the newsletter represent a small selection of some of the events we supported last year. Owing to limited space we have been unable to include everything but for full details of all past conferences, seminars and other events and programmes please visit our archive:

warwick.ac.uk/fac/arts/hrc/arch

Arts and Humanities Awards 2017/18

Arts and Humanities academics were awarded more than £2.3m of research grants in 2017/18, which represents an increase of £400,000 on the previous year. This total, which supports projects covering a wide range of fields and themes, is vivid testament to the quality and significance of the research taking place across the Faculty. The awards included:

A three-year Leverhulme Trust Research Project Grant awarded to Michael Niblett (English and Comparative Literary Studies) for his project entitled "World Literature and Commodity Frontiers: The Ecology of the 'Long' 20th Century".

A three-year AHRC Research Grant awarded to Jim Davis (School of Theatre & Performance Studies and Cultural & Media Policy Studies) for his research on "Theatre and Visual Culture in the Long Nineteenth Century".

A British Academy Mid-Career Fellowship awarded to Tiago de Luca (Film and Television Studies) for his project "Envisioning the World: Film, Media Culture and the Earth".

Two Marie Skłodowska-Curie Individual Fellowships, awarded to Mairi Gkikaki (mentored by Clare Rowan, Classics and Ancient History) for research on "Tokens and their Cultural Biography in Athens from the Classical Age to the End of Antiquity"; and Guillemette Crouzet (mentored by Maxine Berg, History) for a project entitled "Crude Empire. British 'Oil Imperialism' and the Making of the Modern Middle East (c. 1901-c. 1935)".

A Leverhulme Trust Research Fellowship awarded to Susannah Wilson (School of Modern Languages and Cultures) for her research on "Morphine and the Cultural Imagination in France, 1870-1930".

A remarkable six Leverhulme Trust Early Career Fellowships, awarded to: Samuel O'Donoghue (School of Modern Languages and Cultures, mentored by Alison Ribeiro de Menezes) to work on a project entitled "The Struggle for Holocaust Consciousness in Franco's Spain"; Maria Pavlova (School of Modern Languages and Cultures, mentored by David Lines) to work on "The

Renaissance Knight: War, Nobility and Virtue from Pulci to Ariosto, 1461-1532"; Julia Hartley (School of Modern Languages and Cultures, mentored by James Hodkinson) for her research on "West-Eastern Encounters: Iran in French Literature (1829-1908)"; Livia Lupi (History of Art, mentored by Lorenzo Pericolo) for her project entitled "The Rhetoric of Architectural Painting in Early Renaissance Italy"; Callie Wilkinson (History, mentored by Mark Knights) for work on "Secrecy and Transparency in the English East India Company, 1784-1834"; and Maria Celati (Centre for the Study of the Renaissance, mentored by David Lines) for a project entitled "The 'Mirror' of History. Prince and Tyrant in Italian Renaissance Literature".

A British Academy Postdoctoral Fellowship for Martha McGill (History, mentored by Peter Marshall) for her research on "Bodies, Selves and the Supernatural in Early Modern Britain".

A Wellcome Trust Research Fellowship awarded to Gareth Millward (History, supervised by Mathew Thomson) for his project entitled "Sick Note Britain: The Public and Medical Certification since the Second World War".

A British Academy Rising Star Engagement Award (BARSEA) for Mary Harrod (School of Modern Languages and Cultures) for her project "Imagining We in the Age of I: Romance and Social Bonding in Contemporary Culture".

An AHRC Follow-on Funding Grant awarded to Robert Fletcher (History) for his impact and engagement work on "Swarm Intelligence: Insects, Humans and Information on the Move".

British Academy Rising Star Engagement Award

Imagining “We” in the Age of “I”

The goal of this project is to bring into dialogue individuals researching contemporary romance, broadly defined, within different disciplines, as well as beyond academia. The intellectual aim stems from the fact that romance, as a discourse deriving from eleventh-century ballads that has come to denote social practices, is strikingly reliant on narrative to determine its specificities. Its originary and privileged relation to narrative fiction demands that we interrogate fictionalisations of and attendant imagined notions about couple formation and related social interactions in order to further understandings of social norms in this domain. Major changes in gender roles, work and mobility patterns and especially technology in recent years have led to a flurry of interest in perceived threats to social bonding across the humanities and sociology, including crossover popular books. More recently, questions about the power dynamics behind 'romanticised' sexual behaviours have come to the forefront of the public imagination. Meanwhile, however, new platforms have boosted the sales of literary romance and new media given impetus to fan fiction in the genre, while in many western countries divorce rates are falling for the first time in decades. The project seeks to understand how and with what results cultural narratives enshrining social bonding may contribute to withstanding the seemingly unstoppable spread of individualistic ego-cultivation emblematised by online cultures and global capitalism more generally, including within and through those same frameworks. It thus raises questions drawn from domains including cultural studies, media studies, gender studies, literary studies, sociology, psychology, history and philosophy.

The project will initially be served by three events: an academic symposium bringing together established international researchers with a few early career scholars at the University of Warwick on 28th September 2018, a public engagement event in the Warwick Arts Centre on 29th September and a follow-up study day in spring 2019.

Further information:

<https://warwick.ac.uk/fac/arts/modernlanguages/news/events/imaginingromance/>

Mary Harrod
French Studies, SMLC

The Strangers' Case - Tony Howard (English)

Professor Tony Howard has worked with producer and director, Peter Trifunovic, to create a short film called The Strangers' Case which was launched during Refugee Week 2018. The film is based on a four hundred year old speech - a monologue from the play The Book of Sir Thomas More (c.1601-1604) - which is William Shakespeare's only surviving literary manuscript. The film highlights that fear of immigration is nothing new. In the speech, which dramatises historical events which had taken place in London in 1517, Sir Thomas More (then a deputy Sheriff of the city) quells an anti-immigrant riot by appealing to the shared humanity of the rioters and the refugees - 'the wretched strangers'. More's eloquence compels the English mob to imagine themselves as refugees, the persecuted victims of 'hideous violence' abroad, asking 'What would you think To be thus used? This is the strangers'case And this your mountainish inhumanity'. Shakespeare's speech and the action around it was filmed in modern day Leeds, in the Harehills Working Men's Club. Community-based drama groups performed alongside professional actors and crew, with More being played by the British Asian actor Ibrahim Knight. The film will also be entered into the Shakespeare Film Festival 2018 short film competition. AHRC funding for Warwick's Multicultural Shakespeare Project began in 2012 and ended in April 2016. However, the Impact of the project has continued.

The Strangers' Case can be watched here:

<https://www.youtube.com/watch?v=YaeDoTaYK5k>

Russell Brand's podcast, Shakespeare and Power! featuring Tony Howard delivering the speech which inspired Trifunovic, can be watched here:

<https://www.youtube.com/watch?v=nSPWz8zw-1I>

A follow-up, Behind the Scenes film is viewable here:

https://www.youtube.com/watch?v=a7Yf06B_qDc

World Literature and Commodity Frontiers: The Ecology of the 'long' 20th Century

In recent years, concerns over climate change, species extinction, and global pollution have led to a groundswell of studies dedicated to rethinking environmental history. In literary studies, meanwhile, the concept of 'world literature' has become a topic of heated debate. This project is situated at the intersection of these vital areas of study, proposing to rethink the way we compare literary texts from across the globe in light of new theories of ecology.

Specifically, our project will explore the relationship between literature and processes of ecological change in commodity frontier zones. Commodity frontiers are spaces of extraction or production (such as mines or cash-crop plantations) which reorganize land and labour in such a way as to pump food, energy, and raw materials into the global economy. In so doing they exhaust environments and provoke ecological crises. Focusing on the period from 1890 to the present, the project will compare how fiction and poetry have responded to the sugar, cacao, coal, tin, gold, and stone frontiers in Brazil, the Caribbean, Ghana, and the UK.

The project adapts the idea of the commodity frontier from an emergent body of environmental thought known as the 'world-ecology perspective'. This line of thinking proposes that human and nonhuman natures are intertwined at every scale, from the microbiome and the body to world empires and global markets. In this view, the global economy is a 'world-ecology' in which humans and the rest of nature are woven together in complex, often exploitative, ways. The movement of commodity frontiers across the globe in search of raw materials has been integral to the development of this world-ecology.

What new kinds of readings of literary texts are possible if we took the environment-making dynamics of these frontiers as the basis for global comparative analysis? How might we read, say, Kate Roberts' novel of the Caernarfonshire slate quarries, *Traed Mewn Cyffion* (1936), alongside contemporary coal fictions such as Lewis Jones's *Cwmardy* (1937)? Or Jorge Amado's epic of the Brazilian cacao frontier, *Terras do Sem-Fim* (1943), in tandem with Shani Mootoo's exploration of the legacies of the cacao industry in Trinidad in *Valmiki's Daughter* (2008)? In answering these questions, the project will show how fiction and poetry create a space from which to critique ecological change and crisis, imagining new ways of relating to the environment.

Mike Niblett
English and Comparative Literary Studies



Purton Hulks, River Severn, Gloucestershire. The Purton Hulks are the decayed remains of abandoned boats and ships, deliberately beached in the 1950s to reinforce the banks of the Severn and now interwoven with the landscape. Many of the vessels, including the Severn Collier pictured, were used to transport commodities such as coal along the river and surrounding waterways.

AHRC Research Grant - Jim Davis

"Theatre and Visual Culture in the Long Nineteenth Century"

Professor Jim Davis in the School of Theatre & Performance Studies and Cultural & Media Policy Studies has received an AHRC Research Grant of £680,000 to examine the relationship between theatre spectacle and spectatorship and visual culture in the nineteenth century. Working with a colleague at the University of Exeter and two postdoctoral researchers, Professor Davis will explore the hypothesis that theatre should be regarded as an integral part of the period's vibrant visual culture, as opposed to its lowly imitator. This will entail a thoroughgoing reassessment of both the relationship between theatre and the visual arts during the 1800s and the link between popular audiences and spectacle.

Until recently scholars have denigrated the quality and significance of nineteenth-theatre, arguing that its conventionality was inimical to artistic experimentation. Furthermore, its audiences were typically portrayed as passive, uncritical consumers who favoured escapist entertainment over intellectual and aesthetic innovation. This project, by contrast, regards nineteenth-century theatrical spectacle as both a facet and reflection of modernity, which not only incorporated new ideas and technologies into its scenography but also inspired its audience to look at the world in new ways. It also considers audience participation to be a key factor in the construction of a spectacle's meaning. The research will primarily focus on Britain, but will also examine contemporary French theatre as a comparative case study.

As well as making a major conceptual contribution to nineteenth-century Theatre Studies and our knowledge of nineteenth-century culture, the research has a highly impressive impact strand. In conjunction with the Bill Douglas Cinema Museum and the University of Bristol Theatre Collection, the project will produce two exhibitions (to coincide with a conference in 2020) that showcase this fundamental shift in the way that we understand theatre from this period. In addition, Professor Davis and his collaborators will work with Promenade Promotions to develop a peep show performance, which will demonstrate how nineteenth-century popular performance practices can be re-worked for contemporary audiences and situations.

Professor Davis commented: 'We are delighted at the confidence shown by the AHRC in our project. This will be a truly collaborative endeavour and one, we hope, that will change perceptions about interactions between theatre and visual culture in the nineteenth century. We are also indebted to all those who offered advice on the proposal, prior to its submission, especially the Warwick Research Office, which provided invaluable support during its gestation.'

Envisioning The World: Film, Media Culture and the Earth

The story is now familiar. In the late 1960s humanity saw photographs of the Earth for the first time. As the story goes, the impact of such images in making humans aware of the planet as a totality has been supposedly unprecedented. My project argues that this prevalent narrative has emphatically failed to account for the vertiginous and as-of-yet unexamined obsession with the global in the media culture of the turn of the 20th century, which can shed new light on contemporary forms of globalism. To think the world as a whole has never been more crucial in human history thanks to the present global environmental crisis, with the globe now a ubiquitous trope and figure in audio-visual culture.

Envisioning the World proposes a major reassessment of the history of global consciousness by investigating the manner in which film and media culture have both shaped and responded to it. Rather than looking at matters of traffic, it contends that we must confront figures of the global in all their complexities and problematic legacies in order to better understand our world and ultimately be able to change it.

The project will be disseminated through the following outputs: a monograph, film screenings, illustrated talks and an audio-visual essay.

Tiago de Luca
Film and Television Studies

Leverhulme Research Fellowship - Susannah Wilson

“Morphine and the Cultural Imagination in France, 1870-1930”

Opium and its derivative morphine featured prominently in the French Romantic imagination, due in part to their association with a number of pan-European authors who witnessed their narcotic effects. Yet the precise reasons for their unique social and artistic status are not fully understood. In March 2018, Dr Susannah Wilson in the School of Modern Languages and Cultures was awarded a prestigious Leverhulme Trust Research Fellowship to carry out the first comprehensive study of morphine’s cultural significance and representation in late nineteenth- and early twentieth-century France.

Previous research has shown that morphine use rose dramatically in France during the final decades of the 1800s. This increase followed the drug’s incorporation into medical practice in the years following the Franco-Prussian war of 1870-71, which was made possible by the invention of the hypodermic syringe. By the 1890s, however, it had come to be regarded as a major social problem: its recreational use was apparent at every level of French society, and many commentators emphasised the drug’s incompatibility with Republican values and notions of good citizenship. Working with a wide array of neglected primary sources and archival material, Dr Wilson will cast new light on morphine’s highly complex cultural profile and set it in the context of broader social trends. By examining the meaning and emotions that were attached to the drug in art, literature and medicine across this sixty-year period, she will trace the shift from the idea of “Romantic opium” to “Decadent morphine” and link this changing perception to broader fin-de-siècle anxieties of degeneration and decline.

Dr Wilson highlighted the impact of the award on both the scale and intellectual focus of her research:

“It is a great privilege to receive this Leverhulme Fellowship, which will give me precious time and space away from the day-to-day demands of an academic position with which to complete this exciting book project. It will enable me to broaden my research profile and move into new and fascinating areas of study, still focusing on the late nineteenth century but tracing the history of a topic of contemporary relevance: how people used drugs, what they said about it, and what other people in society thought of them”.

Ghost Town: Civic Television and the Haunting of Coventry - Helen Wheatley (Film & TV)

Led by Dr Helen Wheatley, *Ghost Town* is a project that explores the city as a haunted place: haunted by the ghosts of people, buildings, businesses, ideas, of things which once stood and now no longer remain. These traces of the haunted city might be slowly lost to the passing of time, but the city is also vividly recalled in another haunted place, the television archive, where glimpses of people and places have been captured and preserved. Through a number of civic screenings (referred to as hauntings) around the city, including at a week-long pop up exhibition at Theatre Absolute and two evening screenings at Coventry Cathedral, *Ghost Town* has unleashed the city’s ghosts and brings past, present, and future Coventry into dialogue in the lead up to the City of Culture year in 2021. This collaborative research project brings together regional creative industries and archives - the Media Archive of Central England (MACE), Kaleidoscope - and, through them, the BBC and ITV. The project also works in partnership with cultural organisations including the Herbert Art Gallery and Museum, Theatre Absolute, and Coventry Libraries, alongside Coventry Cathedral and Coventry City Council. As well as creating business and training opportunities and increasing the profile of the creative industries involved, by engaging in and with original research, the project joins up the work of these partners. This project also represents the opportunities presented by Coventry’s City of Culture status to bring the university and the cultural sector closer together by celebrating Coventry’s local history via the television archive.

Grants and Awards

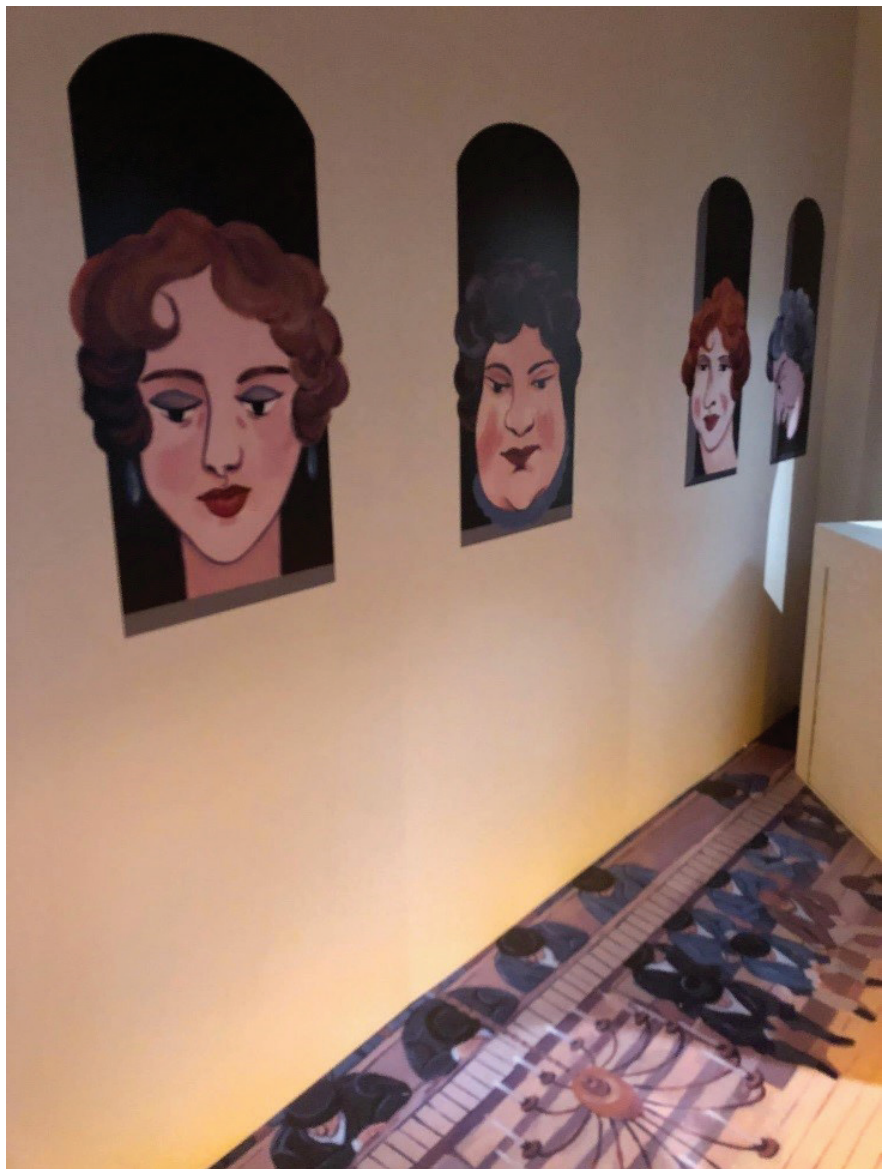
Voice and Vote: Women's Place in Parliament - Sarah Richardson (History)

Dr Sarah Richardson has been an historical advisor on a major exhibition in Westminster Hall which runs until 6 October 2018. Voice and Vote combines interactive features and historical exhibits to chart the campaign for votes for women and women's involvement in Parliament during this centenary anniversary year. Visitors have a unique opportunity to experience lost spaces of the Palace of Westminster, through immersive digital technology. These include the Ventilator: a dark and shabby attic space high above the Chamber in the pre-1834 House of Commons, where women, who were excluded from public galleries, used to congregate, peeping through a grating to listen to and observe debates; and the Cage: the first Ladies' Gallery, where a heavy metal grille obscured MPs' view of the female occupants, allowing them to create a fiction that women were not present in the House. The recreation of the spaces has been informed by Dr Richardson's original research into these previously overlooked sites of women's engagement with, and their shaping of, parliamentary

politics. The exhibition also encourages visitors to reflect on the contemporary resonance of the campaign for gender equality by examining where we are today and how we can make change happen. Dr Richardson and her PhD student, Amy Galvin-Elliott, who holds an ESRC Collaborative Doctoral Award with the Parliamentary Archives, have contributed essays to the exhibition catalogue.

More details about the exhibition and related materials can be found here:

<https://www.parliament.uk/get-involved/vote-100/voice-and-vote/>



A model of the Ventilator space in the pre-1834 House of Commons where women peeped through a grating from an attic space above the chamber to listen to debates



Hafez-Goethe Monument, Weimar, Germany

Two Chairs Writing Competition - James Hodkinson (School of Modern Languages and Cultures)

Run by Dr James Hodkinson, the Two Chairs Writing Competition 2017-18 asked the public to consider the Hafez-Goethe Monument in Weimar, Germany which comprises two stone chairs carved from the same piece of stone and facing each other. The monument commemorates the work of the German poet Johann Wolfgang Goethe (1749-1832). His collection of poems, the *West Eastern Divan* (1819) imagined an encounter between Christian Europe and the Islamic world that moved beyond mere dialogue. The chairs, which are distinct and yet connected through their common material, imply the breakdown of rigid distinctions between the two cultures, though do not imply they could or should be fused or collapsed into each other. Significantly, the chairs of the monument were left empty by the sculptors who installed it in 2001. As such, they do

not only represent Goethe and his Muslim counterpart, but allow anyone to occupy them, or even to 'swap' chairs and see the world from the 'other' point of view. The key idea of the monument is thus that we can be connected to people of other cultures, mixing, sharing and intertwining with them, without losing our own identity - and that we should carry that message beyond art into lived experience. Writing workshops were run with schools, and nearly 150 entrants in 4 categories (under 18 English, under 18 German; over 18 English, over 18 German) wrote creative responses to the monument and Dr Hodkinson's research. The competition was judged by Ian McMillan, Momtaza Mehri, Hanan Issa and Karen Leeder. In May 2018 a celebratory poetry reading a prize giving ceremony was held at the Holywell Music Rooms in Oxford. The writing competition forms part of Dr Hodkinson's ongoing research and impact project on *Transnationalizing Faith: Re-Thinking UK Cross-Community Relations through Historical German-Islamic Encounters*.

Humanities Book Launch

Humanities Book Launch

Staff from around the Humanities Division attended a book launch event on 10 May, sponsored by the Humanities Research Centre. Warwick's international research profile was celebrated in works from presses from all over the world, in multiple languages, and from across the humanities: from history, theatre studies, language and literature, and film and media. From first books to fifteenth, essay collection to monograph, these publications stand as milestones in our professional lives. An academic book is defined by thinking differently: by intervening in our account of the world, showing it to be a more complex place than we had previously thought. Each marks thousands of hours spent thinking seriously about a subject: independently, but also alongside other scholars working in the fields. For Claire Shaw, the preconceptions to be changed centred on deaf citizens in the Soviet Union. Where we might have thought Soviet society's focus on human perfectibility would have made it a Place hostile to difference, Shaw's research instead

reveals how the Soviet state actively worked to improve and affirm the lives of its deaf citizens. For Anna Harpin, from Theatre Studies, the thing to be changed was how society deals with mental illness. Challenging what has been termed madness, Harpin uses a variety of texts drawn from the theatre to propose a radical tendering of care to those deemed other than normal.

Jim Davies, Paul Botley, and Beat Kümin spoke of long running editorial projects involving the gathering of theatrical productions of Dickens, translations of letters from Latin, and the collecting of essays on the idea of the parish respectively. Their work shows that humanities scholarship sometimes moves slowly, but with results that exceed what a single authored monograph could achieve. These authors were only two of the fifteen scholars from around the Humanities who spoke. Collectively, the book launch showed how diverse Warwick's humanists are – and how close to the forefront of challenging how we think about the past, and how we live today.



Books launched at the event

Claire Shaw, *Deaf in the USSR: Marginality, Community, and Soviet Identity, 1917-1991* (Cornell UP, 2017)

Shafiee Katayoun, *Machineries of Oil* (MIT Press, 2018).

Alberica Bazzoni, *Writing for Freedom: Body, Identity and Power in Goliarda Sapienza's Narrative* (Peter Lang, 2018)

Rachel Moseley, *Picturing Cornwall - Landscape, Region and the Moving Image* (Exeter UP, 2018)

Paul Botley and **Máté Vince**, eds, *The Correspondence of Isaac Casaubon in England, 1610-1614, 4 vols*, (Geneva: Droz, 2018)

John West, *Dryden and Enthusiasm: Literature, Religion, and Politics in Restoration England* (Oxford, forthcoming 2018).

With **Andrew McRae** ed. *Literature of the Stuart Successions: An Anthology* (MUP, 2017).

Michele Ferrari and **Beat Kümin** (eds), *Pfarreien in der Vormoderne: Identität und Kultur im Niederkirchenwesen Europas* [Pre-modern Parishes: Identity and Culture in Local Ecclesiastical Life], (Wiesbaden: Harrassowitz Verlag, 2017)

Elena Giusti, *Carthage in Virgil's Aeneid: Staging the Enemy under Augustus* (CUP)

David Fearn, *Pindar's Eyes: Visual and Material Culture in Epinician Poetry* (OUP, 09/17)

Jim Davis, *Dickensian Dramas: plays from Charles Dickens Volume II* (Oxford: Oxford University Press, 2017).

Milija Gluhovic, *Performing the Secular: Religion, Representation, and Politics*. Eds. Gluhovic and Menon. (Palgrave Macmillan, 2017)

International Performance Research Pedagogy: The Unconditional Discipline? Eds. Bala, Gluhovic, Korsberg, Röttger. (Palgrave Macmillan, 2017)

Anna Harpin, *Madness, Art, and Society: Beyond Illness* (Routledge, 2018)

Fabio Camilletti, *Italia lunare. Gli anni Sessanta e l'occulto* (Oxford: Peter Lang)

Thomas Docherty, *Literature and Capital* (Bloomsbury) and *The New Treason of the Intellectuals* (Manchester UP)

Emma Mason, *Christina Rossetti: Poetry, Ecology, Faith* (OUP, 05/18)

David Taylor, *The Politics of Parody: A Literary History of Caricature, 1760-1830* (Yale UP, 2018)

Jessica Wardhaugh, *Popular Theatre and Political Utopia in France, 1870 - 1940* (Palgrave Macmillan UK, 2017)

Christina Lupton, *Reading and the Making of Time in the Eighteenth Century* (Johns Hopkins, 2018)

We will be holding the next HRC Book Launch in May 2019, so if you or a colleague have a book coming out between Sept 2018 and September 2019, please send details of the publication along to Sue as soon as they are clear.

New Faculty Academics

Maria Barrett

Maria Barrett is joining the Centre for Cultural and Media Policy Studies as Assistant Professor in Cultural Policy - Arts Management. She has over twenty years of teaching and researching in this area, having been a Teaching Fellow in the School of Performance and Cultural Industries at the University of Leeds, and before that Head of Management at Liverpool Institute for the Performing Arts, where she oversaw the performing arts management programmes. She is currently writing a monograph for Palgrave MacMillan on class and theatregoing, specifically looking at working class audiences at the Royal Court Theatre, Liverpool through the lens of Bourdieu's conceptual triad of habitus, capital and field. She is currently a Co-Investigator evaluating audience engagement with the National Theatre's £1.16m Theatre Nation Partnerships project.



Stuart Middleton

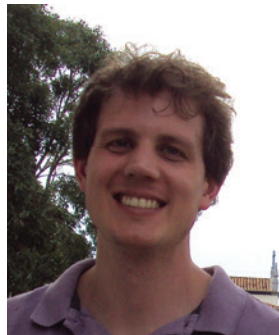
Stuart Middleton is joining the Department of History as Assistant Professor of History and Literature. He is an historian of political and intellectual and cultures in Britain, Western Europe and America since the late nineteenth century, and during the 2017-18 academic year was a Fulbright Scholar at New York University, researching a monograph on democracy in twentieth-century Britain to be published by Cambridge University Press. At Warwick he will co-direct the new English & History BA programme, and teach a range of other courses on history, politics and literature.



Andrew Cooper

Andrew Cooper is currently a research fellow in the philosophy department at UCL, after receiving a PhD from the University of Sydney and holding fellowships in Bonn and Durham. At Warwick he'll be continuing his Leverhulme funded project on the philosophy of nature,

with a particular focus on the problem of 'life' in the eighteenth century. He is looking forward to exploring the connections between art, philosophy and science with the help of the humanities community at Warwick.



Guido van Meersbergen

Guido van Meersbergen is a historian of early modern global encounters whose research focuses on ethnography, trade, and diplomacy in early modern South Asia, particularly the Mughal Empire. Since joining the History department at Warwick as a Leverhulme

Trust Early Career Fellow in 2016, Guido is working on a project which examines how early modern European and South Asian diplomatic actors interacted at different courts, forged diplomatic relationships, and mediated cultural difference.

Guido is delighted that in September 2019 he will move into a permanent position at Warwick as Assistant Professor in Early Modern Global History.

Simon Peplow

Simon Peplow is a historian of modern British race, ethnicity, and migration, particularly interested in black British political participation and engagement through official mechanisms and collective violence. He is joining the history department as Senior Teaching Fellow in 20th Century British History, having previously spent seven years at the University of Exeter. His first monograph - Race and Riots in Thatcher's Britain - will be published by Manchester University Press in January 2019, and future projects will utilise the Modern Records Centre collections.





Naomi Pullin

Naomi Pullin is a historian of the British Atlantic, with specialisms in gender and religious history in the seventeenth and eighteenth-centuries. She will be joining the History department as Assistant Professor in Early Modern British History from the University of Cambridge, where she held a Leverhulme

Early Career Fellowship and was an Associate Researcher at St John's College. She will continue to hold her Leverhulme fellowship for the first 2 ½ years of her appointment at Warwick to develop a new project into the history of female enmity in the early modern British Atlantic. Focusing on women's antagonisms in Britain and North America during the seventeenth- and eighteenth-centuries, she aims to offer a new model of inquiry into female relationships by showing how female sociability, enmity and conflict shaped early Atlantic culture. The history department at Warwick is very familiar to her, having completed her undergraduate and postgraduate qualifications and then held a two-year teaching fellowship. She is therefore thrilled to be re-joining the department in a permanent capacity and to be able to take an active role in the organisation of the Centre for Early Modern and Eighteenth-Century Studies. Her first monograph: *Female Friends and the Making of Transatlantic Quakerism, 1650-1750* was published with CUP in May 2018.

Jonathan Schroeder

Jonathan Schroeder comes to Warwick from Yale University, where in 2016-17 he was a postdoctoral associate in English and Digital Humanities, and, before that, from the University of Chicago, where he completed his PhD in English Language and Literature in 2016.

At Warwick, he is helping to design and direct the new English and History degree. His research examines the historical transformation of theories of race, ethnicity, and migration in Europe and the Americas in the eighteenth and nineteenth centuries.



Elise Smith

Elise Smith is Assistant Professor in the History of Medicine at the University of Warwick. She specialises on the history of medicine and the life sciences in Britain and the British Empire since 1800, and has written on the history of racial science, anthropometry, and military

medicine. She is currently revising her monograph, *Skulls, Nation, and Empire: The Rise and Fall of British Craniology, 1800-1939* for Cambridge University Press. Her next project examines the proliferation of 'medical romance' novels in the mid-twentieth century, and how they represented women practitioners in both domestic and foreign settings.

Patrick Tomlin

Patrick Tomlin joined Warwick in April as a Reader in Philosophy. He joins us from the University of Reading, where he taught for six years. Patrick works in moral, political, and legal philosophy. At the moment, he is writing on how to understand the demands of 'proportionality' in self-

defence and war, and on aggregation (put simply, the question of how we decide which claims to meet when we cannot help everyone). He will direct Warwick's new PPL (Politics, Philosophy and Law) undergraduate degree. As well as the philosophy department, he is excited to be joining Warwick's world class community of normative philosophers, who together form the Centre for Ethics, Law, and Public Affairs, which draws people from across the humanities and social sciences.



Forthcoming Conferences 2018/19

The Politics of Sedition in Long Nineteenth Century Britain: A Social and Cultural Discourse

Saturday 10th November 2018

Keynote Speakers:

- ▶ **Dr Anna Barton** (University of Sheffield)
- ▶ **Dr Sarah Richardson** (University of Warwick)

The dawn of the nineteenth century broke upon a world changed by revolution and war. In Britain, an industrial revolution had irrevocably sewn within its fabric the principles of capitalism and consumerism. Across the Channel, the French Revolution had coincided with and further inspired a revolution of ideas throughout Europe, introducing new concepts of reason, progress, and the natural rights of man. For Britain, the long nineteenth century was a prolonged battle to reconcile the traditions and conventions of the old system with emergent ideologies of socialism and liberalism. Unlike many of its contemporaries in Europe, the island state did not undergo a political revolution. Nevertheless, Britain was inevitably engaging with and influenced by revolutionary ideals travelling over from Europe, both in support of these

new concepts and in resistance to them. What ensued was 'the Age of Reform' as the British people negotiated, both within established systems and outside of them, the extent to which these new ideals would influence the nineteenth century portrait of British society.

The clash of a powerful elite with an aspirational working class enthused by a politically astute middle class is a recurring theme of Nineteenth Century Britain. Sedition and resistance were the tools employed to secure a fairer state. This multi-disciplinary conference will explore the means through which this was manifested and to establish the foundations of an emerging social and cultural discourse.

A One-Day Multi-Disciplinary Conference organised by Amy Galvin-Elliott & Dave Steele
Warwick History PhD Candidates and HRC Doctoral Fellows 2018-19

For further information:

<https://warwick.ac.uk/fac/arts/hrc/confs/pos/>





Constructions of Love and the Emotions of Intimacy, 1750-1850

Saturday 9th February 2019

Keynote Speakers:

- ▶ Dr Daisy Hay (Exeter)
- ▶ Dr Sally Holloway (Oxford Brookes)

'Love' is an abstract term that has fascinated generations. Its joys and perils have been a prominent feature in contemporary culture for centuries. Although it is rarely the focus of research (unlike sex), love features frequently in cultural historiographies of the eighteenth and nineteenth centuries. In recent years the development of the history of emotions has resulted in an increase of scholarly interest regarding love and emotions as they were experienced by those in romantic relationships. It is over this period, we are told, that the concept of love was redefined; over the course of the Enlightenment the notion of individualism developed, and the individual's right to personal happiness was asserted, thus love and affection were represented as the necessary foundations for a happy marital relationship. Exactly how quickly,

and the extent to which these ideals disseminated in contemporary culture varied according to status group; it is clear that they formed an intrinsic part of the developing middle-class identity from the beginning, whilst elite practices supposedly retained their traditional forms for much longer. Examining the roles love and intimacy played in interpersonal relationships is crucial to understand how power relations were negotiated between the sexes, and often reveals gender relations to have been far more complex in practice than they appeared.

The history of love is a multidisciplinary topic, and this conference aims to bring together scholars from a variety of fields, including literature, gender and queer studies, history - and its sub discipline of art.

This is a one day multidisciplinary conference organised by Natalie Hanley-Smith, PhD candidate and HRC Doctoral Fellow 2018-2019.

For further information:

<https://warwick.ac.uk/fac/arts/hrc/conf/love/>

Forthcoming Conferences 2018/19

Fleshing Out Words: Poetry on Objects, from the Classical Epigram to the Modern Light Poems.

A one-day Interdisciplinary Conference
Saturday 9th March 2019

Keynote Speaker:

▶ **Prof. Richard Hunter**, University of Cambridge

Guest Speaker:

▶ **Robert Montgomery**, London

When in 2012 the artist Robert Montgomery placed the aluminium letters of his poem 'All palaces are/ temporary palaces' in an empty swimming pool (Stattbad Wedding, Berlin), he deliberately embodied the written word into a physical context. With his 'light poems', he demonstrates how poetry can be a billboard, a tattooed body or even a gift to exchange for coffee. This interplay between word and object was already a quintessential feature of poetry in the ancient world, which could be materialised into scratched walls, statues and stones. In our era of 'Instagram poets' and the quotation-culture of tweets, bits of poetry spread across the urban landscape and social networks in the most varied forms, ingeniously combining words and objects, making us (un)aware heirs of a path already traced in antiquity between poetry and its material forms.

The epigram, which embodies the best case-study to spotlight the inseparability between materiality and textuality, will be the focal point of this conference. By its very nature, the epigram is an inscribed object that often makes explicit references to its material support and whose dynamic interplays between words and object

create a message together. This conference aims to explain the shift between the epigram as embodiment of inseparability between textuality and materiality, as conceived in the classical period and in the Renaissance, to the modern re-interpretation of poetry on objects.

The following questions will be addressed:

- ▶ Is there a continuity between the conception of object and text in epigrams and the new material expressions of modern poetry?
- ▶ To what extent does the medium on which the epigram and the poem are viewed influence the reader/viewer's perception of it?
- ▶ How can the interpretation of the epigram bring new perspectives to our modern creation and consumption of poetry? And conversely, what can our modern perspective add to our understanding of the classical epigram?

**Organised by Paloma Perez Galvan and
Alessandra Tafaro,
HRC Doctoral Fellows 2018-19**

For further information:

<https://warwick.ac.uk/fac/arts/hrc/confs/words/>



Robert Montgomery, "All Palaces". 2012. Light work with low power-consumption LEDs, plywood, aluminium, copper and oak. Courtesy of the artist and Cob Gallery, London.

Translating Philosophy and Theory - Style, Rhetoric and Concepts

Saturday 11th May 2019

Keynote Speakers:

- ▶ **Dr Lisa Foran** - Philosophical Studies, Newcastle University
- ▶ **Professor Andrew Benjamin** - Kingston University London / Monash University Australia

Philosophical and theoretical writings challenge readers because they involve abstract and intellectual concepts. Moreover, authors of these texts can develop unique writing styles to address their readership. Argumentative structures and the discussion of concepts find expression in specific forms and shapes, which display the author's style and help to create the effect of the text. This conference aims to discuss these difficulties that arise when it comes to translating philosophy and theory. Three aspects are the focus of this conference.

- ▶ **Style:** The author's style in philosophical and theoretical texts can be distinctive and involve, for example, elaborate use of poetic or figurative language. Style can be a challenge for translation, especially given different approaches to the writing of philosophy across schools and languages. The style of the source text is therefore likely to inform the translator's understanding, which may in turn significantly affect the translated text.
- ▶ **Rhetoric:** One might assume that philosophical and theoretical writings are detached from feelings and convince by pure logic and reasoning only. Rhetoric can be defined as the art of persuasion and speech that acts on the emotions. Debates on the role of rhetoric in philosophy go back as far as Antiquity with Plato, Aristotle and the sophists. Arguably, languages express emotive experiences and figurative references differently. This can result in problems such as omissions or misinterpretations in translated texts.

- ▶ **Concepts:** Some seemingly belong to everyday language, for example justice, labour, mind, nature, reason, truth and might suggest that there is little difficulty for translators to find an equivalent. Others, such as *agencement*, *agency*, *Begriff*, *Dasein*, *dispositif*, challenge translators insofar as these concepts can be somewhat 'untranslatable' (Cassin). There might be a tension in the translation of concepts between those who stress the language and those who wish to put them to work. For example, Foucault's *dispositif* was initially translated in English with *layout* or *deployment* (amongst others) and has only later been considered an 'untranslatable' concept.

This interdisciplinary one-day conference is open for contributions from academic researchers at all levels across disciplines (arts, humanities, social and political sciences). The aim is to explore the particular challenges that philosophical and theoretical texts pose for translation, whilst focussing on style and rhetoric as well as concepts writers create and/or use in different ways. Participants and the audience will bring together original knowledge, which has the potential to establish new connections between and within Translation Studies, Modern Languages, Philosophy and Theory.

Conference organised by Melissa Pawelski, HRC Doctoral Fellow, 2018-19

A Call for Papers will be available at the beginning of the academic year 2018-19.

For further information:

<https://warwick.ac.uk/fac/arts/hrc/confs/tpt>

Conferences and Symposia

Books Out of Place: The Reception and Circulation of Fiction Outside its National Context

This year's flagship HRC workshop, organised by Chantal Wright and Christina Lupton, was held as an investigation into the question of how and why fiction circulates and is received outside its national context. We had in mind the recent critical success enjoyed by Elena Ferrante's Neapolitan Novels and Karl Ove Knausgård's six-volume *My Struggle* in the English-speaking world, and the popularity of Paul Auster in Northern Europe.

Rather than assume that the clues to such stories of reception lie only in the content of narratives, we wanted to look more practically at what it takes to get a book from one context to another. Ferrante's novels, for instance, began their global success story in the United States, where translator Ann Goldstein, an editor and head of the copy department at *The New Yorker*, undoubtedly played a role in bringing them to prominence. The Anglophone Ferrante phenomenon means that the novels are now gradually finding their way into other European languages such as German where they were previously unavailable. Reviews of Ferrante's work in the UK and the US have struggled to situate her feminism, to locate the novels generically and to mark them as high- or low-brow. But ironically, given the novels' 'Italian-ness', little attention has been paid to their position in the Italian literary system or to their reception in Italy.

The speakers at BOOP included scholars Olivia Santovetti, who spoke of Ferrante's reception at home in Italy, and David Kurnick, a critic as well as theorist of the novel, who spoke on the Latin American-ness of Roberto Bolaño's *Savage Detectives*. But we also heard from our own Maureen Freely, who spoke about translating Orhan Pamuk, and Peter Filkins, who has been instrumental in getting H.G. Adler's modernist novels of the Holocaust circulating in English. Karen Graf, an influential German literary agent, spoke from yet another perspective about how and where German literature travels and the role of the Frankfurt book fair in creating international fiction. Our audience of over 40 agreed widely that this was a striking event, and a model for what it might mean to involve cultural producers far downstream of a novel's creation in thinking about its international reception.

Chantal Wright and Christina Lupton
English and Comparative Literary Studies

Unveiling Hidden Discourses: 1968 Fifty Years Later

The Unveiling Hidden Discourses: 1968 Fifty Years Later conference took place at the University of Warwick on the 19th of May 2018. This one-day interdisciplinary conference was organised to bring to the fore the lesser known stories of 1968 and its actors. Our speakers, postgraduate students and professors, came from diverse academic backgrounds including modern languages, theatre, literature, history, philosophy and sociology and from universities across the UK and the world, including Japan, Argentina, Italy, Poland, and Turkey to name a few.

Our first keynote speaker, Anne Etienne from the University of Cork, talked about the end of censorship in British theatre and how the events of 1968 were a factor in its abolition that same year. Our second keynote speaker, Maud Anne Bracke from the University of Glasgow, presented on memories and the historiography of 1968, focusing on female workers' rights in Italy and in France during the 1968 strikes and protests. In addition to the keynote lectures, we planned a roundtable examining the idea of 'curating 1968' and invited both the British Library and Helena Reckitt from Goldsmiths University to talk about their exhibitions and projects. Reckitt discussed her work with the Feminist Duration Group based in London along with the organisation of workshops and exhibitions. The British Library were unfortunately unable to attend in person but sent a film and images from the exhibition, *Gay UK: Love, Law and Liberty*, which explored the impact of 1967, when homosexuality was decriminalized in the UK. The film was created by artist, Dickie Beau, particularly for the exhibition, featuring reflections on the Sexual Offences Act from the LGBTQ+ community.

In total, we had eighteen panel speakers, which meant running parallel sessions. The panels included topics such as conceptions of space in protest, issues concerning nationalism and borders, debates on collecting memories of 1968 as well as analyses of how 1968 was 'performed' through poetry, art and film. This all led to lively and fruitful discussions, many of which were carried on during lunch and through to dinner.

We were lucky enough to receive additional funding for the conference from the French and Italian departments of the SMLC as well as the funding and help from the HRC to whom we are very grateful.

Rebecca Infield and Mary Jane Dempsey
HRC Doctoral Fellows

Sixteenth Warwick Symposium on Parish Research, 'Parishes and Migration'

Saturday 12th May 2018

This year's symposium looked at parishes and migration. At the outset, delegates were welcomed by co-hosts BEAT KÜMIN and FELICITA TRAMONTANA (Warwick) who introduced the theme and thanked the Humanities Research Centre and the European Commission's Marie Skłodowska-Curie actions for their support.

RICHARD M. SMITH (Cambridge) delivered the keynote address covering a wide range of themes from pre-Black Death times through to the modern era. Revisiting theses advanced by Peter Laslett fifty-five years ago, he stressed the current scholarly consensus that pre-modern migration was much more prevalent than once believed and explored the different sources and methods utilised by historians and demographers. Until recently, attention had often focused on the least mobile in society (for the practical advantages of the continuity of their birth, marriage, and death records) and thus the broadly defined 'middling sort'. Among the many challenges, Smith noted that - for administrative reasons - individuals' named locations in parish registers did not necessarily reflect their places of residence. He also drew attention to the importance of links between towns and the countryside, suggesting that rural migration was vital to underpinning the industrial developments of the early modern era.

The subsequent six papers and discussion sessions focused on three broad questions. Firstly, what was the role of the parish? While agreeing on its key role, some speakers warned that too exclusive a focus on this unit obscured other agents, factors and institutions. The multiple forms of mobility evident in the day's papers demonstrated that pre-modern horizons stretched from the local to the global. Neither was all religious activity in England contained within the parish, with nonconformist preachers becoming particularly prominent after the 'Great Ejection' of 2,000 clergy following the 1662 Act of Uniformity.

Secondly, how distinctive was the situation in England? Comparisons to German territorial states noted the prevalence of dissent in English communities. Palestinian evidence highlighted the administration of sacraments as a major factor in local mobility, something also known from the large parishes of northern England. The experiences of Irish and Italian migrants varied, some achieving integration or amicable co-existence, while others faced ostracisation.

Thirdly, how did the nature of migration develop across time? While late medieval parishes had tried to attract pilgrims with shrines, a few decades later they actively stemmed the influx of the poor for financial reasons. 'Gadding to sermons', the practice of travelling to hear particular godly preachers, emerged as another post-Reformation phenomenon. The year 1689 was identified as a watershed moment, when Protestant nonconformists received formal permission to worship in places other than the parish church. The modern period, finally, saw greater parish poor relief collaborations, in forms such as workhouse unions.



An extended report and supporting materials can be found on the My-Parish site (<http://warwick.ac.uk/my-parish/parishsymposia/2018migration/>).

The 17th Symposium will take place on Saturday 18th May 2019 on the theme of 'Parish Participation' with a special regional emphasis on Scandinavia.

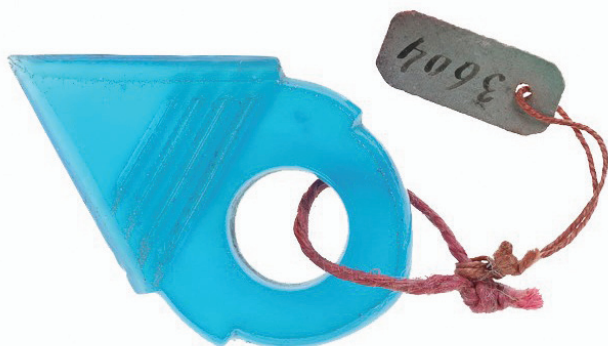
[Joe Chick](#)
[History](#)

Conferences and Symposia

Remarkable Things: The Agency of Objecthood and the Power of Materiality

Saturday 10th March 2018

Objects and materials deemed to have lucky, therapeutic or protective qualities can be found in all cultures and throughout history. From horseshoes to Japanese magatama, Bavarian hirschgrandln ('deer teeth') to West African talhakimt, the Four-Leaf Clover to the Italian Mano Cornuta defending against the 'Evil Eye', these objects inhabit an indistinct space somewhere between superstition and religion, fallacy and traditional knowledge. We have an array of familiar and perfunctory terms for such items, including 'amulet', 'talisman' and 'charm', as well as for other instances of similarly charged objects which appear to exist on the periphery of this inherently slippery category, such as 'votive', 'relic' and 'fetish'. All refer to objects which are as disquieting as they are fascinating; inanimate but by no means inert. Recent work in fields as seemingly diverse as Archaeology, Literary Theory and Neuroscience has sought keenly to illuminate the nature of objecthood and material power. Objects such as these tap into the very core of such theory, given that they are intrinsically possessed of an agency that both transcends their status as a material object and is inextricably tied to it. Conventionally, amuletic and fetishistic objects in particular have long been the preserve of discourse steeped in problematic colonialist and Cartesian assumptions. Nineteenth-century anthropological discourse - characterised by the work of figures such as Sir James Frazer and Edward Burnett Tylor - popularised notions of these objects as primitive, irrational and often disturbing, denotative of savage ritual or shamanic mysticism. Outdated models



A pressed-glass talhakimt from Dakar, Senegal, shaped like an arrowhead and fixed to a ring (Pitt Rivers Museum 1985.52.1700). They were used as protective amulets and fertility charms and were worn on necklaces and as hair ornaments.

of cognitive evolution and magical thinking continue to proliferate in even the most recent scholarship on such material, and these types of objects are regularly portrayed as quaint or curious hangovers of unscientific thinking and 'folklore'.



This conference, therefore, sought to investigate powerful and magical objects in fresh and exciting ways. Material of this kind is not confined to any one culture, time or place, thus necessitating interdisciplinary exploration as to the variety of theoretical and methodological frameworks that might assist in unpacking and articulating the status and significance of such objects and - perhaps most importantly - how we have come to classify them. However, the conference also sought to move away from ingrained nineteenth-century modes of dealing with this material. The event explored:

- ▶ The breadth and fluidity of this category of material;
- ▶ The ways in which different disciplines have dealt with such objects and their ramifications;
- ▶ The significance and power of naming/the names we attribute to such objects ('apotropaic', 'relic', 'icon', 'totem', 'talisman', 'fetish', etc.);
- ▶ Our need, both socio-culturally and intellectually, to typologise, classify and deconstruct such material;
- ▶ The role of collectors and collections in our relationship with these objects;
- ▶ The potential for developments in Neuroarchaeology, Phenomenology, Semiotics and Material Religion to further our understanding of these objects, their function, creation and perception as well as our ongoing intellectual fascination with them;
- ▶ Whether we can separate the conceptual toolkit and terminology typically used to discuss and categorise these objects from their often-problematic origins in colonialism, racism, and modes of exoticisation or othering;
- ▶ The role of medicine, science, technology and the rapidly changing nature of 'objecthood' in the modern creation, perception and definition of such objects;
- ▶ The sorts of present-day 'objects' which have 'power' over us, or the sorts of objects we invest with similar/ equivalent 'power' today.

The conference hosted nearly seventy delegates from the UK, Europe and USA, and participants included museum practitioners, artists and academics. Two inspiring keynote speeches were given by Professor Patricia Spyer (Department of Anthropology and Sociology at the Graduate Institute Geneva) and Dr Lambros Malafouris (Johnson Research and Teaching Fellow in Creativity, Cognition and Material Culture at Keble College, Oxford University). The day encompassed an astounding array of topics, from sex dolls to Iron Age armour, and throughout the course of the day a poster session took place in the central concourse showcasing a selection of research, artistic work and creative responses to the conference themes.



*Love-locks on Butchers' Bridge in Ljubljana, Slovenia.
(Wikimedia Commons)*

In her paper on the earthen tokens of the late-antique cult of Symeon Stylites the Elder, Heather Hunter-Crawley went about exploring a model of 'extended self' in order to help us better understand the pre-Cartesian ideas which informed the tokens and their significance. As part of research examining how various 'healing' objects interacted with human bodies in early-modern English medicine, Annie Thwaite demonstrated how and why objects antithetical in value frequently shared corresponding medical 'power'. Jenny Alexander offered an extremely refreshing reappraisal of the markings found on medieval buildings - such as the so-called 'daisy-wheel', burn marks and various monograms or typographic ligatures - which have recently been the subject of intense archaeological examination. Whilst many continue to argue that these markings must have been apotropaic, Alexander offered a more nuanced, rigorous, and highly convincing reassessment of their function, positing that many are in fact evidence of training in stonemasonry or served as a means of communication within a non-literate environment. Ceri Houlbrook examined the modern phenomenon of 'ritually depositing' "love-locks" on bridges, observable in locations as distant and varied as Paris, Taiwan, New York, Seoul, Melbourne, Moscow and Rome. In focusing on two British love-lock assemblages - an accumulation in Manchester and the love-locks removed from Leeds' Centenary Bridge in 2016 - Houlbrook explored this present-day instance of what appears to be Sympathetic-type 'Magic'.

In her presentation, Margherita Clavarino discussed the case of "miraculous" prints in early-modern Italy, and the fact that these items could be considered powerful even when they were only copies after more famous miraculous paintings or sculptures - with even the cheapest and humblest examples taking on the same import as their prototypes.

In our modern era, it is clear that the nature of 'objecthood' is undergoing great change: 'virtual reality' and the rise of virtual museums, online collections, 3D printing, and sensory simulation ensure that objecthood - and our relationship with it - is as relevant as ever. Amidst the evolving status of objecthood, do we continue to create 'apotropaia'? If so, where might we identify them? How might we extend such a concept to scientific, medical or technological 'objects', if at all? In embracing the latest developments in Post-Colonialism as well as Neuroarchaeology and Phenomenology, this conference explored whether or not we are in a position to say something more about such objects, our interaction with them, and our ideological approach to them. Following the success of the conference, an edited volume with Warwick Series in the Humanities, in partnership with Routledge, is being pursued.

Kathryn Thompson
HRC Doctoral Fellow

Conferences and Symposia

The Masculine Worlds of Race and Power: Objects, Practices and Emotions in Colonial and Post-Colonial Societies in the Long Nineteenth Century

Saturday 5th May 2018

Our aim:

To organise a cross-disciplinary conference concerning masculinity, and the various ways in which it is performed according to social expectations, or enforced by the ruling classes. We sought to discuss the human experience of historical actors grappling with the gendered expectations of their given societies. We hoped to hear papers discussing these themes from global perspectives, drawing on insights from literature, art, and military history.

We were very pleased to have achieved our goal.

What kind of themes were discussed?

Material culture, violence, memorialisation, political cartoons and print culture, folklore, songs and poetry, war, literature and political theory, slavery, colonialism and nationalism.

Was the perspective of the papers global?

Absolutely, the papers dealt with themes relating to East and South Asia, the Southern U.S., the Caribbean, Germany and the U.K (among others.)

Were the speakers global?

We were very proud to welcome speakers from across the U.K., the Netherlands, Pakistan, and the East coast of the U.S. (We also had two video presentations, one of which was given by a delegate from India.) We had several fantastic papers from Warwick students as well.

Was the day diverse in terms of methodology and historiography?

Certainly; from traditional themes such as nationalism and war, to cinema and YouTube cultures, and discussion of modern methodologies such as those espoused by historians of the emotions, alongside comparative history, the approaches of each delegate were varied and enlightening.

Was there a good atmosphere for constructive criticism and discussion?

The question and answer sessions were lively, intriguing and provocative; every panel was well-received by the other delegates, and discussion was all-the-more challenging due to the diverse skills and interests of the audience. The atmosphere was relaxed, but stimulating and friendly. It seemed that the delegates all made connections which would be conducive to collaborations in future, which is wonderful.

Personal thoughts:

The experience of organising the conference was incredibly challenging, but the task of budgeting, organising the panels, selecting papers, and corresponding with delegates from across the globe was a very useful experience and will certainly benefit us both in future. Academically, we both feel we have made excellent new connections in our fields, and found the day to be highly useful in terms of our own theses.

Overall, the conference truly came together to produce precisely the kind of discussions we had hoped for when organising it.

Liana-Beatrice Valerio & Holly Winter
HRC Doctoral Fellows

Classicism and Romanticism in Italian Literature: Leopardi's Discourse on Romantic Poetry (1)

Fabio Camilletti (Italian)

The 'Discourse of an Italian on Romantic Poetry' is a literary manifesto written in 1818 by the twenty-year old philologist, philosopher and poet Giacomo Leopardi, which remained however unpublished since the early twentieth-century. Inspired by the quarrel between Classicists and Romantics that was engulfing post-Napoleonic Italy, Leopardi's 'Discourse' articulates an original and thought-provoking reflection on the possibility itself of making literature in modern times, rejecting both the Classicist's precepts of sterile imitation and the Romantics' yearning for absolute newness in terms of themes and formal choices. Fabio Camilletti's *Classicism and Romanticism in Italian Literature* takes Leopardi's 'Discourse' as a starting point for reflecting on the Classicist-Romantic quarrel as a field of tension in post-revolutionary Italy, and for reconfiguring a critical analysis of Leopardi's thought in a quintessentially comparative perspective. Enriched by the first complete translation of the 'Discourse' by Gabrielle Sims (New York University), the book aims to be a reference work for all scholars interested in Romantic literature as a trans-national phenomenon.

Rome, Postmodern Narratives of a Cityscape (2)

Dom Holdaway and Filippo Trentin (Italian)

Until the mid-twentieth century the Western imagination seemed intent on viewing Rome purely in terms of its Classical past or as a stop on the Grand Tour. This collection of essays looks at Rome from a postmodern perspective, including analysis of the city's 'unmappability', its unity, and its iconic status in literature and film.

Gender and Space in Rural Britain 1840 – 1920 (3)

Gemma Goodman and Charlotte Mathieson (English)

The essays in this collection focus on the ways rural life was represented during the long nineteenth century. Issues of national vs regional identity, class, gender and sexuality are discussed. Contributors bring expertise from the fields of history, geography and literary studies to present an interdisciplinary study of the interplay between rural space and gender during a time of increasing industrialization and social change.

Picturing Women's Health (4)

Fran Scott, Kate Scarth and Ji Chung (English)

Women's lives changed considerably over the course of the long nineteenth century. As new roles and behaviours became available to them, the ways in which they were represented also increased. The essays in this collection examine women in diverse roles; mother, socialite, prostitute, celebrity, medical practitioner and patient. The wide range of commentators allows a diverse picture of women's health in this period. Findings are discussed within the historical, medical, sociological, literary and art historical contexts of the period to make a truly interdisciplinary study.

Knowing Nature in Early Modern Europe (5)

David Beck (History)

Today we are used to clear divisions between science and the arts. But early modern thinkers had no such distinctions, with 'knowledge' being a truly interdisciplinary pursuit. Each chapter of this collection presents a case study from a different area of knowledge, including the acceptance of the Gregorian calendar, Shakespeare's use of science and magic in *The Tempest*, and the use of scripture to refute Descartes' claims in *A Discourse on Method* (1637). The book comes out of an ongoing project, *Scientiae*, examining the nexus of Renaissance Europe and the history and philosophy of science.

**New Jazz Conceptions: History, Theory,
Practice (6)**

**Roger Fagge (History) and Nicolas Pillai (Birmingham
City University)**

This volume builds on recent studies by considering the production, reception, adaptation, and survival of jazz. It captures the vibrancy of British-based jazz studies in the early 21st century, highlighting the developing methodologies and growing interdisciplinary nature of the field. In particular, the collection breaks down barriers between jazz historians, theorists, and practitioners, questioning popular American-centered narratives of jazz, and casting fresh light on the cultural processes and economic circumstances that make the music. Essays explore the role of the musician and administrator, the critical and historical reception of jazz, the saliency of its recorded legacy, its situation within debates on trade and labour, its pedagogic and educative role, its interaction with broadcast media, and its persistent survival as a digital artefact. This book promotes a critical and democratic

**Food, Drink and the Written Word in Britain,
1820-1954 (7)**

**Edited by Mary Addyman, Laura Wood, Christopher
Yiannitsaros (English)**

This volume explores the intersection between culinary history and literature across a period of profound social and cultural change. Split into three parts, essays focus on the food scandals of the early Victorian era, the decadence and greed of late Victorian and Edwardian Britain, and the effects of austerity caused by two world wars.

**Sing Aloud Harmonious Spheres:
Renaissance Conceptions of Cosmic
Harmony (8)**

Jacomien Prins (CSR) and Maude Vanhaelen (Italian)

This is the first volume to explore the reception of the Pythagorean doctrine of cosmic harmony within a variety of contexts, ranging chronologically from Plato to 18th-century England. This original collection of essays engages with contemporary debates concerning the relationship between music, philosophy, and science, and challenges the view that Renaissance discussions on cosmic harmony are either mere repetitions of ancient music theory or pre-figurations of the 'Scientific Revolution'. Utilizing this interdisciplinary approach, Renaissance Conceptions of Cosmic Harmony offers a new perspective on the reception of an important classical theme in various cultural, sequential and geographical contexts, underlying the continuities and changes between Antiquity, the Middle Ages and the Renaissance. This project will be of particular interest within these emerging disciplines as they continue to explore the ideological significance of the various ways in which we appropriate the past.

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