

Humanities Research Centre

newsletter issue twelve

Remembering Pablo Neruda (1904-1973)

On 27th January 2014 a Warwick Arts Centre Cinema audience of some two hundred people joined a celebration of the work of one of the twentieth century's most renowned poets, the Chilean Pablo Neruda. This homage - sponsored by the HRC, the Arts Faculty, the Department of History and the Department of Hispanic Studies, with the generous support of Santander Universities UK and the Warwick Arts Centre - marked the fortieth anniversary of Neruda's death and the one hundred and tenth anniversary of his birth. The poster designed for the event was graced with an original cartoon of Neruda (right), drawn for us by one of Latin America's best known cartoonists and artists, the Argentine-Uruguayan Hermenegildo Sábat



appraisal of the different motifs and images that recur throughout Neruda's vast work. He paid particular attention to analysing the poems to be recited in the reading that followed his talk.

The actor Julie Christie, in a very rare public appearance, then read five poems that she had selected from across Neruda's work: an early love poem from the 1920s; a Spanish Civil War poem; extracts from Neruda's epic poem of 1950, the Canto General; and examples of his work in the 1950s and 1960s. It was a spellbinding performance that lasted some thirty minutes. We were very pleased to welcome back Julie, who has a Warwick honorary doctorate, for her fourth visit to the university. She first read

Neruda at Warwick in October 1993, to mark the twentieth anniversary of Neruda's death.

The three hour programme consisted of two twenty minute presentations, a poetry reading and a film. Professor John King (CAS/History) introduced the speakers and played a short extract in Spanish by Pablo Neruda, a recording from the early 1970s that welcomed us to his work and asked us to spend some time in his presence. The very distinctive voice of Neruda reverberated throughout the evening. In the first talk, Professor Gerald Martin (the author of *Gabriel García Márquez: A Life*, amongst many other works), Mellon Emeritus Professor, University of Pittsburgh, gave a biographical and historical sketch of Neruda. He mapped Neruda's work onto significant historical moments, from his youth in Chile, to the Spanish Civil War, to his engagement with the Communist Party, to the political struggles that led to the establishment of the Popular Unity government in Chile (1970-1973), to his death some days after the Popular Unity coalition had been overthrown by a military coup on 11 September 1973.

In the second presentation, Edwin Williamson the King Alfonso XIII Professor of Spanish Studies at Oxford University (biographer of Jorge Luis Borges, author of the Penguin History of Latin America) gave a concise, illuminating,

The event closed with a screening of Antonio Skármeta's *Ardiente Paciencia* (*Burning Patience*, 1983), a film that had only been shown once before in a cinema in the UK, some thirty years previously. The search to find an English- subtitled copy had taken several months and had included the active participation from Chile of the novelist and film director Antonio Skármeta. A print was eventually found in Germany. We are grateful for ZDF in Germany for the loan of the film. *Burning Patience* was remade some ten years later into the Oscar award winning *Il Postino*. The original version, that tells of the postman who delivers Neruda his letters and asks for advice as to how to woo a local beauty through 'metaphors' taken from Neruda's own work, is set in Chile at the moment between 1969, the eve of the Popular Unity government election success, and 1973, when Neruda is dying and the military have taken over the country. It is a powerful, funny and poignant film. It offered a fitting end to a very memorable evening.



Gerald Martin, Julie Christie and Edwin Williamson

John King, (CAS/History)

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The conference reports included in this edition of the newsletter represent a 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 events please visit our archive:

<http://www2.warwick.ac.uk/fac/arts/hrc/arch>

MESSAGE FROM THE DIRECTOR

The past year has provided ample evidence of the thriving state of research in the arts and humanities at Warwick. In this newsletter we highlight some of our collective achievements, including success in grant applications, thought provoking seminar series, interdisciplinary conferences, and high-profile visiting speakers. A particular highlight was the 'Remembering Pablo Neruda' event described on page 1. Particular thanks must go to John King for all his work in organising the event, and securing the film print of *Ardiente Paciencia*. I also know he relied heavily on the administrative support of Sue Dibben, the HRC secretary. Indeed Sue is the indispensable arm of the HRC without whom a lot of the activities which we sponsor simply would not happen. She also makes my role as Director far easier than it might be.

As we look forward into 2014 – 15, there are already some excellent conferences planned, and exciting projects that have secured research-council funding. Full reports on those will have to wait until the next newsletter!



Tim Lockley,
HRC Director

CONTACT US

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Arts and Humanities Awards 2013/14

Arts and Humanities academics at Warwick won over £4M of research grants and contracts in 2013/2014 which represents the highest ever award value. This is a significant achievement given the extremely challenging financial climate and stiff competition for funding.

Awards included:

A highly prestigious Wellcome Trust Senior Investigator Award, awarded to Hilary Marland. This History Department project involves colleagues at several institutions, including at UCD and LSHTM and will bring over £500,000 to Warwick alone.

A 3-year Leverhulme Major Research Fellowship awarded to Karen Lang in the History of Art Department to work on a project entitled, 'Philip Guston and the Allegory of Painting'.

Warwick's share of an AHRC Translating Cultures Large Grant, made to Loredana Polezzi and Jenny Burns in the Italian Department, to work with colleagues at Bristol and St Andrews on 'Transnationalizing Modern Languages: Mobility, Identity and Translation in Modern Italian Cultures'.

An AHRC Early Career Research Grant, to Michael Niblett and Chris Campbell in the Yesu Persaud Centre for Caribbean Studies, to work on a project entitled, 'Decolonizing Voices: World Literature and Broadcast Culture at the End of Empire'.

Warwick's share of an ERC grant via David Lines, in the Department of Italian. Entitled 'Aristotle in the Italian Vernacular: a new way of interpreting the impact of Aristotelianism on Renaissance and Early Modern Intellectual History (ARISTOTLE)', the award is worth approximately £587,824 to Warwick.

Three Leverhulme Early Career Fellowships (in

Hispanic Studies, History and English) and a highly competitive British Academy Postdoctoral Research Fellowship, won by Emma Bird, who will be based in English, working on a project entitled 'Bombay Poetry: Publishing and the Postcolonial City 1947-2013', mentored by Rashmi Varma.

A 4-year AHRC Research Grant, worth £507,690, awarded to Charlotte Brunsdon, Jon Burrows and Michael Piggot in the Department of Film and Television Studies to work on, 'The Projection Project'.

A Marie Curie Career Integration Grant, awarded to the History Department's Dr Joachim Haeberlen, to support his research on 'The Politics of Emotion: Challenging Emotional Regimes in Europe across the Iron Curtain from 1960s to the 1980s'.

Warwick's share of an AHRC Science in Culture Large Grant, made to Matt Nudds in the Department of Philosophy, worth £280,469, to work on a School of Advanced Studies, University of London-led project entitled, 'Rethinking the Senses: Uniting the Philosophy and Neuroscience of Perception'.

A 39-month AHRC-funded project looking at 'Africa's Sons Under Arms: Race, Military Bodies and the British West India Regiment in the Atlantic world, 1795-1914'. The project, led by David Lambert and Tim Lockley, in partnership with the British Library, is worth £398,520 to Warwick and includes 2 PhD students for the History Department.

A Marie Curie Fellowship for Dr Alessio Cotugno, in the Italian Department, to work on a 2-year project, entitled, 'Sperone Speroni and his Legacy (1508-1588) Literature, Philosophy and the Vernacular'.

GRANTS AND AWARDS

The Projection Project receives AHRC funding

Contributor: **Professor Charlotte Brunson, Dr Jon Burrows and Dr Michael Pigott**

Professor Charlotte Brunson, Dr Jon Burrows and Dr Michael Pigott have been awarded research funding of £512,000 by the Arts and Humanities Research Council for The Projection Project, which will run from Oct 2014 to Jan 2018. This project, which combines interviews, archival research, gallery ethnographies, and textual analysis of films, uses the figure of the projectionist, both inside and outside the cinema, as the generative matrix for a series of enquiries which are interdisciplinary in scope, and range from the theorisation of medium specificity through to the history of theatrical film exhibition and contemporary practices of extra-cinematic digital projection.

It will produce studies of the material practices of the projection of moving images as entertainment, industry and art in the long twentieth century in Britain. The stories it tells will complicate periodisation of the 'digital revolution', challenge amnesia about entertainment industry labour practices, bring the skills of projection out of the darkness of the projection booth, document an occupation caught between art and industry, and explore the emergent uses of digital projection outside the cinema.



AntiVJ collective

IN THE PROJECTION ROOM
EVERYTHING
means something

The majority of projection room accessories are, in themselves, small, inexpensive items but they all mean something! Everyone of them will either help you turn out better pictures or place a handicap on your ability. National Theatre Supply Company knows and appreciates the importance of projection room accessories. Throughout their all inclusive line of up-to-date equipment every individual item can be depended upon to do its work reliably and efficiently. That means something, too... It means so much that every day, an increasing number of projectionists are learning that it pays to insist on National Accessories.

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Magazine advertisement for National Theatre Supply Company

The project team have already organised and run a very successful initial workshop with their advisory board, on May 15th 2014, in Millburn House. The packed day included introductions and presentations from the research team and the project partners, who are Ian Francis (Flatpack Film Festival), Richard Nicholson (Richard Nicholson Photography), and Richard Paterson (Head of Research and Scholarship, British Film Institute). The workshop featured contributions from advisory board members including: Peter Knight (Projected Picture Trust), Allen Eyles (Cinema Theatre Association), Dr. Charlotte Crofts (Digital Cultures Research Centre/ UWE Bristol), and Prof. Roger Shannon (Edge Hill University/ Swish Films). Feedback from the workshop is already shaping our approach to the project. Dr. Richard Wallace will be the Research Fellow on this project, and we have recently appointed our PhD student, Claire Jesson, who will be researching the figure of the projectionist in film. We look forward to beginning work in October.

Michael Pigott,
(Film and Television Studies)

Republic Revived

For over 400 years, the parish of Gersau on Lake Lucerne formed a sovereign mini-state under the protection of the Swiss Forest Cantons. From the purchase of all feudal rights in 1390 to the French invasion in 1798, this rural commune passed its own laws, ran its own jurisdiction and maintained its own militia. Following the defeat of Napoleon, the inhabitants were free to return to the old order. On 2nd February 1814, the Landsgemeinde (communal assembly) decided to restore its independence. This was short-lived, however, and Gersau became a district of the Canton of Schwyz in 1818.



Pic: Hugo Schärer / gersau-2014.ch.

Addressing Gersau's Landsgemeinde on 2 February 2014.

In the course of a British Academy project dedicated to the micro-republic, I devised a proposal for a series of bicentenary celebrations under the general theme of 'Shaping History'. Following official backing by the district council and the cantonal Lottery Fund, the year kicked off with a Landsgemeinde in the packed parish church of St Marcellus on 2 February 2014. Proceedings were moderated by Gersau's mythical resistance hero Balz (impersonated by actor Stefan Camenzind, pictured quizzing me on the historical background), featured a congratulatory address by the former peasant republic of Dithmarschen in northern Germany and received extensive coverage in the regional media. From 21-23 March, furthermore, I hosted an international workshop on pre-modern republicanism in the old village hall, which culminated in a public panel debate on the scope and limits of political freedom.

The project homepage <http://www.gersau-2014.ch/> offers full documentation of all activities, alongside specially commissioned coins, flags and wines, while the 'Early Modern Forum' hosts a video interview with Prof. Martin van Gelderen (Göttingen) on the state of research on early modern republics.

Beat Kümin,

(History/Warwick Network for Parish Research)

Thomas Glave

Last February, Hispanic Studies was delighted to welcome Thomas Glave, Professor of Creative Writing at SUNY-Binghamton, as Leverhulme Visiting Professor in the department for twelve months. A Jamaican writer and activist, Thomas has been closely involved in departmental research since his arrival. In March he delivered the first of a series of four Leverhulme lectures, discussing his experience of negotiating the boundaries between writing and social engagement under the title, 'The Writer as Activist, the Activist as Writer: Concentric Caribbean Circles'. He explored further issues of academic and activism with a research paper in the Yesu Persaud Centre for Caribbean Studies and is also presenting a Caribbean film series throughout his time at Warwick. Future screenings will include *The Last Supper*, which Thomas will discuss with second-year Hispanic Studies students in our module on Twentieth-Century Representations of Slavery. Thomas also recently represented Warwick, along with Dr Fabienne Viala, at the UK Caribbean Studies Association Conference in Glasgow, and is helping Hispanic Studies make important links across the UK with a number of strategic seminar presentations. We were delighted for him when his book, *Among the Bloodpeople: Politics and Flesh* (Akashic Books, 2013) was named a finalist for the 2014 Lambda Literary Award in LGBT Nonfiction.

This autumn, Thomas will contribute to undergraduate and postgraduate teaching with special seminars on slavery and race, human rights, LGBTQ issues in Caribbean culture, translation, and the publishing landscape for young writers. He has already organized impact events with publishers, such as the visit of Peepal Press to Warwick to discuss questions of literary identity and the Caribbean diaspora in England. At a time when the department of Hispanic Studies is establishing national and international links, and consolidating inter-departmental collaborations at Warwick, Thomas' contribution has been invaluable. He is happy to hear from anyone interested in his work.

Thomas' further three Leverhulme lectures will be: 'The Possibilities of a Fiction Writer's Historical Imagination in Recovery Projects', 14 October 2014; 'Tensions for the Grass Roots Activist: The Globalization of Human Rights', 18 November 2014; 'Reflections from the Jamaican Diaspora: What Does Latin American Writing Mean to Us?' 14 January 2015. For further details, please contact elaine.robinson@warwick.ac.uk. Podcasts of the lectures will be available on the department website.

The Travel and Mobility Studies Research Network

The Travel and Mobility Studies Research Network was established in October 2012 through the award of an Institute of Advanced Study Research Networks award. Headed by Dr Loredana Polezzi (Italian) and convened by Dr Charlotte Mathieson (IAS) and Dr Tara Puri (IAS/English), the network brings together over 40 academics working on travel and mobility studies from departments across the Arts and Social Sciences at Warwick, and has a growing external network of members from universities around the UK and abroad.

The increasing UK and international reach of the network has been made possible by the award

of additional grants, including the support of the Humanities Research Centre and the Connecting Cultures GRP fund for the 2014 annual symposium "Travelling between the Centre and Periphery: Creating a Feminist Dialogue for the Diaspora", held on 11th July 2014. With the aim of developing discussions of diasporic writing and the centre-periphery framework through a focus on feminism in travel narratives, this one-day symposium featured a keynote presentation by Professor Miriam Cooke (Duke University) on "Women and the Arab Spring", and included speakers from Italy, Portugal and the USA who are working on contemporary and postcolonial literary studies, migration studies, history of art and contemporary art theory.

The HRC and Connecting Cultures GRP funding has been invaluable in advancing the scale of the network's activities this year, putting the network in a strong position to expand further throughout 2014-15.

CONFERENCES AND SYMPOSIA

Allegory Studies?

The aim of the one-day conference, held at the University of Warwick on 7th November 2013, was to explore and promote the notion of allegory studies as an emergent nexus of interdisciplinary scholarship. It was a truly interdisciplinary and international event, bringing together delegates from a variety of academic backgrounds, coming to Warwick from a number of universities in the UK, as well as Israel, Switzerland, and the US. Support for the conference came from Warwick's Humanities Research Centre, the Early Modern Forum, and the Department of English and Comparative Literary Studies.

The programme began with a masterly keynote lecture by Jon Whitman, one of the most distinguished scholars of the Western allegorical tradition, continuing with three exceptional panels, each followed by lively discussion. The featured papers covered a wide array of topics in contemporary allegory studies, including aspects of scriptural hermeneutics and their influence, allegorical representation in classical and early modern art, views of allegory in contemporary Marxist and queer theory, configurations of the subject in medieval and early modern quest allegories, and the role of allegorical narrative as a fundamental mode of human cognition. The event has stimulated further collaboration on the subject and several developments are afoot, including

the editing of a volume of essays partly based on the conference presentations.

Keynote: Jon Whitman (English, The Hebrew University). Speakers: James Christie (English and CLS, Warwick), Raymond W. Gibbs, Jr. (Psychology, California at Santa Cruz), Penelope Murray (formerly Classics, Warwick), Marco Nievergelt (English, Lausanne), Lisa Rosenthal (Art and Design, Illinois at Urbana-Champaign), Ery Shin (English, Oxford). Chairs: Catherine Bates (English and CLS, Warwick), Philip Gaydon (Philosophy, Warwick), Andrew Laird (Classics, Warwick). Conference staff: Iman Sheeha (English and CLS, Warwick), Máté Vince (English and CLS, Warwick).

Vladimir Brljak, (English and CLS)

Formations and Representations of British National Identity

19th – 20th September 2013

This two day interdisciplinary conference was intended to bring together scholars working on various aspects of the broad concept of 'national identity' from the period of the past five hundred years. It first gained inception in 2012 during the banner period of the London Olympics – especially with the success of team GB –

Andy Murray's win at the US Open and the Queen's Diamond Jubilee. So much positive attention was being turned to Britain and the 'British' that I wanted to reexamine what it means to be 'British'. This was especially poignant with possible Scottish devolution being voted upon in the near future. This conference helped highlight some of the common themes of identity over the past five centuries as well as pointing out the diverseness of the subject.

With over thirty speakers from the United States, Australia, Tunisia and the United Kingdom in fields as diverse as History, Art History, English and Education, amongst others, the range of topics, methodologies and themes was wide-ranging. Two parallel sessions ran simultaneously throughout the day on both days. The first panel included papers on design and decoration, with its counterpart focusing on literature. After a short break, the second session of panels concerned different views of early modern geographies and modern celebrations. The first day ended with a keynote about Affective Landscapes from Christine Berberich (Portsmouth). Afterwards, there was a conference dinner to network and discuss ideas further.

The second day began with a contrast in panels, one concerning exclusion from the national narratives and the other with acceptance. This was then followed by a session where one panel looked at British identity in the eighteenth and nineteenth centuries from the Scottish and French points of view, whilst the other explored where the Welsh fit in. After a break for lunch, the next set of panels discussed identity within music and amongst different ethnicities. The final series of panels dealt with issues specifically in the interwar and WWII era, as well as questions about the environment. To finish I gave brief closing statement summarising the overall feel and outcomes from the conference, then more chance to network with a wine reception.

Each paper and panel was different, yet all were related to a broad theme of British identity. Often we knew what this identity was and was not, yet it was always distinctive. It was both inclusive and exclusive, ever changing and remaining the same, introspective and reflective. Amazingly, the idea of a British identity seemed to both change and remain the same over the long spectrum of time described. I hope to explore these themes further in an edited volume.

Collin Lieberg, (History)

Italy Made in England: Contemporary British Perspectives on Italian Culture'

Saturday 22nd February 2014

The conference opened with the first keynote address delivered by Prof. Donald Sassoon (Queen Mary University, London), who spoke about different images of Italy over history. In particular he focused on the role played by the Italian region Emilia Romagna in building the contemporary perception of Italy.

Then the first panel addressed the topic of 'Evolving Italy: Changing Perspectives on Italian Culture over Time'. The papers centred on fictional representations of Italian historical personalities and literary characters in English texts.

After lunch, the second panel moved the focus onto the topic 'Constructing Italy: Mediation between British and Italian Culture'. This ranged from a cultural examination of Italian politics and its influence in the British Isles, to innovative techniques of teaching Business Studies through the lens of Venice's history, to the frequently stereotypical approach to contemporary Italy in the British press and connected issues of translation.

The second keynote speech opened the discussion out from academia, as it was delivered by the journalist and former editor of the Economist Bill Emmott. His analysis gave insight into the current economic and political situation of Italy and suggested that Italy could be a possible frontrunner for a more general model of decline in the Western world.

The day concluded with a roundtable chaired by Dr Jennifer Burns (Warwick) and opened with Dr Serena Bassi's reflections on Bill Emmott's documentary *Girlfriend in a Coma*, which had been screened the day before the conference to a wide audience of students and staff. This brought the discussion to a more general overview of some of the themes the day had brought to the fore, such as the role and endurance of stereotypes and myths, the ways in which Britain tended towards using Italy as a mirror to reflect itself, and how to discuss such a decentralised and multifaceted nation state as Italy.

Giacomo Comiati, Martina Piperno and Kate Willman
(HRC Doctoral Fellows, Italian)

'Parish Soundscapes' 12th Warwick Symposium on Parish Research

Saturday 10th May 2014

The day began with an introduction by Beat Kümin (Warwick), who welcomed the participants and highlighted the benefits of closer collaboration between historians and musicologists. The scope of the proceedings spanned both pre- and post-Reformation times, the British Isles and Continental areas as well as different disciplinary perspectives

The first keynote by Magnus Williamson (Newcastle) investigated continuities and alterations in the musical soundscape of churches in pre- and post-Reformation England and France. In the wake of substantial work on documentary evidence of the presence of music in churches, Williamson strove to move towards broader questions of overall trends, comparative analysis, parish decision-making, uses of space and Reformation changes. A key difference between the case studies was the greater degree of decentralisation in England, where late medieval polyphony spread well beyond metropolitan environments. In France, however, there was little devolvement from cathedrals or collegiates to parish churches until the seventeenth century. It was suggested that this could have been due to factors like geographical size and parochial autonomy. Another important issue was the role of congregations in the light of recent research on 'musicking': was there really a change from 'passive' to 'active' involvement during the sixteenth century or should the parishioners' role in the late medieval liturgy be considered as a different, yet just as important, form of participation as the singing of psalms? Finally, the loss of lectern singing (conveying a sense of 'togetherness' in a demarcated sacred space) and growing use of individual part books was raised as an important aspect of Reformation change. Williamson's paper concluded with a call to move beyond the 'mapping' of parish soundscapes towards a more 'experimental mode of enquiry'. The subsequent discussion touched on the role of religious nonconformity, the instrumentalizing of psalms as a form of resistance, the dissemination of professional expertise from centre to periphery and the domestic use of 'table books' allowing members of a household to sing together. To assess religious soundscapes, scholarly analysis thus need to consider activities both within and outside the parish church.

A new feature of the symposium involved a stall

and display put together by one of the Network's partner communities. Using specially-commissioned photographs and exhibits, Alastair Dymond and Steven Tibbets (Berkswell Church) informed participants about the parish bells. Their presentation featured a historical overview of purchases and functions from the fourteenth to the twenty-first century, a recording of the full peal, excerpts from churchwardens' accounts, interviews with current bellringers and the display of a fascinating remnant of the pre-Reformation soundscape. The sanctus bell, which would have been rung at the elevation during the Late Middle Ages, was hidden in the Norman tower of the church to avoid its confiscation by Edward VI's officials. The ensuing discussion touched on the 'subversive' side of bell-ringing, secular uses and the enduring social aspect of the activity.



Bell No. 2

The inclusion of four shorter project reports formed another new element of this year's proceedings. In the first, Kristi Bain (Northwestern) continued the theme of bells in her case study of Wyndham Abbey. Here, a pre-Reformation conflict occurred when the monks stripped local parishioners of access to the bell tower and thus a key focus of communal identity. This prompted a long campaign of complaints, petitions and fundraising by the laity, eventually resulting in the construction of a second tower complete with their own bells. During questions, it was noted that neighbouring parishes could feel very competitive about their respective peals and that bell ringers were not necessarily ardent 'church goers'.

The blending of secular and religious aspects was further explored in the second short paper by Bart Minnen (independent scholar) dedicated to the rural pilgrimage church of Wezemaal in Belgium. Focusing particularly on the feast day of St Job (10 May), he provided a broad panorama of the parish soundscape ranging from the 'sound of the crowd' (jostling for indulgences and enjoying entertainments provided by pipers) to 'angelic chants' (associated with worship and liturgical practices). Historians thus need to cover all these aspects, acknowledging that church bells could also be rung for protection against evil spirits. Discussion topics included the seasonal variety in the soundscape and the complex overlaps between religious and economic dimensions.

The third research presentation by Emilie K. M. Murphy (York/London) investigated the soundscape of Catholic recusants at Little Crosby from 1580 until 1640. Supported by the patronage of the wealthy Blundell family, a rich musical repertory helped Catholics to forge a distinct identity. Often set to popular tunes and using accessible lyrics, repetition and simple rhyming schemes, ballads in particular helped to express allegiance to the 'old faith'. Some had an aggressively anti-Protestant stance, others were more devotional in character, echoing well-known love songs as a symbol of attachment to one's religion.

Andrew Thomson (Winchester) completed this section with a report on his ongoing work on the consistory court records of Worcester and Winchester dioceses. The paper outlined numerous instances where the sacred space of the church was violated or subverted. A number of these offences were based around the lack of church music, for example the prosecution of churchwardens for damage done to an organ or the failure to repair it, others concerned failures to ring church bells upon a bishop's arrival. Disorderly conduct included quarrelling in the church over one's seats, verbal / physical abuse of ministers or 'rough music'. Public drunkenness and lewdness were also documented, as when three drunken men chased a dog around a church before washing it in the baptismal font or in a case of indecent exposure in the church yard, where the offender allegedly 'made water' in front of female parishioners.

Jonathan Willis (Birmingham) then delivered the second keynote on post-Reformation music in a sample of ten London parishes. He challenged the traditional argument of decline due to Protestant hostility towards organ music and the parallel rise of inflation prompting churches to 'downgrade' more lavish musical accompaniments to the liturgy. Much rather, there was greater fluidity in practice and remarkable

support for singers in a number of parishes well into the Elizabethan period. St James Garlickhithe was considered evangelical in its beliefs yet regularly paid for the maintenance of their organ and the services of an organist to play at services. Similarly, St Dunstan in the West – where William Tyndale is known to have preached - invested in a pair of new organs in 1569 and paid 4 shillings to repair one in 1574. Purchases of psalters, furthermore, highlight the rise of a Protestant musical culture.

John Harper (Bangor) opened his final contribution with case studies of the visual, sensory and emotional 'Experience of Worship' as studied in a major AHRC project. By using enactments and specially commissioned artefacts the participants gained entirely new insights into the late medieval liturgy (e.g. its spatial dimensions) and a sharper understanding of Reformation changes (e.g. the much greater audibility/accessibility of Prayer Book services). Close study of records like inventories and visitation records, furthermore, reveals the remarkable extent and spread of musical literature in English parishes. Once more, attention turned to bells and their evolving functions: from traditional uses associated with the start of mass, the elevation of the host, the marking of the hours and death knells to more secular occasions like the anniversary of Elizabeth I's Accession and the Triumph Day in 1589 to mark the defeat of the Armada. By way of a comment, Harper then reviewed some of the main themes of the day such as:

- Soundscapes within and outside the church;
- Uses of bells, organs and other instruments in both pre- and post-Reformation times;
- The literacy levels of musicians / singers and their parish connections;
- The relationship of liturgical, civic and domestic musical landscapes;
- Uses of space within / outside the church and the role of music in the demarcation of sacred space;
- The need to go beyond texts/documents and the methodical challenges of reconstructing the sensory experience of pre-modern services;
- Music, performance and parish identities.

For abstracts, pictures, podcasts and videos from the Symposium see <http://my-parish.org/events/parish-symposium-2014>

Looking ahead, the thirteenth meeting in 2015 will mark the coincidence of 50-year anniversaries of both the University of Warwick and the Warwickshire Local History Society with a programme focused on the parishes of the county.

Alice Byrne, (History)

Representing Prisoner of War Experience

On 9th November the Prisoner of War Network (Grace Huxford and Elodie Duché, History) hosted its first event, bringing forty academics and researchers to discuss 'Representations of Prisoner of War Experience'. Scholars from across Europe and North America and a wide range of disciplines (including history, film, politics, literature, history of art and archaeology) discussed the emergent field of prisoner of war studies. Eighteen speakers approached explored representations of captivity by the historical actors who underwent forced dislocation and by researchers themselves.

Two keynote lectures brought the idea of representation into further relief: Professor Bob Moore offered a historiographical overview of the discipline, tracing its roots as a 'Cinderella subject' to its current popularity. He stressed the potential of studying conflicts beyond the World Wars, as shown later in the day by papers on captivity in the 'Age of Chivalry', the eighteenth and nineteenth centuries and post-9/11. Dr Gilly Carr used her own fieldwork, on the material culture produced by civilian internees from the German-occupied Channel Islands (1942-3), to demonstrate the importance of non-written sources to prisoner of war studies.

Scholars also interrogated the spatial representation of internment, through maps and artistic renderings of camps, as well as other source material including oral history and life-writing. They raised further issues about defining prisoner of wars, offering case studies of civilians, non-uniformed fighters and children being held captive in wartime. Delegates also discussed how the expectation (particularly within post-1945 British literature and film) that all prisoners of war attempted to escape captivity clashed with more common stories of boredom and everyday survival. Other thought-provoking topics raised included the gendered representations of captivity during and after internment, the moral duties of the prisoner of war, violence and exploitation, the importance of 'reciprocity' in early modern and modern contexts, trauma and mental illness among prisoners, 'creativity behind barbed wire' and the reintegration of prisoners of war into postwar societies.

We would like to thank the sponsors of this event: the Warwick History Department, the Humanities Research Centre, the Royal Historical Society, the Centre for the History of Medicine (Warwick) and the Warwick Oral History Network.

Grace Huxford, PhD Candidate, (History)

Devouring: Food, Drink and the Written Word, 1800-1945

Saturday 8th March 2014

The conference attracted researchers from around the globe with a common interest in the intersections between culinary culture and text. Papers on cookery books, gluttony, food substitutes, nonsense poetry and champagne, amongst many others, contributed to a full and stimulating day of well-attended parallel panels. Using themes such as empire, excess, social reform, and gender, connections were established between the research of historians, anthropologists, literary scholars and historians of art and medicine.

These panels were bookended by engaging and thought-provoking lectures from two keynote speakers. On what was also International Women's Day, Dr. Margaret Beetham spoke on the work of Mrs Beeton, and of the difficulty she encountered as a young researcher accessing resources on women's domestic history; that this conference brought together so many scholars conducting research into such topics reflects how far the study of domestic and culinary culture has come in the last twenty years. Professor Nicola Humble (University of Roehampton) spoke at the close of the conference and raised some fascinating points about the literary significance of the simultaneously public and private dining event that is the dinner party. Experimental culinary art company AVM Curiosities also joined us, giving a short presentation on food adulteration practices and sharing some food history inspired edibles with conference delegates.

The sense that food and our relationship with it is an exciting and fruitful area of inquiry was fostered throughout the day, with many delegates in complementary areas of research meeting for the first time. This, as well as lots of positive and complimentary feedback from delegates, cemented our sense that 'Devouring' was a truly timely and important event.

Mary Addyman, Laura Wood and Chris Yiannitsaros
(HRC Doctoral Fellows, English)

Militant Feminisms in Art and Politics

28th and 29th March 2014

Participants included photographers, musicians and filmmakers as well as scholars from Germany, Britain

and the US. The event gave them and researchers in History, French, German, Sociology and Film Studies at the University of Warwick with an interest in the subject an opportunity to present and discuss their work in an interdisciplinary context. Since very little research has been done on the role of militant tactics in feminist theory and practice in Germany and other European countries, the aim of the symposium was twofold: to get an overview of existing research on the subject and to create a network of researchers with an interest in the subject.

The first panel 'Feminist Art as Radical Political Practice' focused on the role of militant tactics in music, film and photography. It was followed by a screening of the film 'Next century will be ours' by the German filmmaker Claudia von Alemann and a Q & A with the director. Presentations in the second panel gave insights into the ideas and practices of radical women in the long 19th century with a focus on Germany, France and Britain. The two last panels focused on radical and militant feminisms in post-1968 Europe. Among other issues, papers in these sessions analysed radical feminist projects in 1970s Italy, representations of Vietnamese women fighters in Germany's New Left, acts of political violence with a feminist agenda, 'queer rage' and feminist and radical leftist activism in the UK today.

The high quality of the papers presented, the vivid discussions in the breaks and the positive feedback from participants make me confident that the event achieved both of its objectives. I hope to publish some of the contributions in an edited volume, and this plan met with great interest among the people who I would like to involve in this project.

Katharina Karcher,
MHRA Research Fellow, (German Studies)

Spy Chiefs: Intelligence Leaders in History, Culture and International Relations

6th and 7th May 2014
Palazzo Pesaro Papafava - Venice.

The conference brought together academics and delegates from across the globe to discuss the changing narratives that relate to spy chiefs in contemporary intelligence structures. As different intelligence agencies around the world are increasingly under pressure to become more transparent,

challenging the long accepted truism that they should remain secretive and highly confidential, the conference explored how the heads of such agencies are consequently undertaking roles that demand a greater public footprint.

The two keynote speakers, Professor Christopher Andrew and Tony and Jonna Mendez, offered significant insight into these discourses from two different positions. In his keynote, Professor Christopher Andrew delivered an historical overview exploring the trajectory of change in the role of the spy chief. His talk considered the heads of intelligence agencies from the Venetian Republic to their modern day counterparts. Tony and Jonna Mendez's talk offered a first hand account of working in the CIA and closed the conference. Tony, a former CIA agent whose role in helping extract American Embassy officials from Tehran was subsequently made into the film *Argo*, and his wife Jonna who also had a twenty-year career in the CIA, spoke of their experiences within the agency offering a perspective rarely heard by those outside of the intelligence community. The compelling talk fitted neatly with the wider context of the conference.

Away from the keynote talks, a number of academics presented papers on a range of areas. Across the two days, panels were held on topics as diverse as 'Intelligence Leaders in Pre-Modern Times', 'Spy Chiefs in War' and 'Spy Chiefs and Popular Culture', as well as a number of geographically concentrated panels. The consensus across the conference was that the papers were universally of a high standard, but a couple of personal highlights were, 'Egypt's Latest Pharaoh: General Abdul Fattah al Sisi' by Dr Dina Rezk, and 'Tinker, Tailor, Soldier, Subversive: India's Spy Chiefs and the Politics of the Cold War' by Dr Paul McGarr. Taken as a whole the conference offered a detailed and important exploration of the changing nature of the head of a modern intelligence agency.

With Venice itself offering an historically important position in intelligence studies, the event was much augmented by its setting. With a balcony overlooking the canal and a garden in which to host a drinks reception on the first evening Venice and the facility offered much to the conference. Finally, it remains to recognise the support of the British Academy, and at Warwick the Humanities Research Centre, PAIS and the Institute of Advanced Study, each of which provided support that allowed the event to go ahead.

Geographies of Man: Environmental Influence from Antiquity to the Enlightenment

Geographies of Man brought together postgraduate, early career and established scholars working on environmental influence from antiquity to the Enlightenment. Our one-day conference featured twelve papers from scholars from five countries. The interest the call for papers generated, and the variety and quality of papers delivered attested to the vitality and poignancy of critical environmental studies in current historical research, and to their importance globally as well as here in the UK.

Vladimir Jankovic opened proceedings with his keynote paper, 'On Climate Fetishism'. This was an examination of generic and stereotypical characterisations of the British climate in the eighteenth and nineteenth centuries as 'fetishistic', in the Marxist sense. This led to stimulating debate on the role of metaphor in climatological discourses, and laid the intellectual foundations for a day during which representations of climate and environment were at the centre of discussions.

Four panel sessions followed, covering the ancient, medieval and early modern periods, approaching them through religious, political, geographical and philosophical themes. The first panel on ancient environments provided three examples of the classical preoccupation with peoples in places, analysing providential understandings of natural phenomena, and the perceived relationships between geography and behaviour in Greek and Roman histories and geographies. The second session was focussed on political attempts to regulate environments, with papers looking at public health in the medieval Low Countries, coastal law in medieval England and environmental appropriations of the English political radical Gerrard Winstanley. A further two sessions looked at European encounters with the wider world through early modern geographical and topographical accounts, with a final session picking up on the themes of knowing and understanding environments in two papers on English natural philosophy.

The organisers gratefully acknowledge the support of the HRC, the CSR, the Royal Historical Society, and the Departments of Classics, History and Italian, as well as our postgraduate helpers.

John Morgan,
PhD Candidate, (History)

Cultures of Uneven and Combined Development

The conference entitled 'Cultures of Uneven and Combined Development' took place, with support from the HRC, at the University of Warwick on 13th June 2014. The aim of this event was to capitalize upon the interest in the question of uneven and combined development which has burgeoned in academic circles over recent years. In particular it aimed to establish the potential for an interdisciplinary relationship between the two separate fields in which this focus has been most pronounced; political science and literary studies. As such it attracted major speakers from politics and international relations, such as Professor Justin Rosenberg from Sussex University and Neil Davidson from Glasgow University, and from comparative literary studies, such as Professor Neil Lazarus, who is based here at Warwick.

The day itself was well-attended and a great success, producing a genuine and mutually enriching dialogue between disciplines. Papers from the political sciences included Professor Rosenberg's overview of the development of the concept of uneven and combined development from its origins in Marx and Trotsky, Neil Davidson's summative keynote address, and an exploration of the case of Iranian modernity presented by Dr Kamran Matin of the University of Sussex. In terms of literary studies Professor Lazarus explored the role which uneven and combined development plays in contemporary theories of world literature. This was then followed by closer textual work on the American poet Ben Lerner by Dr Stephen Ross of Warwick, and on the early twentieth-century novelist John Buchan by Dominic Davies of Oxford. The scope of the papers then broadened out to address the arts on a wider level, with Rhiannon Harries of Cambridge discussing contemporary cinema, and Jacob Stewart-Halevy of Yale discussing Italian radical design and applied art. The event also looks set to produce further results, with an online forum to continue discussion having been set up, and discussions about the publication of proceedings as a monograph underway.

James Christie,
(English and Comparative Literary Studies)

SEMINAR REPORTS

The Arts Faculty Postgraduate Seminar Series

The Arts Faculty Seminar Series enjoyed another successful year with sponsorship from the Humanities Research Centre and the Department of French Studies. We have had an exceptional year with presenters and members of the audience coming from a wide range of departments in the Humanities, including French Studies, Italian Studies, English and Comparative Literary Studies, Philosophy, and Film and Television Studies.

Sevcan Akca (Italian Studies) and Joe Shafer (English) kicked off the seminar series in October 2013 with Halloween-inspired papers on the historical evolution of the concept of evil and D. H. Lawrence's writings on demonology. This was followed by a session that featured papers by two scholars of the Renaissance, Iman Sheeha (English) and Giacomo Comiati (Italian Studies), with Dr Mate Vince as chair. The Department of French Studies kindly sponsored our session where Clare Siviter and Rebecca Pilliere (French Studies) presented papers entitled "The Revolutionary Heritage of French Imperial Tragedy" and "Breaking Tradition: Charles IX's Royal Entry in La Rochelle (1565)" respectively. James Christie (English) introduced the audience to the controversial works of American author Comac McCarthy, Christopher Davies (English) spoke about the recuperation of urban space through literary representation, Nicholas Collins discussed the relation between theatricality and sovereignty in early modern English drama, and Giulia Zanfabro (Italian Studies) examined how young adult fiction constructs normative gender identities for its female readers. In the final session, Maria-Silvia Cohut (English) and Waiyee Loh (English) presented papers that revolved around the central theme of the Gothic.

All papers presented at the seminar provided interesting insights and both presenters and audience benefited greatly from the discussion generated by each paper.

Sidelights on Shakespeare

Sidelights on Shakespeare is fast approaching its fifth birthday with a roll of guest speakers growing into a veritable 'who's who' of academics from the field of Shakespeare Studies. A highly successful 2013/14

further added to this illustrious list. Our first seminar was given in November by John Curtis, a practising barrister and alumnus of both Warwick and Birmingham Universities. John's highly entertaining paper analysed the link between literary rhetoric and the judicial system, drawing upon subjects as diverse as King Lear, the Twitter Joke Trial and the books of Dan Brown.

In February, Sidelights welcomed both Dr Catherine Alexander and celebrated Arts journalist, Andrew Dickson. Andrew looked at the legacy inherited by Polish theatre following early encounters with Shakespearean drama, whilst Dr Alexander, inspired by the two anniversaries that fall within 2014; 450 years since the birth of Shakespeare and the centenary of the 1914-18 hostilities; documented her research into the appropriation of Shakespeare during times of conflict. In May, we closed our year with a discussion led by Professor Tony Howard, currently the lead investigator on the Multicultural Shakespeare Project which is exploring the contribution made by Black and Asian artists to the staging of Shakespeare in Britain.

This year was distinguished by the publication of a feature dedicated to Sidelights on Shakespeare, which appeared in the Warwick on-line journal, Exchanges. Published in April, the edition contained three papers associated with the 2013/14 Sidelights' programme. The first, by John Curtis, was accompanied by a response from the Law Department's Professor Gary Watt, the

second an article by Dr Catherine Alexander alongside a report by Sidelight's co-organizer, Stephanie Tillotson, highlighting the recent theatre practice of women playing the male roles in Shakespeare.

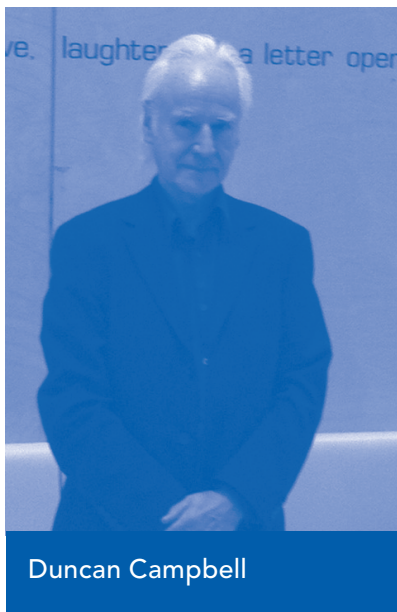
Happy birthday Sidelights: we hope there will be many, many more!



Andrew Dickson © Sarah Lee

True Crime in the History Department

On 28th January 2014 the History Department, in conjunction with the HRC, invited the writer Duncan Campbell to talk on 'True Crime? The remarkable memoirs of criminals, detectives and crime reporters'. Duncan Campbell is one of the foremost writers on crime in the UK, having worked for The Guardian for more than twenty years as their crime reporter. He has written several works of non-fiction including *The Underworld* and *That was Business, This is Personal* as well as two novels, *The Paradise Trail* and *If it Bleeds*. A packed seminar room in the Arts Building was treated to a most engaging and witty talk as Duncan Campbell laced his account with his own stories of meetings and interviews with some of Britain's most notorious villains. There was an added frisson in the room to be listening to a man that had shaken the hand of the Kray Brothers or the Richardsons, without having his own nailed to a floor!



Duncan Campbell

The three part talk dealt first with the accounts of the criminals themselves, ranging across the twentieth century, including the Great Train Robber, Bruce Reynolds, the 'gentleman' cat burglar Peter Scott and the Scottish ex-lifer turned sculptor, Jimmie Boyle. The second part looked at the memoirs of crime reporters, in particular Duncan Webb and Stanley Firmin. A final

section explored the world of the detectives, Fabian of the Yard and Robert Mark. This was a fascinating account of the changing patterns of crime, from old style villainy to internet fraud. Freddie Foreman concludes his memoir by telling his fellow cons (he might have been speaking to a university audience): 'Read everything and try to educate yourself towards a better life. The old ways have gone. Computers. Now that's the best advice I can give. There must be a clue there.'

John King, (CAS/History)

PROJECT UPDATE

French theatre of the Napoleonic era

The team members of the AHRC-funded project 'French theatre of the Napoleonic era' have had a busy first year. In October, postdoctoral research fellow, Dr Katherine Hambridge, and the two project PhD students, Clare Siviter and Devon Cox, arrived to begin their research. Kate Astbury, who is coordinating the project, has produced a critical edition of Pixierécourt's *La Forteresse du Danube* (1805). Katherine Hambridge has been exploring relationships between words, music and stage craft in this period, particularly in melodrama. Clare Siviter has been looking at the development of tragedy in the early 19th century and Devon Cox has been comparing prisoner of war theatricals in Britain and France during the Napoleonic wars. In conjunction with an ERC-funded project on Music in London 1800-1851 at King's College London, Katherine co-organised a conference on the Melodramatic moment 1790-1820 and a workshop examining the use of music in *La Forteresse du Danube* and its English adaptation, *The Fortress* (1807). Video footage of the workshop premiered at the International Federation for Theatre Research conference at Warwick in July where the whole team presented their work. A video documentary examining the process of the performance-based research will be available in the autumn. Devon and Kate visited the Georgian Theatre Royal in Richmond to see how we might work with their Youth theatre. Clare organised a very successful doctoral training day in June for PhD students working on the period 1789-1830 and the team were also involved in performing a concert of contemporary songs and theatrical scenes for a conference on Napoleon's return to power in 1815 in conjunction with Professor Mark Philp (History). Kate and Katherine also took part in the Literally Coventry schools book festival where pupils from Caludon School helped them work out how the musical cues and text of Act 2 of Pixierécourt's *Robinson Crusoe* fitted together, although the budget didn't stretch to recreating Robinson's costume from the original performance

Kate Astbury, (French Studies)

FORTHCOMING CONFERENCES 2014/2015

Voice and Silence: (Beyond the Rhetoric of Pain)

Saturday 15th November 2014

This symposium seeks to find points of convergence and synergy across multi-disciplinary approaches to the conceptualization of pain and violence.

Side by side with narratives, voices and images that our culture creates for pain, there are also many silences and uncharted territories. Some experiences remain notoriously difficult to narrate or represent. Among these limit events is pain, suffered in and through the body, infamously resistant to language.

Yet the relation to spectator is crucial for the social impact of the representation. How can we speak of and relate to such experiences? How do approaches found in visual culture interact with legal, political and philosophical ideas, with history and memory writing? What is the place of emotions and affect in popular culture, arts, and even politics? Can theoretical overtures contribute to activist approaches? Are there more or less appropriate forms of representation and on which basis do we evaluate these forms? How do these decisions affect the political impact of academic work?

Further information:

www.warwick.ac.uk/fac/arts/hrc/confs/pain/

Making and Mobilising Objects: People, Process and Place

Saturday 21st February 2015

Keynote Speakers:

Prof. Evelyn Welch (King's College London) & Dr Amy Miller (National Maritime Museum)

Making and Mobilising Objects aims to explore the tangled networks of people, processes, and places in which objects have been formed and used. The conference identifies objects as dynamic, having undergone both a process of construction and a process of use: a birth, and an afterlife. The themes to be addressed work to unpack the fluid materialities of objects, and include:

- Networks of use and affinity
- Components of objects
- Sites and methods of making
- Mobility and circulation of meanings
- Rituals and performances related to objects
- Imagined and real meanings and interactions
- Ownership and the commissioning process

Making and Mobilising Objects will bring together university academics and museum curators to discuss and share interdisciplinary approaches to the use and meaning of objects. It will include an interactive object-based workshop session, during which delegates will be encouraged to interact with objects and develop thoughts and ideas collaboratively.

Further Information:

www.makingobjects.com/

FORTHCOMING CONFERENCES 2014/2015

(Re)Imagining the Insect: Natures and Cultures of Invertebrates, 1700-1900

Saturday 7th March 2015

"It seems a singular thing that fleas, which are certainly enemies of mankind, should also be a favourite topic for men of science, still more so for men of imagination"

'Parasites' The Graphic, 23 October 1880.

There are around 800,000 species of insect. From the honey on our breakfast cereal, lice infesting our hair to cockroaches invading our homes: insects are, and always have been, implicated in our everyday lives. Insects were fashioned into jewellery, imprisoned in amber, eaten, dissected, collected, revered, reviled and fictionalised. From the sacred scarabs of Ancient Egypt, or the Renaissance dung-beetles used to symbolise Jesus Christ, to our modern systems of pest control, insect-human relations have been subject, and contributed, to the forces of human history. Our conference proposes to examine the pre-eminence of the insects in the period 1700 - 1900, including literary, historical, linguistic and scientific perspectives. This subject offers a large scope for theoretical engagement, challenging conventional ways of thinking about human history and culture. In line with developments in the burgeoning field of animal studies and more generally in the environmental humanities, insects have a lot to teach about some of the most burning questions facing scholarship today: what can these seemingly insignificant creatures tell us about man's place in 'nature'? What does it mean that the only species more successful than humans in colonising the planet are also those considered the most disgusting? This conference seeks to showcase the exciting research being carried out by scholars from diverse fields on the vast topic of insects. It will be of relevance to, not just those working directly with invertebrates, but also to those carrying out projects that intersect, however briefly, with these concerns.

Further information:

www.warwick.ac.uk/fac/arts/hrc/confs/insect/

Ruling Climate: The theory and practice of environmental governmentality, 1500-1800

Saturday 16th May 2015

'Ruling Climate' aims to explore the relationship between cultural perceptions of the environment and practical attempts at environmental regulation and change between 1500 and 1800. The conference is focussed around three main themes:

- continuities and discrepancies between ancient and early modern climate theories: how were classical theories of climatic influence received and adjusted in the early modern period?
- the political significance of climate theories: how did theories of climatic influence inspire and sustain governmental efforts of various kinds, in domestic and colonial contexts? eg. population displacement, environmental planning and public health, engineering works, siting new colonies, etc.
- governed by climate/governing climate: what is the relationship between theories of climatic influence and the development of strategies to cope with/modify climate and the environment? e.g. through agricultural improvement, increased human settlement, drainage, deforestation, etc.

Further information:

www.warwick.ac.uk/fac/arts/hrc/confs/rc/