

Humanities Research Centre

newsletter issue nine

Message From The Director

Over the past year humanities scholars have witnessed what to many feels like direct and sustained broadsides on the worth and necessity of the arts to public life. While we would all, I think, defend the value of the humanities, in civic, moral, historical, and even economic terms, we would be right to feel under a certain amount of peril. However, as HRC Director I am heartened by the ways in which the humanities at Warwick continue to flourish. The work undertaken by scholars at our university demonstrates, to colleagues at Warwick outside our disciplines and to the wider academic and general public, that arts and humanities research not only maintains its relevance, but that it sets the agenda of our modern world.

Nowhere is this better shown than in the major funding won by colleagues over the last twelve months. Ingrid de Smet's three-year Leverhulme Major Research Fellowship will explore the nature of secrecy and its official couriers and keepers in early modern Europe, a project with many contemporary implications. Stella Bruzzi's two-year Leverhulme Major Research Fellowship will align the presentation/representation of factual reality with its filmic and televisual variants. Sean Allan's AHRC-funded project on Kleist (begun over the last academic year) will seek to understand the relationship between disciplined education and undisciplined violence. More information about these and other new and ongoing projects can be found in the Newsletter, and the HRC congratulates all colleagues on their success.

Moreover, the HRC continues to nurture the scholarly development of the next generation of humanities researchers. The Postgraduate Scholars program,

for instance, got off to a shining start this year, with nine PhD students from across the Faculty (including Philosophy) working together to share their work, learn from each other's research, and find new ways to bridge disciplines. Their culminating project, *Kaleidoscope*, was an impressive event and is reported on fully in the Newsletter. Next year's group has now been selected and will see students from a variety of departments undertake the challenge of true interdisciplinary work. Beginning in the 2011-12 year, the HRC will also sponsor the Staff Fellows Program. All probationary members of staff in the faculty will be invited to join together to share work, find new ways to work together, and get to know each other (in addition, participation will exempt them from certain aspects of PCAPP). Finally, the new publishing agreement with Pickering and Chatto, the Warwick Series in the Humanities, now has its first contracted monograph. *Classicism and Romanticism in Italian Literature: Leopardi's Discourse on Romantic Poetry* by Fabio Camilletti (Italian) will be published in early 2013. Four other proposals are currently being considered for the series.

It is hoped that by thus supporting the work and scholarly development of PhD and early career researchers, as well as more established academic staff, the HRC can find new ways to advance the development of interdisciplinary humanities research at Warwick.



Jackie Labbe, Director



THE UNIVERSITY OF
WARWICK

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Arts and Humanities Research Awards 2010-2011

Arts and Humanities academics at Warwick won £2.5M of research grants and contracts in 2010/2011 which is a significant achievement given the extremely challenging financial climate and stiff competition for funding.

Awards included:

- A British Academy 'BARDA' grant of £106,198, made to Gerd-Rainer Horn in the Department of History for a project entitled **'The Spirit of Vatican II'**.
- Three Leverhulme Trust Major Research Fellowships, awarded to Stella Bruzzi (Film and Television), Ingrid De Smet (French Studies) and Stephen Houlgate (Philosophy). Stella Bruzzi's 2-year Fellowship will enable her to work on a book project entitled, **'Approximation: Documentary, History and Staging Reality'** whilst Ingrid De Smet's 3-year Fellowship will allow her to investigate **"Secrets and their Keepers in Renaissance France, ca. 1560-1620"**. Stephen Houlgate's 3-year Fellowship will focus on **'Essence and Concept in Hegel's Science of Logic'**. These 3 grants represented almost 10% of all the Leverhulme Major Research Fellowships awarded in 2010.
- A 3-year AHRC Research Grant, awarded to Sean Allan in the Department of German, worth £73,407 and held jointly with a colleague at the University of Exeter, to work on **'Kleist, Education and Violence: The Transformation of Ethics and Aesthetics'**.
- A highly prestigious Philip Leverhulme Prize, awarded to Giorgio Riello in the Department of History and worth £70,000, to work on **'The Material Culture of Global Connections, 1600-1800'**.
- A 4-year AHRC Research Grant, awarded to Linda Paterson (French Studies), worth £372,522, to work on **'Lyric Responses to the Crusades in Medieval France & Occitania'**.
- Two highly competitive British Academy Mid-Career Fellowships, awarded to Rashmi Varma (English and Comparative Literary Studies) and Pierre-Philippe Fraiture (French Studies). Rashmi Varma will spend a year working on a project entitled, **'Modern Tribal: Representations of Indigeneity in Postcolonial India'** whilst Pierre-Philippe Fraiture will work on **'VY Mudimbe: past and present Africa'**.
- A 3-year Leverhulme Trust Research Project Grant, worth £220,860, awarded to Margot Finn (History), to work on **'The East India Company at Home, 1757-1857'**. The project will employ two postdoctoral researchers and also includes a PhD studentship.
- AHRC Network Grant, won by Milija Gluhovic (Theatre Studies), held jointly with a colleague at Royal Holloway and worth £36,455, to examine **'The Eurovision Song Contest and the New Europe'**.
- A 3-year Leverhulme Trust Research Project Grant, worth £228,406, awarded to Jon Mee (English and Comparative Literary Studies) and including a postdoctoral researcher and a PhD studentship, to work on **'Networks of Improvement: British Literary Clubs and Societies c.1760-c.1840'**.

Grants and Awards

Secrets and the Keepers in Renaissance France, c.1560 – c.1620

Thanks to a Leverhulme Major Research Fellowship commencing in October 2011, this 3-year project will investigate the role of secrecy in the intersecting worlds of Early Modern intellectuals, writers, doctors, political advisors and office-holders. Its central focus will be on the conceptualization and practical implementation of secrecy and semi-secrecy versus public knowledge in the turbulent years of the French Wars of Religion and its aftermath, c.1560-c.1620. Further, French intellectuals and political figures will be situated in the broader European context in which they operated – whether it be through seeking alliances or support for a particular cause, or in the quest for a common religious or intellectual ideal. Then as now, those who needed to ensure secrecy took recourse to all manner of subterfuges, ranging from simple precautions (such as



'Silentium' / 'Silence' in Andrea Alciati's *Emblemata* / *Les Emblèmes*, Paris, J. Richer, 1584 © University of Glasgow (French Emblems project).



'Quod non vulganda consilia' / 'Qu'il ne faut reveler les secrets des grans' in Andrea Alciati's *Emblemata* / *Les Emblèmes*, Paris, J. Richer, 1584 © University of Glasgow (French Emblems project)

switching languages) to more elaborate ploys (including ciphers, invisible ink, hidden compartments, pseudonyms, passwords and secret signs). Whilst ambassadors worried about intercepted packages, couriers and emissaries often carried oral instructions in addition to actual letters; the travel of scholars, physicians and book merchants too provided a plausible cover for undertakings that were sensitive in political or religious terms.

There has been a flurry of critical interest in Early Modern intelligence. Yet many questions remain unanswered: just who patrols the permeable borders between the overt and the covert and how? What did secrecy mean to writers like Montaigne, de Thou, d'Aubigné or Vigenère who all had practical political and/or military experience too? We also do not yet know exactly how secrecy relates to the period's overarching ethical and political preoccupations: to what extent were the ruses of secrecy (whilst clearly widely practised) considered ethically problematic and contrary to the notion of *noblesse* and the incipient concept of the *honnête homme*?

The project will incorporate research visits to Paris, Venice and the Newberry Library (Chicago). It will lead to a major monograph, clustering around the interlinking spheres of secretaries and counsellors; ambassadors and other envoys; spies and concealment; and those involved with the world of the book.

Ingrid A.R. De Smet, Department of French and the Centre for the Study of the Renaissance

APPROXIMATION: Documentary, History and Staging Reality

This two-year Leverhulme Major Research Fellowship will offer an original intellectual response to our current cultural interest in alternative ways of representing factual events since the terrorist attacks on the World Trade Centre on September 11, 2001 alongside the impact of digital technology on documentary, history and memory. The events of 9/11 changed the course of 21st century history, and also have had a striking effect on how factual images are integrated into our culture, especially in film, television and media. Since then, we have witnessed a particularly energetic convergence of momentous historical events and huge changes to our audiovisual media, most prominently the growth of the Internet. Although not strictly 'about' 9/11, this fellowship will take the terrorist attacks on New York as its starting point for what it refers to as 'approximation', that is, an excitable flirtation with how to show and perform facts and evidence, with mixing genres and switching cultural arenas, as if the unproblematic veracity of the factual image has been undermined forever. The concept of 'approximation' is useful for bringing together otherwise extremely diverse works that nevertheless share a common aim, namely to approximate reality rather than to represent it straightforwardly. This project can be situated within the context of the impact of digital technology on film, television and related media – how the analogue image has been superseded, and how this has led to the proliferation of alternative modes of image collation, distribution and representation.

Initially, this project will focus on documentary in various forms, including the internet 9/11 archives; imaginative representations of 9/11 in films, such as James Marsh's feature documentary, *Man on Wire*; animated documentaries; and contemporary collage documentaries (for example, the films of Adam Curtis). Extending beyond documentary to other kinds of film and television texts, this project will examine examples of performative mimicry, such as Michael Sheen's three performances as Tony Blair, Ron Howard's film *Frost/Nixon* or Gus van Sant's *Milk* in comparison with the archival and documentary images of the same events; the fictionalisation of historical events in films such as *Il Divo*, *Buongiorno Notte* or *The Baader-Meinhof Complex*; and the inclusion of historical events in the otherwise entirely fictional television series *Mad Men*. The project will then broaden out into theatre, contemporary art, music and opera as they discuss the use and re-use of factual data and images in works such as painter John Keane's series about the Kennedy assassination, 'Truth, Lies and Super-8', Phil Collins' video work, John Adams' operas *Nixon in China* and *Dr Atomic* and Steve Reich's 'Three Tales'. The project's core value is that it offers a new way of looking at and conceptualising a large body of interrelated material helping to shape the cultural landscape of the 21st century.

Stella Bruzzi, Department of Film and Television Studies

The Warwick Dar

I have been awarded funding from the Institute of Advanced Teaching and Learning to support the creation of The Warwick Database of Arabic Resources (Warwick DAR). The project is interdisciplinary and aims to involve colleagues from across the university in contributing original papers, lectures and teaching materials on the political, scientific, historical, cultural and literary landscapes of Arab countries. In its first phase, the project aims to focus on collecting online resources relevant mainly to Egypt, Syria and Lebanon. Drawing on the expertise of the university's IT services I hope to offer an interactive, user-friendly and up-to-date set of resources including a picture gallery, music gallery, interactive online art gallery, access to news archives and

primary sources for teaching and research. The material will be published in its original language along with an English translation.

Once the first phase is completed, the database will serve as a teaching tool for modules on Arabic literature and culture which are open to students from across the faculties. I have created a website which details the various phases of the project and would like to invite contributions from colleagues across campus. Please contact me at C.Jenainati@warwick.ac.uk with ideas and suggestions.

Cathia Jenainati, Department of English and Comparative Literary Studies

The East India Company at Home, 1757 - 1857

This Leverhulme-funded project seeks to enhance historical understanding of the form and function of British country house culture by situating changes in elite domestic interiors within wider global contexts. Specifically, it explores the domestic and imperial routes by which Asian luxury goods – ceramics, textiles, metal-ware, furniture and fine art – found their way into the homes of Britain's governing elite in the Georgian period. Goods primarily travelled to England through the officers and bureaucrats of the East India Company, who administered the British interests on the subcontinent during the last century of its existence, 1757 to 1857.

The project builds upon recent developments in the study of consumer culture, gender studies, globalisation and material culture. Previous studies on consumption patterns in Georgian Britain have focussed on national developments, but this project analyses the acquisition of exotic 'Oriental' luxury goods alongside imports from Europe and domestic manufactures. Further, the project contextualizes the movement of goods within the evolving social, economic and political history of the English East India Company and its personnel. This project's key

innovation lies in its methodology which combines findings by local and family historians with more conventional discipline-based and interdisciplinary academic research.

The project will produce a series of interlinked case studies as a platform for analysis of change over time and space within British country houses, focusing specifically on the acquisition, use, meaning and circulation of Asian luxury goods. The research team will illuminate the ways in which material culture helped to mediate wider historical processes, such as family formation and reproduction, the creation and maintenance of trade networks, and the operation of political and military systems. The project will also assess the ways in which Asian luxuries incorporated within British country houses expressed regional, national and global identities. Over the three years of the project, it will integrate academic research on the global genealogies of British country house interiors with research by amateur and family historians, whose activities have risen dramatically in the past decade in response to the availability of new digital resources and online forms of communication.

Margot Finn, Department of History

Getty Scholar Grant

Dr. Jennifer Smyth (History/Comparative American Studies) has been awarded a prestigious Getty Scholar Grant for the academic year 2011-12. During that time, Dr. Smyth will be in residence at the Getty Research Institute, Los Angeles. For the past three decades, the Research Institute has invited internationally recognized scholars, artists, and other cultural figures to work at the Getty on projects connected with its annual research theme.

As part of this year's theme, "Artistic Practice," Dr. Smyth will explore the work of one of Hollywood's most enigmatic filmmakers, Fred Zinnemann (*The Search*, 1948; *High Noon*, 1952; *Julia*, 1977). Smyth's project, "The Historical Image in the Contested Frame: Fred Zinnemann's Cinematic Archive," will be the first major study of the director's work to use his papers at the Academy of Motion Picture Arts and Sciences Library, and will explore his stylistic relationship with pictorial journalist Stefan Lorant and photographer Albert Renger-Patzsch, whose papers

reside at the Getty. Zinnemann's status as a cinematic stylist or auteur has divided film critics and historians for years, and this project, drawing upon Zinnemann's sketchbooks, will look at how European painting, photography, and photojournalism influenced his commitment to a unique documentary-narrative film style with a deeply complex set of historical contexts. While at the Getty, Smyth will also explore Zinnemann's growing independence as an international director in relation to Hollywood's conflicted negotiations with European production and America's changing attitudes toward Western and Eastern Europe. This process began in the mid 1940s with Zinnemann's involvement in *The Search* (Praesens-Film/MGM), the first international film to explore the impact of the war on child Holocaust survivors.

**Jennifer Smyth
Department of History
and Comparative American Studies**

The Spirit of Vatican II: Western Europe Left Catholicism in the Long Sixties, 1959 - 1980

This British Academy-funded research project provides time and financial support for the archival work necessary and, subsequently, the completion of the corresponding manuscript for a single-author monograph. My study analyses the contributions of the emancipatory impulses generated by progressive Catholic currents to the emergence of the vibrant social movements erupting in the targeted turbulent decades of the 1960s and 1970s in continental Western Europe. I aim to cover largely parallel developments in a great variety of continental Western European states, ranging from societies still under long-lived dictatorial regimes (Spain and Portugal) to parliamentary democracies (above all Italy, France, Belgium, the Netherlands and Germany). I will draw on the methodologies of intellectual, social, political and cultural history. The research outcome has the potential for major innovations in the way historians of

social movements and religion, theologians and social theorists, as well as students of comparative politics and mobilisation may interpret a very recent and important period in world history.

The study will draw on primary and secondary sources in Catalan, Dutch, French, German, Italian, Portuguese and Spanish. A contract has been signed for publication of the resulting book by Oxford University Press. It is to be expected that a series of international conference invitations and corresponding publications in a variety of languages will follow. This project has been made possible by a generous 22-month British Development Research Development Grant, which includes a matching term of Study Leave from Warwick University or a similar source of funding external to the British Academy.

Gerd-Rainer Horn, Department of History

Science, Technology and Medicine in India, 1930 – 2000: The Problem of Poverty

This three-year programme of research, workshops and teaching connects established faculty, post-doctoral scholars and postgraduates in India and the UK to examine how far and how effectively projects of science, technology and medicine (STM) have addressed questions of poverty in India, or conversely contributed to their intensification (or concealment) between 1930 and 2000. Poverty was the predominant economic, political and social paradigm within which late colonial, nationalist and post-independence era policy was constructed. This British Academy-funded project assesses what happened to articulate or supplant this optic by the close of the twentieth century. During this time, STM were seen by politicians, policy-makers and practitioners to hold the keys to eradicating or ameliorating Indian poverty. At the beginning of this period, STM were considered capable of eradicating poverty at home, and later, promoting economic growth on the global stage. This project explores the significance of India's recent economic successes for the research, policy, and practice of science, technology and medicine in India for the earlier paradigm of poverty eradication. Has the problem of poverty in

India been solved, or has the study of poverty become inconvenient alongside the rise of new narratives that frame India as a site of inspirational economic growth?

This project is a collaboration between Warwick and Jawaharlal Nehru University (JNU) led by Dr Sarah Hodges (History) and Professor Mohan Rao (Centre of Social Medicine and Community Health). In addition to Hodges and Rao at Warwick and JNU respectively, the project involves a total of six core researchers – three from Warwick and three from JNU. The project is structured around six workshops over the course of three years (2010-3). These meetings at JNU and Warwick involve additional faculty, post-docs and post-grads from both universities, as well as other local scholars who have expertise and interest in the broad research area. The issues addressed by participating scholars include the involvement of international agencies in reshaping the contours of health; the role of the state in mental health care; the relationship between nutrition, health and poverty; the rise and fall of the notion of social accountability; the marginalization of popular therapeutics favoured by the poor; and the significance of the emergence of corporate hospitals in colonial Madras. By drawing together individual research, the workshops aim to produce a broader analytical framework for examining questions surrounding poverty in twentieth-century India.

Sarah Hodges, Department of History

CONFERENCE REPORTS

Performing the Self: Women's Lives in Historical Perspective The Nineteenth Annual Conference of the Women's History Network, University of Warwick, 10th -12th September 2010

The 'performance of selfhood' is an area of research that has recently come of age across the humanities and social sciences. This conference, generously supported by the Humanities Research Centre as well as the Economic History Society, the Royal Historical Society and the History Subject Centre, provided an opportunity to academics from a variety of disciplines to meet and share research on this increasingly central topic with a focus on women's lives.

The keynote speakers, Paula Byrne, Shirin Rai, Sidonie Smith, Carolyn Steedman and Penny Summerfield who are renowned for their interdisciplinary approaches, established a diverse and challenging framework for further discussion of the conference theme. Shirin Rai used the sites of the UK, South African and Indian parliaments to consider gendered ritual and performance. Her opening address was streamed live via the Knowledge Centre: (<http://www2.warwick.ac.uk/alumni/knowledge/culture/womeninparliament/>). Sidonie Smith, Martha Guernsey Colby Collegiate Professor of English and Women's Studies, University of Michigan, Ann Arbor presented an analysis of the genres within Hillary Clinton's best-selling autobiography *Living History*. Her stimulating assessment considered how the autobiography created the authentic effect of a 'real Hillary' demonstrating how both the narrating and narrated 'Hillarys' do and undo the gendered idioms of political power. Paula Byrne, in a fascinating after-dinner paper, focused on celebrity and multiple representations. Her examples were the actress, Perdita (Mary Robinson) and the author, Mrs Ashton-Dennis, who perhaps is better known as Jane Austen. Carolyn Steedman confronted the conference theme directly in her plenary, 'On not writing about the self'. She used the example of Frances Hamilton to demonstrate the limitations of historical auto/biography. The conference ended with a thoughtful presentation from Penny Summerfield who reflected on the place of personal narratives in the field of women's history.

In addition to the plenary speakers, there were over eighty papers from academics across the world (including Australia, New Zealand, Nigeria, India, Turkey, Denmark,

Canada, Japan and the US). A range of disciplinary perspectives were presented notably Literature, History, Drama, Film Studies, Political Science, and Theatre Studies. The conference, which was attended by over 120 delegates, shared current thinking from different subject viewpoints providing an opportunity to collaborate and help to set a new agenda for the field.

The conference provided a range of complementary activities to develop the theme of performance and the self further. A physical and online exhibition (<http://www2.warwick.ac.uk/services/library/mrc/images/whn/>) used archives from the Modern Records Centre to illustrate the multi-textual ways that women's private and public identities have been represented, discovered and performed through work, travel and political activism. Pamela Masik, an artist from Vancouver, discussed her collection, 'The Forgotten' Project in a presentation on the effects of art on society: artist as social activist. Aylin Şengün Taşçı, the General Art Director of the Istanbul State Turkish Music Ensemble discussed the life and art of the writer and composer Leyla Saz and performed some of her songs, accompanied by musicians playing the traditional Turkish instruments the qanun and the oud. Claire Westall led a discussion and viewing of the film: *Last Resort* and Claudette Bryanston facilitated a performance workshop on women's history and the self in the Capital Centre.

Research papers from the conference will be published in a special issue of *Women's History Review* in 2012.

Sarah Richardson, Department of History

The Useable Past in 17th Century England

Saturday 23rd October 2010

This one-day Colloquium brought together established and emerging scholars from early-modern historical and literary studies. The focus of the papers and the discussions was on the variety of 'useable pasts' seventeenth-century women and men employed in a range of social, cultural and political contexts. These included the theatrical stage, national politics, the family and the natural environment. The presentations and the discussions shed new light on both the prescriptive power of the past and ways the past could challenge power in a traditional society.

The speakers and topics included:

- Ronald Hutton (Bristol), Ancient Britain and the Early Modern English
- Lucy Munro (Keele), 'Whylome as antique stories tellen us': Archaism and the Uses of the Past in the Early Modern History Play
- Philip Baker (Centre for Metropolitan History), London's Liberties in Chains Discovered: The Civic Context of the Leveller Campaign
- Jan Broadway (Queen Mary), Symbolic and self-consciously antiquarian: The Elizabethan and Early Stuart Gentry's Use of the Past
- Fiona Youngman (Reading), Children of Baal: Anglican family narratives of Civil War trauma
- Nicola Whyte (Exeter), Meanings of antiquity in the post-medieval landscape

The event ran smoothly, with 24 people in attendance. There were participants from Cambridge, Oxford, Manchester Metropolitan University, University of the West of England, King's College, Nottingham, Leicester, York and Warwick universities.

Matthew Neufeld,
Centre for the History of Medicine

Literature of an Independent England

Saturday 6th November 2010

This agenda-setting one-day interdisciplinary conference attracted a diverse mixture of participants. Speakers came from the US, continental Europe and Ireland as well as within the UK, and their expertise ranged across political science, literature, history and religion. We were also joined by political campaigners, academic researchers, postgraduate students, and, encouragingly, a good number of English undergraduates keen to build on study of Devolutionary literature.

The day began with a full and detailed Keynote Address by Professor Arthur Aughey (University of Ulster) on the 'anxieties of Englishness' and later panels covered: 'The Politics of England and English Literature'; 'Englishness, National Identity and Authors of the Canon'; 'Speaking for England and of Dystopias'; and 'Questioning the Contemporary and Everyday'. While the standard and substance was impressive throughout, particular highlights were papers by: Dr Andrew Mycock (Huddersfield University) with his precise and clearly explained survey of the rise of English national sentiment, specifically post-1998, and warning against 'victimhood nationalism'; Dr Michael Gardiner, whose reading of 'English Literature as Ideology' called for a new post-British literature of England, which is both more national and more diverse, and concerns England itself; and Dr Christine Berberich (University of Portsmouth), whose focus on contemporary English dystopian fiction highlighted key questions about national identity within authoritarian state structures.

The conference closed with an open debate and an effort to bridge the political and literary-cultural in theoretically nuanced and interesting ways, with much thoughtful input from Anthony Barnett of openDemocracy. The conference clearly highlighted the increasingly pressing need for England's post-devolutionary and post-imperial position to be further theorised and for models arising to be applied to the discipline of English Literature.

**Michael Gardiner, Department of English and
Comparative Literary Studies
and Claire Westall, York**

The Postmodern Palimpsest: Narrating Contemporary Rome

Saturday 26th February 2011

The city of Rome has always been privileged in its relationship with Western history: constructed over layer upon layer, from Roman to Fascist empires, with corresponding iconic images. Where much academic study highlights the classical nature of the 'eternal city', this event sought to focus on the fleeting experiences of contemporary Rome.

With generous support from the HRC, the conference brought together early career researchers, academics and journalists from Italy, the UK, the USA, Ireland and Norway. The conference aimed to construct a space in which a variety of disciplines could intersect, in order to uncover and engage with the most recent metamorphoses of the city. A wide range of cultural fields were present in the numerous papers across the day, including literature and film as well as architecture, archaeology and art history;

the project also included the screening of four short films which investigated the contemporary outlook of the city. Keynote addresses from Dr. John David Rhodes (Sussex) and Eamonn Canniffe (Manchester School of Architecture) analysed, respectively, the fetishization of Rome's city centre in Bernardo Bertolucci's films, and the necessity to blur photographic and cinematic images in order to open up new perspectives on the cityscape.

The debates and discussions raised during the conference and at the concluding roundtable posed a number of crucial questions surrounding the city today, regarding for instance the inescapable overlap between Rome's modernity and post-modernity; and the need to contextualize Rome's contemporary image within a more global dynamic. The conference has received extremely positive feedback from all involved, and it is hoped that ultimately it will stand as a point of departure for further research and debate in this fertile area.

Dom Holdaway & Filippo Trentin
HRC Doctoral Fellows, Department of Italian

Getting 'Idle and Disorderly' at the University of Warwick

Saturday 12th March 2011

The University of Warwick played host to a Humanities Research Centre-sponsored conference in March. Combining the expertise of literary scholars and social historians, "'Idle and Disorderly Persons': The Representations and Realities of the Mobile Poor in Early Modern England" drew seven speakers and about forty delegates from across England and from across the Atlantic Ocean. In many ways a 'gathering of experts', the conference showcased the recent research and the new directions of a selection of established scholars, such as: Joanna Innes, Andrew McRae, K.D. Snell, Tim Hitchcock, Audrey Eccles, and Warwick's own John Gilmore. A plenary address on wider conceptions of wealth and industry was delivered by professor *emeritus* A.L. Beier of Illinois State University. Each paper offered a substantive and research-led agenda in the thirty minutes allotted, and the format of the conference encouraged questioning and debate by providing ten minutes for questions after each paper. A final roundtable in which all attendees participated ended the conference schedule.

The conference directly addressed some of the persistent issues in the scholarship of early modern poverty and mobility, particularly in England. Speakers tackled problems of definition, identity, perception, and quantification using an eclectic and innovative array of techniques: from the geographical to the statistical to the literary. Delegates were offered papers which deployed the history of art and English landscape painting, geographical 'spaces' of mobility, begging in Latin verse, perceptions of 'casual poverty', new understandings of madness and mobility, and sophisticated statistical renderings of a 'vagrancy crisis' in London. The papers were each theoretically robust, and well delivered and received. The final plenary and roundtable discussion expanded our gaze to include the very nature of ideas of wealth, work, and by extension 'deservingness', as well as the enduring challenges in the scholarship which remain. The support of the Humanities Research Centre made organizing a conference of this scope and intensity not only possible, but enjoyable, and I am heartened by the recurring success of graduate-led conferences here at Warwick. They demonstrate, and display, a strong and vibrant spirit of the Humanities.

David Hitchcock,
HRC Doctoral Fellow, Department of History

Spanish/French Marriage Festivals and Politics: Dynastic Marriages and their Political and Social Reverberations, 1612 - 1615

18th – 19th March 2011

Dynastic marriages between the Spanish and French royal houses in 1615, in this case double marriages, were celebrated with unprecedented magnificence. An interdisciplinary conference under the auspices of the Society for European Festivals Research, hosted by the University of Warwick at the Warburg Institute, University of London (18th and 19th March 2011) explored the extraordinary variety of festival events associated with the occasion. Topics included: the political implications of the weddings; the array of princely entries interspersed with elaborate banquets that reworked the two countries' mythological traditions; court ballets, carrousels and lavish fireworks made possible by the flair of French and Italian architects and hydraulic engineers; and the new challenges represented by the events for artists, choreographers and composers.

Speakers included: Professor Maria Ines Aliverti (Pisa, Italy), Dr Marie-Claude Canova-Green (Goldsmiths, University of London), Dr Monique Chatenet (Conservateur en chef du patrimoine, Paris), Dr Paulette Choné (Nancy, France), Professor Sir John Elliott (Oriental College, Oxford), Dr Patrice Franchet d'Espèrey (Institut français du cheval et de

l'équitation), Dr Chantal Grell (Versailles, Saint-Quentin), Professor Iain Fenlon (King's College, Cambridge), Dr Kristian Jensen (British Library), Professor Jill Kraye (Warburg Institute, London), Professor Margaret McGowan (Sussex), Professor Ronnie Mulryne (Warwick), Mr Robert O'Toole (Warwick), Dr François Quiviger (Warburg Institute, London), Professor Nicolas le Roux (Lyon, France) and Dr David Sánchez-Cano (Alfonso X, Madrid). Research students from Warwick and elsewhere displayed posters during the Conference.

More than sixty people attended the event which was sponsored by Warwick's Institute of Advanced Study; School of Theatre, Performance and Cultural Policy Studies; and The Humanities Research Centre. A publication arising from the conference will be edited by the organisers and published by Ashgate as the second volume in the recently-launched Renaissance Festivals Series.

Margaret M. McGowan (Sussex), Ronnie Mulryne (Warwick), and Margaret Shewring, School of Theatre, Performance and Cultural Policy Studies

Sing Aloud Harmonious Spheres: Music, Philosophy and the Order of the Universe in the Renaissance

12th – 15th May 2011

Sing Aloud Harmonious Spheres: Music, Philosophy and the Order of the Universe in the Renaissance was a three-day international conference held at the Warwick University Palazzo in Venice. The conference was organized by Jacomien Prins (University of Oxford) and Maude Vanhaelen (University of Warwick).

Despite a few isolated attempts to foster a dialogue between classics, musicology, and philosophy, the study of Renaissance theories of cosmic harmony remains very much the prerogative of musicologists. Yet during the Renaissance the doctrine of the harmony of the spheres – a Pythagorean doctrine based on the beliefs that the universe was ordered by the same numerical proportions that produce harmonies in earthly

music, and that music had the power to affect man's soul – influenced many aspects of culture, be it theology, philosophy, medicine, music, literature, architecture or visual arts. The purpose of the conference was to bring together experts in these disciplines, and encourage the interaction between various fields of research in order to reflect the inherent interdisciplinarity that characterised Renaissance discussions on world harmony. Two important issues were addressed: firstly, the transmission of the concept of harmony in non-Italian as well as Italian contexts (influence of Jewish and Arabic theories of cosmic harmony; reception of Renaissance ideas about world harmony in England, the Netherlands, France and New Spain). Secondly, the conference successfully explored various ways in which to reassess the pertinence of traditional historiography. Rather than exploring the question whether, and to what extent, Renaissance ideas on cosmic harmony and music theory prefigured the so-called Copernican revolution or were merely a continuation of traditional modes of thought, we explored the various ways in which Renaissance scholars themselves reconsidered the relationship between cosmos, man and music before and after the 'Copernican revolution'.

**Maude Vanhaelen,
Department of Italian Studies**

POSTGRADUATE SCHOLARS PROGRAM

Kaleidoscope: New Perspectives on the Humanities

28th - 29th May 2011

2010-2011 saw the launch of the HRC Postgraduate Scholars Program. Nine PhD students from across the humanities (English, Classics, Film and TV studies, German, History, Italian and Philosophy) collaborated to organise a two day interdisciplinary event, *Kaleidoscope: New Perspectives on the Humanities*. The event took place on 28th - 29th May 2011 at Millburn House, University of Warwick, bringing together new and established researchers, arts practitioners, including writers, sculptors, performance artists and members of the public. The event was a huge success with over 60 people participating over the weekend.

The aim of the event was to intertwine different disciplines and artistic practices through the theme of colour and its relationship with concepts of Belonging, Perceiving, Being, Responding and Communicating.

Professor Paul Smith opened the event with his paper "Colour: Wittgenstein and the problem of Culture vs. Nature" which explored connections between the ways in which philosophers and art historians have addressed the

nature of colour experience, and its relation to our understanding of colour.

The first panel, *Belonging – Colour, Politics and Representation*, focused on

Professor Paul Hills and Monica de Murgia discussing the grammar of colour with artist Richard Kenton Webb



Film maker Simone Brioni with Italian-Somali author Shirin Ramzanali Fazel

colour as a figure in discourses of identity, especially its political appropriation and representative significance. Featured papers brought together a range of disciplines with a common focus on colour's political and social power, which included: Vedita Cowaloosur (Warwick): "Mirror Mirror on the Wall/ Who's the 'Fairest' One of All?" The Depiction of Blackness in Bollywood", Ruxandra Eliza Todosi (Nottingham Trent): "Light, Dark, 'In Between': Chromatic Symbolism and Visual Eclecticism in Contemporary Islamic Veils", Fabio Camilletti (Warwick): "The Reevaluation of Enrico Bottini. Soft Patriotism in the Italian 2000s".

Professor Paul Hills kicked off the second panel, *Perceiving – Colour and the Visual Arts*, with his paper "From Surface Colour to Film Colour: Thoughts on the Experience of Renaissance Painting", in which he discussed the ideas of David Katz, specifically how we experience 'surface, film and volume colour' in relation to paintings by Giovanni Bellini and others.

The panel focused on attempts to 'unweave the rainbow' by exploring the many ways in which artists have employed colour as a key compositional component within their works. The speakers addressed questions about the significance of colour for the visual arts and how artistic perceptions of colour challenge, problematise, and (re) conceptualise our notions of colour. Speakers included Deborah Harty (Loughborough), Margarida Brito Alves (Universidade Nova de Lisboa), Carinna Parraman (UWE), and artist Richard Kenton Webb (UWE).

The third panel, *Being – Identity and Colour*, explored the

role of colour in the formation of identity. Hoda Mobasseri (Edinburgh) discussed "Stereotyping Femininity through the Black and White Thinking Lens" and discriminatory attitudes towards women in relation to Iranian culture. Frances Smith (Warwick) discussed the work of Judith Butler and concepts of identity and femininity through the teen movie 'Pretty in Pink'. Federico Fabris (Bamberg) presented his paper "'Conversing with Trees': Botanical Keywords for a Reassessment of 'Black' in Three Black British Novels" which explored the search for roots that lead to the uncovering of past and present migrant routes criss-crossing several generations of black Britons.

There was a public screening of Simone Brioni's film *LA QUARTA VIA/ THE FOURTH ROAD*, which explored the theme of colour in relation to representation, politics and identity through the story of Italian - Somali writer Kaha Mohamed Aden. This was followed by a talk and discussion with acclaimed Italian-Somali writer Shirin Ramzanali Fazel, author of the novels *Lontano da Mogadiscio* (Roma, Datanews 1994) and *Nuole sull'Equatore* (Cuneo, Nerosubianco, 2010).

The first day came to a close with plenty of fruitful discussions over a colourful BBQ buffet at Red Square.

The aim of the second day of the event was to extend the conventional conference format, to encourage new ways of getting researchers and practitioners to come together over shared projects. The day consisted of a series of workshops which explored how we experience and respond to colour in art and in our everyday lives.

Sculptor Brigitte Jurack lead participants to explore how colour can physically affect our sense of self and of others through the construction of large scale coloured surfaces and interactive objects, including a full-sized colour parachute.

Fashion lecturer Monica de Murgia's workshop began with a presentation of her work "The Abnormal Colour Experience", which explored the phenomenology of synaesthetes (those who have synaesthesia) to see and how these "abnormal" experiences can further our understanding and experience of colour. Participants were then encouraged to attempt to induce a visual-colour experience using paint in response to a musical stimulus.

Following Monica's workshop, Michael Lightbourne examined the relationship between visual colour and sound from the opposite perspective, demonstrating how

our experience of soundscapes can be enriched through our response to a visual stimulus. Michael, together with Dr Andrew Le Gear, designed a simple yet effective interactive environment for converting sound performance into colour. This allowed participants to perform and construct a short abstract colour film by making a variety of sounds.



Warwick University student Keith Wilson exploring 'the abnormal colour experience'

Dancers Amy Voris and Natalie Garrett Brown offered a relaxing and rewarding workshop which used movement to enhance awareness of all the perceptual senses as a way to respond to colour from an embodied place.

The day also showcased some of the best local creative writing talent with a workshop hosted by the Warwick Writing Collective and readings from Nine Arches Poets, Jane Commene, Roz Goddard, Matt Nunn, Matt Merritt and Maria Taylor. Both sessions explored the theme of colour imaginatively, creatively and experientially through the written word, offering participants insights into how our responses to colour in our everyday lives can be captured and explored in language.

The relationship between colour and the written word was also the focus of Poet Vahni Capildeo who presented her collaboration with Trinidadian artist Andre Bagoo, "ALL YOUR HOUSES".

The work combines Capildeo's words with Bagoo's images. Vahni's poetry layers place and memory and dwelling and migration and interweaves with Andre's photographs of vacant urban spaces in Port of Spain, Trinidad to create an exploration and presentation of absence, disappearance, feast and decay.

The event came to a close with the final section which looked at the concept of communicating in relation to colour. For this session, the theme of colour took on a metaphorical meaning, focusing on humanities study as centred on the things that bring colour to our lives - from visual artwork to radical thinking to music to literature. This panel addressed the issue of how we cross the boundaries of individual disciplines and practices to reflect and capture the richness of the world we inhabit, and featured up-coming writers who read extracts of their work that reflected and engaged with the issues raised during the event.

Kaleidoscope Team: Kate Beats, Simone Brioni, Brian Haman, Joseph Jackson, Malachi McIntosh, Celia Nicholls, Karen Simecek, Frances Smith and Christopher Vernon

NINTH WARWICK SYMPOSIUM ON PARISH RESEARCH

'The Fabric of Community - Parish Material Cultures in Perspective'

Saturday 21st May 2011

Objects and edifices are more than simple constellations of matter, insignificant pieces of property, or trivial 'things' and a careful study of their cultural, functional, physical and stylistic attributes provides an invaluable approach to late medieval and early modern parish life.

The 'Ninth Warwick Symposium on Parish Research', co-organised by Joanne Anderson and Don White at the University of Warwick on 21st May 2011, was a one-day interdisciplinary conference devoted to exploring this theme with contributions from an international audience composed of academic staff, research students and private art collectors. The successive contributions were arranged over four sessions – 'Sites and Sacred Spaces', 'Architecture and Atmosphere', 'Artworks and Agency', and 'Memory and Materiality' – with papers presented on the diverse functions and types of medieval chapels in the religious landscape of Cornwall (Nicolas Orme, History, Exeter), the virtual reconstruction of medieval wall-paintings from a Stratford guild chapel (Kate Giles, Archaeology, York), anthropological and formal analysis of fourteenth-century Italian church wall paintings (Federico Botana, Courtauld Institute of Art), and the construction and reconstruction of two church tomb monuments dedicated to Yorkist dynasts (Jennifer Alexander and Sofija Matich, Art History, Warwick).

The symposium concluded with a roundtable discussion

where the audience aimed to explore, and perhaps better delineate, the contours of the conceptual space they had all occupied in one way or another during the event: the concepts of 'Material Culture' and 'Materiality'. It was suggested that 'Material Culture'

was a way of organising social relationships involving people and material things, and the values that come about through that process. Ideas of 'materiality' on the other hand range from practical considerations of material and techniques to anthropological theories of the power, agency and aesthetic value of material things, offering a theoretically broader space for scholars across disciplines to connect their varied interests in the material aspects of the past. Delegates also explored the phenomenological, contextual and spatial dynamics of objects as fruitful areas for further research.

In 2012, the 10th anniversary symposium on 'Parish Studies Today' aims to take stock of the diversity of work conducted by academics, local history

societies, church conservation groups and other organizations.

For an open call for participation (as well as information on previous meetings) visit <http://go.warwick.ac.uk/parishsymposium>.

Matthew Jackson and Agata Gomolka, Departments of History and History of Art



Don White introduces two delegates to an early sixteenth-century oak bust of God the Father

Material Encounters of the East India Companies 1600 - 1830

July 1st - 2nd 2011

The trade with Asia in the early modern period brought new materials and tactile sensations to Europe. Silk and cotton textiles with exotic patterns and bright colours arrived together with thin porcelain, suitable for the new "hot" drinks of the era: tea, chocolate and coffee. This material culture of the East India trade was the focal point for a workshop recently organized by "Europe's Asian Centuries", an ERC-funded project headed by Professor Maxine Berg and based at the Centre for Global History, at Warwick.

Historians, museum curators, collectors and craftsmen from Britain, the Continent and India gathered together to address questions that this trade gave rise to: How were fashions and trends communicated between the metropolises of Europe and the trading and manufacturing centres of India and China? What material evidence exists in museums and collections that can help us understand the shifting use of designs, materials and colours in the production of Asian semi-luxuries, made for consumption in the West?

The nomenclature of Asian textiles is notoriously complicated, names as well as qualities and manufacturers changed over the centuries, as did patterns and materials used. Scent could guide or fool the purchaser; Sonia Ashmore from the Victoria & Albert Museum talked about how early English manufacturers of muslin used Asian spices to scent their goods so as to evoke the right associations. While such elusive clues might escape the contemporary scholar the wear and tear of textile objects in museums can tell a rich history, as Berit Eldvik from the Nordic Museum in Stockholm illustrated. Mohamed Husain Kathri and Abdullah Khatri, craftsmen from Sidr Craft in Gujarat, demonstrated the technique applied today on Indian textiles, helping to highlight the local strands in this global history.

To display vases with mirrored images in pairs was a distinct European way of demonstrating taste. How such traditions came to shape the production of Kaikemon porcelain in Japan, or how Chinese porcelain producers copied the European continental Meissen porcelain, were the topics of two other talks by Menno Fitski (from the Rijksmuseum, Amsterdam) and Luisa Mengoni (from the Victoria & Albert Museum), both brilliantly illustrating the global links

between consumption and production in the early modern period.

The integration and modification of East India goods, to fit the interior designs of homes in London and Pondicherry (in French India), was discussed in two papers by Kevin Rogers from London and Kévin Le Doudic from Lorient. The session was headed by Professor Margot Finn from Warwick, who recently was granted funding from the Leverhulme Trust for a 3-year project entitled 'The East India Company at Home, 1757-1857'; a project which also will be hosted by the Centre for Global History.

The workshop took place on the last weekend of June. The Ashmolean Museum in Oxford generously provided the workshop with space and material for handling sessions. Speakers included guests from different centres for the



Handling session, Ashmolean Museum, Oxford

European East Indian Trade, in Lorient, Amsterdam, Copenhagen, Gothenburg, and London and from some of the most prominent national museums in Europe. The contacts established will form an important starting point for the transnational and global histories that the project "Europe's Asian Centuries" is investigating.

Hanna Hodacs, Centre for Global History

PROJECT REPORTS

Heinrich von Kleist: Education and Violence. The Transformation of Ethics and Aesthetics

2011 marks the bicentenary of the death of Heinrich von Kleist (1777-1811) one of Germany's most provocative and enigmatic literary figures. Kleist's plays, novellas and philosophical essays have continued to fascinate – and divide – readers, scholars and creative artists alike. E.T.A. Hoffmann, Franz Kafka, Thomas Mann and Christa Wolf are just some of the major German writers who greatly admired his work. Together with Prof Ricarda Schmidt (University of Exeter), Dr Seán Allan (German Studies, Warwick) is co-directing this 3-year research project which began in October 2010 following an award of £362k from the AHRC. This funding also covers the costs of a post-doctoral researcher at Exeter (Dr Steven Howe) and a fully-funded PhD studentship at Warwick (Eleanor Clarke).

Our project explores one aspect of Kleist's work (education) that has been almost totally ignored, and seeks to link it to another (the representation of violence) in a way that will shed new light on constructive and destructive functions of violence in the author's oeuvre as a whole. Although these two categories would seem to be at opposite ends of a

spectrum, with education stemming from ethical endeavours and violence marking the breakdown of ethical behaviour, our project explores the multiple interdependencies between education and violence, as well as the complex and contradictory ethical implications in each. The question of whether violence is conceived of as innate, as the result of social oppression, or as 'necessary' means to a higher moral end has vital consequences for our understanding of works of art and the ethical choices we make in our lives. In the course of the project we will be exploring two key questions: first, how are the prevailing theories of eighteenth-century pedagogy mediated in Kleist's own works; and second, how are conceptualisations of violence in his works related to educational processes of education? The first major event of the project, an international conference at the University of Exeter with over 40 speakers attending, took place during the summer.

Seán Allan,
Department of German Studies

Eurovision Song Contest and the New Europe

Theatre's Milija Gluhovic, in collaboration with Karen Fricker from Royal Holloway, was awarded an AHRC Network grant worth £36,455.00 to hold a series of three interdisciplinary workshops on Eurovision and the New Europe. These workshops have focussed on three main themes – 'European Margins and Multiple Modernities', held at Royal Holloway in February 2011; 'Queering Europe' at Warwick's Venice facility in April 2011; and 'Feeling European' hosted at the 2011 Eurovision Song Contest (ESC) finals in Düsseldorf in May, which also involved contest stakeholders – broadcasters, journalists and participants. The workshops have encouraged discussions on the ways of thinking about the ESC as a stage on which the changing realities of Europe are being played out, particularly in the wake of perestroika and the Iron Curtain's collapse.

The socio-political and economic realities of Europe as well as

larger conceptual frameworks about what Europe means have been shifting rapidly since the 1990s. Europe is becoming a site of multi-directional flows of power, finance, ideas and bodies. The number of competing countries at the ESC has nearly doubled, and from 2000 until 2008 every winner was an Eastern or Southern European nation, prompting anxiety amongst some Western European media and contest insiders who portrayed this as invasion or wrongful domination. These anxieties both echoed and were fuelled by larger tensions within Europe about Westward migration and the perceived disparity in economic and cultural development between Western and non-Western European nations. The project has thus explored how the ESC, an annual popular song contest configured as a competition between European countries, has forged cultural interconnections that cut across political divisions between nations and shape the contours of a cosmopolitan European identity.

The project brought together leading UK and international scholars from a variety of disciplines: theatre and performance studies, ethnomusicology and popular music studies, media studies, queer and gender studies, sociology and European studies, as well as key contest stakeholders. A basic tenet

of this approach to Eurovision is that different participating nations and individuals attribute different meanings to the ESC, and that it is necessary to look beyond culturally dominant (Western) readings to explore the diverse uses to which various audiences put the Contest.

The research team received extensive international media attention, including pieces in the Wall Street Journal and the New York Times, particularly in the run up to the finals. The research resulting from the workshops will contribute to the ways in which the ESC's key stakeholders and fans

understand the meaning of the ESC and its meaning within European culture, and it will culminate in a co-edited volume titled: *Performing the 'New' Europe: Identities, Feelings, and Politics in the Eurovision Song Contest*, eds. Karen Fricker and Milija Gluhovic (Basingstoke; New York: Palgrave Macmillan, forthcoming 2012).

Milija Gluhovic, School of Theatre, Performance and Cultural Policy Studies

Local Manufactures and Global Consumption in Jingdezhen



Shard Market, Jingdezhen, April 2011 (photo by A. Gerritsen)

and engraved bricks from city walls, but mostly the traders sell broken bits and pieces of locally-made old porcelain. For less than a pound one can buy the base of a bowl with an imperial reign mark of the seventeenth century, and for two or three pounds, the stem of a cup used during the time when the Mongols ruled Chinese territory in the fourteenth century.

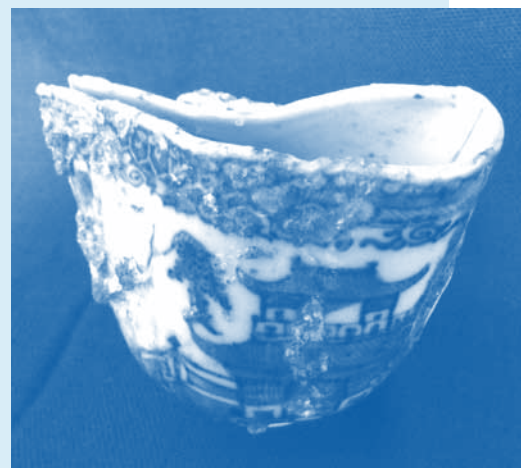
This squashed blue-and-white porcelain cup with willow pattern design must have been destined for a European coffee table, but instead, it lay buried on a local rubbish heap until a local trader took it to the market a few months ago.

Local manufactures and global consumption in Jingdezhen have been the subject of a two-year AHRC-funded research project carried out by Anne Gerritsen

Every Monday morning, a shard market takes place in the southern Chinese town of Jingdezhen. Traders from far afield lay out their merchandise on cloths, blankets, and boxes at the crack of dawn, and by five o'clock in the morning, a mixture of small shop-owners, collectors and tourists is milling past the wares. There are antiques of various kinds, such as intricate wood carvings

and Stephen McDowall in the Department of History. Today's Jingdezhen still displays many of the characteristics of the early modern 'porcelain capital'. It is as remote, dusty, and devoid of cultural institutions as it was when early modern officials were 'banished' there to serve as supervisors of the porcelain industry.

But there is one difference. Early modern imperial representatives selected the best wares for the imperial court, and largely confined visitors and foreign merchants to trade ports like Canton. The global appeal of Jingdezhen's porcelain not only sustained its local production but ensured its enduring value throughout the empire. Today, there is no restriction on access; the remnants of that legacy are being dug up by anyone who cares to get their hands dirty, and sold off at an alarming rate, seemingly without causing any concern to the political leadership. And while no one would argue that this squashed porcelain cup has any monetary value, for historians it tells a story worth telling of local manufacture and global consumption.



Discarded eighteenth-century blue and white porcelain cup. Jingdezhen kilns. Excavated at Jingdezhen, 2011 (photo by A. Gerritsen)

**Anne Gerritsen,
Department of History**

FUTURE CONFERENCES

Voicing the Community: Questioning Race and Gender in French and Francophone Writing

Saturday 4th February 2012

D'où tu parles? – Where do you speak from? Ideologically associated with both May 1968 and the 1970s more generally, these few words evoke freedom of speech, the legitimacy of knowledge and the power of the voice: elements that have been crucial to the constitution and articulation of community at key moments in French and Francophone history. This question remains significant, however, and invites an interrogation of the notion of representativeness and of the situation and articulation of community; issues which can be approached through the lens of textual representation. Recent theoretical debates surrounding the concepts of race and gender show this more than ever, dividing an Anglo-American context which favours narrowly focused approaches such as those of women's writing or black studies from a French one which often seems reluctant to use such divisions.

Studying the text-based representation of race and gender necessitates a methodological apparatus which will allow us to reconsider conflicts (such as those between differentialism and universalism and between identity and collective) by underlining the relevance and the rhetorical implications of the community as a textual creation. The works of Judith Butler are crucial in this regard, as she challenges the naturalness of sex through the notion of performativity. The voice therefore enables such a study of gender and race, given its capacity to create a reality through discourse, justifying the adoption of a stylistic approach: how and why does the text voice a community? What is the role of the speaker's standpoint and of the organisation of the discourse (such as through direct/indirect speech)? What position does the writer occupy? How does the text convey the legitimacy of the speaking subject in the face of collectively imagined stereotypes?

This bilingual conference, which will take place in February 2012, will promote the interaction of academics from England, France and beyond who are involved in varying branches of French and Francophone Studies, ranging from the medieval to modern period. Speakers will include a contemporary French writer and an academic in the field of medieval French.

For further information <http://www2.warwick.ac.uk/fac/arts/hrc/confs/vc/>

Virginie Sauzon and Victoria Turner,
HRC Doctoral Fellows

Beyond Experience: (Re)thinking Women, Violence and Trauma

Saturday 3rd March 2012

'How can we reflect on women's experiences of political violence beyond victimhood? How do we account for 'the pain of others'? What place should we grant to 'experience' when discussing cultural traumas? How can feminist research tackle the range of women's experiences of violence? These are some of the questions that this one-day conference seeks to address while challenging the gendered stereotypes and myths that characterise the discourse on women and violence, both within and beyond academia.

This interdisciplinary event acknowledges the importance to approach these topics considering theory as well as practice. Consequently, the keynote lecture will be given by Griselda Pollock, Professor of the Social and Critical Histories of Art and Director of Centre for Cultural Analysis, History, and Theory (CATH), University of Leeds whereas documentary maker Carmen Castillo, former member of a militant leftist movement in Chile, will present and discuss her work *Skinny Alejandra*. This emblematic documentary deals with the testimony of Marcia Merino, a former militant that betrayed while being tortured and ended up working for Pinochet's secret police.

The conference seeks to provide a platform for scholars, artists and students to critically explore and re-think women's experiences and memories of political violence since the 1970s, as well as their representation in scholarly literature and the arts. It includes two panels. The first panel, 'Moving beyond the perpetrator/victim dichotomy: theorising women's roles in political violence' seeks to discuss recent challenges and developments in feminist research on violence. The second one, 'Regarding the pain of others: re-presentations of traumatic events in film and visual arts' aims to critically reflect on the (im)possibilities of representing an 'event at the limits'.

For further information: <http://www2.warwick.ac.uk/fac/arts/hrc/confs/be/>

Katharina Karcher and Elizabeth Ramirez,
HRC Doctoral Fellows

Spaces of Work, 1770 - 1830

Saturday 28th April 2012

Papers at the conference Spaces of Work, 1770 - 1830 will address the interfacing of workers and space in Britain in this period. We aim to showcase current research and are particularly interested in interrogating under-analyzed types of work and space. For example, we will further develop the theorization of types of work that critics have not conventionally understood as 'work' (music as practical activity, for instance). We are committed to bringing spatial theory and geography to the study of this period; as past HRC conference topics demonstrate, the 'spatial turn' is generally limited to the early modern period and the nineteenth/early twentieth centuries. Moreover, due to Romanticism's traditionally rural focus, Romanticists have until recently ignored urban spaces; so, we are interested in other disciplines' methodologies and knowledge relating to urbanism. We aim to analyze the interfacing of work and space as two factors that fundamentally shape everyday life in order to gain a greater understanding of material, lived life in the period. To these ends, the conference will aim to answer the following questions:

- How do workers and their work uniquely shape space?
- How does space facilitate or hinder workers and their work?
- How does the social relationship among workers and between them and their supervisors/masters alter according to the work they are doing and the spaces in which they perform it?
- How does gender, race, and class inform workers' relationship to each other in different contexts of space and work?

Our conference topic is intrinsically interdisciplinary, dealing primarily with history, geography, economics, and our own literary background. The interdisciplinary nature of the *Spaces of Work 1770 - 1830* will be emphasized by the interdisciplinary work of the two keynote speakers, Karen Harvey (Cultural History, Sheffield) and Jennie Batchelor (English, Kent). Harvey has worked on masculinity and the home and has an upcoming project on masculinity and work. Batchelor has worked on gender, work, and material culture studies.

For further information: <http://www2.warwick.ac.uk/fac/arts/hrc/confs/sw/>

Joe Morrissey and Kate Scarth,
HRC Doctoral Fellows

'Unplanned Wildernesses': Narrating the British Slum 1844 – 1951

Saturday 19th May 2012

In 1844 Friedrich Engels described the slums of Manchester as 'unplanned wildernesses'; stating that no 'human being would willingly inhabit such dens' (*The Condition of the Working Class in England*). Engels' emphasis on the bewildering experience of the slum – the 'maze of lanes, blind alleys and back passages' – as well as the slum's contaminating presence in the Victorian city, is part of a wider dialogue concerning working-class neighbourhoods throughout the nineteenth century that incorporated the writings of such figures as Charles Dickens and the sociologist Charles Booth. These narratives of disgust, attraction and horror maintained a significant effect on the depiction and treatment of the slum well into the twentieth century.

'Unplanned Wildernesses': Narrating the British Slum 1844 – 1951 will be held at the University of Warwick on 19th May 2012. The conference seeks to address the changing narrative of the slum from the period between the German publication of Friedrich Engels' *The Condition of the Working Class in England* (1844) and the election of Winston Churchill's Conservative government in 1951 when thereafter Britain's remaining slums were cleared for high-rise council flats. Questions to be considered will include:

- What do representations of the slum reveal about constructions of class, gender and race?

- How did public health policy transform our understanding of this space and the lives of its inhabitants?
- How can we document and narrate the slum today?

The conference will open with a plenary from Professor Seth Koven (Rutgers University; author of *Slumming: Sexual and Social Politics in Victorian London*) and close with a Roundtable discussion led by Professor Gareth Stedman Jones (Queen Mary, University of London; author of *Outcast London*).

Papers that address an aspect of Britain's slum life and culture between 1844 and 1951 are welcome. This enables a diverse account of the British slum that involves major industrial cities such as Manchester, and Glasgow, as well as smaller locations such as Coventry. It will also allow for a comparative discussion of London and its East End, which has arguably come to dominate our understanding of nineteenth and twentieth century slum life.

For further information: <http://www2.warwick.ac.uk/fac/arts/hrc/confs/uw/>

Gabrielle Mearns,
HRC Doctoral Fellow

FORTHCOMING WORKS

Modern Tribal: Representing Indigeneity in Postcolonial India

With the support of a British Academy Mid-Career Fellowship for 2011-2012, I will be completing my book *Modern Tribal: Representing Indigeneity in Postcolonial India*. My project is a study of indigeneity as a constitutive feature of the culture of modernity in India. It traces a genealogy of the figure of the "tribal" from the British colonial archive, where the tribal is figured as primitive, through its circulation in postcolonial re-citations of that figure (in projects of nationalist ethnography, development, and constructions of national literature and culture), to the tribal's current appearance as a figure of insurgency and ethics such that the tribal is both victim and hero in the war against global capitalism, and an exemplary protagonist of anti-imperial solidarity.

Tribals, as indigenous populations are known in India, constitute about 8% of India's population. My project is as much a study of the particular, material, history of indigeneity in postcolonial India as it is an extended analysis of the political and aesthetic articulations of postcolonial Indian modernity. It explores the ways in which the tribal becomes a malleable figure, sometimes



With the Gond artist Durgabai Vyam at her home in Bhopal (July 2009)

for very contradictory aims that involve assimilation of the tribal into a national modern, and preservation of the tribal as exemplarily different, belonging to a radically different time and space. The project analyses these contradictory projects in view of tribal claims to political and artistic representation. The study reveals the limits of solidarity and political agency in within the nation-state and a neo-liberal global order in which the tribal is always already a commodity or an image, or a figure embodying the problematic of representation itself.

Using a combination of archival research, interviews and cultural criticism, the book will include chapters on Gond painting, the photography of Sunil Janah and later activist-photographers, literature and literary criticism, and museums and the institutionalization of social anthropology in postcolonial India.

Rashmi Varma, Department of English and Comparative Literary Studies

Margaret Atwood's Novels of Remembering

In this monograph I explore Atwood's continuing engagement with the politics of remembering and interpret its manifestations in her fiction through a complex interplay of dialectics and ideology.

The book offers a reading of Atwood's oeuvre to date with particular emphasis on the author's representation of political power in Canada since 1969. It charts Atwood's depiction of the changing political landscape in Canada by locating her arguments within a conscious and purposeful interplay between dialectics and ideology. By examining the political dimension of Atwood's fiction, I demonstrate that it exposes the limitations of mainstream ideologies — capitalism, feminism, socialism, libertarianism, etc. — while it offers alternative realities constructed through dialectical analysis.

Scholarship on Atwood's fiction has highlighted the author's careful engagement with the social and cultural contexts

in which she writes. The book offers a retrospective of Atwood's take on Canadian and world politics and attempts to establish an ongoing concern with unresolved, controversial problems surrounding the power of religious discourse, the manipulative dimension of scientific discourse, the essentialist representations of gendered bodies and the individual's mediated access to speech and language. These concerns have been enunciated throughout Atwood's fiction for the past 41 years but the narratives that contain them are constantly rewritten to reflect both the Canadian political scene and international politics.

The book is forthcoming from Liverpool Press in 2012.

Cathia Jenainati, Department of English and Comparative Literary Studies

Donald Charlton Lecture / Visiting Fellow

HRC Annual Donald Charlton Lecture – 2010/11

Professor Samik Bandyopadhyay

On 16th November, 2010, Professor Samik Bandyopadhyay delivered the HRC Annual Donald Charlton Lecture. His topic was 'Living Many Cultures Simultaneously: The Problematic Indian Experience'. He addressed the importance of looking to oral culture and traditions in order to approach knowledge about embodied Indian life. Arguing that each region and state has its particular heritage as well as local languages and linguistic practices, and that theatre and performance convey the most about Indian life when grasped through these forms, Professor Bandyopadhyay singled out Manipur for special attention as a case study of the multiplicity of cultures co-existing within it and the contradictions of the nation-state in relation to its regional history and identity. Accounting for the violence of Manipur's history in terms of its struggle for recognition and autonomy within the Indian national project, and also as a result of state violence, Bandyopadhyay stressed the necessity of acknowledging parallel and often incompatible concepts of citizenship and national belonging.

Professor Bandyopadhyay was visiting Warwick as part of a delegation from Jawaharlal Nehru University that had been participating in a colloquium during the previous week in the School of Theatre, Performance, and Cultural Policy Studies. The School and the School of Arts and Aesthetics at JNU have had an on-going research collaboration for the past two years. Seven Warwick staff travelled to Delhi in March 2010 for a similar colloquium hosted by JNU.

Professor Bandyopadhyay is a leading Indian theatre scholar specializing in Indian performance history since

independence. He has translated plays and fiction by Badal Sircar and Mahesweta Devi, and reconstructed for publication film scripts by Shyam Benegal and Mrinal Sen. In the 1970s he was Regional Editor for Oxford University Press in Calcutta, and in the 1980s he developed Segal Books and served as Editor. He is currently Editor of Tema Publishing, Kolkata.

HRC Visiting Fellow – 2010/11

The Dramatic Lens of History Professor Peter Lake

Professor Peter Lake (Vanderbilt) was the HRC Visiting Fellow this year and spoke on 9th March about 'Elizabethan Politics and the Origin of the History Play'. Professor Lake made a good case why politics mattered. He suggested that in the later Tudor state, the succession was a key concern around which public interest and discussion swirled and that history was the lens through which discussions of the dynastic contests could take place. Using the past to talk about the present was thus a means of legitimising discussion about subjects that might otherwise be very difficult to stage and hence the history play became a key way of talking about contemporary concerns about the nature of politics. Dramatising the present became possible by cloaking the present in the past and audiences, well-versed in classical as well as more recent history, would pick up on the allusions being made and draw inferences from them. Thus Professor Lake's investigations into court politics thus became intertwined with an investigation of the literary productions of the time that discussed them; and he urges historians to make more use of literary sources.

During his visit Professor Lake also made a podcast with the Early Modern Forum in which he discusses his favourite historical sources. For those of you who might have missed the lecture this gives a taster of Professor Lake's ideas. He talks about the advantages and challenges of historians using literary sources, such as plays, and talks about what makes good and bad history, as well as what his favourite secondary source is (you'll have to listen to find out!). The podcast can be found at <http://www2.warwick.ac.uk/fac/arts/history/emforum/favourites/>

**Mark Knights, Department of English and Comparative
Literary Studies**

Donald Charlton Lecture – 2011/12

Professor Marvin Carlson

We are pleased to announce that the 20th Donald Charlton Lecture will be given by Professor Marvin Carlson on Thursday 27th October 2011. Professor Carlson is the Sidney E. Cohn Professor of Theatre and Comparative Literature at the Graduate Center of the City University of New York. He is the founding editor of the journal *Western European Stages* and the author of over two hundred scholarly articles and fourteen books in the areas of theatre history, theatre theory, dramatic literature, and performance studies. His work has been translated into fourteen languages.

For further information: <http://www2.warwick.ac.uk/fac/arts/hrc/events/dc>

Visiting Fellow – 2011/12

Patrick Keiller

The HRC Visiting Fellow for 2011-12 will be Patrick Keiller, a Research Fellow in the Department of Communication Art and Design at the Royal College of Art. He studied architecture at University College London and fine art in the Department of Environmental Media at the RCA. He is a director, writer, cinematographer and lecturer. His films include *London* (1994), *Robinson in Space* (1997), *The Dilapidated Dwelling* (2000) and *Robinson in Ruins* (2010). His week-long visit in May 2012 will include a public lecture and sessions with postgraduate and undergraduate students.

For further information: <http://www2.warwick.ac.uk/fac/arts/hrc/events/vf/>

SEMINAR REPORTS

The Arts Faculty Postgraduate Seminar Series

Papers addressed a broad range of topics, and brought together work from the English, Italian, and History departments. Shakespeare studies was represented with an elaboration of Hegel's notion of Geist through a reading of the bard by Christian Smith; whilst Alice Leonard explored the anomalies of the digit zero and its representations in Shakespeare. In renaissance drama more broadly, Daniel Ward provided an informative examination of the uses of prologue and epilogue, questioning our twenty first century understanding of these dramatic devices. Papers engaging with the Long Eighteenth Century included an examination of literary representations of the figure of midwife by Francesca Scott, a reading of the business correspondence of the merchants of the English East India Company by Timothy Davies, and an analysis of foreignness and respectability by Freya Gowrley. The problems of contemporary culture, especially in the wake of global terrorism, were addressed by Sian Mitchell who deconstructed media representations of contemporary Islam; and by Simone Brioni who traced a strategic essentialism in the work of Scego. Simone Variale provided an insight into Italian music culture through readings of the Italian music press, whilst James Christie interestingly brought Marx's work on the commodity fetish to bear on Eliot's *The Waste Land*. Vedita Cowaloosur broadened the Eurocentric emphasis of the seminars by examining the English to Hindi translation of *A Suitable Boy*. The Victorian period was represented by Andrea Selleri, who explored the Wilde trials and questioned the validity of reading homosexuality into *The Picture of Dorian Gray*. Finally, Simon Ferdinand discussed Lautréamont, Artaud and Grotowski against Monotheism. Post-presentation discussions were always lively and friendly, and it was particularly stimulating and engaging to hear thoughts from such a diverse array of perspectives and specialisms.

Joseph Morrissey, AFSS organiser

Sidelights on Shakespeare

Sidelights on Shakespeare is a new interdisciplinary lecture series created in 2010/11 by two doctoral students from the English Department. With support from the Humanities Research Centre, the inaugural year featured three lectures from Warwick-based professors representing a range of departments. The ethos of Sidelights on Shakespeare is to move beyond the purely literary/theatrical approach to Shakespeare by drawing attention to the ways in which Shakespeare's recognisability and cultural status is appropriated by a range of fields.

Professor Gary Watt of the School of Law launched the series with his lecture "Shakespeare and Cultures of Proof." Despite atrocious snowstorms, an enthusiastic audience was treated to a discussion of cultures of armoury and legal proofs that offered a fresh reading of sections of Othello, combining literary criticism with a knowledge of historical law.

The second speaker was Professor Jonathan Bate of the Department of English and Comparative Literary Studies,

with his lunchtime lecture "Shakespeare's Olympic Moment." Jonathan introduced his forthcoming exhibition on Shakespeare for the British Museum and talked us through the curatorial practicalities of choosing objects to represent Shakespeare's life and works.

The year concluded with Professor Jonathan Neelands of the Institute of Education, with a practical session entitled "From rehearsal room to classroom." Jonathan introduced participants to the principles of Open-Space Learning, and a lively exercise saw groups create monuments to Romeo and Juliet from a range of visual materials.

These three lectures on law, education and the visual arts were extremely well attended by staff and students from all faculties. There was also a substantial interest from outside guests, including local teachers, Shakespearean researchers and visiting dignitaries. The series plans to expand next year to draw on a wider range of disciplines and welcome more external speakers.

For further information: <http://go.warwick.ac.uk/shakespeare>

Alice Leonard and Peter Kirwan, Department of English and Comparative Literary Studies

Metamorphosis Roundtable

Wednesday 18th May 2011

In the Middle Ages metamorphosis was used widely to consider connections between man and his natural environment; to describe man's relationship to God; to represent the vagaries of the soul and changes to man's destiny; and to figure changes in nature and identity. This interdisciplinary roundtable, conceived of as a closing event for the HRC funded Medieval Seminar Series, brought together international scholars and Warwick medievalists and students to discuss the variety of forms and uses of metamorphosis in medieval culture.

The roundtable was opened by Amanda Hopkins (Warwick) who spoke about the troubling category of the werewolf in Marie de France's *Bisclavret* and the Old French lays of *Melion* and *Biclarel*; Philippe Frieden (Genève and King's College London) then focused on a series of illuminations from the *Roman de la Rose* used to represent the Ovidian myths of Narcissus and Pygmalion and the endless reshaping of the figure of Fortune; Emma Campbell (Warwick) analysed the *Vie de sainte Marie l'Egyptienne* in its Middle and Old French versions, underling the different elements used to portray her spiritual conversion and the interplay between its textual and pictorial rendering; Giuseppe Ledda (Bologna) detailed the richness of Dante's use of the concept metamorphosis in the *Divine Comedy*, not only as a creative

reworking of textual traditions and a narrative device but also as a radical attempt to transform the poetry itself and ultimately the reader.

The presentations stimulated a lively debate that produced wide-ranging comparison of different cultural traditions, as well as consideration of the methods used for approaching and thinking metamorphosis in different contexts. One fruitful area of discussion was the difficulty of representing and conceptualizing metamorphosis in the medieval period and the ways this was dealt with differently in visual and textual material. Something to emerge strongly from many of the papers – and that was pursued in general discussion – was the paradoxical nature of medieval metamorphosis, which relied upon while also resisting both visualisation and verbalisation.

The handouts from the roundtable are available for download from the Medieval Seminar website: <http://www2.warwick.ac.uk/fac/arts/hrc/events/mss/mm/>

Following the success of this event, it is hoped that another roundtable on a different theme will take place next year.

Emma Campbell, Victoria Turner (Department of French), Gabriella Addivola (Department of Italian)

'Drinking Matters: Why Alcohol is More Than Just a Problem'

University of Warwick, 12th May 2011

The *Warwick Drinking Studies Network* held an event at the Wolfson Research Exchange which explored the complex and contested role of alcohol in society from a historical and modern perspective. The event was highly successful and connected an eclectic mix of academic staff, postgraduate students and private researchers across historical, medical, psychological and sociological disciplines. Our productive discussion covered issues including the boundaries of acceptable and unacceptable drinking patterns and their constant renegotiation according to spatial, temporal and geographical variations; the revenue and resources provided by, and the social costs arising from, drinking and the general lack and ineffectiveness of modern studies treating this issue and alcohol consumption in general; and finally, the difficult balance between the negative consequences of alcohol that pull relationships apart, and its positive forces to bind individuals and groups together on a daily basis and at important stages in life. Through an examination of these competing discourses, the event helped to demonstrate how complex and multifaceted the 'Drink Question' actually is, as well as expose the counter-productivity of viewing alcohol in strictly negative terms. In doing so, we use only partial snapshots to make assessments of a much larger picture.

The *Warwick Drinking Studies Network* is an interdisciplinary research group that connects scholars



working on any aspect of drink and drinking culture, in any society, in any time period. We are running our second annual symposium, entitled 'Drink and the Life Cycle', on 23 September 2011. This interdisciplinary one-day symposium will examine the importance of, and attitudes towards, drinking for different age groups across different chronological, geographical and cultural contexts.

If you would like to know more about the network, attend our September symposium, or become a member, please visit our website <http://go.warwick.ac.uk/wdsn>

Matthew Jackson,
Department of History

Contact us

If you have any comments on this publication or want any further information on the activities of the **HRC**, please contact Sue Dibben:

Address: Humanities Research Centre,
The University of Warwick,
Coventry,
CV4 7AL

Tel: (0)24 765 23401

E-mail: HRC@warwick.ac.uk

Website: www2.warwick.ac.uk/fac/arts/hrc

The **HRC** is located in Room 452 of the Humanities Building

