



WARWICK

Spectrum

Humanities Research Centre News

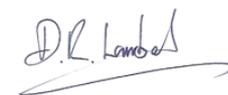
Issue 2

Message from the Director

It is a pleasure and an honour to serve as the new HRC Director, a role I've held since April. I would like to thank my predecessor, Tina Lupton, for all her work, not least relaunching our newsletter as Spectrum to reflect the diverse but united nature of research in the Humanities at Warwick. One of Tina's other initiatives was the establishment of the first Humanities Research Workshop Series, which brought research students and academics together twice a term throughout last year to discuss a broad theme from a variety of disciplinary and interdisciplinary perspectives. You can read more about last year's theme of 'Passion' on pages 15 - 17.

The overall purpose of the HRC is to support and facilitate the excellent research that we do across the Humanities at Warwick - whether as PhD students or those at a more advanced stage of their careers. To this end, we provide small-scale funding for workshops and visiting speakers, and support PhD student-led conferences through a Doctoral Fellowship Competition. We also host an annual book launch each May - you can read about the latest one inside - so do let us know if you have a new book coming out this academic year and join us for the next launch event. Sue Rae, the HRC's administrator, and I are always happy to talk about your current and future projects, including any ideas for books in the Warwick Series in the Humanities, which is published by Routledge. Sue has relocated to the Ramphal Building, Room R2.14, so you can catch her there.

As well as leading on the programme that Tina put in place, I have also begun some new initiatives of my own. The HRC is now on Twitter, so please follow us @HRCWarwick and do include us in any activities that you promote this way so we can help you to disseminate them. We've also started to create some new video content in the form of 'talking heads' and short discussions, and will continue to do this. Finally, we made some changes to the website, so please have a look at <https://warwick.ac.uk/fac/arts/hrc>. These are developments



Professor David Lambert
HRC Director

I am very keen to pursue because they help others to learn about the excellent and varied research that we do at Warwick and raise the profile of the Humanities across the university and beyond.

I wish you the best for 2019-20.

Contact us

For further information on the activities of the HRC, please contact Sue Rae:

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

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

Arts and Humanities Awards 2018/19

A five-year European Research Council Advanced Grant awarded to Kevin Butcher (Classics & Ancient History) for research on "Rome and the Coinages of the Mediterranean: 200 BCE to 64 CE (RACOM)".

A Wellcome Trust Collaborative Award in Humanities and Social Science for Sarah Hodges (History) for her research on "What's at stake in the fake? Indian pharmaceuticals, African markets and global health".

A Wellcome Trust Collaborative Award for Simon Swain (Classics & Ancient History) for his research on "Streamlining Galen: Medical Summaries and the Transmission of Medicine in Medieval Islam".

A Leverhulme Trust Research Fellowship awarded to Mark Knights (History) for his research on "Corruption and the Abuse of Office in Britain and its Empire, c.1600-c.1850".

A British Academy Global Professorship awarded to Eric Csapo, a world-leading scholar of ancient theatre from The University of Sydney, who will be based in the Department of Classics and Ancient History for four years to work on a major project entitled "The Institutional History of the Ancient Theatre".

A remarkable seven Leverhulme Trust Early Career Fellowships, awarded to: Claudia Daniotti (mentored by Giorgio Tagliaferro, Centre for Study of the Renaissance) to work on a project entitled "Morally Ambiguous Ancient Women in European Art, c. 1350-1620"; Hannah Boast (mentored by Michael Niblett, English and Comparative Literary Studies) to work on "Water Crisis and World Literature"; Justin Tackett (mentored by Nicholas Lawrence, English and Comparative Literary Studies) for his research on "Hearing Pictures: Poetics, Intertitles, and the Afterlives of Silent Film"; Imogen Peck (History, mentored by Mark Knights) to work on a project entitled "Almanacs and their Annotators in the Atlantic World, 1545-1775"; Katie Moffat (mentored by

Pietari Kappa, School of Theatre & Performance Studies and Cultural & Media Policy Studies) to work on "Digital Strategies for a Transnational Sami Media Culture"; Bethany Rex (mentored by Clive Gray, School of Theatre & Performance Studies and Cultural & Media Policy Studies) for her project entitled "Restructuring Museum Provision under Austerity: A Change in Form and Function?"; Julia Peetz (mentored by Silvija Jestrovic, School of Theatre & Performance Studies and Cultural & Media Policy Studies) for her project "Performing Anglo-American Relations: Exceptionalism, Myth, Identity".

A Wellcome Trust Research Fellowship awarded to Bink Hallum (Classics & Ancient History, supervised by Simon Swain) for his project entitled "Alchemy, Medicine, and Pharmacology in Medieval Islam: Razi's Twelve Books".

A Marie Sklodowska-Curie Individual Fellowship awarded to Cristian Mondello (Classics & Ancient History, mentored by Clare Rowan) for research on "The Creation of Tokens in Late Antiquity. Religious 'tolerance' and 'intolerance' in Fourth and Fifth Centuries AD".

Two British Academy Postdoctoral Fellowships awarded to: Esther van Raamsdonk (supervised by Paul Botley, Centre for the Study of the Renaissance) on a project entitled "The Politics of Biblical Narrative in a Seventeenth-Century Anglo-Dutch Context"; and Micaela Canopoli (supervised by Zahra Newby, Classics & Ancient History) for research on "The Sacred Landscape of Attica Under Roman Rule (1st cent. BC - 4th cent AD)".

Two AHRC Research Network grants awarded to: Mary Harrod (School of Modern Languages and Cultures) for her project "Producing the Post-National Popular: The Expanding Imagination of Popular French Films and Television Series"; and Pietari Kaapa (School of Theatre & Performance Studies and Cultural & Media Policy Studies) for work on "The Global Green Media Production Network".

Notes from Knossos:
Exploring Europe’s Oldest City

“An archaeologist, you mean like Indiana Jones?” or “Is actually there anything left to find?” These are two of the more common responses when I tell people what I do for a living. As an archaeologist I have been working on landscapes, sites and artefacts in Greece, Canada, Ireland and the UK for the past 19 years. My current fieldwork is based on the Greek island of Crete.

Known as Europe’s oldest city, the site of Knossos (the ancient capital of Crete) is famous throughout the world. The centerpiece of Knossos is undoubtedly the Minoan ‘palace’, visited by over 600 000 people annually, and connected with the legends of the Minotaur in the labyrinth, Icarus and Daedalus. Excavated by Sir Arthur Evans in the early 20th century, the ‘palace’ at Knossos was undoubtedly one of the most spectacular archaeological discoveries ever unearthed. Not only did Evans discover a complex architectural structure, he also identified an entirely new Bronze Age civilization (ca. 3100-1450 BCE), which we named Minoan after the legendary King Minos. Since Evans’ time, archaeologists working at the site have largely focused on expanding and refining what we know about the Minoans.

As a specialist in the Hellenistic and Roman periods (4th century BCE-7th century CE) and with 15 years’ experience working at long lost cities of mainland Greece, I was invited to work on the Knossos Urban Landscape Project (KULP) in 2014 with the aim of discovering these overlooked later occupations. My research involves analyzing tens of thousands of pieces of ancient ceramics, interpreting their dates and functions, and identifying patterns that yield information about aspects of urban topography, trade and economy, cult practices, dining practices, diet and cooking over time. Evans found the palace, but KULP found the entire accompanying city.

Some of the key findings of my on-going research include: establishing the maximum size and probable population of the Roman city, 120ha and 17,000 inhabitants respectively; identifying wealthy and poorer quarters; establishing a picture of long-term trade and economic networks; identifying a Roman preference for frying foods that contrasts with the Greek preference for stewing at Knossos; and a possible lost temple. I have also been able to debunk the once widely accepted picture that the Roman conquest of Crete led to a major population decline at Knossos - this was most likely the result of an earthquake rather than an invasion.



The author (and son) standing on a ridge overlooking the Minoan palace of Knossos

One major finding which grows out of this research relates to the mechanisms that drive cultural change. I have identified an uninterrupted continuation in indigenous networks, foodways and identities following the Roman conquest of Knossos in 67 BCE. While the political regime changed, daily life did not. Currently, I am utilizing material indices such as pottery, trade patterns and household archaeology to present cultural change as an entangled set of processes that were activated most dramatically during periods of economic and political stability, and only superficially by conquest or regime change. This finding could have far-reaching impacts and certainly has direct modern resonances. While not it may not be exactly like Indiana Jones, “...is there anything left to find?” Absolutely.

Conor P. Trainor
Classics and Ancient History

| Les Murs Sont Témoins |
These Walls Bear Witness |

Between July and November 2019, Portchester Castle in Hampshire is hosting | Les Murs Sont Témoins | These Walls Bear Witness | a temporary sound installation created by London-born musician Elaine Mitchener, commissioned by the University of Warwick in partnership with English Heritage. This work recounts the castle’s story as a building of incarceration, creativity, and freedom, retelling how the stories of the black revolutionaries from the Caribbean intertwined with those from mainland France.



To create the installation, which was based on extensive new research by Abigail Coppins and Katherine Astbury, Professor of French Studies at the University of Warwick, Mitchener recorded excerpts from registers, letters, and plays written and performed by the prisoners to form the basis of the soundscape. These archival discoveries have revealed powerful stories about the hopes and fears of the prisoners and evidence of the great fortitude and ingenuity shown by the women of St Lucia in particular. The installation explores issues of race, gender and warfare in Britain, France and the Caribbean between 1789 and 1815 and makes much of the natural drama of the prisoners’ lives.

Katherine Astbury
French Studies, SMLC

Representations of the world
and the Earth in cinema

Dr Tiago de Luca’s research explores representations of the world and the Earth in cinema. He has been awarded a British Academy Mid-Career Fellowship to research his new monograph, *Envisioning the World: Film, Media and the Earth*. The book will look at the ways in which the earth has been imaged and imagined in the cinema and related media at the turns of the twentieth and twenty-first centuries. By putting the global imaginaries of these two periods in productive conversation for the first time, the project will contribute towards a radically more nuanced and historicised understanding of why we perceive the Earth the way we do, thus paving the way for new imaginings of the world.

Amid growing urgency around the present environmental crisis, Dr de Luca’s research examines how the world is conceptualised as a totality. In June 2019 he organised a three-part film programme bringing together historical and contemporary films about ‘the world’ with the aim of exploring the divergences and continuities between audiovisual representations of the Earth past and present.

From narratives of colonialism and internationalism through to end-of-the-world mythologies and the Anthropocene discourse, the films showed that the history of cinema is inseparable from a quest to imagine the world as a totality. The programme weaved together government-sponsored films, documentaries and experimental works, some of which in their original format and rarely shown in public screenings. It also included the London premiere of *Anthropocene: The Human Epoch* (Jennifer Baichwal, Nicholas de Pencier and Edward Burtynsky, 2019). By juxtaposing films made in different epochs and contexts, the programme provoked reflection on the way cinema has both responded to and shaped the history of planetary consciousness.



Light in Darkness: The Mystical Philosophy of Jacob Böhme

Dr Cecilia Muratori (Italian Studies, SMLC) is the co-curator of two exhibitions on the work of German mystical philosopher Jacob Böhme. The exhibitions were sponsored by the Staatliche Kunstsammlungen Dresden (Dresden State Art Collection), who also hosted the first exhibition 'All in All: The Conceptual World of the Mystical Philosopher Jacob Böhme' from August - November 2017. This was followed by 'Light in Darkness: The Mystical Philosophy of Jacob Böhme', an exhibition at Coventry Cathedral from 30th April - 5th July 2019, which also received funding from the Connecting Cultures GRP. The interdisciplinary curatorial team also included Dr Lucinda Martin (University of Erfurt) and Dr Claudia Brink (Dresden State Art Collections).



Making innovative use of technology and space, the exhibition explores the influence of Böhme's thought on philosophy, religion, literature and art. Böhme's vision of a harmonious world inspired many English poets and artists including Samuel Taylor Coleridge and William Blake. As well as introducing this important yet often overlooked thinker to visitors, the exhibition connects the twin cities of Dresden and Coventry, emphasising Germany and Britain's intertwined intellectual history.

Dr Muratori organised a series of free events to accompany the exhibition, including tours, themed talks and meet the curator events, which helped visitors to understand the work of Böhme and the concepts that he explored. A book about Böhme based on the exhibition was also made available. Following the Coventry events, versions of the exhibition will be displayed in Amsterdam and Wrocław.

The People's History of the NHS

Funded by Wellcome Trust Senior Investigators Award, Principle Investigators Roberta Bivins and Mathew Thomson (History) are producing the first major cultural history of the NHS.

The project, coinciding with the 70th anniversary of the founding of the NHS, investigates the changing meaning of the NHS for the British people since its opening in 1948. Conservative politician Nigel Lawson famously remarked in the 1980s that the NHS was the closest thing the English people now had to a religion, and assumptions about the meaning of the NHS remain hugely influential in public debate. In a climate in which the future of the NHS is a matter of daily speculation, this research looks at how beliefs about the NHS really did evolve over this period.

The People's History of the NHS, <https://peopleshistorynhs.org/>, website asks people to submit their stories relating to the NHS as patients and staff to create a bank of memories to help understand the place the NHS holds in personal and cultural memories. In July 2018 the BBC aired a 3-part documentary, *The NHS: A People's History*, based on the stories, objects and events collected as part of the research project. The documentary was part of a series of programmes marking the 70th anniversary of the founding of the NHS and was praised by reviews for provided a nuanced and honest view of the highs and lows of NHS history.



Photo Credit: Inès Elsa Dalal

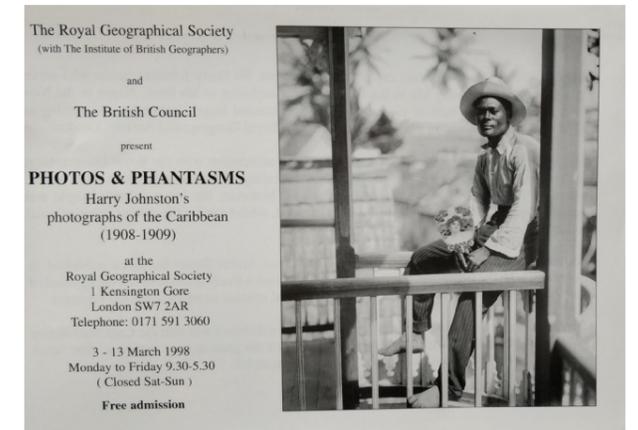
During June 2019 Professor Bivins, collaborated with Sandwell and West Birmingham NHS and photographer Inès Elsa Dalal to display a series of portraits documenting the impact of the Windrush Generation on the NHS at the University of Warwick. The portrait exhibition was accompanied by a display of documents and images in the Modern Records Centre exploring the experiences and contributions of BAME people to healthcare and cultural life in twentieth century Britain. Coinciding with Windrush Day, the events publicised and celebrated the ways in which members of the Windrush Generation have integrally shaped the NHS since its inception.

Decolonising the Learned Society (DLS); The legacies of the British Council / Royal Geographical Society exhibition, 'Photos and Phantasms' (1998)

Appointed in January 2019 as honorary research fellow of the Yesu Persaud Centre for Caribbean Studies, Dr Joanne Norcup's research (British Academy / Leverhulme small grant) will excavate and examine the histories and legacies of the British Council / Royal Geographical Society's 1998 touring exhibition, 'Photos and Phantasms: Harry Johnston's photographs of the Caribbean (1908 - 1909)', to recover a prototype for more recent efforts at decolonizing knowledge, and yet one whose afterlives are unclear and seemingly forgotten.

Few photographs exist depicting the everyday lives of people living in the Caribbean of the early 20th century. The 1998 'Photos and Phantasms' exhibition premiered 70 of Johnston's 300 photographs taken from his travels between 1908 - 1909 across the southern states of America and the Caribbean whilst conducting research for his 1910 book *The Negro in the New World*. Sir Harry Hamilton Johnston (1858 - 1927) was an anthropologist, geographer, and colonial administrator as well as prolific writer for popular periodicals of the late nineteenth and early twentieth century. Steeped in Social Darwinism, his views on race and the independent governance of colonial subjects and countries shifted after his travels around the Caribbean.

The 1998 touring exhibition, curated by the Jamaican-British international academic and art historian Dr Petrine Archer-Straw, centred on Johnston's Caribbean photographs of Jamaica, Barbados, Trinidad, Haiti, and Cuba. It critically engaged with the way colonial photography could re-narrate and open up broader discussions about the role of learned societies, exhibitions, and knowledge-making. The touring exhibition ran education workshops and repatriated sets of exhibition photographs to each of the five Caribbean islands it toured, yet despite garnering praise and international press coverage at the time, has largely been erased from the recent past.



Promotional leaflet for launch of 'Photos and Phantasms' exhibition, March 1998 [British Council archives: [GEN/641/768].

Using the 1998 'Photos and Phantasms' exhibition as focus and departure point, Dr Norcup's research attends both to Johnston's travels and subsequent writing about the Caribbean and its people, and how, ninety years after Johnston's initial journey, 'Photos and Phantasms' was able to critically examine Johnston's ideas around race in a post-emancipation, pre-independence Caribbean. Moreover, this research seeks to discover the legacies of the 1998 photographic repatriation project in the Caribbean, and how Johnston's images have been subsequently used in art and exhibitions to re-imagine and re-narrate the Caribbean. In doing so, broader questions are asked about what learned societies and international cultural institutions, such as the Royal Geographical Society and the British Council were and were not doing in 1998, and what they are doing and not doing in the 21st century, in decolonising the collections they hold and the institutional practices and systems that inform the way knowledge is made about the Caribbean.

Dr Joanne Norcup's research centres on the intersectional geographies of education, knowledge-making and archives spanning visual and print cultures, popular culture, public libraries, and learned societies. In particular, Jo's work concerns the histories of anti-racist geographical knowledge making within and beyond the academy.

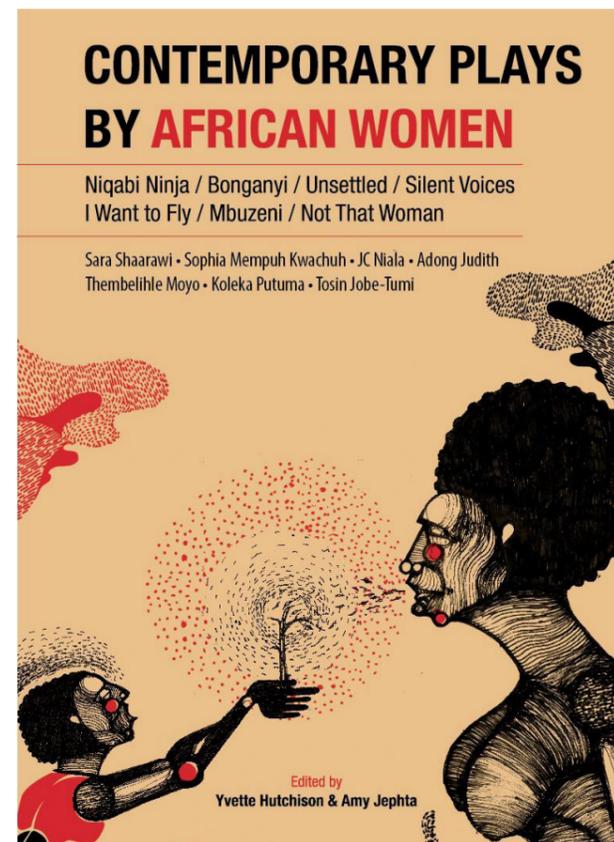
Joanne Norcup
Yesu Persaud Centre for Caribbean Studies

The African Women Playwrights Network

The African Women Playwrights Network (AWPN) was launched in 2015 at the University of Warwick by Dr Yvette Hutchison (Theatre and Performance Studies), with artist researcher Amy Jephtha (University of Cape Town) as Co-Investigator. The AHRC-funded project involved the creation of an online network connecting female playwrights from Africa and its diasporas to facilitate critical discussion, raise the profile of artists' work to increase dissemination and engagement.

The beginning of 2019 saw the publication of *Contemporary Plays by African Women*, edited by Hutchison and Jephtha, only the second ever collection of plays by female African playwrights. The collection will be instrumental in increasing visibility of African women in the theatre industry, diversify curricula and brings the work of the published playwrights to new audiences.

The plays included in the collection are: Sara Sawaari - Niqabi Ninja (Egypt), Tosin Tume - Not that Woman (Nigeria), Sophia Mempuh - Bonganyi (Cameroon), JC Niala - Unsettled (Kenya), Adong, Judith - Silent Voices (Uganda), Thembelihle Moyo - I Want To Fly (Zimbabwe), Koleka Putuma - Mbuzemi (South Africa).



The publication was marked by launch events in Coventry, at the Belgrade Theatre and at the Oxford Playhouse in February 2019. The Belgrade Theatre's Black Youth Group performed extracts from *Silent Voices*, *Mbuzemi* and *Niqabi Ninja* at both venues, which was then followed by a panel of writers, academics, artists and activists who responded to the performances. The UK based events were followed by a festival of performances and more developmental workshops in Cape Town in March.

In Coventry, speakers included JC Niala, a playwright and AWPN community manager; Christabell Amoakoh, founder of The Highlife Centre, a charity engaged with addressing unemployment, disadvantage and inequality; Laura Nyahuye, an artist, creative writer and Founder of Maokwo Social Enterprise, which tackles isolation using creative activities; Sara Shaarawi, playwright; and Dr Christine Matzke, University of Bayreuth African Studies Centre. In Oxford, speakers included Hannah Greenstreet, DPhil student at Jesus College researching feminism and realism in contemporary theatre, and Nomfundo Ramalekana, MPhil student at Lady Margaret Hall College in equality law, as well as Sarah Shaarawi and Dr Christine Matzke.

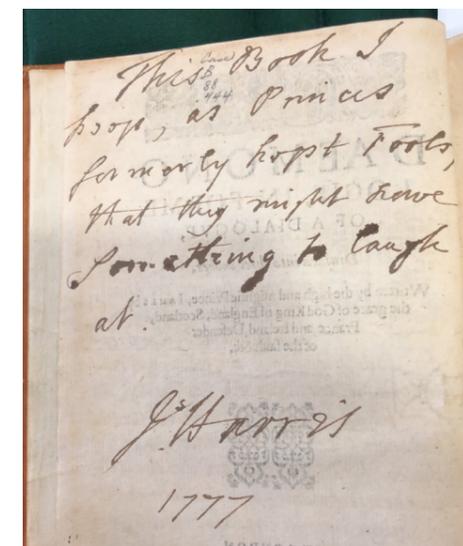
Dr Hutchison is currently working on a short film documenting the work of the AWPN project, which aims to capture and amplify network members' voices conveying how AWPN has influenced and changed their lives and livelihoods and has impacted on audiences in various cultural contexts. The project has been shortlisted for a BBC World Service radio show for later this year. Hutchison and Niala are working with the Africa Writes project, part of the Royal African Society, to take this work into schools: north London's Stoke Newington's year 7-9 students will perform extracts from *Mbuzeni* at an Africa Writes event at the British Library on 5 July.

Old Books and New Books: The Extra-Curricular Activities of a PhD Candidate

Doing a PhD can be a lonely, and sometimes isolating, experience. While I'm lucky that I work on Elizabeth I of England - because most people who ask me what I do generally have some idea of who she is - once I start getting into the nitty-gritty, it generally leaves people with a dazed look of incomprehension. I decided to tackle this issue head-on, and focus on expanding my scholarly network; to do so, I took up a research fellowship at the Newberry Library, and I co-edited two collections of essays in fields I am passionate about.

During the 2018/19 Easter Vacation, I spent two weeks at the Newberry Library in Chicago as a Visiting Scholar. My project, 'The Memory of Elizabeth I in the Seventeenth Century', was related to both my PhD thesis and a future book project. The Newberry has an incredible range of printed material on seventeenth century England, and I enjoyed consulting the library's range of rare books - many of which cannot be viewed in the UK.

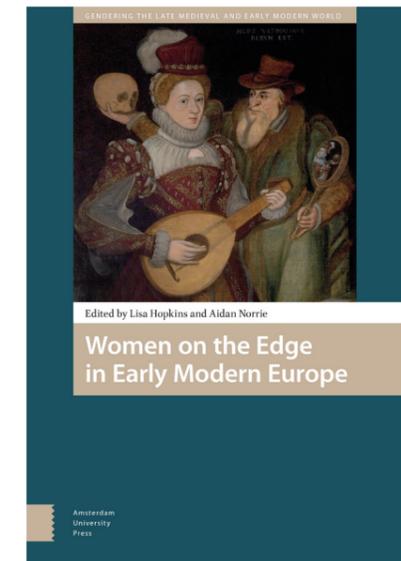
One of the best things about viewing a rare book in person is seeing the annotations made by previous owners. For instance, I was delighted to find a copy of James VI & I's *Daemonologie* (1603) had been inscribed in 1777 by its owner, a 'J Harris', with 'This book I keep, as Princes formerly kept Fools, that they might have something to laugh at'. There's really nothing quite like discovering an unexpected gem like this to give you a boost after a long day of research.



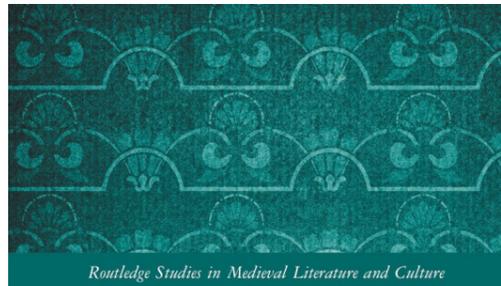
Inscription inside James VI & I's *Daemonologie* (1603) Newberry Case B 88.444

I had a fantastic time in Chicago, and I am grateful to the Newberry Library, and Warwick's Humanities Research Centre and the Centre for the Study of the Renaissance for funding the fellowship.

During the first six months of the 2018/19 academic year, two collections of essays I co-edited were published: with Lisa Hopkins (Sheffield Hallam University), I edited *Women on the Edge in Early Modern Europe* (Amsterdam University Press), and with Marina Gerzic (University of Western Australia), I edited *From Medievalism to Early-Modernism: Adapting the English Past* (Routledge). These two collections focus on two areas of research that are close to my heart: namely, gender history, and adaptations of the past in modern popular culture. The Centre for the Study of the Renaissance was kind enough to host a joint book launch for me on 14 May 2019.



Women on the Edge in Early Modern Europe examines the lives of women whose gender impeded the exercise of their personal, political, and religious agency, with an emphasis on the conflict that occurred when they crossed the edges society placed on their gender. Many of the women featured in this collection have only been afforded cursory scholarly focus, or the focus has been isolated to a specific, (in)famous event. This collection redresses this imbalance by providing comprehensive discussions of the women's lives, placing the matter that makes them known to history within the context of their entire life.



FROM MEDIEVALISM TO EARLY-MODERNISM

ADAPTING THE ENGLISH PAST

Edited by
Marina Gerzic and Aidan Norrie



From Medievalism to Early-Modernism: Adapting the English Past unpicks the complex process of adaptation by focusing on often-overlooked uses of the past in contemporary culture, bringing a new awareness of how premodern works have been re-interpreted by successive generations, as well as analysing the constant inspiration that the historical past can provide for modern artists. Significantly, Marina and I introduced the term 'early-modernism' to the scholarship - which fills a glaring gap in the scholarship, and provides an (overdue) complement to the thriving field of medievalism.

As Dr Elena Woodacre (University of Winchester), who kindly launched the collections, said: 'these two volumes demonstrate the great value of edited collections, bringing together a range of perspectives from scholars which individually offer fantastic new research and collectively work together to drive the field forward.' Working with such a diverse range of contributors on an even more diverse array of subjects was an infinitely rewarding and enriching experience. While people often 'warn' you about the dangers of being an editor (the adage about herding cats is indeed apt), they generally fail to mention the rewards that come from being an editor. I have now worked with a fabulous group of scholars from around the world on a variety of interesting and stimulating topics, and I hope the people who peruse the collections are as excited by their contents as I am.

[Aidan Norrie](#)
[Centre for the Study of the Renaissance](#)

The Japanese Cinema Book

The Japanese Cinema Book, published by the British Film Institute in early 2020, is the result of a new collaboration between the Department of Film and Television Studies and the Cinema Studies Unit at Nagoya University, Japan that has also led to the launch of a new co-tutelle PhD programme in Global Screen Studies.

The book (co-edited by Hideaki Fujiki and Alastair Phillips) provides a new and comprehensive survey of one of the world's most fascinating and widely admired filmmaking regions. In terms of its historical coverage, broad thematic approach and the significant international range of its authors, it is the largest and most wide-ranging publication of its kind to date. *The Japanese Cinema Book* includes an unusually plural range of critical perspectives based on the expertise of established and emerging scholars and critics. As such, it provides a ground-breaking picture of the different ways in which Japanese cinema may be understood as a local, regional, national, transnational and global phenomenon.

The book is structured around seven inter-related sections, addressing theories and approaches; institutions and industry; film style; genre; times and spaces of representation; social contexts, and flows and interactions. Ranging from internationally renowned directors such as Ozu Yasujiro to neglected popular genres such as the film musical and encompassing topics such as ecology, spectatorship, home-movies, colonial history and relations with Hollywood and Europe, *The Japanese Cinema Book* presents a set of new, and often surprising, perspectives on Japanese film.

The book's innovative multi-focal approach combines general surveys of a particular historical topic or critical approach with various curated themes at a more micro level. It argues there is no single fixed Japanese cinema, but instead a fluid and varied field of Japanese filmmaking cultures that continue to exist in a dynamic relationship with other cinemas and regions.



To underline its historical and geographical diversity, *The Japanese Cinema Book* also offers a genuinely inter-disciplinary dialogue with related fields of study. It explores the multi-faceted wealth of Japanese cinema through the eyes not only of renowned film scholars, but also writers with backgrounds in Asian Studies, Comparative Literature, the Performing Arts, History, and Cultural Studies.

Books launched at the event

Dr James Poskett – History

Materials of the Mind: Phrenology, Race, and the Global History of Science, 1815–1920

University of Chicago Press (May 2019)

<https://www.press.uchicago.edu/ucp/books/book/chicago/M/bo38181419.html>

Dr Michela Coletta – SMLC

Decadent Modernity: Civilization and 'Latinidad' in Spanish America, 1880–1920

Liverpool University Press (October 2018)

<https://www.liverpooluniversitypress.co.uk/books/isbn/9781786941312/>

Dr Yvette Hutchison – Theatre and Performance Studies

African Theatre 17: Contemporary Dance.

Woodbridge: James Currey/ Boydell & Brewer Inc. (Nov), Co-editing with Chukwuma Okoye (Nov 2018)

Contemporary Plays by African Women. Methuen (Co-editing with Amy Jephta) (28 Jan 2019)

Professor Thomas Docherty – English

Political English: Language and the Decay of Politics

Bloomsbury Press

<https://www.bloomsbury.com/uk/political-english-9781350101395/>

Professor Thomas Docherty and Dr Birgit Breidenbach

Mood: Interdisciplinary Perspectives, New Theories

Routledge

<https://www.routledge.com/Mood-Interdisciplinary-Perspectives-New-Theories-1st-Edition/Breidenbach-Docherty/p/book/9780367200664>

Dr Simon Peplow – History

Race and riots in Thatcher's Britain, MUP (Jan 2019)

<http://www.manchesteruniversitypress.co.uk/9781526125286/>

Dr Theodora Hadjimichael – IAS and Department of Classics and Ancient History

The Emergence of the Lyric Canon

OUP (April 2019)

<https://global.oup.com/academic/product/the-emergence-of-the-lyric-canon-9780198810865?q=Hadjimichael&lang=en&cc=gb>

Dr Alessandra De Martino Cappuccio – SMLC

Diversità sulla scena Accademia University Press, Turin (2018) co-editor with Paolo Puppa Emeritus Professor (University Ca' Foscari), and Dr Paola Toninato (Warwick). A collection of 11 essays in Italian.

<https://www.libreriauniversitaria.it/diversita-scena-accademia-university-press/libro/9788899982775>



Dr Joanne Garde-Hansen – Culture and Media Policy Studies

Remembering British Television: Audience, Archive and Industry by Joanne Garde-Hansen and Kristyn Gorton, Bloomsbury (March 2019)

<https://bloomsbury.com/uk/remembering-british-television-9781844576616/>

Professor Zahra Newby – Classics and Ancient History

Newby and R. E. Toulson eds., *The Materiality of Mourning, Cross-Disciplinary Perspectives.* 2018

<https://www.routledge.com/The-Materiality-of-Mourning-Cross-disciplinary-Perspectives/Newby-Toulson/p/book/9780815356639>

Dr Caroline Petit – Classics and Ancient History

Galien de Pergame ou la rhétorique de la Providence: Médecine, littérature et pouvoir à Rome, Brill (Sept 2018)

<https://brill.com/view/title/38707>

Dr Douglas Morrey – French Studies

The Legacy of the New Wave in French Cinema, Bloomsbury (Summer 2019)

<https://www.bloomsbury.com/uk/the-legacy-of-the-new-wave-in-french-cinema-9781501311949/>

Dr Anna Ross – History

Beyond the Barricades, OUP (Jan 2019)

<https://global.oup.com/academic/product/beyond-the-barricades-9780198833826?cc=gb&lang=en&>

Dr Maria Pavlova – SMLC

'Dreaming again on things already dreamed'. 500 Years of Orlando Furioso

Oxford: Peter Lang (2019), ed. by M. Dorigatti and M. Pavlova

<https://www.peterlang.com/view/title/64510>

Professor Rebecca Earle – History

Potato, Bloomsbury (March 2019)

<https://www.bloomsbury.com/uk/potato-9781501344336/>

Dr John T. Gilmore – English

Guillaume Massieu, *Coffee: A Poem*, translated and introduced by John T. Gilmore.

Todmorden: Arc Publications, 2019. (1 August 2019).

ISBNs: 978 1910345 79 5 (pbk); 978 1910345 80 1 (hbk); 978 1910345 81 8 (ebk)

Inaugural HRC Workshop Series 2018-19 *An Introduction by Beat Kümin (History)*



Gian Lorenzo Bernini,
'The Ecstasy of St Teresa' (c. 1650).
Santa Maria della Vittoria, Rome. Photo:
Alvesgaspar, Creative Commons

When our former HRC Director first floated the idea of a year-long seminar involving a select group of faculty members, 'passion' struck me as a theme that might appeal across the disciplines. Once we had secured the generous support of the Academic Resourcing Committee, I thus joined Christina Lupton (English) as co-director of this new initiative. During a competitive application process, we identified ten participants who, in return for a pot of research funding, committed to play active parts in all of the six workshops. On each occasion, two or three members from different departments led discussions on specific primary sources, theoretical texts and their own work in progress. We thus engaged with topics ranging from female shame in the Italian Renaissance via celebrity cults in seventeenth-century England to medical romances aimed at modern mass audiences. Along the way, we struggled with terminology, weighed up physiological vs cultural factors, debated the most congenial methodologies and encountered fundamentally divergent judgements on social impact. Looking over the history of philosophy, for example, the majority verdict appears to be negative, with passion denounced as corrosive of reason, in contrast to dissenters like Nietzsche, who emphasized its potential for the cultivation of the true self.

For a concluding keynote event we invited three fresh discussion partners. Michael Meeuwis (English) problematized the widespread reliance on the – un-/underpaid – passion of actors in contemporary theatre, Naomi Pullin (History) assessed contrasting early modern evidence for female friendship and enmity, while Margrit Pernau (Max Planck Institute for Human Development, Berlin) explored the 'desire for passions' in Indian riots around 1900.



Albrecht Dürer, *'Melancholy'* (engraving, 1514).
Public Domain.

Looking back, it has been a privilege and pleasure to facilitate these interactions; I have also learnt a lot. By way of personal summaries, the two adjacent contributions offer reflections from a staff and research student perspective respectively, while we all had a go at putting the meaning of passion in a nutshell. So here's to the next HRC workshop series!

The research group on 'Passion' has been a wonderful litmus test for assessing the potential for collaborative research within the Faculty of Arts. I was initially drawn in not only because of my current research interest in fear - in itself, a passion, although quite a specific and very 'elementary' one - but because a wide-ranging study of passions in cultural history was appealing to me in many respects. Indeed, a large part of my working methodology can be considered as a long-term meditation on the works of two protagonists of Jewish-German early twentieth-century thought, Aby Warburg and Sigmund Freud. Both put passions at the heart of their reflection, either as the object of iconographic study (Warburg's 'formulas of pathos' as ways of representing passions in Renaissance art) or of psychopathological diagnosis (being neurosis the external manifestation of passions). Confronting myself with scholars and students from a wide range of disciplines helped me in reconnecting to the roots of my research work, and to recognize the potential ramifications single ideas or concepts may have when made the subject of speculative analysis.

Fabio Camilletti
SMLC/Italian

For the Humanities Research Centre workshop series 2018-19, a group of researchers from the departments of history, philosophy and English met with the shared aim of furthering our understanding of 'Passion'. Starting the sessions off with a discussion on terminology, and in particular whether passions can be understood as synonymous with emotions or affects, we went on to consider passion in relation to the tension between abstract ideal and lived experience, passion as a positive or negative influence and many other fascinating ideas. Over the course of five two-hour sessions, we explored the subject in relation to each individual's particular area of interest. The discussions were extremely wide ranging, covering subjects from both historical and contemporary perspectives, such as the cultivation of passions, fashionable melancholy, encounters with celebrity, emotions as practice, and the history of passion within adulterous affairs. The workshop series culminated in a public keynote event during which we began by considering passion in the production of theatre and then looked at passion in relation to friendship and enmity in early modern Britain. Our keynote presentation considered how passion might be understood to have contributed to riots in North India 1880-1947.

We concluded by looking back over the ground we had covered during our time together. Whilst we agreed that our encounter with the subject was to some extent discipline specific, there were areas of convergence and the discussions were acknowledged as having broadened our understanding both generally and within our individual research areas. We certainly did not finalise a uniform and tidy definition of what we collectively understood by the term passion, and this is surely a reflection of what is interesting about the concept and why it was such a fertile subject for discussion.

Lucy Barry
Philosophy

Passion is ...

- ... not the same as emotion - and I know what passion means when I reflect on my love of David Bowie. (Keith Ansell-Pearson / Philosophy)
- ... a valuable way of seeing the world. (Lucy Barry / Philosophy)
- ... an intense emotional state embedded in a set of culturally specific meanings. (Somak Biswas / History)
- ... the external, visible symptom of passion. (Fabio Camilletti / SMLC-Italian)
- ... a painful affection of the heart. (Simona Di Martino / SMLC-Italian)
- ... uncontrollable and often overwhelming. (Natalie Hanley-Smith / History)
- ... a bit like a Romantic quest - best left unfulfilled. (Beat Kümin / History)
- ... both virtuous and destructive. (Naomi Pullin / History)
- ... more overwhelming than emotion. It's often 'for' something - a human, an object, or a human treated as an object. (Sophie Shorland / English)
- ... the essence of romance. (Elise Smith / History)
- ... unavoidable. (Valentina Tomassetti / History)

For full programme details, with supporting written and visual materials, please visit: <https://warwick.ac.uk/fac/arts/hrc/irf/workshop/>



Eric Csapo

Eric Csapo, British Academy Global Professor (2019-2023), joined the Department of Classics and Ancient History at Warwick in June. Formerly of the University of Sydney, Csapo is an expert in ancient myth, drama and theatre history. In recent years, in collaboration with his Sydney colleague, Peter Wilson, he has been engaged in researching and writing a multi-volume *Social and Economic History of the Theatre from ca. 500 to ca. 300 BC*, for which the second volume, *Theatre Beyond Athens*, is currently in production at Cambridge University Press. At Warwick he will be completing the other two volumes of the history: *Theatre in Athens*, will present the first systematic revision of the evidence for the organisation and management of the Athenian theatrical festivals in over fifty years, and *People and Patrons of the Ancient Theatre* will examine the people (including audiences) who made ancient theatre work.



Olga Castro

Olga Castro joined the Department of Hispanic Studies in September as Assistant Professor in Translation Studies. She came from Aston University in Birmingham, where she was Director of Postgraduate Programmes in Translation Studies. Her research examines the social and political role of translation in the construction of gender and national identities in the Hispanic world, with a particular focus on transnational feminism, multilingualism and the stateless cultures in Spain. At Warwick she will carry out her current British Academy/Leverhulme project on the reception of 21st century Basque, Catalan and Galician literatures in English translation, and start working on her second monograph, on the topic of transnational feminist activism in translation. She will also contribute a range of courses to the BA in Hispanic Studies and the MA in Translation and Cultures.



Natalya Din-Kariuki

Natalya Din-Kariuki is joining the Department of English and Comparative Literary Studies as Assistant Professor in Early Modern Literature. Her research examines the literary and intellectual history of the sixteenth and seventeenth centuries, with a particular focus on travel writing, transnational and transcultural encounters, and modes of cosmopolitanism. At present, she is completing her first book project, provisionally titled *Peregrine Words: The Rhetoric of Seventeenth-Century English Travel Writing*. She has also written about early modern religious prose, including the sermons and lectures of Lancelot Andrewes. Natalya has held visiting fellowships at the Brotherton Library at the University of Leeds, and at the Folger Institute in Washington, D.C. She comes to Warwick from the University of Oxford, where she completed her doctorate at Hertford College in 2018, and was Lecturer in English at Worcester College from 2016 to 2019.



Stacey McDowell

Stacey McDowell works on eighteenth- and nineteenth-century literature, and is especially interested in the history of reading, gender and sexuality, and the relations between philosophy and literature. She joins Warwick as an Assistant Professor in the Department of English and Comparative Literary Studies, after having spent five years as an Early-Career Lecturer at St John's College, Cambridge. Her first book was on the representation of people reading together in Romantic-period literature, and was concerned with ideas about intimacy, privacy and the limits of shared understanding. Following from her work on collaboration and intellectual exchange, Stacey will be starting a new project at Warwick on the letters of eighteenth-century women philosophers (Damaris Masham's correspondence with John Locke, for instance, or Mary Wollstonecraft writing to Mary Hays), which will trace a history of feminist philosophy and argue for the value of letter-writing as a philosophical mode.



Christine Okoth

Christine Okoth is a scholar of global Black aesthetics. She is interested in the aesthetic strategies that writers and artists reach for in order to make sense of how capitalism unfolds at its ecological, political, and cultural frontiers. Christine is currently at work on her first book, which explores the relationship between natural resource extraction and global modes of racial subjection in contemporary literature of the Black Atlantic world. The book argues that extraction functions as both a thematic and formal means of drawing connections between otherwise disparate sites of racialisation. This research is part of the Leverhulme project *World Literature and Commodity Frontiers*, which is based in the Department of English and Comparative Literature and run by principal investigator Dr Mike Niblett. More generally, Christine works in the areas of ecocriticism, the geopolitics of racial form, and Black radical history. She currently serves on the Executive Committee of the British Association for American Studies and has written in a non-academic capacity for the literary journal *The White Review*. She will assume her role as Assistant Professor in English and Comparative Literary Studies on completion of her Leverhulme in October 2021.



Bobby Smith

Bobby Smith is a theatre practitioner and researcher and joined the Department of Theatre and Performance Studies in January 2019 as assistant professor. He specialises in applied theatre, which involves the use of theatre in community contexts and has worked with young people, refugees and migrants and in criminal justice and community development settings internationally. Before starting at Warwick Bobby was a visiting lecturer at Staffordshire and Manchester Universities in applied theatre. Current projects include research on a theatre project with refugees and migrants in England and exploratory research in Rwanda, Uganda and Kenya funded by an IAS Award and GCRF fellowship. This project considers the limitations theatre practitioners encounter when working on peacebuilding initiatives. Bobby is working on several publications, including his first monograph, which reflects on the intercultural and interdisciplinary partnerships that emerge in applied theatre and global development initiatives.



Caitlin Vandertop

Caitlin Vandertop joins the Department of English and Comparative Literary Studies of the South Pacific. She was previously based at the University of Exeter and the University of Hong Kong, where she completed her PhD in 2017. Her research is in modern and contemporary world literature, with a special interest in colonial urban culture, particularly from Oceania and the Asia-Pacific region. Her first book, which is forthcoming with Cambridge University Press and titled *Modernism in the Metrocolony: Urban Cultures of Empire in twentieth-century Literature*, considers how experiences across a network of British colonial cities helped to shape the urban aesthetics associated with modernism. She is currently working on a study of ecocritical narratives from British colonial port cities and a study of world-ecological themes in Oceanic literature.



Naomi Vogt

Naomi Vogt is joining the History of Art Department as Assistant Professor in the History of Modern and Contemporary Art. Specialised in film, installation and performance work from the 1980s until today, she is revising a monograph about rituals in recent art and the role of moving images in the invention of rituals beyond the art world. She completed her PhD at the University of Oxford in 2018, and has been a research fellow at UCL, the Zentralinstitut für Kunstgeschichte, and the Graduate Center, CUNY. At Warwick, in addition to teaching at the Venice Biennale in the Warwick in Venice program, Naomi will be helping to redevelop the curriculum in contemporary art and visual culture.

'Er indoors': Domesticity and nature in home and garden

A one-day conference
Saturday 23rd November 2019

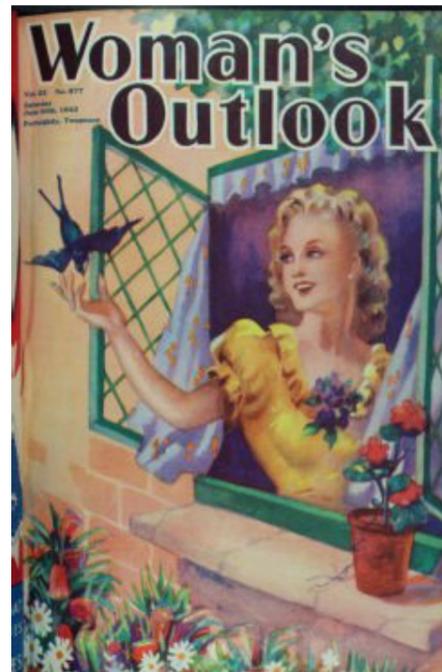
Confirmed Keynote Speakers:

- ▶ **Professor Ben Highmore**,
Cultural Studies,
University of Sussex
- ▶ **Dr Lisa Taylor**,
Head of Media,
Leeds Beckett University

The domestic garden represents, for many, their closest and most significant contact with the natural environment. The relationship of humans with this domestic outdoor space, in which nature can be 'controlled' by the householder, is often very different to that with 'wild nature', to be found in the countryside and national parks. *Domesticity and Nature in Home and Garden* seeks to provide a fresh, interdisciplinary perspective on the interaction of humans with the environment by focusing on the relationship between the house and the garden across time and place, on the ways in which family life occurs in the domestic space and how it moves between the indoors and the outdoors. This conference will promote a rethink of our place in the nature that is on our doorstep.

Domesticity and Nature in Home and Garden will appeal to scholars from diverse fields who are concerned with all aspects of the relationship between the inside and the outside of the home. Every time and place has a domestic culture of the inside and the outside that can be critically examined and compared. Areas of interest will include, but will not be limited to, the lived experience of the domestic home and garden (pets, house plants, vermin, barbecues, sheds) and the role of health, gender and class in defining the boundaries of the home and garden space. The study of domesticity inside and outside can reshape understandings of health, wellbeing and the human relationship to the environment and provide new approaches to productively discuss our future domesticities in the context of combatting climate change. This work is of clear significance to the world beyond the academy. The conference will provide a platform for discussion of ways in which the public might be fruitfully engaged, and of any barriers that exist to prevent this.

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



Woman's Outlook 20 June 1942,
courtesy of Co-operative Press Ltd /
www.thenews.coop

Literature and Event: Reformulations of the Literary in the 21st Century

A one-day conference
Saturday 15th February 2020, University of Warwick

What is an event? From a theoretical perspective, events are irregular occurrences, moments of great change or interruptions that can potentially alter the already existing course of history, politics and thought. These changes also simultaneously remould, or at least aim to, human perception and language, which makes them an indispensable part of literature and literary thinking. While literature has referred to these calamitous changes directly, by way of description or through diegetic context, on numerous occasions literature has, for various reasons, failed to come to terms with these events or has actively resisted or undercut them. The literary has also been defined, particularly after the post-structuralist interventions, as an event in its own right, with its own strategy and ambitions to affect change. At the same time this relationship has also been entirely dismissed in readings where literature has been thought of as registering the non-events or the micro-events (madeleine cakes for Proust) that would otherwise pass unnoticed in a political or a historical discourse. This conference is addressed to all such relations between literature and its events, but more eagerly to the event that literature itself becomes and the non-event that it said to sometimes emerge from.

This dense, and often challenging, relationship between literature and event(s) has been, arguably, the driving force behind many of the reformulations of the literary carried out in the twenty-first century so far. These changing 'definitions' of the literary event or what the event, generally, entails have come from fields as diverse as literary studies, history, political theory, psychology, natural sciences and, more significantly, philosophy. The conference will appeal to scholars from all these diverse disciplines who at some point either have had to define literature/event or had to grapple with its new and elusive stipulations.

The questions that this conference aims to address are three-fold: What is literature's approach to the event? How does literature respond to event(s), monumental changes, ruptures and transitions? Can literature be understood as an event in its own right?

1. Concept

The papers in the conference can address some of the pressing concepts related to the event directly, such as irregularity, chance, accident, hospitality and non-event, that have occupied literary studies, political theory and philosophy in the recent past. Addressing the literary fold specifically, the conference will be able to build on

more recent research by scholars such as Derek Attridge, whose *The Work of Literature* (2015) understands events as having a singular, disruptive and yet formative presence in literary work, Ili Rowner, who provides the event with a conceptual and literary history with his *The Event: Literature and Theory* (2015) and, written in a very different vein, Terry Eagleton's *The Event of Literature* (2012).

2. Testimony

The question of testimony, or its lack, looms large when discussing literature's response to event. The conference invites scholars to re-think literature's response to the event and entropy that surrounds us, on the lines that it has been thought about in the last decade. If literature testifies, or tries to testify, to events of insurrections, it also testifies to sexual awakenings, to natural disasters, personal trauma and pain. These testimonies do not find an easy utterance, and despite finding a medium they can be a source of embarrassment, discontent and shame, as argued in Timothy Bewes' *The Event of Postcolonial Shame* (2010). The papers in this conference could look at all such events and their importance for literary work, they could also simultaneously expose the impossibility of testimony itself, if not its need in the first place. Taking a cue from Heidegger's use of the word *Ereignis* (event) – an event is as much a moment of revelation (*Eräugnis*) for the literary work as a site of appropriation (*Eriegenung*) and ultimately loss, which is how this conference wishes to broach the question of testimony too.

3. Literature as Event

Provocations of ideas such as plasticity and contingency, strongly forwarded by the philosophers Catherine Malabou and Quentin Meillassoux, are exciting new responses to the event and what it means for literature. While plasticity destabilizes our understanding of form, and thereby what constitutes an event, contingency revokes the claims of reason and causal necessity that is often attached to events. In this segment of the conference, the experience of literature – as an act of both writing and reading – will be understood as an event in its own right. Despite the struggle to capture the intensity of the event, or remain faithful to it, literature can, and often does, become the site of change and alterity itself. Papers will be able to take forward the imaginings of a literary event put forward by influential thinkers like Derrida (on Celan) and Deleuze (on Proust), whereby literature is appraised for the transformative encounter it allows in the shape of an event.

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

Flows and Floods: Changing Environments and Cultures

A one-day conference
Saturday 22nd February 2020, University of Warwick

This conference examines the relationship between cultural production and environmental change through the rubric of two related critical terms: flows and floods. A flow – a steady current or stream – is perhaps the defining metaphor of the contemporary world; academic and popular discourse alike is replete with references to the flow of goods, money, energy, information, wealth, resources, and cultures. These flows connect and shape people and places, states and societies, in uneven and unequal fashion. In the current Anthropocene era – where human activity has had significant geological and environmental impact – the stability of these flows is increasingly called into question. The world's enmeshed currents of wealth, resources and biophysical processes overflow into destructive literal and metaphorical floods. In times of crisis, flows of energy, people, commodities, and climate become oil spills, 'tidal waves' of migrants, flooded markets, and storms. Our conference, therefore, looks to generate discussions of the variety of ways literal and metaphorical flows and floods are represented, registered, and imagined in various forms of cultural production. In doing so, it looks to facilitate further discussions in the fields of environmental humanities, energy humanities, ecocriticism, and postcolonial studies, as well as in new and emergent interdisciplinary methodologies.

This conference is funded by the Humanities Research Centre, and organised by Nora Castle, Amul Gyawali, and Harry Pitt Scott, PhD students in the Department of English and Comparative Literary Studies.

Further information:
<https://warwick.ac.uk/fac/arts/hrc/confs/ff/>



"Bites Here and There": Literal and Metaphorical Cannibalism across Disciplines

Saturday 17th November 2018

This one-day interdisciplinary conference was organised to bring together scholars from a wide-range of disciplines and foster a space to discuss the pervasive presence of literal and metaphorical cannibalism in our culture. The aim of the conference was more than achieved since over 50 speakers, including postgraduate students, early career researchers and established professors, presented and discussed their work. The many speakers came from such diverse academic backgrounds as archaeology and classical studies, medieval culture and literature, renaissance drama and travel writing, visual cultures from history of art to film studies, psychology, comparative literature from folklore to speculative fiction, queer studies and philosophy and from institutions across the UK and the world including the United States, Canada, France, Germany, Denmark, Finland and Australia, and more.

The conference was very popular, running four concurrent panels at times, in order to offer speakers and attendees a wide range of interdisciplinary discussions. The keynote address delivered by Manuel Barcia, Professor of Latin American Studies at the University of Leeds, was particularly stimulating and fostered a fascinating discussion. His presentation was entitled "White cannibals, enslaved Africans, and the pitfalls of the British colonial system in Jamaica at the time of Abolition" and focused on an often conveniently forgotten history of slavery. The conference itself aimed to unearth histories and facets of global culture and human history, which have often been marginalised and suppressed. The aim was to identify key aspects of the human psyche and socio-political structures, which often utilise cannibalism as a marker of difference and ostracism. In this way, the conference addressed wider contemporary issues of colonialism and imperialism, socioeconomic inequalities, structural racism and sexism. The atmosphere of the conference was very stimulating as well as welcoming and friendly, especially to first-time conference presenters and postgraduate students, and many interesting discussions arose in the meeting of different disciplines and experiences.

Most of all, I believe that the conference was a success due to the high quality of discussion among the international, intergenerational and interdisciplinary speakers and attendees. This was reflected in their positive feedback, which was shared throughout the day on Twitter using the trending #BitesConference. I personally learned a lot from the many tasks, including budgeting, room and catering booking, paper selection and the organisation of panels, and ensuring technical support on the day of the conference. Mostly, I am extremely grateful to have been able to correspond and interact with such wonderful and inspiring speakers both before, during and after the conference, thereby creating and fostering a research network which we hope to maintain. Following the success of the conference, an edited volume with Warwick Series in the Humanities is being pursued

Giulia Champion, English and Comparative
Literary Studies

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

Saturday 10th November 2018, University of Warwick

Thanks to the generous funding of the Humanities Research Centre at Warwick and the Royal Historical Society, we were able to organise a full-day conference with parallel panels and two keynote, including a final panel and reception at Warwick's Modern Records Centre. Altogether forty delegates travelled to Warwick. Registration gave everyone the opportunity to begin conversations on the politics of sedition and its relation to their personal research interests that would continue throughout the day.

The conference began with the first keynote from Dr Anna Barton, Senior Lecturer in Victorian Literature of the School of English at the University of Sheffield. Dr Barton gave an excellent talk entitled *Song Sedition* that critically explored the etymology and history of the word 'sedition' as well as how it manifest itself through song, particularly drawing on a stanza from Robert Browning's *At the Mermaid* in which Shakespeare, the speaker, distances himself from 'song-sedition'. During the talk Dr Barton spent time considering how sedition has been considered an act, an intention, writing, or speech, at different times and in different contexts. Her exploration of the term elucidated many of the themes that would be considered throughout the day and set the perfect tone for the rest of the conference. The parallel panels which followed were titled 'Alternative Spaces of Protest' and 'Resistance from Below: Expressions of Sedition from the Working Class'. The former was made up of three papers, all of which approached the panel theme from very different angles. Nevertheless, it was interesting to note that all three picked up on women and their subversive use of alternative spaces in very differing contexts in the nineteenth century. Despite the fact that one paper looked at Parliament, one at working class crowds, and one looked at a colony in Venezuela, all three papers saw women utilising alternative spaces to articulate political agency. This panel happened concurrently with 'Resistance from Below: Expressions of Sedition from the Working Class'. Once again, th papers had something very different to offer. However, all three papers looked to the literary sources of periodicals, novels, and newspapers to trace the history of sedition amongst the working classes. The first two panels both culminated in fruitful question and answer sessions, both of which sparked discussions that continued through the break for lunch.

The afternoon began with the second pair of parallel panels titled 'Protests of the Pen: Literary Sedition in 19th Century Britain and Regional and Local Spaces of Resistance and Protest'. It was fantastic to see discussions from the morning's sessions shape those which ensued following the afternoon papers. A real discourse of sedition and its role in nineteenth century political culture evolved throughout the day and was thoroughly enriched both by the research shared by speakers and by the contributions of delegates. The conference then regrouped for the second keynote given by Dr Sarah Richardson, Associate Professor of Modern British History at the University of Warwick. Dr Richardson gave a fascinating keynote titled 'Rebel Voices: women who refused to conform in nineteenth century Britain' that explored the variety of ways in which women engaged with political rebellion in the nineteenth century. From translation, lobbying, and petitioning to the bolder acts of open rebellion such as setting of bombs, the keynote offered a spectrum of seditious acts that spoke to the broad themes that had been drawn out by the conference so far.

The final panel of the day moved across the Modern Records Centre at Warwick who kindly hosted both the last session and the wine reception. Archivist Liz Wood introduced the archives and talked through the digitisation projects currently underway that were relevant to the conference. She also organised the display of records related to the politics of sedition in the nineteenth century and shared her expertise with conference attendees, a real highlight of the day. Her talk was followed by two papers that focused firstly on Peterloo and then more broadly on the experience of the political crowd. They inspired a whole host of questions and discussions that continued into the conference reception and were shared over the opportunity to look more closely at the archive items on display.

Altogether it was a brilliant day and it was only made possible by the hard work, time, and funding offered by others. The organisers would like to take this opportunity to thank all the conference speakers for their contributions and Dr Barton and Dr Richardson for their keynotes. They would also like to thank the Royal Historical Society, who made it possible for the conference to offer travel bursaries to postgraduate and postdoctoral speakers. Finally, they would like to thank the Humanities Research Centre at Warwick for their generous funding. Particular thanks must go to Sue Rae for her guidance, patience, and wonderful support throughout.

Amy Galvin-Elliott and Dave Steele
HRC Doctoral Fellows 2018-2019

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

Saturday 9th February 2018, University of Warwick

This interdisciplinary conference was organised with the intention of bringing together scholars from different fields who all study love, emotions, and intimate relationships from the mid-eighteenth to the mid-nineteenth century - a watershed between the early-modern period and modernity. Our speakers included postgraduate students and professors who came from a range of different disciplines, including history, English, modern languages and philosophy, and from universities across the UK and the world, including Finland, Germany and the United States.



The conference was opened by our first keynote speaker, Dr Sally Holloway from Oxford Brookes University, who gave us a wonderful lecture about 'the progress of love' in Georgian courtships. She discussed the commercialisation of love and showed us a fascinating array of objects that courting couples used to make and break their relationships. She also demonstrated the effectiveness of combining methodologies from material culture studies and the history of emotions, and persuasively argued that we should view 'Love' as a practice, something that we 'do'. Our second keynote speaker, Professor Daisy Hay, from the University of Exeter, talked about her work on the unorthodox love story of Benjamin and Mary Anne Disraeli. Her talk explored the significance of conflicts between class, social expectations and the emotional self that individuals had to negotiate in their romantic lives. She also discussed the methods of biography and gave some helpful suggestions about how to overcome the challenges of writing about love and intimacy across a historical distance.

Alongside the two keynotes, we had three panels of ten speakers. The papers covered a variety of topics, including: how love and intimacy were negotiated in courtships, marriages, friendships, and adulterous relationships; romantic practices; the role of material culture; issues surrounding sex and consent; the influences of cultural shifts like politeness and romanticism; and interpretations of 'love' from contemporary philosophers, courts, religious figures and novelists. Audience participation in the Q&A sessions after each panel was lively and constructive, and many discussions were continued over lunch and at the wine reception at the end of the day. It was an excellent event for networking with several delegates making new friends whose research interests were similar to their own. Many supportive discussions have also continued on Twitter between senior academics and doctoral students.

Natalie Hanley-Smith
HRC Doctoral Fellow 2018-2019

Fleshing Out Words: Poetry on Objects, from Classical Epigrams to Modern Light Poems

Saturday 9th March 2019, University of Warwick

This interdisciplinary conference was born from our interconnected passion for epigraphy and for the epigrammatic genre. We devoted our entire attention to this witty short poetic form that opens up infinite yet undisclosed possibilities of interpretations. This conference situated itself in the flow of academic debate regarding the complex relationship between materiality and textuality and the more recent interest for inscriptions and their liminal status as texts and material objects. We felt that the importance of the epigram, as embodying an inseparability of text and materiality, both a literary and material form, at the crossroad between object and poetry, should be emphasised as essential in the academic debate. As a poetic form conscious of its 'writtenness', the epigram, which originated as inscription on gravestones, monuments and a variety of objects, foregrounds questions about the materiality of texts. Therefore, we dedicated an entire event to this fascinating and stimulating genre, exploring in more depth the epigrammatic life from archaic times to its modern metamorphosis in everyday life and culture.

The aim of this event was to consider the epigram across geographical and chronological perspectives and to stimulate reflections on the unexpected ways in which it survives, metamorphosed, in our contemporary artistic and literary society. When in 2012 the artist Robert Montgomery placed the aluminium letters of his poem 'All palaces are/ temporary palaces' in an empty swimming pool (Stattbad Wedding, Berlin), he deliberately embodied the written word into a physical context. With his 'light poems', he demonstrates how poetry can be a billboard, a tattooed body or even a gift to exchange for coffee: this interplay between word and object was already a quintessential feature of Graeco-Roman 'epigrammatic' poetry, which could be scratched or carved into walls, statues and stones. In our era of 'Instagram poets' and the quotation-culture of tweets, bits of poetry are spread across urban landscapes and social networks in the most varied forms, ingeniously combining words and objects, and making us aware of our inheritance of ideas developed in different ways in classical antiquity, linking poetry, materiality and objects. In contemporary works of art such as those by Montgomery and Nathan Coley, we read a possible modern reception and interpretation of the materiality of the epigram, enhancing its artistic origins and potentialities in a new branded way. Although the epigram has usually been considered in its different chronological divisions, our main aim was to bring together the Archaic, Hellenistic, Latin and twentieth-century forms of the epigram to enrich our vision and understanding of this genre, through the innovative import and contribution of modern literary and artistic forms.

The conference was opened by Professor Richard Hunter (University of Cambridge) in an stimulating and thought-provoking keynote lecture 'Flesh into Stone: The Inscribed Voices of Antiquity', which through an excursus of Greek epigrams from the Palatine Anthology touched upon the essential questions related to inscribed poetry, including the complicated and fascinating themes of authorship and literariness. In the first session 'Believe the Impossible. Objects, Epigrams and Stony Voices', Hans Bork (Stanford University), Michael Tueller (Arizona State University) discussed the un-believability and impossibility of objects, whilst Flavia Licciardello (Humboldt Universität zu Berlin) took us into the religious realm of the Hellenistic epigrams.

After lunch, which created a convivial occasion so loved by the epigrammatic genre, we moved on to our second session 'Convivial Epigrammatic Consumptions and Ekphrastic Experiments', in which the papers of Nick Brown (University of Warwick), Ugo Mondini (Università degli Studi di Milano) and Robert Rohland (University of Cambridge) brought us in the reign of banquets to drink from epigrammatic cups, with a glance to Maupius's ekphrastic techniques.

After the afternoon coffee break, we jumped into the modern era with our third session 'The Afterlife of the Epigram: Re-interpreting the Material Poetics in Our Contemporary Age' in which Rowena Fowler (Independent Scholar), Will May (University of Southampton) and Leo Bazzurro (University of Warwick) explored the epigram's reconfiguration and metamorphosis in modern literary experiments, ranging from Ezra Pound, Ian Hamilton Finlay, Dorothy Parker, Marianne Moore, Stevie Smith, Elizabeth Bishop and Juan Luis Martínez.

These three sessions took us to the roundtable, which was taken as a starting point to raise thoughts about our epigrammatic journey: we addressed in particular the essential question of whether 'epigram' is a useful category/ recognizable poetic form in the modern world, whilst addressing the main themes investigated during the day. We finally discussed with our speakers the future steps of the conference, namely the edited volume we intend to publish.

The organisers would like to thank Sue Rae (HRC Administrator, Warwick) for her indispensable support in making this day possible.

[Alessandra Tafaro and Paloma Perez Galvan](#)
HRC Doctoral Fellows 2018-2019

Translating Philosophy and Theory – Style, Rhetoric and Concepts

Saturday 11th May 2019, University of Warwick

The Humanities Research Centre (HRC) at the University of Warwick hosted a one-day interdisciplinary conference devoted to the translation of philosophy and theory with a particular interest in questions of style, rhetoric and concepts. This event received further generous support from the Centre for Research in Philosophy, Literature and the Arts (CRPLA) at Warwick and the Society for French Studies. It brought together 31 speakers and attendees who came from a variety of disciplinary (Translation Studies, Modern Languages, English literature and Philosophy) and national (United Kingdom, Australia, Ireland, USA, Poland, Hungary, Hong Kong, and Switzerland) backgrounds and intended to create a platform for discussing the difficulties of translating philosophical and theoretical writings whilst also proposing new ways of thinking translation philosophically.

A first keynote address, 'The Art of Philosophy: Styling Untranslatable Concepts', was given by Dr Lisa Foran (Newcastle). Lisa argued that to translate philosophical concepts makes us question our own familiarity we seemingly have with them. She furthermore endeavoured to put translation studies and philosophy in dialogue for she emphasised that philosophy often presents itself as a superior discipline. Readings of philosophical texts should never be too comfortable for the process of translation make us pause, which makes philosophy possible.

A second keynote intitled 'Translation, Dialogue and Conversation: Malebranche's "Entretien d'un philosophe chrétien et d'un philosophe chinois"' was delivered by Professor Andrew Benjamin (Kingston University London & University of Technology, Sydney). It was a great honour to welcome Andrew to Warwick for he is both a graduate of the university as well as former member of staff in the Philosophy Department who has not returned to Warwick since 2001. Andrew argued that the economy of immediate thought should be problematised for what would be precluded is judgment present as a process. The messianic impulse one might feel in the encounter of God experienced a knowledge should be resisted; what matters is the process of movement in translation.

The first panel ('Philosophies for the Translator: Approaches and Strategies') explored the well-known argument of translation as interpretation through the philosophies of Heidegger and Gadamer, and additionally reflected on different strategies English translators of Hegel chose to render the text more receptive for a modern readership. This also included a discussion on how to best translate problematic portrays of women in Hegel's writings for which different choices of translation were presented and discussed. The second panel ('Concepts in Translation') addressed difficulties of translating Chinese and Russian-language philosophy, yet also the generally affirmed translatability thereof into Western thought. During the discussion, I-Shin Chen enthusiastically affirmed that in her view all Chinese-language philosophy is generally translatable into Western languages and thought and that we have to see the possibility of translation as an appreciation for various possible understandings that can foster the intercultural dialogue. The third panel ('Thoughts in Style: Sound, Poetics and the Risk Involved') challenged assumptions of direct equivalence between languages through examples of homophony, chiasmic patterns and the emphasis on stylistics, and furthermore reflected on the economic risk involved in the work of translation.

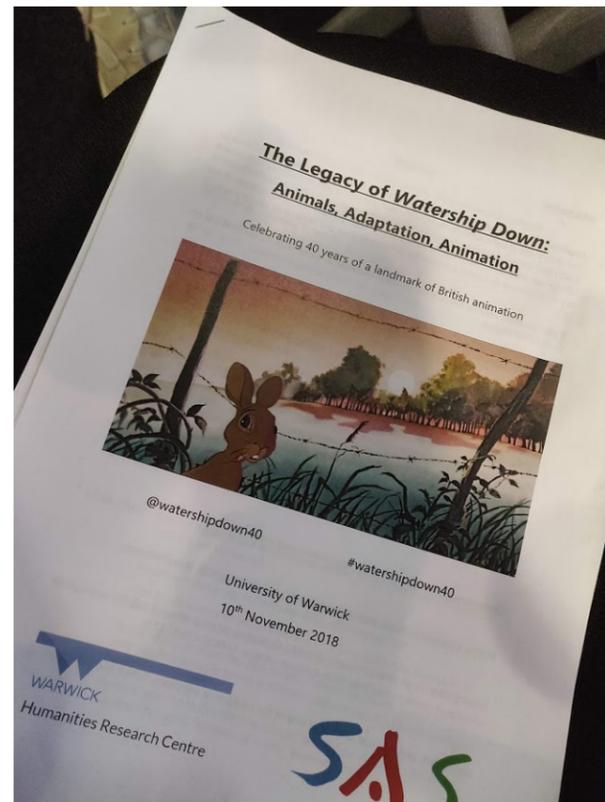
This enormously thought-provoking and enjoyable conference made us appreciate the role and place of the translator in the academy and scholarly debates. The all too often supposed impossibility of translating philosophy and theory must be resisted, instead we wish to encourage research on the translation of philosophical and theoretical writings in light of the rich material that has the potential to be fruitfully explored in academia. It was great to see all delegates involved in the debates. We hope that this conference will lead to further events, projects and collaborations within the academic community of translation studies and philosophy.

[Meliissa Pawelski](#)
HRC Doctoral Fellow 2018-2019

The Legacy of Watership Down: Animals, Adaptation, Animation

Saturday 10th November 2018, University of Warwick

This conference coincided with the 40th anniversary of the animated film *Watership Down* (1978) and shortly before the release of the 2018 BBC adaptation of the original novel by Richard Adams. This timely nature of the event invited a range of scholars, practitioners and fans to reflect on the legacy and ongoing cultural impact of this equally beloved and controversial British landmark film.



The day began with the keynote talk by Dr Chris Pallant, an expert in animation aesthetics, production and history from Canterbury Christ Church University. He was joined by two special guests, Nigel and Klive Humberstone, who provided never-before-seen archival documents, footage and art from the production of the 1978 film, for which their father Arthur was senior animator. Pallant's illuminating talk, together with the fascinating documents and insight from the Humberstones, emphasised the importance of archives to the study and preservation of animation history which is in danger of being lost in this increasingly digital age.

The remainder of the papers showcased a number of disciplinary approaches to *Watership Down*, including its music, genre, and political and environmental themes. However, the film arguably remains best remembered for its strong levels of violence that contrast with its popular status as an animated children's film. It was therefore enlightening to hear BBFC representative Emily Fussell discuss the reasoning behind and subsequent backlash to the film's notorious 'U' certificate. Later in the day, speakers on the 'Aesthetics' panel argued that the film actually takes an ethical approach to the animation of cartoon violence which may provide important lessons for more recent animated children's fare. At 40 years old, it is clear that *Watership Down* remains relevant as ever, and is much more than simply a scary film about rabbits.

Catherine Lester
Film and Television Studies

Rethinking ancient pharmacology II: The transmission and interpretation of Galen's treatise *On simple drugs*

Tuesday 7th May 2019, Warburg Institute

Dr Caroline Petit (Warwick, PI)
Dr Matteo Martelli (Bologna)
Dr Lucia Raggetti (Bologna)

On Tuesday, 7th May 2019 was held the closing workshop of the international collaborative project 'Rethinking ancient pharmacology', dedicated to the history of a seminal text in ancient and medieval pharmacology: Galen's *On simple drugs*.

On simple drugs was conceived as a liminary and foundational work in the ample programme Galen (c.129-216 AD) dedicated to pharmacology in the last stretch of his long career as imperial physician. It was quickly seen as a key work in understanding the properties of drugs and their role in elaborating complicated preparations, and became particularly popular in the Islamic world. But its sheer length and complexity made its transmission arduous: as there is no translation in a modern language (other than two books - out of eleven - in 16th c. French), the modern reader must wrestle his way through the text using sources in Greek, Latin, Syriac, and Arabic. Only active collaboration can lead to improved understanding of the text.



Galenic Group Portrait

The two-year project was funded by a BA-Leverhulme small grant and allowed co-leaders Dr Caroline Petit (Warwick) and Matteo Martelli (Bologna) to work in synergy with a team of specialists in ancient medical texts who each focus on analysing and editing part of the work, in Greek, Latin, Syriac or Arabic (notably Matteo Martelli's ongoing edition of book IX in Greek, and Lucia Raggetti's edition of the same book in Arabic). A first conference was held at the British School in Rome in the autumn 2017, leading to further discussions and study of the manuscripts.

Outcomes of the project include the digitisation of a series of Greek and Latin manuscripts from the Biblioteca Apostolica Vaticana (now freely available online) and two main publications: a special issue of *Archives Internationales d'Histoire des Sciences*, and an anthology of selected passages in English (both in preparation).

This year's workshop, held at the Warburg Institute and chaired by Professor Charles Burnett, was dedicated to evidence of late antique and medieval editing and adapting of the text in various cultural contexts, highlighting differences in rendering Galen's authorial voice, selecting material worth copying (or not), adapting the text for a new audience. We used another treatise by Galen, *On antidotes*, as a comparandum, with the help of Warwick PhD candidate and Wolfson scholar Simone Mucci.

We gratefully acknowledge the support of the Warburg Institute and of the Centre for the Study of the Renaissance, Warwick, in organising, hosting, and publicising the last event of our project, which we hope will give rise to another.

Caroline Petit
Classics and Ancient History

Parish Participation
Seventeenth Warwick Symposium
on Parish Research

Saturday 18th May 2019, University of Warwick

This year's symposium was co-organised by Beat Kümin (History/Warwick) and Malin Lennartsson (Linnaeus University/Växjö) with the support of the Humanities Research Centre. Participants explored various types of participation by locals and non-residents across England, Scotland and Scandinavia. These included parish office-holding, parish politics, court procedures and poor relief. Several themes emerged across the four panels, culminating in an interesting general discussion at the end of the day's proceedings.



Ella Viitaniemi, Arja Rantanen, Malin Lennartsson and Miia Kuha presented research on Scandinavian parishes. Picture: Beat Kümin.

Speakers highlighted formal as well as informal ways of involvement. The latter was considered by Helen Gair (Nottingham Trent), Joe Chick (Warwick) and Marion Hardy. Gair's contribution on Kirk sessions showed how parishioners were active participants in court sessions and played a key part in maintaining religious and social conformity. They may have had an unofficial role in the disciplinary process, but their participation was central to the functioning of court sessions. Chick and Hardy demonstrated that the boundary between informal and formal participation was not always clearly defined. In the case of parish welfare, the poor rate became more formalised over the course of the sixteenth and seventeenth centuries but other informal measures – such as donations to poor boxes, hospitality to neighbours and testamentary bequests to the poor in wills – persisted.

Several papers focused on parish office-holding, which over the course of the early modern period became increasingly specialised. Using literary evidence, Dave Postles (Hertfordshire) offered sceptical reflections on constables, while Donald Spaeth (Glasgow) showed how courts were used in parish politics and often used as a means of exacting personal gains. John Morgan (Manchester) highlighted how the role of parish dikereeves, responsible for water management, emerged in the sixteenth and seventeenth centuries in response to the expanding functions of local government in political, social, religious as well as environmental matters. At the same time the specific portfolios of officers contracted in order to increase efficiency.



Particular emphasis was also placed on the Scandinavian experience, with four papers dedicated to Sweden and Finland. Presented by Malin Lennartsson, Miia Kuha (Jyväskylä), Arja Rantanen (Jyväskylä) and Ella Viitaniemi (Tampere), they provided a helpful comparative element. During the general discussion, the similarities and differences between England, Scotland, Sweden and Finland moved to the centre of attention. The question of how and why certain languages were used for particular documents, for example, was raised. Multiple languages were used in documents both in the British Isles and Scandinavia. In Finland documents used both Finnish and Swedish, whilst in England and Scotland documents used Latin, English and Gaelic.

For full Symposium materials and information on other Parish Network activities please visit the Parish Network homepage at

<http://warwick.ac.uk/my-parish>.

Bethany Marsh
Nottingham University

Tales of Terror: Gothic, Horror, and
Weird Short Fiction

Thursday 21st-Friday 22nd March 2019,
University of Warwick

Dr Caroline Petit (Warwick, PI)
Dr Matteo Martelli (Bologna)
Dr Lucia Raggetti (Bologna)

This conference was sponsored by the Humanities Research Centre, the ELCS department, and the International Gothic Association. There were 48 presenting delegates, an additional ten attendees, and two keynote speakers; Dr Melissa Edmundson from Clemson University, talking about her work recovering the lost works of female short-story writers and Professor Roger Luckhurst of Birkbeck on the history and theory of the Gothic fragment.

The speakers were arts and humanities scholars at various stages of their careers, both independent and affiliated, and travelled to us from across the UK, and internationally from the United States, Greece, Taiwan, Belgium, Mexico, the Ukraine, Italy, Poland. As well as traditional panels, the conference also offered a roundtable on featuring representatives from the British Library's publishing division, and two independent publishers *Hic Dragones* and *Ars Nocturna* – a Greek company. This was particularly well-received, as it involved not only a discussion of the market, but also of how each got involved in this area as a career. Other panels included a conversation with the producers and actors in the independent acclaimed theatre show *Providence: Shadow over Lovecraft* about the staging process, a pre-recorded analysis of the interactive gamebook *Evermore: The Choose Your Own Edgar Allan Poe Adventure* by its creator, and three original short stories from alumni/current students of Warwick's Writing Programme. A short-story competition was also held with prizes donated by the keynotes.

The Twitter presence was extremely strong, and the glowing conference reports from IGA bursary recipients attest to the excellent and invigorating networks established over the two days. As a consequence of the success, I have been offered a Guest Edition on this topic in the leading journal *Gothic Studies*.

My thanks to HRC for the generous and much-needed sponsorship.

Jen Baker
English and Comparative Literary Studies

Sidelights on Shakespeare Shakespeare and Education: Teaching Early Modern Drama

Saturday 4th May 2019, University of Warwick

'I loved the programme; I loved the conference, thank you for a fantastic day', wrote one participant about this year's 'Sidelights on Shakespeare' one-day symposium. 'It exceeded all expectations' responded another, and 'the day was really inspiring' said a third. Since 2010, this event has offered opportunities for researchers to bring an inter-disciplinary approach to the understanding of Shakespeare. Our last one-day conference was dedicated to 'Shakespeare in Performance', and was so well received that we were inspired to construct a programme on the subject of Shakespeare and Education: 'Teaching Early Modern Drama'. We invited teachers, researchers, students and practitioners to spend a day exploring the current trends, and to imagine future directions, in the pedagogy of Early Modern Drama.

In order to involve as many attending delegates as possible, we decided to throw in a few experimental elements. We included two traditionally presented, but very different, papers and, as a complement, we hosted two practical workshops. To this we added a poster competition, for which those attending could display a themed poster and receive feedback in an informal and supportive atmosphere. Three posters were presented and discussed over lunch. Finally, we ran a five minute 'provocation' competition. Here delegates were invited to pose an important question that required answering, argue for a new solution to an existing problem or raise a long-standing complaint that needed airing. Our hope was to open up a space in which a continuing debate could be stimulated. It worked: 'the atmosphere was so friendly and welcoming ... people felt relaxed enough to exchange ideas and practice', 'it was a great networking opportunity'. There was even an appearance by the Plague Doctor - but more of him later!

Dr Peter Kirwan is an old friend of 'Sidelights on Shakespeare', being one of the project's co-founders during his time as a doctoral student at Warwick. Now an Associate Professor of Early Modern Drama at the University of Nottingham, his keynote presentation, 'Warning! Shakespeare: Ethics, Authorship, and Offence in Teaching Early Modern Drama' took its cue from recent debates over instances when the teaching of Shakespeare's plays had been framed with warnings or content notes. He argued that such debates problematically conflated the separate issues of censorship, offence, pastoral care and pedagogy, focusing rather on the perceived sensitivities of young people or the professed lack of transgression in Shakespeare by dint of our cultural familiarity. Drawing on work that reconceptualises offence as a critical ethical act rather than a passive state, Dr Kirwan advocated that, where Shakespeare is concerned, content warnings and space for offence are integral in the development of an ethical-critical praxis. His conclusions led neatly into our first workshop. Led by Dr Nora Williams, and entitled 'Teaching Shakespeare's "Bad" Politics: Measure (Still) for Measure', the supposition was that students at every educational level should be given the opportunity to speak back to early-modern dramatists. She presented a range of pedagogical tools and classroom exercises aimed at stimulating a creative encounter, beyond simply a straightforward 'performance', which interrogated such questions as: how are early-modern plays still relevant to the present, whether the endurance of four-hundred-year-old values must always be a positive thing and suggestions as to how students could claim a personal ownership of these canonical texts.

Our second workshop, 'Performing Gender: Practice as Research and Teaching' was led by Professor Alison Findlay, Professor of Renaissance Drama at Lancaster University and chair of the British Shakespeare Association. She drew upon her extensive pedagogical and performance experience to show how, in the context of research and teaching, performance work can illuminate our understanding of scripts by early modern dramatists. Professor Findlay's workshop concentrated upon a practical exploration of Lady Mary Wroth's *Love's Victory* (c1617-19), comparing her dramatic approach to romantic love and friendship with that of male writers of the period. Finally, our second paper of the day, 'The West and the Resistance: Perceptions of Teaching Shakespeare For and Against Westernisation in Japanese and South Korean Higher Education', was given by Dr Sarah Olive, University of York. Dr Olive explored the premise that Shakespeare could be perceived as one of the powerful global icons through which local education is westernized. She demonstrated that, in Japanese and South Korean education, Shakespeare is both seen as 'foreign', 'other' or 'western' as opposed to 'indigenous', 'ours' and East Asian, at the same time as being adapted to be local, regional and Asian. Her conclusion, that his foreignness is both positive and malignant within the teaching of English.

Lastly, our five minute, mini-presentations aimed at stimulating debate. These were policed by the awful figure of the Plague Doctor, who approached with his stick extended when presentations over-ran their allotted time. Despite this, seven delegates chose to contribute on subjects as diverse as whether studying Early Modern Drama can make you a more informed responsible citizen, to questions around teaching depictions of madness in Shakespeare within the context of contemporary anxieties around mental illness, from the statement that universities have become encumbered by the language of capitalism so are no longer fit for purpose, to an energetically presented view that, with dumbed-down plotlines and modernised language, current teaching to primary school children about Shakespeare is 'feeding kids rubbish'. Delegates voted Rowan Mackenzie's discussion of her non-traditional performance work at HMP Gartree as the best provocation and Katarzyna Burzynska's 'The Phenomenology of pregnancy in English Early Modern Drama' as best poster. Each received a £25 theatre voucher donated by the Centre for Education Studies at Warwick.



The Plague Doctor in action

Thanks must go to each and every delegate who, through their generosity and professionalism, made the day such an enormous success. As a consequence, 'Sidelights on Shakespeare' has been invited to produce a dedicated edition of 'Teaching Shakespeare' (the British Shakespeare Association's magazine for teachers) that will reflect on, and continue the discussions provoked during the day.

Stephanie Tillotson
English and Comparative Literary Studies

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

**Fabio Camilletti
(Italian)**

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

**Rome, Postmodern
Narratives of a Cityscape (2)**

**Dom Holdaway and Filippo Trentin
(Italian)**

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

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

**Gemma Goodman and Charlotte
Mathieson (English)**

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

**Picturing Women's
Health (4)**

**Fran Scott, Kate Scarth and Ji Chung
(English)**

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

**Knowing Nature in Early
Modern Europe (5)**

David Beck (History)

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

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

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

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

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

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

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

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

**Jacomien Prins (CSR) and Maude
Vanhaelen (Italian)**

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

**Beyond the Rhetoric
of Pain (9)**

**Stella Bruzzi and Berenike Jung
(Film and TV Studies)**

Beyond the Rhetoric of Pain presents a fresh, interdisciplinary approach to the current research on pain from a variety of scholarly angles within Literature, Film and Media, Game Studies, Art History, Hispanic Studies, Memory Studies, Anthropology, Sociology, Philosophy, and Law. Through the combination of these perspectives, this volume goes beyond the existing structures within and across these disciplines framing new concepts of pain in attitude, practice, language, and ethics of response to pain. Comprised of fourteen unique essays, *Beyond the Rhetoric of Pain* maintains a common thread of analysis using a historical and cultural lens to explore the rhetoric of pain. Considering various methodologies, this volume questions the ethical, social and political demands pain makes upon those who feel, watch or speak it. Arranged to move from historical cases and relevance of pain in history towards the contemporary movement, topics include pain as a social figure, rhetorical tool, artistic metaphor, and political representation in jurisprudence.

**Mood, Interdisciplinary
Perspectives, New
Theories (10)**

**Birgit Breidenbach and Thomas
Docherty (English)**

Mood is a phenomenon whose study is inherently interdisciplinary. While it has remained resistant to theorisation, it nonetheless has a substantial influence on art, politics and society. Since its practical omnipresence in every-day life renders it one of the most significant aspects of affect studies, it has garnered an increasing amount of critical attention in a number of disciplines across the humanities, sciences and social sciences in the past two decades. *Mood: Aesthetics, Psychology, Philosophy* provides a comprehensive theoretical and empirical exploration of the phenomenon of mood from an interdisciplinary angle. Building on cutting-edge research in this emerging field and bringing together established and new voices, it bridges the existing disciplinary gap in the study of mood and further consolidates this phenomenon as a crucial concept in disciplinary and interdisciplinary study. By combining perspectives and concepts from the literary studies, philosophy, musicology, the social sciences, artistic practice and psychology, the volume does the complexity and richness of mood-related phenomena justice and benefits from the latent connections and synergies in different disciplinary approaches to the study of mood.

Warwick Series in the Humanities – Publications with Routledge

Prohibitions and Psychoactive Substances in History, Culture and Theory (11)

Susannah Wilson (French)

This volume is a new contribution to the dynamic scholarly discussion of the control and regulation of psychoactive substances in culture and society. Offering new critical reflections on the reasons prohibitions have historically arisen, the book analyses 'prohibitions' as ambivalent and tenuous interactions between the users of psychoactive substances and regulators of their use. This original collection of essays engages with contemporary debates concerning addiction, intoxication and drug regulation, and will be of interest to scholars in the arts, humanities and social sciences interested in narratives of prohibition and their social and cultural meanings.

Archaeology of the Unconscious Italian Perspectives, 1st Edition (12)

**Alessandra Aloisi and Fabio
Camilletti (Italian)**

In reconstructing the birth and development of the notion of 'unconscious', historians of ideas have heavily relied on the Freudian concept of *Unbewussten*, retroactively projecting the psychoanalytic unconscious over a constellation of diverse cultural experiences taking place in the eighteenth and nineteenth centuries between France and Germany. *Archaeology of the Unconscious* aims to challenge this perspective by adopting an unusual and thought-provoking viewpoint as the one offered by the Italian case from the 1770s to the immediate aftermath of WWI, when Italo Svevo's *La coscienza di Zeno* provides Italy with the first example of a 'psychoanalytic novel'. Italy's vibrant culture of the long nineteenth century, characterised by the sedimentation, circulation, intersection, and synergy of different cultural, philosophical, and literary traditions, proves itself to be a privileged object of inquiry for an archaeological study of the unconscious; a study whose object is not the alleged 'origin' of a pre-made theoretical construct, but rather the stratifications by which that specific construct was assembled. In line with Michel Foucault's *Archéologie du savoir* (1969), this volume will analyze the formation and the circulation, across different authors and texts, of a network of ideas and discourses on interconnected themes, including dreams, memory, recollection, desire, imagination, fantasy, madness, creativity, inspiration, magnetism, and somnambulism. Alongside questioning pre-given narratives of the 'history of the unconscious', this book will employ the Italian 'difference' as a powerful perspective from whence to address the undeveloped potentialities of the pre-Freudian unconscious, beyond uniquely psychoanalytical viewpoints.

A Quest for Remembrance The Underworld in Classical and Modern Literature, 1st Edition (13)

**Madeleine Scherer (English) and
Rachel Falconer (Lausanne)**

A Quest for Remembrance: The Underworld in Classical and Modern literature brings together a range of arguments exploring connections between the descent into the underworld, also known as katabasis, and various forms of memory. Its chapters investigate the uses of the descent topos both in antiquity and in the reception of classical literature in the nineteenth to twenty-first centuries. In the process, the volume explores how the hero's quest into the underworld engages with the theme of recovering memories from the past. At the same time, we aim to foreground how the narrative format itself is concerned with forms of commemoration ranging from trans-cultural memory, remembering the literary and intellectual canon, to commemorating important historical events that might otherwise be forgotten. Through highlighting this duality this collection aims to introduce the descent narrative as its own literary genre, a 'memorious genre' related to but distinct from the quest narrative.

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