



Humanities Research Centre
Annual Report
2021-22

In the course of the academic year,
the Centre organised and supported a variety of conferences, lectures, seminars, and other events.
Owing to the Covid 19 pandemic most events took place online via Microsoft Teams or in a hybrid format with some
face to face participants

Cheng He and Camilo Uribe Botta (History)
'Following Living Things and Still Lifes in a Global world'
Following Living Things and Still Lifes in a Global World (warwick.ac.uk)



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What was the relationship between the trade in living tropical orchids and their botanical illustrations in Victorian England? How did people understand the relationship between the lacquer that flowed as sap from trees, and lacquer as the surface of art objects in early modern period? The aim of this conference was to follow both natural and artificial objects across global boundaries and between the disciplines of history, history of art and history of science. This will reveal the very different paths and meanings natural objects acquire once they leave their natural habitats and transition from living materials to objects of trade, science and art.

When we approach history of trade and exchange, especially when it comes to natural products, there could be a boundary between living or 'dead' material, between a living thing and a 'still life'. One opposition refers to the mobility of materials, the other touches upon living and dead matter. Tackling the definition of 'living things' and 'still life' from history of art, our purpose is to challenge the frontiers between natural and artificial objects, including plants and animals, to problematize the particularities of their exchange in a global world. Moreover, is it possible to follow this object through the artistic and scientific representations of it? We ask ourselves if the real object and its representation can be exchangeable and, in that case, how a 'still life' can lead us to follow natural and artificial objects in a global world. In a broad sense, this is also a good opportunity to consider the methodological boundaries between history and history of art.

Conference Report

Following Living Things and Still Lives in a Global World was one-day interdisciplinary conference that took place online via MS Teams on 12th February 2022 at the University of Warwick. The conference was funded by the Humanities Research Centre Fellowship. The conference was organised by Camilo Uribe Botta and Cheng He, both PhD students in the Department of History at the University of Warwick.

The aim of the conference was to follow both natural and artificial objects across global boundaries and between disciplines. This revealed the very different paths and meanings natural objects acquired once they leaved their natural habitats and transitioned from living materials to objects of trade, science and art. Tackling the definition of “living things” and “still life” from the history of art, the purpose of the conference was to challenge the frontiers between natural and artificial objects, mainly animals and plants, to problematize the particularities of their exchange in a global world. With that on mind, we shared our Call for Papers announcement at Warwick postgraduate circle; sending CFP emails to humanities departments of other institutions; on Twitter and later on H-Net.

The conference was originally planned to take place face-to-face at the University campus. Considering the uncertainty of the situation (such as travel policy for covid), we decided to move the conference to a hybrid form to make it easier for speakers and attendees. After the final deadline, we accepted 11 of the 13 papers we received. After consulting with speakers, we decided to move the event completely online. This also let speaker from the whole world to attend.

We decided to have thematic panels, which focus on the materials and their mobility. Our first panel, called “Following Things: Methodological Approaches” includes three papers that approach to objects, plants and animals from material culture, social history and history of science, and followed them through their global circulation. It works as an introduction to see the different approaches it is possible to have to objects and how their movement shape their meanings and affect both their places of origin and destination. Then we have our second panel called “Following Plants: Arts, Science and Consumption” where we approach to plants from geography, literature and biology. In this panel it is possible to see how the movement of plants and the particularities of their status as a living plant, a cut plant or a botanical specimen. Then we have our third panel called “Following Animals: Arts, Science and Commerce” where we approach animals from different perspective and analysed how their representation in arts and crafts and their commercialization also affected the status of an animal as living and still life.

Finally, the conference is finished with a keynote by Dr Helen Cowie, professor from the University of York. Dr. Cowie presented from an animal biography perspective the tale of two anteaters that arrived from South America to Europe in different historical and imperial moments at the 18 and 19 centuries and the different artistic, cultural and scientific debates around these animals in Madrid and London.

Therefore, the conference started with a method-focused panel that emphasises tracing mobility, then moved to two main categories of materials: plants and animals, which were smoothly followed by the keynote on animals. This was workable also because speakers in the first panel are in Europe or Asia, and those in the last panel are in the Americas. Unfortunately, just two days before the conference, we were informed that one speaker could not attend for personal reason, so in the end we only had 10 speakers divided in three panels where we approached the conference topics from three perspective: one methodological and two thematic.

For the preparation, we invited History Department members Professor Rebecca Earle, Professor Anne Gerritsen and Professor David Lambert to be the panel chairs. Apart from that, we promoted our conference on social

media when opening the registration. We also organised some pre-conference individual meetings with speakers to know them, and to try using Microsoft Teams to solve any potential technical problems before the conference day. It turned to be useful and helped save time during the conference, since some speakers encountered issues with sharing slides or sound. Along with organising the event and communicating with speakers, we also updated the conference blog series, centring around our research, the discussion with Professor Cowie and introductions to the panels.

The fact that the conference was online limited the networking opportunities but at the same time allowed speakers and attendees from different parts of the world to attend. We had speakers from the UK, Italy, Germany, Brazil, the United States, Israel and India. Around 80 people registered for the event the day of the conference we had between 30 and 40 people connected at any time. We had speakers from different stages in their academic life, from early career researchers and PhD Candidates to emeritus professors and also people outside academia. Their background covers history, anthropology, art, history of art, biology, historical geography, museum studies, etc. During the conference we were very active on Twitter and also invited people to share the #LivingAndStill about their opinions during the day.

In short, the conference reached our aim, that to look at the meanings in materials in motion can reveal different sides of the story and lead us to consider the agency of materials (such as whether an object is living or still in its historical context). Blurring the boundaries between history, history of art and other humanities disciplines can be fruitful in terms of broadening our approaches to materials. As we both study the history of certain plant, the conference inspired us to think about our own research and a better way to share our research with audience.

Francesca Farnell and Imogen Knox (History)

'The Supernatural: Sites of Suffering in the Pre-Modern World'

[The Supernatural: Sites of Suffering in the Pre-Modern World \(warwick.ac.uk\)](http://warwick.ac.uk)



Image credit: Art Institute of Chicago Creative Commons CC0 1.0

The concept of 'the supernatural' has consistently proven itself to be a lively and fertile ground for academic debate and exchange. Across the globe, countless societies and cultures, both past and present, have their

own distinctive mythologies and faiths to which unusual or inexplicable phenomena can be attributed. An ever-present theme in such supernatural narratives, irrespective of their contextual setting, is that of suffering. For often when faced with hardship, it is to the supernatural that many turn in seeking to explain, perform, or resolve the anguish they find themselves experiencing. Whether this suffering is personal or collective, physical or mental, 'real' or 'imagined', other-worldly narratives offer a unique window into understanding humanity's complex relationship to suffering when worldly explanations or expressions of it fall short.

The Supernatural: Sites of Suffering in the Pre-Modern World will be a one-day interdisciplinary conference that brings together scholars in an effort to disentangle this symbiosis of suffering and the mystical, magical and metaphysical. Our objective is to weave together the various strands of research into the supernatural, the study of which is often segmented. Our mission to promote wider interdisciplinary exchange is happily facilitated by the broad epistemological fluidity of the supernatural.

While this conference takes the supernatural as its primary analytical theme, and as such is pitched towards scholars of the supernatural and related religious phenomena, the implications of such research expands far beyond this field. Supernatural events bespeak the concerns and anxieties of the temporal and geographical contexts in which they are located, and thereby offer possibilities for wider studies of individuals, societies, and cultures.

Humanities Research Centre

THE SUPERNATURAL: SITES OF SUFFERING IN THE PRE-MODERN WORLD

14TH MAY 2022 ONLINE

- PROGRAMME -

10:00 - 10:15	- Arrival & virtual coffee
10:15 - 10:30	- Introduction: Francesca Farnell & Imogen Knox
- SESSION 1 - (DIS)EMBODYING SUFFERING -	
10:30 - 12:25	<ul style="list-style-type: none"> Dr Kristof Smeyers - 'Time heals no wounds: historicism and the retroactive diagnosis of stigmata' Ryan Denson - 'A Disembodied Sea Monster: Ontological Uncertainties of Charybdis' Sarah Mah - 'Interpreting Accidents in Early Modern Scotland' Cameron Cross - 'Leprosy, Sin & Stigma in Hartmann von Aue's "Der arme Heinrich": A Disability Studies Reading'
12:25 - 13:30	- LUNCH -
- SESSION 2 - SUFFERING SOULS -	
13:30 - 15:25	<ul style="list-style-type: none"> Meaghan Allen - 'The Back Hand of God: Suffering and the Supernatural in (Modern) Medieval Texts' James Galvin - 'The Ghost's Wife: Widowhood and Purgatory in the Middle English "Gast of Gy" Tradition' Cat Stiles - 'Infernal Seductresses: Seducing Witch Figures and the Female Embodiment of Sexual Sin in Early Modern Literature' Dr Hailey Bachrach - 'Supernaturally Induced Love in Early Modern Drama'
15:25 - 15:45	- BREAK -
- SESSION 3 - SUFFERING SPACES -	
15:45 - 17:15	<ul style="list-style-type: none"> Dr Roxanne Douglas - 'Buried in the Desert and Lost in the City: How Wa'd Al Banat Haunts Modern Spaces in Egyptian Feminist Writing' Laura Glover - 'The Cemetery and Malicious Witchcraft in Roman Literature' Crystal Hollis - 'Fear and Sorrow: Using Graffiti to Commemorate and Prevent Tragedy'
17:15 - 17:30	- BREAK -
- KEYNOTE ADDRESS -	
17:30 - 18:30	Professor Diane Purkiss - 'On not being heard: the suffering of silencing in a few Scottish witch trials'
18:30 - 18:45	- Closing remarks: Imogen Knox & Francesca Farnell

Follow the conference on Twitter @SufferingSites

Conference Report

This one day interdisciplinary conference took place virtually, via Teams. Francesca Farnell (Warwick) and Imogen Knox (Warwick) welcomed speakers and attendees, reflecting on their shared research interests, the formulation of the conference, and the aims for the day. The conference sought to provide an opportunity for emerging scholars in the broad field of the supernatural to interact and share ideas; speakers from a variety of institutions explored themes of supernatural suffering across three panels: embodiment, souls, and spaces.

The first panel, titled '(Dis)embodying Suffering', included four papers which spoke to the theme of corporeal suffering, but also fundamentally problematised the idea of embodiment. The first paper was delivered by Dr Kristof Smeyers, who explored several instances of stigmata in the nineteenth and twentieth centuries as a mode of physical suffering and semiotic contestation. His paper discussed the historicization of supernatural phenomena in this period, and how such supernatural histories could be both challenged, reformulated or evoked by subsequent societies to suit contemporary beliefs.

Ryan Denson (Exeter) discussed the sea monster Charybdis, described in the *Odyssey* as dwelling in the Strait of Messina. In emphasising the importance of text, Ryan's paper fundamentally challenged the belief that has become increasingly dominant in modern retellings that Charybdis had a physical body. He considered the implications when Charybdis is (re)imagined as disembodied, and how we might ontologically conceptualise disembodied creatures or beings who, though incorporeal, remain able to perpetuate suffering and even death.

Sara Mah (Geneva) spoke on accidents in early modern Scotland, and the various ways in which different kinds of fatal accidents might be interpreted according to the beliefs of the time. Her work noted the importance of moral behaviour to avoid accidents, owing from the belief that such events could function as a punishment from God. Sara also dealt lightly with the topic of witchcraft and the tension between seemingly supernatural suffering and rational scepticism towards accusations of *maleficium*.

Cameron Cross (Edinburgh) undertook a reading of the Middle High German narrative *Der arme Heinrich* in which he argued for the value of a disability studies framework in understanding the portrayal of leprosy, a key element of the text. Cameron's paper emphasised the moralistic element of leprosy, underscoring the perception of misfortune and suffering as divine punishment as well as the tensions between accepting and curing one's condition. Moreover, Cameron discussed self-sacrificial suffering, especially drawing out themes of honour and gender.

The second panel, titled 'Suffering souls', featured four papers which explored suffering in terms of love, gender, and sexuality. The panel began with Meaghan Allen (Manchester) discussing pain in the lives of four women and the relationship between legends of medieval saints and modern media. She pointed to the long lineage of supernaturally-afflicted heroines, for whom acceptance of their suffering is central to their construction.

James Galvin (Birmingham) explored the medieval Gast of Gy tradition, focusing on the experience of the widow. James outlined the haunting described in the story as an inversion of marital ideals and also as a fruitful source for the representation of medieval anxieties about the behaviour of women after their husband's death.

Cat Stiles (Bristol) examined women's magic, pointing to its often explicitly sexual nature in early modern culture. She problematised suffering in the context of sex, speaking to the interplay between pleasure and suffering, particularly in accounts of magic and witchcraft.

Dr Hailey Bachrach (Roehampton) introduced her current project 'Shakespeare and Consent', and discussed several instances of coercive sexual behaviour in Shakespeare's plays. The paper focused particularly on the experience of

Titania in *A Midsummer Night's Dream*, acknowledging the significance of her victimhood and exposing the superficiality of supposedly empowering gender reversals.

The third panel, titled 'Suffering spaces', included the final three papers which examined suffering within and of physical spaces and locations. Dr Roxanne Douglas (Warwick) discussed suffering within both urban and rural spaces in feminist Egyptian writing. Roxanne considered the interplay between the gothic, suffering, and the pre-Islamic Egyptian practice of 'Wa'd Al Banat', the killing of newborn daughters through burying alive.

Laura Glover (Exeter) explored the liminal space of the cemetery in Roman literature, and its common association with witchcraft. Laura outlined the suffering inherent in these spaces, where witches were said to make use of the bodies of the dead for nefarious magical practices.

Crystal Hollis (Exeter) offered the final paper of the third panel, speaking on historical graffiti. Crystal's paper located apotropaic marks in a series of churches, demonstrating links between state sanctioned religious practices and popular religious ones. She commented on the spatial location of these marks within churches, and offered reflections on the beliefs which lead people to create these marks and their surprising longevity.

Following the three panels was the keynote address from Professor Diane Purkiss (Oxford), 'On not being heard: the suffering of silencing in a few Scottish witch trials'. Diane's paper reflected on what we cannot hear in source material such as Scottish trial records, and the ways in which people's experiences are obscured through what is not recorded.

The day concluded with closing remarks from Imogen and Francesca, who reflected on the key themes emerging across the day. Suffering was revealed to be a complex issue, and not something that was always wholly negative. However, all of the papers expressed that people have always sought to understand or to assign meaning to suffering in some way. In addition to reflecting on various cultures and belief systems throughout time, the papers also offered thoughts on our responsibilities and roles as scholars, to read between the lines and to glean new meanings on the material we examine.

The papers complemented each other well, and dialogue was sustained between co-panellists as well as across panels. Ranging from Ryan Denson and Laura Glover's considerations of suffering in antiquity, to Roxanne Douglas's paper centred on modern day Egypt, and Meaghan Allen's discussion of Buffy the Vampire Slayer as a quasi-medieval saint, the various papers covered a wide temporal and geographical span. All the papers brought new ideas to bear on the concepts of the supernatural and suffering, and demonstrated that, despite vastly varied research contexts, these themes remained united by a common desire to understand human experiences.

Conference overview:

Francesca Farnell / Imogen Knox (both Warwick): Introduction

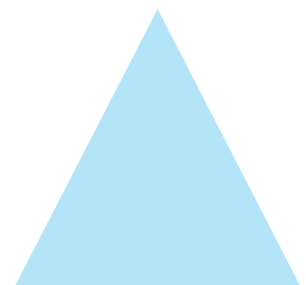
Panel 1: (Dis)embodying suffering

Chair: Dr Roxanne Douglas (Warwick)

Dr Kristof Smeyers (Antwerp): Time heals no wounds: historicism and the retroactive diagnosis of stigmata

Ryan Denson (Exeter): A Disembodied Sea Monster: Ontological Uncertainties of Charybdis

Sara Mah (Geneva): Interpreting Accidents in Early Modern Scotland



Cameron Cross (Edinburgh): Leprosy, Sin & Stigma in Hartmann von Aue's Der arme Heinrich: A Disability Studies Reading

Panel 2: Suffering souls

Chair: Professor Mark Knights (Warwick)

Meaghan Allen (Manchester): The Back Hand of God: Suffering and the Supernatural in (Modern) Medieval Texts

James Galvin (Birmingham): The Ghost's Wife: Widowhood and Purgatory in the Middle English Gast of Gy Tradition

Cat Stiles (Bristol): Infernal Seductresses: Seducing Witch Figures and the Female Embodiment of Sexual Sin in Early Modern Literature

Dr Hailey Bachrach (Roehampton): Supernaturally Induced Love in Early Modern Drama

Panel 3: Suffering spaces

Chair: Professor Peter Marshall (Warwick)

Dr Roxanne Douglas (Warwick): Buried in the Desert and Lost in the City: How Wa'd Al Banat Haunts Modern Spaces in Egyptian Feminist Writing

Laura Glover (Exeter): The Cemetery and Malicious Witchcraft in Roman Literature

Crystal Hollis (Exeter): Fear and Sorrow: Using Graffiti to Commemorate and Prevent Tragedy

Keynote address

Professor Diane Purkiss (Oxford): On not being heard: the suffering of silencing in a few Scottish witch trials

Imogen Knox / Francesca Farnell (Warwick): Closing remarks

Visiting Speaker - Alessandra Ferrini - October 1st 2021
(Part of the "Postcolonial Italian cinema" conference)

At the beginning of October 2021, we hosted artist and researcher Alessandra Ferrini, who delivered a lecture and participated in a panel discussion. Ferrini is a scholar, artist, and educator who works at the intersection of Postcolonial theory and practices, Film Studies, and Italian Studies, investigating mainly the heritage of Italian colonialism. She is currently the finalist of the MAXXI Bulgari Price, one of the most prestigious awards for young artists. Since October of last year, she has become increasingly more recognized for her work, receiving invitations from several important art institutions, and becoming the first artist (together with Randolph Thompson) to be nominated Research Fellow at the British School at Rome. This speaks to our institution's initiative to invite her in October, thanks to the help of HRC.

The October event was part of an international collaboration between Warwick and Sapienza University of Rome. "Postcolonial Italian cinema" started with a two-day event in Rome in mid-September (the whole conference is available on YouTube, links below). The same organising team oversaw both parts of the conference, working across Europe, overcoming challenges and differences. The team was composed of PhD and early career scholars: Damiano Garofalo (Sapienza, Rome) and Luca Peretti (Warwick) as convenors, and the organizing committee, Samuel Antichi

(Sapienza, Rome), Ilaria Dellisanti (Sapienza, Rome), Mary Jane Dempsey (Warwick/Cornell), Luana Fedele (Sapienza, Rome), Alma Mileto (Sapienza, Rome), and Ilaria Puliti (Warwick). We orchestrated what was in effect a conference that took place in two different campuses, in two countries, Sapienza in Rome and Warwick in Coventry.

The help we received from HRC was fundamental to bring Ferrini on campus. It was the first event that took place at the Institute of Advanced Study after the lockdown. And for most of the people who attended the seminar it was the first event in person since the start of the pandemics. Given the circumstances of the pandemic, which in autumn 2021 was still at its peak, the in-person participation was relatively limited, as about ten people attended in person. Nonetheless, we managed to attract people from other universities, such as Dr. Dalila Missero (Oxford Brookes). Many more people, around 50, attended online, as the conference was fully hybrid. Ferrini spoke for about 40 minutes, in what was a deeply stimulating and engaging talk, followed by a panel discussion. We are seeing a slow but effective change of paradigm in the humanities in general and in Italian studies in particular, with a rising interest in colonialism, postcolonialism, and in decolonising our subjects of research: in this process, we are convinced that interacting with artists and filmmakers is pivotal. Having Ferrini on campus, with her ability to connect academia and the artistic world, spoke precisely to this.

After Ferrini's lecture, the afternoon in the IAS continued with a hybrid final roundtable, which recapped and discussed ideas and issues emerged both at Warwick and Sapienza. After which, we continued the discussion over drinks and dinner at Scarman: these perhaps more mundane parts of seminars and conferences, which cannot be attained in online events, reminded us how important it is to discuss our research not only in a purely academic setting but also in the post-conference.

External links:

Website and full program of the conference: <https://postcolonialitalia.wixsite.com/website/program>

Rome conference part I, https://www.youtube.com/watch?v=4r_J4tLPRR8

Rome conference part II, <https://www.youtube.com/watch?v=qqcWlGmhh14>

Rome conference part III, <https://www.youtube.com/watch?v=25X8tmXlXiw>

Rome conference part IV, <https://www.youtube.com/watch?v=4K3rtsUGUqg>

Twentieth Warwick Symposium on Parish Research
Writing The Parish
Saturday 7th May 2022

As parish researchers, some of us zoom in on specific communities, buildings or individuals, while others address more general themes, period structures or longer-term developments. Yet we all engage with various forms of 'writing' to obtain key information and then aspire to disseminate findings in the form of reports, essays, monographs, social media posts or online texts of our own. The twentieth anniversary symposium of the Warwick Network for Parish Research focused on the opportunities, challenges and processes of 'writing' about parishes in the broadest sense of the term.



Papers engaged with key genres of primary sources (such as obituaries, maps, visitation returns and wall paintings), offered reflections on historiographical trends (in local / parish studies as well as Reformation

research) and considered thematic issues (such as book bindings, marginalia, architectural styles and database analysis) for a wide range of regional and chronological contexts.

Session I: Sources & Writing – Chair: Arnd Reitemeier

Maria Amélia Álvaro de Campos (University of Coimbra, CHSC / Portugal): Writing the parish in medieval obituaries. The case of São Bartolomeu de Coimbra (12th to 15th centuries)

Victoria Stevens (Archive Conservator) & Emma Down (Newte Library): For nothing is hidden except to be made manifest: revealing the Newte Parish Library

Catharine Otton-Goulder (Oxford): Parsons' 1629 Map of Bainton parish, East Yorkshire

Simon Lancaster (Kellogg College, Oxford): The nineteenth-century visitation return: a longitudinal study

Session II: Churches, Texts & Writing – Chair: Beat Kümin

Anne Heading (North Yorkshire): The Neo Gothic Revival and Tractarianism: impact on village structure and on the construction of two parish churches in North Yorkshire: a case study

Ellie Pridgeon (Leicester): Writing the Parish: Approaches to Medieval Wall Painting Research

Jessica Purdy (Manchester Metropolitan): Anonymous Scribblers: the Challenges of Writing the Reception of Religious Texts by Unknown Readers

Adinel C. Dincă (Babes-Bolyai University, Cluj-Napoca / Romania): Lutheran Historians writing on the Pre-Reformation Parish in Transylvania (ca. 1850-1930)

Session III: Parishes & Writing – Chair: Jonathan Willis

Radu Nedici (University of Bucharest / Romania): What is a parish? Defining the Greek Orthodox congregations at the hand of Catholic authorities in Habsburg Transylvania, c. 1760

Chris Lewis (Institute of Historical Research, London): Reinventing English parish history, 1900–1960

Delivered via video address:

Iain Riddell (Kinshipcollation.net): Beyond a name... Little in common, the incomparability of the Northern and Southern British parish [[watch recording here](#)]

Maik Schmerbauch (Archive of the Catholic Military Bishop, Berlin / Germany): Data extraction method of military church books for historical researches of Military Parishes in Germany from 17th to 21st century [[watch here](#)]

Anniversary reception ('The Street', Zeeman Building Foyer) 

Valerie Hitchman/Andrew Foster (Kent): Churchwardens' Accounts Database Project Update

Robert Bearman (Dugdale Society), Sharon Forman (Warwickshire County Record Office),
Beat Kümin (Warwick): The Warwickshire Parish Accounts Project

'Celebrations, Communities and Performances'

20th – 22nd April 2022

Organizers and location

The conference was organized by Dr Margaret Shewring (co-founder of SEFR, Emeritus Reader, Theatre and Performance Studies, School of Creative Arts, Performance and Visual Cultures, and Honorary Research Fellow of the Centre for the Study of the Renaissance, University of Warwick), Dr Mark Webb (PhD, University of Leicester), an archaeologist who works for the Prince's Foundation as a Development Director including responsibly for the restoration of Drapers' Hall, Coventry, and a trustee of the Historic Coventry Trust, and Dr David Coates (Teaching Fellow, Theatre and Performance Studies, School of Creative Arts, Performance and Visual Cultures, University of Warwick).

Background

Civic and religious processions, royal entries and dynastic unions, as well as the journeys and entertainment of foreign visitors and ambassadors, were features of festivals at the heart of urban life, and the lives of surrounding regional communities, across Europe and beyond in the medieval, Renaissance and early modern periods. These activities in turn created a legacy of local, national and international heritage and cultural identities. Coventry has a rich heritage of large-scale civic and religious events from medieval mystery plays to royal and noble visits to the city and the surrounding area. Throughout the medieval, Renaissance and early modern periods it had a strong monastic heritage as well as royal and civic processions and pageants, tournaments and jousts, music and soundscapes, a rich tradition of trades guilds and interactions with Europe and more widely, through Coventry's years as a royal city to those of rebellion and parliamentary conflicts. The legacy of such public, performance-based occasions remains relevant in the multi-cultural, diverse community of Coventry today. Celebrating the heritage of the region can also offer a way to harness memories and sustain the socio-economic stability of the city's community and its cultural heritage into the future.

Both **the Drapers' Hall and St Mary's Hall** have undergone significant restoration and renovation work that has extended well into the city's year as UK City of Culture. The research presented at the conference and made available after the event will contribute to a greater understanding of the importance of these historic buildings. Coventry's City Council are at the start of a three-year programme of events and activities to develop the Guildhall, with its historic tapestry, as a heritage destination – including a learning and engagement programme for schools, families and the wider community as well as to enhance the Guildhall's offer and attract a more diverse and new audience base for the venue. Dr Mark Webb will have an on-going role in the interpretation and community engagement strategy of both Drapers' Hall and St Mary's Guildhall into the future.

Papers included the following.

Ian Brown (Glasgow University), 'Performing Versions of clerks' play to foreshadow the Scottish Reformation'
Eleanor Chadwick (Resident Artist at Pervasive Media Studios and Senior Lecturer in Performing Arts, Plymouth Marjon University), 'Creating *Humankind*: exploring the value of interdisciplinary co-creation of historical narratives'
Alan Chalmers, Fae Parkins, Khairul Mohammad and Kurt Debattista (all WMG, University of Warwick) and Mark Webb (Medieval Coventry Charity), 'Reconstructing Coventry's Medieval Industrial Heritage'
Joe Chick (History, University of Warwick), 'Rowdy Godiva: Medieval Parish Festivities and the Impact of the Reformation'
George Demidowicz (former Conservation Officer for Coventry, now freelance), 'The history of the Drapers' Hall'
Miriam Gill (PhD, Courtauld Institute, FSA, FHEA, Leicester Vaughan College and Institute of Continuing Education, University of Cambridge), 'Documentary evidence for the Drapers' pageant including the Doom painting in Holy Trinity Church (Coventry) and the Devil's mouth'
Frederick Hepburn (historian and independent scholar), 'The St Mary's Hall tapestry: some further thoughts'

Andrew Kirkman (Professor of Music, University of Birmingham), 'Echoes of a Royal and Civic Soundscape: Henry VI and Music in Coventry'

Margaret M. McGowan (1937--2022: CBE, FBA, Research Professor, University of Sussex), 'Royal Entries into Coventry in the Fifteenth Century: a Comparative Approach'. This paper will be introduced and read by Richard Cooper, Emeritus Professor of French Studies, former Master of Brasenose College, Master of St Benet's Hall, University of Oxford.

Simon Pickard (University of Cambridge and University of Birmingham), 'Angel Musicians in St Mary's Guildhall, Coventry'

Lynda Pidgeon (Research Officer, Richard III Society), 'A Joyous Entry? Elizabeth Wydevile's [Woodville's] visit to Coventry'

Helen Roberts (Open University and professional cornetist) and Jamie Savan (Professor of Performance-led Research in Music at the Royal Birmingham Conservatoire), 'Winds of change: the role of Coventry's waits from the fifteenth to the seventeenth century'

Margaret Shewring (Emeritus Reader in Theatre and Performance Studies, University of Warwick), 'The place of Coventry in the wider context of European Festivals'

Margaret Shewring (University of Warwick), 'Travelling Players in Coventry in the Sixteenth Century'

Pete Walters (Tudor Group, Coventry), 'John Rastell (b. 1475 in Coventry), plays and royal ceremonies'

Mark Webb (Medieval Coventry Charity), 'Coventry's years as a royal city, 1456-1460'

Dispossessed: A Symposium on Marxism, Culture, Extraction, and Enclosure

26th May 2022

Keynote Lecture:

Daniel Hartley (Durham), "Peasant Modernism: Culture, Late Marx, and the Postcolonial Georgic"

Plenary Roundtable: "Keywords for Dispossession": Nick Lawrence (Warwick), Christine Okoth (KCL), Caitlin Vandertop (Warwick), Marina Vishmidt (Goldsmiths).

Capital comes into the world 'dripping from head to foot, from every pore, with blood and dirt', Marx observes in the first volume of *Capital* (1867), in his account of 'so-called primitive accumulation'. Responding to Marx, Rosa Luxemburg's *Accumulation of Capital* (1913) theorises the actuality of an ongoing primitive accumulation, ransacking the colonies to solve the problem of underconsumption in the core. Marxist feminists engaged in the housework debates of the 1970s began to conceive of women's unpaid labour as a continuous form of expropriation. In recent years, responding to neoliberalism's wave of privatisations, David Harvey, Peter Linebaugh, Massimo De Angelis, and Nancy Fraser have placed the question of an ongoing primitive accumulation (or 'accumulation by dispossession') on the agenda once more. As Ruth Wilson Gilmore points out, the viability of such accumulation relies on the racialised abandonment and management of surplus populations, land, and mechanisms of social reproduction organised by the state and capital. Jason Moore's work on the capitalist appropriation of 'cheap nature' underscores the ecological stakes of dispossession, while Brenna Bhandar and Robert Nichols have sharpened our understanding of how 'racial regimes of ownership' and logics of dispossession functioned, historically, in the settler colony.

This one-day symposium, hosted by the Department of English and Comparative Literary Studies and supported by the Humanities Research Centre, explored what cultural analysis can contribute to this rich re-examination of the history and theory of dispossession.

Conference Report

What is the relation between capital—a social form, Marx reminds us, that comes into the world 'dripping from head to foot, from every pore, with dirt and blood'—and the phenomenon, widely observable today, and the

subject of renewed scholarly interest, of dispossession? Where have capitalist dispossessions found expression in the sphere of culture, and what has Marxist criticism had to say about them? Funded by the Department of English and Comparative Literary Studies, the Humanities Research Centre, and the Leverhulme Trust, the 'Dispossessed' symposium, held on 26th May 2022, drew a group of international scholars to the University of Warwick in pursuit of answers to precisely these questions. The symposium opened with Daniel Hartley's provocative keynote on 'peasant modernism', which argued for the contemporaneity of the figure of the peasant. During the afternoon, panels explored the day's themes through meditations on Irish landscapes, the concept of 'primitive accumulation', social movements, British poetry, critical theories of race and abjection, contemporary forms of privatisation and commodification, and ecology and extraction. The symposium concluded with a roundtable in which Christine Okoth, Caitlin Vandertop, and Nick Lawrence revisited the problematic of dispossession through their discussions of solidarity, social reproduction, and the commons.

Professor John Tresch

8th-10th June 2022

What is a machine? Does the universe really run like clockwork? Is outer space dark or light? How do we use images to represent the cosmos?

These were some the questions addressed by John Tresch during his recent visit to the University of Warwick. Tresch is Professor John Tresch is Mellon Professor in Art History, History of Science and Folk Practice at the Warburg Institute, London. His 2012 book, *The Romantic Machine: Utopian Science and Technology after Napoleon*, won the Pfizer Award for Outstanding Book in the History of Science. His latest book, *The Reason for the Darkness of the Night: Edgar Allan Poe and the Forging of American Science*, appeared in 2021.

Tresch gave two talks in the course of three days at Warwick, from June 8 to June 10, 2022. The first talk was part of the STVDIO seminar series, run by the Centre for the Study of the Renaissance and (on this occasion) by the Early Modern and Eighteenth Century Centre. The second talk was part of "History of Science and the 'Picture'", the annual conference of the Global History and Culture Centre.

The first talk introduced us to the weird and wonderful world of early modern machines. Contrary to a widespread belief, there was nothing inherently 'mechanical' about early machines. They were not necessarily – or even normally – understood in terms of pieces of matter in motion. They were packed with theological, alchemical, and moral significance. They were technically sophisticated, but they were not seen as lumps of dead matter. This was true even of clocks, the machine most closely associated with the so-called mechanical philosophy. And it was true of other machines as well – the alembic, Tresch argued, was as important as the clock in early modern conceptions of nature.

This talk was followed by a lively Q&A, with a wide range of historians in attendance. Topics covered included: the analogy between machines and the communion wafer, both of them intensely meaningful objects; the role of print technology in presenting machines on the page; the overall history of machines, from the medieval period to the present; and whether there has even been a truly 'mechanical' philosophy, or simply a range of philosophies shaped by different machines.

This discussion whet our appetite for big-picture thinking about the history of science and technology. This was the theme of the annual GHCC conference that took place over the following two days. Tresch's contribution to the conference went far beyond machines. His talk introduced the idea of a "cosmogram," a concrete object that

summarises a world view. Early modern clocks were one such cosmogram. A t-shirt printed with an image of the Milky Way is another. A royal garden designed to place the monarch at the centre of the universe is yet another. Tresch described a huge variety of such cosmograms, ranging widely across time and place. He used these to sketch out a theory of cosmograms, one that emphasised their political uses, their openness to interpretation, and their significance in everyday life. These images are essential, Tresch argued, if we want to jolt ourselves out of complacent pictures of the world – such as the view that the universe runs like clockwork or that nature and culture exist in separate spheres.

Once again, the talk was followed by provocative questions. Is there a grand narrative about cosmograms, or just many examples spread through time and space? How can we be sure that cosmograms do helpful work in the present, rather than merely being a decorative contrast to the conventional view of the world? And what about words and writing? Can a poem or a novel be a cosmogram, as well as a garden and a painting?

Overall, Tresch's two talks may be summed up by some of Tresch's own words, from his book *Romantic Machines*:

“They proposed paths beyond the stalemate between hopeless romanticism and soulless mechanism, making technology and science into inspiration and even salvation, in which experiments with external nature and internal subjectivity offered practical sources of hope.”

Post-Plague Arguments: A Workshop, Lecture, and Poetry Reading With Professor Clint Burnham (SFU)

13th June 2022

Organized by Sam Weselowski, Dr. Nick Lawrence, and Dr. Jonathan Skinner

On 13th June 2022, Professor Clint Burnham from Simon Fraser University (SFU) gave a combined workshop, lecture, and poetry reading at the University of Warwick. Burnham teaches in the Department of English at SFU and is an associate member of the SFU Department of Geography as well as a member of SFU's Centre for Global Political Economy, and a founding member of the Vancouver Lacan Salon. He has authored book-length studies on critical theorists such as Fredric Jameson and Slavoj Žižek, and, as co-editor, has assembled essay collections on 21st century poetics (with Christine Stewart), digital culture (with Paul Budra), Indigenous art (with Lorna Brown), and (with Paul Kingsbury) the relationship between psychoanalysis and the environmental humanities (*Lacan and the Environment*). He has also published numerous works of poetry – most recently *Pound @ Guantánamo* – and fiction – most recently *White Lie*. The aim of our event was thus twofold. First, in terms of research methodology, we wanted Burnham to share his expertise on how to bridge cultural theory and geography. Second, we wanted to put Burnham's current book project on plague literature in critical dialogue with the Warwick Research Collective's theory of world-literature.

The day kicked off with Professor Burnham's workshop “Extractive Scholarship During the Plague,” which invited postgraduate students and Early Career Researchers to meet and discuss research practices. The discussion was anchored around a reading package Burnham distributed ahead of the workshop, consisting of creative texts — Roy Kiooka's *StoneDGloves*, Samuel R. Delany's *Dhalgren* — and critical sources — Christine Kim's *The Minor Intimacies of Race*, Nathaniel Mackey's “Breath and Precarity.” Burnham stressed the different ways in which we can read poetry itself as a form of critique: not solely as a passive receptor for cultural analysis but as a mode of political argumentation in its own right, one that stays with rather than reconciles social conflict. Burnham complemented

this reframing of the political and aesthetic stakes of literary studies by offering some tools and waypoints for scholarly work. Specifically, he suggested that we use the numerous forms of writing at our disposal in the digital age: emails to colleagues and collaborators, text conversations with members of our cohort, recorded video supervisions, all of these can and should be incorporated into our writing methods.

In the afternoon, Professor Burnham gave his lecture “Post-Plague Arguments: Canadian Literature Inside-Out World-Systems.” With “plague literature,” Burnham produces, rather than a generic category for literary works that thematize pandemic-scale illness, a way of interpreting media (novels, poems, film, visual art) that upends seemingly fixed categories of inside and outside, individual and community, intimacy and extimacy. “During Covid,” as Burnham argues, “we are all Klein bottles, non-orientable objects, Möbius strips.” Construed thus, he argued for a practice of “non-orientable reading” that focuses on the permeability of the terms we associate with world- and national-literatures: for example, we should interrogate the web of geopolitical borders that structure the “Canada” of “Canadian literature” in tandem with the disciplinary divides that underlie the “literature” of that same category. In this light, a non-orientable reading might hew closer to the subcultural formations within national boundaries while broadening the scope of literature to include visual culture. Burnham’s approach is a provocative way to rethink both the representation of space in aesthetic works (descriptions of cities, construction sites, quarantines) alongside the very analytic tools we use to interpret those representations.

The day ended with an open mic followed by a poetry reading by Burnham where he showcased previously published and new writing. These three events offered a whirlwind of critical discussion, at once challenging the fundamental concepts we employ in the study of world-literature while pointing to exciting new strategies of reading and writing.



Humanities Book Launch – HRC Special Event

This year we showcased publications from Humanities academics via our Book Launch Event as part of FAB Fest on 20th May 2022.

Daniel Katz (ed.), *Be Brave to Things: The Uncollected Poetry and Plays of Jack Spicer* (Middletown, CT: Wesleyan University Press, 2021)

Tom Geue and **Elena Giusti** (eds), *Unspoken Rome: Absence in Latin Literature and its Reception* (Cambridge: Cambridge University Press, 2021)

Stephen Houlgate, *Hegel's Logic - Hegel on Being* (2 vols) (Bloomsbury 2021)

Pierre-Philippe Fraiture, *Past Imperfect: Time and African Decolonization, 1945-1960* (Liverpool: Liverpool University Press, 2021)

David Lines, *Spheres of Conflict and Rivalries in Renaissance Europe* (Bonn: Bonn University Press, 2020)

David Anderson, *Resistance, Protest and Rebellion in Kenya: Colonial Crimes, 1890-1963* (London: Routledge, in press)

David Lambert and Peter Merriman (eds), *Empire and Mobility in the Long Nineteenth Century* (Manchester, Manchester University Press, 2020)

Guido van Meersbergen, *Ethnography and Encounter, The Dutch and English in 17thC South Asia* (Brill 2021); *Trading Companies and travel knowledge in the early modern world* (Routledge 2021)

Tim Lockley, *Military Medicine and the Making of Race: Life and Death in the West India Regiments, 1795-1874* (Cambridge: Cambridge University Press, 2020)

OTHER RECENT AND FORTHCOMING PUBLICATIONS

Michael Bycroft, *Gems and the New Science, Matter and Value in the Scientific Revolution*, (Chicago, forthcoming 2022)

Emma Campbell, *Reinventing Babel: Translation and Untranslatability in Medieval French Texts (c. 1120– c. 1250)*, (Oxford: Oxford University Press, forthcoming 2022/23)

Susan Carruthers, *"Dear John": Love and Loyalty in Wartime America*, (Cambridge: Cambridge University press, 2022)

Quassin Cassam, *Extremism: A Philosophical Analysis - 1st Edition* , (Routledge.com)

Benjamin Ferguson, *Routledge Companion to Libertarianism* (Routledge, 2022)

Mary Harrod, *Heightened Genre and Women's Filmmaking in Hollywood: the Rise of the Cine-fille*, (Palgrave Macmillan, 2021).

David James, *Practical Necessity, Freedom, and History: From Hobbes to Marx* (OUP, 2021)

Silvija Jestrovic, *Performances of Authorial Presence and Absence The Author Dies Hard*, (Palgrave Macmillan, 2020)

Mark Knights, *Trust and distrust: corruption in Britain and its Empire 1600-1850* (OUP, 2021)

Stuart Middleton, *The Paradox of Democracy: Progressive politics and the search for democratic values in Britain, 1918-1958* (CUP forthcoming 22/23)

Anna Ross, *Rethinking Statehood in an Age of Revolution, 1830-70* (OUP, forthcoming)

Ben Smith, *The Dope: The real history of the Mexican drug trade*, (W. W. Norton & Company, 2021)

Charles Walton, *Social Rights and the Politics of Obligation in History* (CUP, March 2022)

Doctoral Fellowships

This year the Centre was able to sponsor three (internal) Doctoral Fellowships. The Fellows contribute to the life of the HRC by organising a one-day postgraduate interdisciplinary conference and are given financial support for their PHD dissertation research.

This year's winners (and the conferences they will organise next year) are as follows:

Niels Boender (History) and Yara Staets (German)
'Homecoming' after war: Comparative and interdisciplinary perspectives



Keynote Speaker: [Professor Kate McLoughlin](#) (Harris Manchester College, Oxford) who will speak to us about her latest monograph *Veteran Poetics*.

The general vision of the conference is as follows:

From the popularisation of joyous videos showing American service personnel return home after service abroad, to the evocative image of the bedraggled Wehrmacht prisoner-of-war returning to a half-rebuilt West German city, images, and memories of homecoming after conflict are prevalent in popular cultural understandings of post-war transitions. Texts as diverse as Homer's *Odyssey*, Pat Baker's *Regeneration* or Ngũgĩ wa Thiong'o's *A Grain of Wheat* deal with these moments of homecoming – returning combatants are the central dramatis personae in all of them. A multitude of topics are related to returning combatants: ideas of end and beginning, victory and defeat, occupation and liberation; new possibilities but also the persistence of older problematics. However, despite extensive social scientific literature on 'demobilisation, disarmament and reintegration', an inter-disciplinary and comparative analysis of the effect the war has on returning combatants and the home they try to return to remains still lacking. The questions on which this approach is based rely on complex subjectivities: Who is coming home? And what does home mean in a post-war context?

The core thematic focus of the conference is the return of ex-combatants and displaced civilians from conflict or conflict-based imprisonment. Presenters are asked to speak to a series of closely inter-related questions within this specific rubric. Of particular interest is the way in which former participants in conflict processed and reacted to the destruction or severe modification of their 'home' community and how this in turn interacted with the destruction

or severe modification of their own subjectivity. Further questions spin off from this, such as questioning the nature and meaning of 'home' in the post-war context, irrevocably transformed by the experience of conflict. The place of guilt and trauma in post-war experiences and recollections is closely allied to this. How did former combatants across time and space, 'victorious' or 'defeated', adapt to the discombobulation resultant from homecoming into shattered or at least severely modified post-conflict zones? And how does this change when the conflict was a civil war or insurgency, when the conflict remains ever-present within the communities? 'Re-integration' can through these questions hereby be freed from a straitjacket of normative and prescriptive literature, with particular attention on the subjective consequences of conflict on individuals and communities.

Through asking these questions, the scope of the conference stretches beyond the immediate moment of homecoming to the longer-term legacies of this key moment in post-conflict transitions; the ways in which societies are still influenced by the silences that emerge around homecoming in certain contexts, and the place of return in the historical memory. Scholars with a wider interest in the *post-war* should find the conference an important and interesting opportunity to bring into focus their specific work regarding the homecoming of combatants. The conference invites academics and ECRs involved in a wide panoply of geographic and temporal spheres, from distant conflicts of which recollections are purely literary, artistic, and historical to more recent, and even contemporary conflicts, where oral histories and interviews with informants may form part of the evidential basis.

Moreover, the conference invites scholars from across the manifold humanities disciplines, especially combining historical approaches with the ways in which homecoming has been represented, whether it be in the literature, film, or the visual arts. Of special interest are key interdisciplinary fields like memory studies and the history of emotions. Through asking common questions, with different disciplinary approaches and of manifold different contexts, the conference will hope to arrive at some tentative conclusions about some underlying structures: parallels in the manner men and women react to the destruction of the familiar and their alienation from their past, present, and future. A potential publication on this theme, supported by the [Warwick Series in the Humanities](#) is also aimed for.

Tabina Iqbal (English)

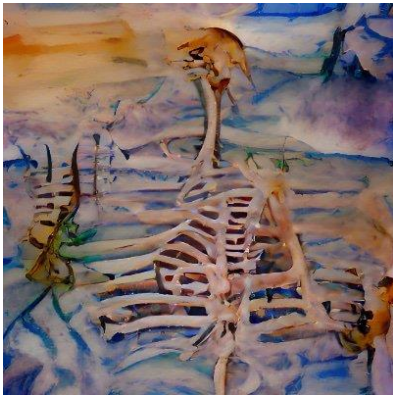
'Saying Nothing to Say: Sense, Silence and Impossible Texts in the 20th Century'

What does it mean to read a book that cannot be written? Remarkably, one example is among the most widely read works of twentieth-century philosophy: Ludwig Wittgenstein's *Tractatus Logico-Philosophicus*. By the *Tractatus*'s own admission, its propositions are self-effacing. Going beyond what it considers expressible in language, these propositions breach the text's famous conclusion that 'whereof one cannot speak, thereof one must be silent'. How do we read such a contradiction? The penultimate proposition explains: the text will revoke itself once it has been read. The reader's job is to disregard – to transcend – the *Tractatus* on completion. 'Anyone who understands me eventually recognizes [my propositions] as nonsensical', '[the reader] must, so to speak, throw away the ladder after he has climbed up on it'.

In this sense, the "*Tractatus Logico-Philosophicus*" is a book that does not exist. Instead, it is revealed in the negative space of the published text: '[The *Tractatus*] exists in two parts', wrote Wittgenstein, 'the one presented here plus all that I have not written. And it is precisely this second part that is the important one. [...] I've managed in my book to put everything firmly into place by being silent about it'. Here, silence is generative. While the printed text cannot say what cannot be said, it can show what cannot be said. This meaningful, but senseless, showing of that which transcends the limits of language – the ineffable – is, for Wittgenstein, the definition of art. Art that also shows these limits, shows running up against these limits, will be the focus of this project.

From Samuel Beckett's declaration that 'there is nothing to express [...] together with the obligation to express' to Susan Sontag's characterization of modern art as the 'pursuit of silence', from Willa Cather's emphasis on 'the inexplicable presence of the thing not named' to John Cage's 4'33" and Le Corbusier's Ineffable Space, we will trace the contexts, conflicts, and legacies of Wittgenstein's claim that '[i]n art it is difficult to say something as good as: nothing to say'.

Charlotte Spear (English) and Madeleine Sinclair (English)
'Territorial Bodies: World-Culture in Crisis'



Keynote Addresses:

Dr. Lauren Wilcox, University of Cambridge

Prof. Kathryn Yusoff, Queen Mary University London

In his discussion of the socio-ecological crisis of capitalism, Jason Moore dismisses the theoretical tendency to describe 'twin' social and environmental crises, arguing that 'these are in fact a singular process of transformation that today we call a crisis' (2011: 136). In order to interrogate the singular socio-ecological crisis further, this conference proposes 'territorial bodies' as a critical framework for readings of contemporary world culture, synthesising interdisciplinary approaches

to embodiment and violence studies. It considers how the 'territorial body' offers an analytical tool for addressing urgent social, ecological, and political challenges, from ecological breakdown to the rise of statelessness, to violence against women and racial exploitation. Key questions include:

- How is the intersection between bodies and territories registered in world culture today?
- How do cultural registrations work to locate the body as a distinct site of socio-ecological crisis?
- What happens to our conception of a 'culture in crisis' when explored through the lens of 'territorial bodies'?

The concept of 'territorial bodies' takes inspiration from the Latin American feminist transnational concept of 'body-territory', which has been used as a 'strategic' tool to engender new forms of global solidarity, linking multi-form violence at various scales (Gago, 2020: 95). More broadly, 'body-territory' becomes a lens through which to critique overlapping forms of violence in an era of socio-ecological crisis. The expanded notion of 'territorial bodies' offers a new methodology to explore and critique the registration of socio-ecological crisis in contemporary world culture.

Territorial Bodies: World Culture in Crisis will be a one-day interdisciplinary conference, bringing together scholars from across the humanities. We aim to rethink dominant notions of crisis, using the framework of "territorial bodies" to generate new modes of understanding crisis in neoliberal culture. Our hope is that the conference will lead to an edited collection via the [Warwick Series in the Humanities](#), Routledge.

Student Blogs

All blogs available here: https://blogs.warwick.ac.uk/humanities_rc/

To accompany the 'Following Living Things and Still Lives in a Global World' conference, HRC doctoral fellows Cheng He and Camilo Uribe Botta wrote blogs reflecting on their own research, the themes of the conference, and the practicalities of putting together an interdisciplinary event.

[Following Living Things and Still Lives in a Global World: Introducing Cheng He's research](#)

In this first blog post relating to the HRC conference on '[Following Living Things and Still Lives in a Global World](#)', one of the co-organisers, [Cheng He](#), a third year PhD student in History, explains how the theme of the conference links to her own doctoral research.

[Following Living Things and Still Lives in a Global World: Introducing Camilo Uribe Botta's research](#)

In this second blog post relating to the HRC conference on '[Following Living Things and Still Lives in a Global World](#)', the other co-organiser, [Camilo Uribe Botta](#), a third year PhD student in History, explains his own doctoral research and how it links to the theme of the conference.

[Interview with Helen Cowie, keynote for 'Following Living Things and Still Lives in a Global World'](#)

Professor [Helen Cowie \(University of York\)](#) is the keynote speaker for the 'Following Living Things and Still Lives in a Global World' conference. Here, she talks with conference organisers [Camilo Uribe Botta](#) and [Cheng He](#) about her research on the history of animals.

['Following Living Things and Still Lives in a Global World': Introducing panel #1](#)

[Camilo Uribe Botta](#) and [Cheng He](#) introduce the first panel for their conference on '[Following Living Things and Still Lives in a Global World](#)'. It includes four papers on different materials, which show each presenter's way of approaching the 'mobility' of things and conceiving materials. This panel opens with two methodological discussions about objects and their meanings, followed by two discussions about the main 'things' of concern in this conference: plants and animals, as an opening to the following panels.

['Following Living Things and Still Lives in a Global World': Introducing panel #2](#)

[Camilo Uribe Botta](#) and [Cheng He](#) introduce the second panel for their conference on '[Following Living Things and Still Lives in a Global World](#)'. It includes three panels on plants, following them through art, science and consumption. The three authors show the elusive characteristics of plants in between living things and still lives and show what plants can tell us about the people who created, traded, collected and worked with them.

['Following Living Things and Still Lives in a Global World': Introducing panel #3 and keynote](#)

[Cheng He](#) and [Camilo Uribe Botta](#) introduce the final panel for the '[Following Living Things and Still Lives in a Global World](#)' conference, which took place on Saturday 12th February.

['Following Living Things and Still Lives in a Global World': Reflections on the conference](#)

In this post, [Cheng He](#) and [Camilo Uribe Botta](#) look back at and reflect on their conference '[Following Living Things and Still Lives in a Global World](#)', which took place in mid February.

['Following Living Things and Still Lives in a Global World': Reflections on the conference](#)

In this final post, Cheng He and Camilo Uribe Botta reflect on their experience of organising the conference '[Following Living Things and Still Lives in a Global World](#)'.

To accompany their [The Supernatural: Sites of Suffering in the Pre-Modern World conference](#), HRC doctoral fellows [Francesca Farnell](#) and [Imogen Knox](#) blogged on their own research, the conference themes, and the process of putting together a one-day interdisciplinary conference.

[The Supernatural: Reflections on Research](#)

In the first blog, Francesca and Imogen reflect on their respective research interests and how they relate to the conference.

[In their second blog Francesca Farnell and Imogen Knox explore the conference parameters in greater detail - The Supernatural: A Global and Transhistorical Approach](#)

In our last blog post, we discussed how our respective doctoral research projects intersect with the themes of our conference, [The Supernatural: Sites of Suffering in the Pre-Modern World](#). This post will explore the conference parameters in greater detail, offering insight into our own understanding of the supernatural as a subject of study, alongside wider, sometimes contrasting, conceptions of it across the pre-modern world.

[Interview with Professor Diane Purkiss, keynote for 'The Supernatural' conference](#)

In this third blog post for [The Supernatural: Sites of Suffering in the Pre-Modern World](#), HRC doctoral fellows [Francesca Farnell](#) and [Imogen Knox](#) speak with [Professor Diane Purkiss](#) about how her interest in the supernatural came about, and how her research intersects with the conference themes.

[The Supernatural and Suffering in Research: Reflections from our Speakers](#)

In this fourth blog post for [The Supernatural: Sites of Suffering in the Pre-Modern World](#), HRC doctoral fellows [Francesca Farnell](#) and [Imogen Knox](#) asked some of their speakers to share their own research and how their work intersects with the conference themes.

[The Supernatural and Suffering in Research: Reflections from our Speakers \(Part Two\)](#)

In this fifth blog post for [The Supernatural: Sites of Suffering in the Pre-Modern World](#), HRC doctoral fellows [Francesca Farnell](#) and [Imogen Knox](#) are back with more reflections from the speakers on how their research intersects with the conference themes.

[The Supernatural and Suffering in Research: Reflections on the conference](#)

In this blog post Imogen and Francesca reflect on the conference, which was held online on Saturday 14th May.

[Bridging the gap: reflections on running an interdisciplinary conference](#)

Writing about web page <https://warwick.ac.uk/fac/arts/hrc/confs/supernatural/>

In this blog post Imogen and Frankie reflect on their experience putting on an interdisciplinary conference, and offer some advice for others hoping to do the same.

[An organiser's guide to putting on a conference \(as an ECR\)](#)

The last blog post by *Francesca and Imogen* is slightly different, offering final reflections in the form of top tips for making both the planning and running of your own conference as smooth as possible. Of course, no two conferences are the same, with different themes, disciplines, durations, funding bodies and institutions all shaping the final product but they hope you find these suggestions useful in some small way.

Newsletter

Next year we will be incorporating elements of the Annual Report and Newsletter into one online publication. This will allow a greater flexibility with content and deadlines and will obviate the need to print hard copies thus serving the green and environmental policies of the university.

Publishing opportunities

We are pleased to announce that the HRC now has secured two book series showcasing the best current work in the Arts faculty.

Warwick Series in the Humanities (with Routledge)

This series will publish the varied and multidisciplinary outcomes of the projects funded by the HRC. By definition, all conferences and seminars sponsored by the HRC are interdisciplinary, and by design such events draw from the full gamut of the Faculty's strengths: literary, historical, linguistic, visual, philosophical; ancient and modern of all temporalities; British, European, and global. Events typically highlight the work of scholars established, new, and in training; the work itself is inflected by modes and models of thinking that show the humanities as alive, well, and intimately and intricately embedded in the wider culture.

We hope those receiving funding from the HRC (including doctoral fellowship conferences) will seriously consider publication in this series. In addition, the Series will accept proposals from the Faculty community in general, with the proviso that any such proposals are interdisciplinary.

<https://www.routledge.com/series/WSH>

Warwick Studies (with Anthem Press)

This is a new series that partners the HRC with [Anthem Press](#), a small independent publisher offering a high quality list aimed at the academic community. Unlike the Warwick Series in the Humanities which is explicitly interdisciplinary, the Warwick Studies will have more of a discipline-specific focus, and thus will be marketed as Warwick Studies in Literature, Warwick Studies in History etc.

<http://www.anthempress.com/>

Published (Routledge)

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

Fabio Camilletti (Italian)

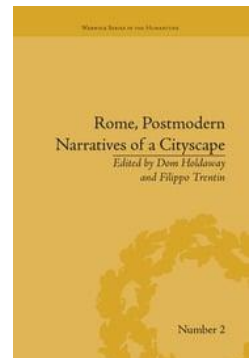


The 'Discourse of an Italian on Romantic Poetry' is a literary manifesto written in 1818 by the twenty-year old philologist, philosopher and poet Giacomo Leopardi, which remained however unpublished since the early twentieth-century. Inspired by the quarrel between Classicists and Romantics that was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

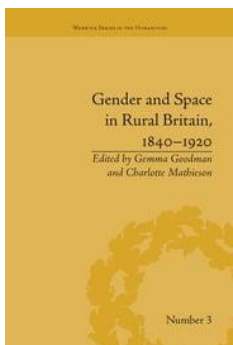
- **Rome, Postmodern Narratives of a Cityscape (2)**

Dom Holdaway and Filippo Trentin (Italian)

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



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



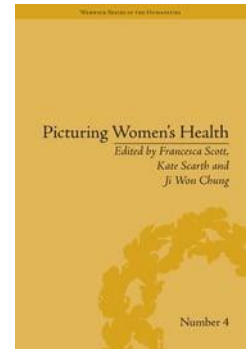
Gemma Goodman and Charlotte Mathieson (English)

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

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

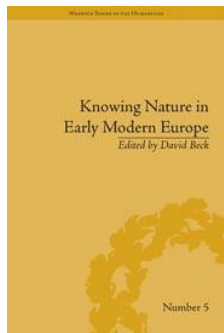
Fran Scott, Kate Scarth and Ji Chung (English)

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



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

David Beck (History)

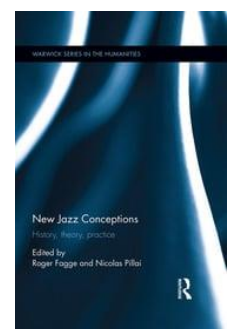


Today we are used to clear divisions between science and the arts. But early modern thinkers had no such distinctions, with 'knowledge' being a truly interdisciplinary pursuit. Each chapter of this collection presents a case study from a different area of knowledge, including the acceptance of the Gregorian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

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

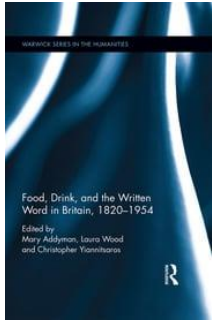
Roger Fagge (History) and Nicolas Pillai (Birmingham City University)

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



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

Mary Addyman, Laura Wood and Christopher Yiannitsaros (English)

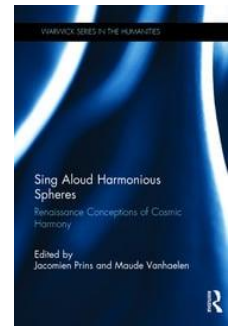


This volume explores the intersection between culinary history and literature across a period of profound social and cultural change. Split into three parts, essays focus on the food scandals of the early Victorian era, the decadence and greed of late Victorian and Edwardian Britain, and the effects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

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

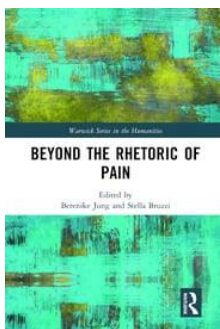
Jacomien Prins (CSR) and Maude Vanhaelen (Italian)

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

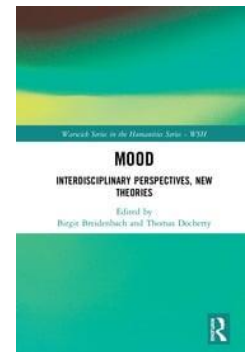
in history towards the contemporary movement, topics include pain as a social figure, rhetorical tool, artistic metaphor, and political representation in jurisprudence.



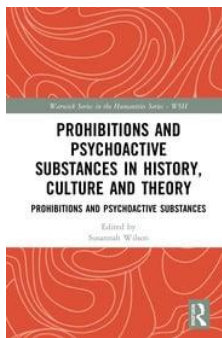
- **Mood, Interdisciplinary Perspectives, New Theories (10)**

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.



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



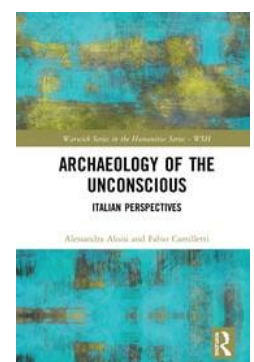
Susannah Wilson (French)

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)

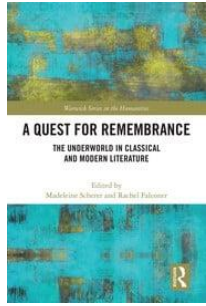
In reconstructing the birth and development of the notion of 'unconscious', historians of ideas have heavily relied on the Freudian concept of *Unbewusstes*, retroactively projecting the psychoanalytic unconscious over a constellation of diverse cultural experiences taking place in the eighteenth and 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)

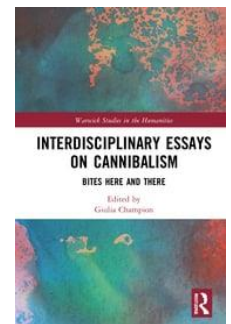


A Quest for Remembrance: The Underworld in Classical and Modern literature brings together a range of arguments exploring connections between the descent into the underworld, also known as *katabasis*, and various forms of memory. Its chapters investigate the uses of the descent *topos* both in antiquity 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.

- **Interdisciplinary Essays on Cannibalism - Bites Here and There (14)**

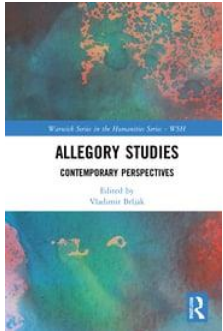
Giulia Champion (Warwick)

Interdisciplinary Essays on Cannibalism: Bites Here and There brings together a range of works exploring the evolution of cannibalism, literally and metaphorically, diachronically and across disciplines. This edited collection aims to promote a conversation on the evolution and the different uses of the tropes and figures of cannibalism, in order to understand and deconstruct the fascination with anthropophagy, its continued afterlife and its relation to different disciplines and spaces of discourse. In order to do so, the contributing authors shed a new light not only on the concept, but also propose to explore cannibalism through new optics and theories. Spanning 15 chapters, the collection explores cannibalism across disciplines and fields from Antiquity to contemporary speculative fiction, considering history, anthropology, visual and film studies, philosophy, feminist theories, psychoanalysis and museum practices. This collection of thoughtful and thought-provoking scholarly contributions suggests the importance of cannibalism in understanding human history and social relations.



- **Allegory Studies: Contemporary Perspectives (15)**

Vladimir Brljak (Warwick)

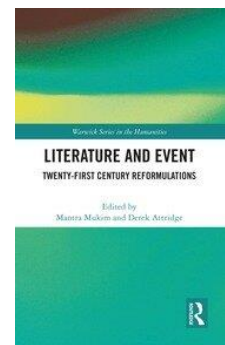


Allegory Studies: Contemporary Perspectives brings together some of the most compelling current work in allegory studies, by an international team of scholars from a range of disciplines and specializations in the humanities and cognitive sciences. The volume tracks the subject across established disciplinary, cultural, and period-based divides, from its shadowy origins to its uncertain future, and from the rich variety of its cultural and artistic manifestations to its deep cognitive roots. Allegory is everything we already know it to be: a mode of literary and artistic composition, and a religious as well as secular interpretive practice. It is, however, much more than that—much more than a sum of its parts. Collectively, the phenomena that we now tend to subsume under this term comprise a dynamic cultural force which has left a deep imprint on our history, whose full impact we are only beginning to comprehend, and which therefore demands precisely such dedicated cross-disciplinary examination as this book seeks to provide.

- **Literature and Event: Twenty-First Century Reformulations (16)**

Mantra Mukim (Warwick)

If "event" is a proper name we reserve for monumental changes, crises, transitions and ruptures that are by their very nature unnameable or unthinkable, then this volume is an attempt to set up an encounter between such eventhood as it comes to have a bearing on literary works and the work of reading literature.



As the event continues to provide a valuable analytical paradigm for work undertaken within the newer subdisciplines of literary and critical theory, including close reading, bio-politics, world literature, and eco-criticism, this volume makes a concerted effort to update the scholarship in this area and foreground the recent resurgence of interest in the concept. The book provides both a retrospective appraisal of the significance of events to literary studies and the literary humanities, as well as contemporary and prospective appraisals of the same, and thus would appeal scholars and instructors in the areas of literary theory, comparative literature and philosophical aesthetics alike.

Along with a specialist focus on thinkers such as Derrida, Badiou, Deleuze and Malabou, the essays in this volume read a wide corpus of literature ranging from Han Kang, Homer, Renee Gladman, Proust and Flaubert to Yoruba ideophones, Browning, Anne Carson, Jenichiro Oyabe and Ben Lerner.

Visiting Speakers' Fund

The Visiting Speakers' Fund assisted arts departments wishing to bring in high profile external speakers to Warwick:

- Alessandra Ferrini (University of the Arts, London)
- Professor John Tresch (Warburg Institute)
- Professor Tim Winter (University of Western Australia)
- Clint Burnham (Simon Fraser University)

Warwick PhD and Early Career Research Fellowships

Warwick has long-standing links with many North American universities, and in order to strengthen and deepen those ties the HRC instituted a Research Fellowship programme in 2013. With financial support from the CRS the HRC awarded 3 fellowships for Warwick PhD students and early career scholars to spend a short period conducting research at a variety of high-profile North American universities and colleges including the Newberry Library, Johns Hopkins University and Columbia.

The 3 students who made their trips in 21/22 are:

Martina Russo – Columbia University

I spent two weeks in April 2022 at Columbia University in the city of New York, where I had an ultra-productive period. I am very enthusiastic: I warmly recommend this exchange to everyone who wants to do some research abroad. I was the recipient of an Early Career Fellowship grant in 2020; because of the considerable impact of Covid-19, I had to postpone my research trip several times. Finally, in 2022 I was able to come to Columbia University. The Humanities Research Centre and the Institute of Advanced Study, both based at Warwick, gave me the incredible opportunity to spend one period in one of the Ivy League universities in the United States.

The Department of Classics at Columbia provided me with assistance and administrative support to cope with the increased bureaucracy due to the pandemic. Under the supervision of Gareth Williams, I actively took part in the Academic activities of the Department of Classics at Columbia. The Department organized a seminar by Chris van der Berg (Amherst College) “Auctor, Imitatio, and Metaprose: Rhetorica ad Herennium 4.1- 10”, which was a great chance to meet with additional scholars. During my stay, I have had the pleasure to meet Katharina Volk, author of a recent monograph on Cicero, *The Roman Republic of Letters: Scholarship, Philosophy and Politics in the Age of Cicero and Caesar* (Princeton, 2021). Gareth Williams was incredibly generous in reading the last chapter of my book *Theory and Practice of Flattery in Seneca the Younger*, which will be published by Oxford University Press, predictably in 2023. My first book originates from my doctoral dissertation discussed at Warwick in July 2020 under the supervision of Victoria Rimell. Gareth and I have spent a lot of time discussing our ideas on Seneca’s philosophy. The last chapter of my work focuses on Seneca’s *Naturales Quaestiones*, a philosophical and scientific treatise to which Gareth Williams devoted a rich and compelling monograph, *The Cosmic Viewpoint. A study of Seneca’s Naturales Quaestiones* in 2012. Williams’ contribution to my book is, undoubtedly, invaluable. I am pleased to be still in touch with him. We will be among the speakers at the International Conference ‘Seneca 2022’, which will take place in Lisbon next October. In addition to excellent collections and libraries 24 hours open, Columbia University provides a lot of amenities: reading rooms, theatres, relaxing spaces, and comfy coffee shops. Moreover, the campus is in the heart of Manhattan, just a few stops from Metropolitan Museum of Art (the glorious ‘The Met’) and the Frick Collection. As well-known, New York is a terrific, vibrant city, offering dozens of cultural events every day.

In the end, I would like to thank The Humanities Research Centre at the University of Warwick. Without their support and generosity, I would not have this opportunity, a massive thanks to Sue Rae for her invaluable encouragement. My thank, once more, is to Zahra Newby (Head of Department of Classics and Ancient History) and Peter Scott (Director of the IAS), who have generously supported my application.

Natalya Din-Kariuki – Newberry Library

With the support of the Newberry Library and the Centre for the Study of the Renaissance and the Humanities Research Centre at the University of Warwick, I spent two weeks at the Newberry as a short-term fellow in the summer of 2022. I carried out research relating to two interrelated projects: my book project, provisionally titled *Peregrine Words: The Rhetoric of Seventeenth-Century English Travel Writing*, and a new project, in its tentative and

early stages, on early modern cosmopolitanisms. My research for both projects focussed primarily on the Newberry's extensive collection of materials related to early modern travel and geographical description. Part of my time at the Newberry focussed on research for my book project, which examines the imbrication of rhetorical and geographical conceptions of "place" in seventeenth-century English travel writing. Its contention is that the spatial and topographical language used in rhetoric, and its similarities to the language of travel writing, is not merely coincidental or accidental, but meaningful. It shows that travellers' engagements with rhetoric enabled them to intervene in ongoing debates about place – debates which were culturally and politically fraught – as well as the new geographical modes and practices to which these debates gave rise. One example of these new modes is chorography, a branch of geography which emerged in the late sixteenth century and flourished in the seventeenth, and whose texts often appeared under the title of "survey" or "description". Rather than seeking to describe a nation as a whole, chorography divided the nation into its constituent parts, dealing with the description of particular regions, or specific cities or towns. At the Newberry, I consulted a range of chorographical works, including William Lambarde's *A Perambulation of Kent* (1570), William Camden's *Britain, or, A Chorographical Description* (1610) (the translated and expanded version of his earlier Latin *Britannia*), and James Howell's *Londonopolis* (1657). I considered the ways in which these works positioned themselves in relation to the classical past, and identified several formal, stylistic, and conceptual connections between them and the travel writing I examine. As part of my book's argument is that travel writers like Thomas Coryate drew on the kinds of strategies typically used by chorographers to describe (and to "know" and "own") England in the unexpected context of foreign travel, this research was very helpful. I also viewed several rhetorical treatises in manuscript. The most significant of these was a late-seventeenth-century manuscript by the French rhetorician Pierre de Lenglet, which consisted of two Latin treatises bound together: one on rhetoric, the other on geography. This was exciting to see, as the connections between these two fields of learning are central to my project.

I spent the rest of my time at the Newberry undertaking research for my new project on early modern cosmopolitanisms, which examines the emergent figure of the "cosmopolite" or "citizen of the world" in the literature of the sixteenth and seventeenth centuries. To situate this emergence within developing understandings of "the world" in the early modern period more generally, I consulted works of early modern cosmography, including Robert Record's *The Castle of Knowledge* (1556), William Cunningham's *The Cosmographical Glasse* (1559), and Thomas Blundeville's *Exercises* (1597), paying particular attention to their representations of racial, cultural, and national difference. I also examined a series of texts on the subjects of trade, citizenship, and naturalisation, such as Francis Bacon's speech on naturalisation (1641), Josiah Child's *New Discourse of Trade* (1694), and *Sundry considerations touching naturalization of aliens* (1695). In doing so, I thought about the ways in which early modern debates about citizenship are bound up with economic concerns, and about the strategies the authors of these works use to make their arguments, including dense classical allusion and invocations of historical memory. I will share some of this research at the Newberry's Premodern Seminar in October.

I am now in the early stages of planning a longer-term collaboration between Warwick and the Newberry, which will bring together researchers from Warwick and other institutions in the Newberry Consortium to study and discuss the Newberry's collections related to early modern travel. I look forward to sharing updates about this collaboration in due course. For now, I would like to thank everyone at the Newberry for making my time so enjoyable and productive, especially the library staff, Christopher Fletcher, Rebecca Fall, Lia Markey, Suzanne Karr Schmidt, Mary Hale, Keelin Burke, and James Akerman, as well as Megan Heffernan of DePaul University.

Elizabeth Chant – Newberry Library

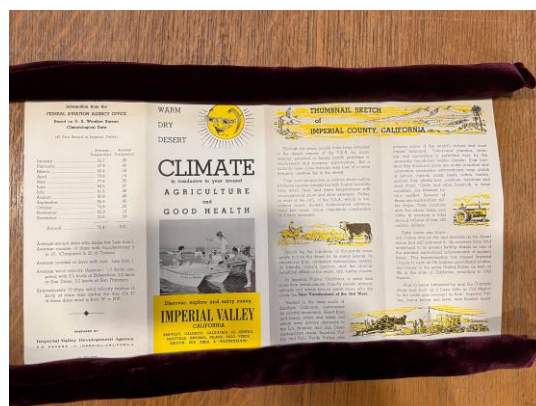
In March-April 2022 I was able to spend three weeks at the Newberry working closely with the Library's unparalleled 'Road Maps and Travel Ephemera' Collection. I was consulting these documents as part of my new research project, 'Touring the Anthropocene: Modernity and Dark Tourist Ecologies in the Americas', which seeks to

examine domestic tourism to industrial sites in former frontier territories in the U.S., Argentina, and Chile in the first half of the twentieth century. I am especially interested in how domestic tourism was promoted across all three countries as a patriotic duty, and the role played by visits to extractive sites in cementing a sense of national identity that foregrounded technological modernity and economic prowess.

My primary sources for this project are travel ephemera, and so this time at the Newberry allowed me to consult unique examples of maps, pamphlets, flyers, guidebooks and posters from the early twentieth century United States. The 'Road Maps and Travel Ephemera' collection is extremely vast; reviewing a range of materials has enabled me to narrow my focus as I further develop this project by developing case studies of visits to industrial sites in California and Alaska. I have been able to build a corpus of ephemera that includes early twentieth-century pamphlets detailing the lignite industry in Amador County, CA, and Alaskan guidebooks that highlight the importance of visiting the State's gold mines.

A particular highlight was a c.1960s pamphlet promoting California's Imperial Valley, an important farming area, as a site for both vacations and relocation. This item highlights that the area's dry desert climate is conducive to good health, in contrast with enduring perceptions of deserts as barren and inhospitable. The Salton Sea as emphasised as one of the area's main attractions; this body of water was formed in 1905 when an irrigation canal which helped to make the land fertile was breached and has come to be understood as one of the worst ecological disasters in the history of California; the water is highly saline and has been further contaminated by pesticide-ridden runoff water from nearby farms, causing massive die-offs of fish and birds and the proliferation of algal blooms in recent decades. The parts of the lakebed that have dried since the late 1990s are so toxic that the dust blown off them has caused a significant increase in the rates of respiratory problems in the Imperial Valley. Seeing the area framed in the mid-century as a beacon of fertility and health due to the emergence of a man-made water source therefore exposes the noxious consequences of mass agriculture and industrialisation. I used this item to lead a session of the Institute of Modern Language Research's 'Languages and Environments Reading Group' in late April 2022 and look forward to using it alongside studies I am developing of visits to mineral mines in the Imperial Valley.

I was particularly lucky to be able to work closely with Professor James R. Akerman, Director of the Hermon Dunlap Smith Center for the History of Cartography during my time at the Newberry. Professor Akerman introduced me to the Library's collection of road maps produced by oil companies not only of the U.S. but also of Latin America, which I am using as part of an article I am currently developing on oil tourism in 1920s Argentina. I am additionally working on an article for the Smith Center's publication, *Mapline*, detailing my findings from the Newberry Collections, as well as a review for the H-Maps listserv of the exhibition currently on display at the Library curated by Professor Akerman, 'Crossings: Mapping American Journeys', which examines historical routes experiences of travel across the continental U.S.



c.1960s pamphlet promoting the Imperial Valley

I am extremely grateful to the Warwick Humanities Research Centre and Centre for the Study of the Renaissance for supporting this research trip, and to Jim, and 'Crossings' Assistant Curators Madeline Crispell and Gabrielle Guillerm for their assistance while I was in Chicago. It was a real privilege to be handling collection materials again after so long and I greatly look forward to comparing these U.S. examples with documentation from Latin America as I advance this project further.

This successful scheme is running normally and will be open for applications in March 2023. Details are available online

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

Future Events and Plans

Forthcoming **Conferences** including the Doctoral Fellowship winners:

[Territorial Bodies: World Culture in Crisis](#) – Saturday 25th February 2023

[Saying Nothing to Say: Sense, Silence and Impossible Texts in the 20th Century](#) – May 2023 tbc

['Homecoming' after war: Comparative and interdisciplinary perspectives](#)- Saturday 20th May 2023

Visiting Speaker – Professor Carlo Caruso – 11th – 12th October 2022

Processing the Pandemic – April 2023 tbc

Performing the Fantastic in Contemporary Culture – May 2023 date tbc

21st Warwick Symposium on Parish Research – May 2023 date tbc

Archaeology, Antiquity and the Making of the Modern Middle East: Global Histories 1800-1939 - 25th-26th May 2023

Newberry Library

The HRC remains committed to Warwick's continued involvement with the Newberry Library via the Centre for the Study of the Renaissance. Each year the HRC shoulders part of the annual financial commitment that Warwick makes to be part of the Newberry consortium. In addition, we reserve one of the Warwick PhD and Early Career Research Fellowships to be held at the Newberry.

Johns Hopkins Fellowship

The HRC will continue to partner with the Centre for the Study of the Renaissance to offer a fellowship linked to Johns Hopkins University, along similar lines to the one already offered at the Newberry Library in Chicago. The fellow will be working on an early modern topic and make use of the facilities and expertise at JHU.

We will offer continuing financial support for the following Faculty Seminars:

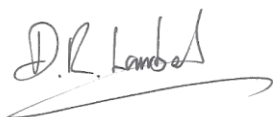
- Early Modern and Eighteenth Century Centre Seminar
- Environmental Humanities Network
- Italian Research Seminar
- Institute for Southern Studies
- Medieval Seminar Series
- Parish Research Symposium [History]
- STVDIO Seminar [Renaissance]
- Warwick Workshop for Interdisciplinary German Studies
- Caribbean Studies Seminar

Social Media and Twitter

Our @HRCWarwick Twitter account attracted over 435 followers during the course of the year and moving forward we will continue to tweet about HRC events, programmes and funding opportunities.

Concluding Remarks

It has been wonderful to be able to support so much activity this year, including face-to-face events - not least the return of our annual book launch as part of FAB Fest. This is my last annual report before I take over as Director of CADRE. It has been a pleasure and an honour to direct the centre since 2019. Many thanks to Sue Rae for all her work and best wishes to my successor, Alison Cooley.



Professor David Lambert, July 2022
Director
Humanities Research Centre

Contact us

For further information on the activities of the HRC, please contact Sue Rae:
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Website: warwick.ac.uk/hrc

Twitter: [@HRCWarwick](https://twitter.com/HRCWarwick)