

Humanities Research Centre
Annual Report
2019-20

**In the course of the academic year,
the Centre organised and supported a variety of conferences, lectures, seminars, and other events:**

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

Flows and Floods: Changing Environments and Cultures

The world in your hand. New directions in numismatic research (via Zoom)

Philosophy and Art: Scattered Systematicity

Hartmut Rosa Lecture and Workshop

MindGrad 2019

"Er Indoors': Domesticity and Nature in Home and Garden

Cultures of Toxicity

Black Children in Eighteenth Century London: Archives and Collections

Temporalities, Ideologies, Poetics: Ancient and Early Modern Perspectives

HRC Conference Archive

Humanities Book Launch – HRC Special Event

Unfortunately due to the Covid 19 situation this event was postponed. We are hoping to hold it again in 21/22

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. The fellowships were awarded to:

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

Arianna Autieri and Lucia Collischonn (SCAPVC)

'Breaking Down the Walls of Babel: Dialogues in Translation'

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

Hannah Dennett and Liz Egan (History)

'Home in Empire: Colonial Experiences of Intimacy and Mobility'

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

Simona Di Martino (Italian)

'The Remains of the Body: Legacy and Cultural Memory of Bodies in World Culture'

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

Newsletter

The 2nd issue of SPECTRUM (the newly relaunched HRC Newsletter) was published. The Newsletter showcases research being carried out by the arts and humanities community at Warwick as well as advertising forthcoming HRC events. It contains articles about conferences and events as well as information about external awards made to Faculty members and a section introducing new academic staff.

<..\..\Newsletter\Previous Editions\Spectrum Issue 2.pdf>

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](http://www.anthempress.com/), a small independent publisher offering a high quality list aimed at the academic community. Unlike the Warwick Series in the Humanities which is explicitly inter-disciplinary, 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](#)
- [Rome, Postmodern Narratives of a Cityscape](#)
- [Gender and Space in Rural Britain, 1840–1920](#)
- [Picturing Women's Health](#)
- [Knowing Nature in Early Modern Europe](#)
- [New Jazz Conceptions: History, Theory, Practice](#)
- [Food, Drink and the Written Word in Britain 1820-1945](#)
- [Sing Aloud Harmonious Spheres: Renaissance Conceptions of Cosmic Harmony](#)
- [Beyond the Rhetoric of Pain](#)
- [Mood Interdisciplinary Perspectives New Theories](#)
- [Prohibitions and Psychoactive Substances in History Culture and Theory](#)
- [Archaeology of the Unconscious Italian Perspectives](#)
- [A Quest for Remembrance The Underworld in Classical and Modern Literature](#)

Forthcoming (Routledge)

- Bites Here and There: Interdisciplinary Essays on Cannibalism

Visiting Speakers' Fund

The Visiting Speakers' Fund assisted arts departments wishing to bring in high profile external speakers. Some speakers were part of a conference at Warwick, while others spoke at a regular seminar series.

The following 2 scholars were brought to Warwick under this scheme in 2019/20: Dr Sarah Thomas and Professor Fleur Kemmers.

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. The scheme continued this year. 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 Princeton.

Report from Bryan Brazeau, Senior Teaching Fellow, Liberal Arts who visited the Newberry Library

Thanks to a 2019-2020 Warwick Newberry Early Career Research Fellowship, I spent nearly two weeks at the Newberry Library in September 2019 working on a project that investigated the genre of *lagrime*/weeping poetry in late sixteenth- and early seventeenth- century Europe with Dr. Anne Boemler (Northwestern University). Our research project aimed to rethink models of reception by examining a genre of Christian devotional poetry across confessional and linguistic divides. This project focussed on a unique genre of lyrical narrative that was quite popular in late sixteenth-century Italy, Spain, France, and England. In particular, weeping as devotional practice was an important part of counter-reformation Catholic spirituality. Joseph Imorde has demonstrated how the Catholic Reformation placed a great deal of new emphasis on weeping, "elevating those inner emotions, which at the best of times flowed down from the fountain of God's mercy, to the status of a reliable and verifiable means of knowledge;" crying in public became a widespread fashion, and Pope Clement VIII wept so often and so copiously that people sometimes questioned the authenticity of his tears.¹

Lagrime poems were nearly all written in *ottava rima*, featured a mix of narrative and lyric content, and occasionally presented themselves as a new type of epic. They focused on the penitence of various figures from the Gospels, whose weeping was often presented as exemplary. As Virginia Cox has discussed, the poem which launched this genre was Luigi Tansillo's *Lagrime di San Pietro*, a text that describes the penitence and weeping of Saint Peter over the three days following his denial of Christ. Tansillo's poem inspired others to follow in his stead, serving as the model for Erasmo di Valvasone's *Le lacrime di Santa Maria Maddalena* (1586), Torquato Tasso's *Le lagrime della beata Vergine* and *Le lagrime di Cristo* (1593), along with Angelo Grillo's *Lagrime del penitente* (1594), among others. The poem also inspired a number of musical compositions, such as Orlando di Lasso's setting of the poem to music in a cycle of 20 madrigals.

Lagrime poems have not received adequate scholarly attention, neither in their Italian context nor in their wider pan-European manifestations. While scholars such as Jesús Graciliano González Miguel have demonstrated the influence of *lagrime* poetry in early modern France and Spain, fewer scholars have noted the links between these poems and the production of English Catholic writers, such as Robert Southwell's *St. Peters Complaint* (1595).² This latter poem was often paired with *Saint Mary Magdalens Funerall Teares* by the same author and appeared in at least fifteen editions between 1595 and 1640. The poem strongly demonstrates influences of Tansillo, Valvasone, and other Italian authors of *lagrime* poetry. Along with Southwell, one might also include the weeping poems of Aemelia Lanyer and Gervase Markham as further examples of *lagrime* poetry in early seventeenth-century England.³

Rather than examining these poems simply within their national contexts, Dr. Boemler and I conducted a survey using a wide variety of materials at the Newberry Library, discovering nearly 100 poems within the genre published in Italy, Spain, France, and England between 1550 and 1650. Conceiving of the genre as pan-European, translinguistic, and

¹ Joseph Imorde, "Tasting God: The Sweetness of Crying in the Counter-Reformation," in *Religion and the Senses in Early Modern Europe*, 257-269, eds. Wietse De Boer and Christine Göttler (Leiden, Boston: Brill, 2013), 267.

² Jesús Graciliano González Miguel, *Presencia napolitana en el siglo de oro español (Luigi Tansillo)* (Salamanca: Ed. Universidad de Salamanca, 1979).

³ Aemelia Lanyer, *Salve Deus Rex Judaeorum* (1611); Gervase Markham, *The teares of the beloved; or, the Lamentation of Saint John* (1600); and Idem. *Mary Magdalens Lamentations for the Losse of her Maister Jesus* (1601).

transconfessional allowed us to explore the near-simultaneous efflorescence of this genre which challenges our traditional categorisation of literature within national, linguistic, and confessional contexts.

The popularity of this genre in the period, we believe, demonstrates an affective identification between readers and text, while speaking more broadly to how we might reconceptualise early modern literature using principles from the history of the emotions.

We have submitted a draft of our article, entitled "Tears in Heaven: Tracing the Contours of a Pan-European Confessional Genre" to *Renaissance and Reformation* and are awaiting the results of the peer review process.

Report from Alessandra Tafaro, PhD candidate, Department of Classics and Ancient History who visited Princeton

Between September and October 2019, I had the unique opportunity to pursue my doctoral research jointly at Princeton University and Penn State University Museum of Archaeology thanks to the generous support of a Warwick PhD/ECR Fellowship, sponsored by the Warwick Humanities Research Centre.

My visiting fellowship has enabled me to engage with one of the most remarkable material case-studies for my dissertation project, whose outcomes I discussed with leading scholars at both Penn State and Princeton University. As part of my research on the literary and material politics of ancient practices of memory sanctions (*damnatio memoriae*), I directly accessed the most fascinating and thorough epigraphic piece of evidence from the Roman world, on display in the University of Pennsylvania Museum of Archaeology in Philadelphia. Thanks to the permission of the Museum Director Professor Rose and to the support of Professor Harriet Flower at Princeton University, who reconstructed the epigraphic text in 2000, I analysed in situ the Puteoli marble inscription (AE 1973, 137), which stands completely effaced as a result of the fierce responses to Domitian's post-mortem sanctions. By physically interacting with the erased inscription through the directions of Professor Flower, who generously shared the techniques and phases relevant to the restoration of the text, I could give my own interpretation of such an extraordinary material artifact, which takes central stage in my dissertation.

While based at Princeton University, I often visited the Penn State Department of Classical Studies, where I discussed my own project with Professor James Ker, whose expertise in Latin Literature represented an invaluable help, and I also directly engaged with the lively departmental graduate community.

The Department of Classics at the University of Princeton, where I was based as a graduate resident, welcomed me as a Visiting Student Research Collaborator. During this period, Professor Andrew Feldherr, whose works in the field of Latin Literature are pivotal, acted as my formal advisor and offered me stimulating and productive suggestions on my research. As a visiting student, I attended two graduate courses, in which I experienced teaching and learning practices in a different academic system, while exploring further avenues of research. The module "Ancient Media, Modern Media Theory" run by Professor Padilla-Peralta and Dr Ava Shirazi represented a thriving environment in which to productively discuss recent media theories as a possible frame of reference to investigate the ancient world. Such course, where I delivered a presentation on the media theorist Wolfgang Ernst, created a solid theoretical background for my thesis on the relationship between literature and epigraphy. Furthermore, I attended Professor Flower's graduate course in Roman Epigraphy, where I interacted with epigraphic material, transcribed and translated Latin inscriptions, while deepening my knowledge of ancient phenomena of *damnatio memoriae*. Professor Flower's support and suggestions throughout my analysis of the Puteoli marble block at the Penn State University Museum have undoubtedly enhanced my research outcomes.

My experience in the Department of Classics at Princeton, with its culturally dynamic and thriving environment, has been extremely rewarding. Staff members and PhD students alike have offered me all their own expertise and passion, creating a very inspiring and supportive space in which to grow both on a professional and personal level, exchange ideas and develop future career plans. During my time at Princeton, productive and stimulating conversations with leading scholars have had a significant impact on my research, by broadening and even challenging its scopes, horizons and strategies. Attending the graduate seminars has given me the opportunity to constructively and professionally interact with the graduate community, while strengthening my knowledge of field-specific subjects. The PhD students in the Department of Classics have constituted the most desirable and intellectually lively companion for my period abroad. The Firestone Library has represented an immense and invaluable bibliographical resource for my research, besides being a very hospitable and welcoming space in which to spend my working hours.

As an on-campus graduate resident, I could make the most out of the fantastic Princeton campus and live the experience of American universities to the full. By living and engaging with graduate students from very different subject areas, I was able to immerse myself in the multifaceted and broadly heterogeneous PhD life at Princeton. Based in a small village, campus offers a very rich variety of amenities. Beautiful buildings from the 18th century and extended parks allowed me for very peaceful and refreshing walks. The Firestone library, architecturally florid and very rich in bibliographical resources, stands at the centre of campus, while cafes, shops, the Princeton University Art Museum, an access-free gym provided me with amusing diversions from lectures and research sessions. What I most cherished after spending a full day of research at the Library or at seminars, was the sudden appearance of alumni and student-led choirs at the East Pyne Building. On my way home, the 'a cappella performances' delightfully ended my days. I very much enjoyed the possibility to professionally and socially engage with the graduate community, both within and outside the Department of Classics. Princeton University vaunts numerous social events for its graduate community in which I discovered many interesting campus traditions.

The Humanities Research Centre at the University of Warwick has offered me the most unique opportunity in my PhD career, thanks to which I not only considerably enhanced my project, by studying the most exceptional effaced inscription of the ancient world under the expertise of leading scholars in the field; but I also created solid professional and personal interconnections with two of the most prestigious institutions in the world. This experience has culturally and personally enriched me beyond any original expectation. I would therefore encourage any PhD student who is interested in pursuing their research in one of the North America Universities for a short period to take this exceptional opportunity and turn it in a chance to explore new paths, consider career plans and challenge themselves as researchers.

We hope this successful scheme will run again next year. Details are available online <http://www2.warwick.ac.uk/fac/arts/hrc/irf/wtf/>

Shakespeare and Education 'Teaching Early Modern Drama'

A one-day symposium held on Saturday 4th May 2019

The British Shakespeare Association's Teaching Shakespeare magazine, [Issue 19](#) has just been published: This is a takeover edition featuring highlights from the HRC symposium including Stephanie Tillotson interviewing Nora Williams (pp. 5-6) and an interesting range of contributions from the delegates who gave the keynote presentations, workshops and provocations.

Future Events and Plans

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

- Breaking Down The Walls of Babel: Dialogues in Translation – Saturday 8th May 2021
- Home in Empire: Colonial Experiences of Intimacy and Mobility – Saturday 13th March 2021
- The Remains of the Body: Legacy and Cultural Memory of Bodies in World Culture – Saturday 22nd May 2021
- Knowledge and Belief: Philosophical and Empirical Perspectives
- "Blood on the Leaves / And Blood at the Roots": Reconsidering Forms of Enslavement and Subjection across Disciplines
- Gender and Transnational Reception. Mapping the Translation, Circulation and recognition of Women's Writings in the 20th and 21st Century
- Remembering the Parish - Warwick Symposium on Parish Research – Saturday 7th November 2020
- Genders in Venetian Art

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 support for the following Faculty Seminars:

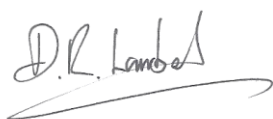
- Early Modern and Eighteenth Century Centre Seminar
- Environmental Humanities Network (new for 20/21)
- Italian Research Seminar
- Institute for Southern Studies
- Medieval Seminar Series
- Parish Research Symposium [History]
- STVDIO Seminar [Renaissance]
- Warwick Workshop for Interdisciplinary German Studies
- Caribbean Studies Seminar

Social Media and Twitter

This year we made several 'talking head' videos which included Sophie Greenway talking about her HRC Doctoral Fellowship Conference "Er Indoors': Domesticity and Nature in Home and Garden' which took place on 23rd November 2019 and Dr. Maria Pavlova and Dr. Alberica Bazzoni discussing highlights from the 2020 Italian Research Seminar Series. Our @HRCWarwick Twitter account attracted over 198 followers during the course of the year and moving forward we will continue to tweet about HRC events, programmes and funding opportunities.

Concluding Remarks

Unsurprisingly, COVID-19 has had a huge impact on the HRC's activities this year and will continue to do so for the short-to-medium term, not least in terms of the financial savings that we have had to make. With seminars, conferences and other events we fund likely to be online for much if not all of 2020-21, my plan is to adjust our activities to support this new academic reality by making the HRC a hub for advice and experience on how to run virtual events, possibly by allocating some funds to professional support from the Conferences team and employing student bloggers in the context of the Doctoral Fellowship Competition.



Professor David Lambert, August 2020
Director
Humanities Research Centre