



WARWICK

Humanities Research Centre

# Newsletter

Issue 13

## Freedom of Speech

Do we have a right to free speech? Can we say anything about anything? Are all views able to be heard? In the UK the answer is clearly a resounding no. There are many legal limitations on free speech including inciting racial or religious hatred; encouraging terrorism; promoting obscenity or immorality; and threatening or insulting behaviour. Defaming someone's character can lead to a libel case and damages running into millions of pounds. Nations around the world have widely differing interpretations of freedom of speech, with many protecting the right in national constitutions while others actively discourage any kind of freedom of expression and persecuting, imprisoning or even executing those who speak out. Freedom of speech is clearly an important global issue. In November the HRC will mark the University's 50<sup>th</sup> anniversary (and it's own 30<sup>th</sup> anniversary) with a week-long series of events around the broad theme of freedom of speech. It is the interdisciplinary nature of the theme that makes the HRC the ideal focus for this programme, since it affects literature, history and the performing arts. Among the exciting events planned for 'FoS week' are a key note from someone who has experienced first-hand the persecution that can occur when people challenge repressive regimes; a series of informal conversations with theatre directors about the censorship of artistic works; a number of speakers talking about the concept of freedom of speech in historical perspective in Britain and abroad; and a roundtable marking

the involvement of Warwick in the World University Service that helped academics escape persecution in Pinochet's Chile in the 1970s.

As the programme is firmed up, more details will appear online ([warwick.ac.uk/hrc/events/fos](http://warwick.ac.uk/hrc/events/fos)). I am confident that this series of events will demonstrate the HRC's on-going efforts to showcase originality and excellence in arts and humanities research at Warwick.

Elsewhere in the newsletter you will read about the wide variety of conferences, seminar series, and visiting speakers that have happened this year, or are planned for next year. We are also highlighting some of the externally-funded research projects that are being undertaken in the faculty. In 2013-14 the faculty won a record £4.3 million in research grants, and in 2014-15 over £3 million.

Warm congratulations to all grant winners.



Professor Tim Lockley  
HRC Director

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## Contact us

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## Arts and Humanities Awards 2014/15

Arts and Humanities academics at Warwick won over £3M of research grants and contracts in 2014/2015. This is a significant achievement given the extremely challenging financial climate and stiff competition for funding. Awards included:

A highly prestigious Wellcome Trust Senior Investigator Award, awarded jointly to Roberta Bivins and Mathew Thomson. This History Department project will investigate 'The Cultural History of the NHS' over a 5-year period and the £1,090,078 grant will employ a team of postdoctoral researchers.

Three 2-year Marie Curie Fellowships, which will be hosted by: Anne Fuchs (School of Modern Languages and Cultures), Beat Kümin (Centre for the Study of the Renaissance) and Fabio Camilletti (School of Modern Languages and Cultures).

A 4-year AHRC Early Career Research Grant, totalling £164,225, awarded to Ben Smith (History), for a project entitled 'Narco-Mex: Drugs and the Making of Modern Mexico, 1910-2012'.

A highly competitive British Academy Senior Research Fellowship, awarded to James Davidson (Classics) to complete work on 'The Rise and Fall of Athens, 514-404 BCE'.

A British Academy Rising Star Engagement Award, which will allow Susannah Wilson (School of Modern Languages and Cultures) to run a series of events looking at 'Addiction and Culture since 1800'.

Three 3-year Leverhulme Early Career Fellowships: Lucy Underwood (History) will work on a project entitled 'Imagining England: Confessionalisation, Catholicism and National Identity after the English Reformation'. Sara Trevisan (Centre for the Study of the Renaissance) will work on 'Genesis, Genealogy and the Myth-Making of British Absolutism' and Amanda Sciampacone (History of

Art) will conduct research into 'Epidemic Atmospheres: Disease, Climate and the Unstable Boundaries of Empire'.

A highly competitive British Academy Postdoctoral Research Fellowship, won by Iwona Janika, who will be based in the School of Modern Languages and Cultures, working on a project entitled, 'How to think politics for a non-anthropocentric framework? Politics as intelligibility: Peter Sloterdijk, Gilbert Simondon and Jacques Rancière', mentored by Séan Hand.

An AHRC Networking Grant, worth £35,704, awarded to Yvette Hutchison (School of Theatre, Performance and Cultural Policy Studies) to work with academic and business contacts in South Africa on a project entitled 'Networking Women's Theatre in Africa'.

A Leverhulme Trust International Network Grant, worth £69,910, awarded to Charles Walton and Claudia Stein (History) to work with a number of overseas colleagues on a project entitled 'Rights, Duties and the Politics of Obligation: Socio-economic Rights in History'.

A Leverhulme Research Fellowship, worth £49,916, awarded to Sean Allan (School of Modern Languages and Cultures), to complete work on 'Screening Art: Modernism and the Socialist Imaginary in East German Cinema'.

Warwick's share of an AHRC Research Grant, worth 238,586, awarded to the University of Liverpool and to Kevin Butcher (Classics) as Co-I on a project which will look at 'A Third Century Crisis? The Composition and Metallurgy of Roman Silver Coinage; Septimius Severus to Valerian and Gallienus'.



Battle scene from RNTA's  
2013 *Henry V* in Portsmouth  
Historic Dockyard, © Pam Johns

## Researching Theatre in the Royal Navy

In the summer of 2013 six researchers from the Universities of Exeter, Warwick and Royal Holloway, University of London began a 42-month Arts and Humanities Research Council funded project *Amateur Dramatics: Crafting Communities in Time and Space* (<http://amateurdramaresearch.com/>), the first academic study of amateur theatre in the UK. As part of this research Professor Nadine Holdsworth (Warwick) has been researching amateur theatre in the Royal Navy. The Royal Navy has a long tradition of amateur performance that encompasses on-board theatricals and performance rituals such as the Ship's Own Dramatic Society (or SODS) Operas and crossing the line ceremonies, which are being investigated by a PhD student, Sarah Penny, who is funded by the project. In addition, several naval bases have their own theatre companies that are organised under the umbrella of the Royal Navy Theatre Association (RNTA). These groups variously comprise serving military personnel, Ministry of Defence staff, their family and members of the local community who come together traditionally to do an annual pantomime and a spring show, which forms part of the RNTA Festival.

For the last few years the RNTA has also participated in the Royal Shakespeare Company's Open Stages project with four open-air productions of Shakespeare that have taken place in Portsmouth Historic Dockyard. Working in collaboration with the RNTA and using multiple research methods including an ethnographic study of rehearsals, interviews, audience surveys, archival research and performance analysis, Professor Holdsworth is exploring the processes and products of time spent making theatre on naval bases. The project is raising interesting questions around craft, repertoire, reception, competition, the places of performance and the contribution amateur theatre makes to individuals, communities and naval heritage.

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Nadine Holdsworth, School of Theatre, Performance and Cultural Policy Studies

## Napoleon's return to power and theatre in 1815

June 2015 saw the bicentenary of the Battle of Waterloo. To mark the anniversary, the team members of the AHRC-funded project on French Theatre of the Napoleonic Era teamed up with Professor Mark Philp from the Department of History to produce an online exhibition about Napoleon's return to power in the spring of 1815 and the lead-up to Waterloo [www.100days.eu](http://www.100days.eu). The exhibition released one object for each day of the period known as the 'Hundred Days', with exhibits from an international array of Napoleonic scholars and museums.

Professor Mark Philp said: "When Napoleon escaped from Elba and landed in France in February 1815, he did so by presenting himself not as an autocrat, but as a popular hero: he could, as Balzac later put it, 'gain an empire simply by showing his hat'! By moving beyond the largely military terms of the usual discussion of 1815, this exhibition draws attention both to civilian and popular responses to this dramatic period, and its implications for the political landscape of Europe."

Dr Kate Astbury, of the School of Modern Languages and Cultures, added: "We wanted to put the Battle of Waterloo into context, and move away from the traditional British focus on the 'duel' between Napoleon and Wellington. In the process we have been able to reveal how stage and song became the focus of a propaganda battle for the hearts and minds of the people of the nations involved."

The exhibition was accompanied by a concert of French, German and British music from 1815 held at the British Museum (March 2015) and a talk on Beethoven, Napoleon and Waterloo at the Cheltenham Music Festival (July 2015), as well as two academic conferences on the Hundred Days held at Warwick.

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Katherine Astbury, French Studies, School of Modern Languages and Cultures

## Addiction and Culture since 1800

This year-long project has been funded by a British Academy Rising Star Engagement Award (BARSEA). The aim will be to consider the cultural processes involved in our collective understanding of addiction(s) from the birth of the psychological sciences in nineteenth-century Western Europe to the present. It was launched with a workshop, hosted at Warwick on Friday 26 June 2015, with speakers and delegates from History of Medicine, English and Comparative Literature, Clinical Psychology, Sociology, Philosophy, Social Anthropology, Modern Languages, Cultural Policy Studies, and the Medical School. We discussed the myriad ways in which behaviours often called addictions have been framed in medical, cultural and public policy discourses over the past 200 years. Our keynote speaker was the cultural critic and guardian journalist Stuart Walton, author of the acclaimed book *Out of It: A Cultural History of Intoxication*. His fascinating lecture, entitled *Losing Control: Morphologies of Addiction from the Invisible Enemy to Modern Maladjustment*, considered the evolution of cultural beliefs about addiction across time. This event was designed to initiate the establishment of a British Academy Early-Career Network with the aim of promoting public engagement events as well as collaborative publications over the next few years. A second conference aimed at offering the opportunity to early-career scholars to showcase their work will take place in early 2016 (date t.b.c.). Our aim is to establish a network of scholars with related research interests, working across the disciplines, which will last beyond the life of the award and gain a momentum of its own. Public events attached to the award will include book readings by biographers/novelists on artists, writers and addiction (to be hosted in the Warwick Arts Centre) as well as an exhibition about the use of morphine from the 1870s to the present. More information can be found on our website: [warwick.ac.uk/fac/arts/modernlanguages/news/addictionandculture/](http://warwick.ac.uk/fac/arts/modernlanguages/news/addictionandculture/)

Susannah Wilson, French Studies, School of Modern Languages and Cultures

## A Celebration of International Shakespeare: The King Lear World Theatre Workshops with Dash Arts.

June 2015 saw the first events in an innovative international performance research collaboration between Global Shakespeare (a unique partnership between Queen Mary, University of London and the University of Warwick),

Warwick Arts Centre, the School of Theatre, Performance and Cultural Policy Studies and Dash Arts with their artistic director Tim Supple. Warwick hosted the first in a series of residential *King Lear* World Theatre Workshops for which a group of 12 leading practitioners from India, Italy, Paris, Russia, Korea, Tanzania, Iran, Morocco, the USA and the UK came together, from 1 - 11 June, to explore Shakespeare's *King Lear* through their different theatrical traditions and shared understanding. Further workshops will take place, with different academic and cultural partnerships, at different locations around the globe during a period of two years before the company work towards a shared production of the play. This exciting artistic residency in Warwick also enabled a series of public events that was hosted by Theatre and Performance Studies in their studios in Millburn House.

At the mid-point in the residency the *King Lear* World Theatre Workshops project was launched, with the support of the Humanities Research Centre, at a public event in Warwick Arts Centre, 'Shakespeare: Lost or Found in Translation?' Margaret Shewring welcomed the theatre critic of *The Guardian*, Michael Billington, who talked about important recent developments in international Shakespeare on the British stage before joining a panel with Tim Supple, Professor David Schalkwyk (Global Shakespeare) and translator and dramaturg Alfredo Modenessi (Professor of Comparative Literature and Translation at the National University of Mexico) to explore the creative framework for the *King Lear* project and its significance at a time when there is increasing debate about current trends in international, inter-cultural, cross-cultural and multiracial performance.

Dash Arts seeks to work across performance traditions, languages, music and movement, to find ways of making the richness of Shakespeare's storytelling resonate across social, economic, religious and political boundaries in a world that is increasingly aware of its global as well as its local and national identities. The result will be a multi-lingual and cross-national production of *King Lear* for a global audience. Perhaps the highlight of the evening was the participation of all of the Dash Arts Company, with each performer contributing to scenes from *King Lear* in their native languages and drawing on their distinctive performance traditions as well as taking part in the panel discussions. We very much look forward to welcoming them back to Warwick at the end of their global journey.

Margaret Shewring, School of Theatre, Performance and Cultural Policy Studies

\*A podcast with highlights of the evening's event will be available on the websites of Theatre and Performance Studies, Global Shakespeare and Dash Arts.

"...a multi-lingual and cross-national production of *King Lear* for a global audience."

## Grants and Awards

The MACTe



### Memory, Réparations and Cultural Politics in the French Caribbean

This project focuses on the relationship between reparations for slavery, historical resilience and cultural memory in contemporary Caribbean societies. Thanks to an HRF impact grant, and a British Academy Leverhulme Grant, I have been able to collaborate with the different committees in charge of the Memorial ACTe in Guadeloupe.

The MACTe is an impressive 7.800 square meters building located in the port city of Pointe à Pitre on the site of Darboussier, which used to be the biggest sugar factory of Guadeloupe. It is a Memorial for the history of slavery as much as a museum for the expressions of Caribbean arts. The project emerged in 1998 in the person of Edouard Glissant and was inaugurated on the 10<sup>th</sup> of May 2015, by the President François Hollande. The MACTe, which opened to the public on July the 7<sup>th</sup>, is a remarkable symbol in the memory landscape of Guadeloupe, first and foremost because it is the very first site of memory in the French *Départements d'Outre Mer*, where the abolition of slavery by Victor Schœlcher during the French Republic has been the master narrative that allowed to institutionalise a phenomenon of collective amnesia about the trauma of slavery since 1848, and all along the 20<sup>th</sup> and 21<sup>st</sup> century.

My role was to participate in the curating and scenography of the temporary exhibition dedicated to contemporary Caribbean photography, and to co-edit the trilingual catalogue of this exhibition. Called the Festival of the Caribbean Image, this exhibition brought to light and to dialogue different photographers of the region (such as Guadeloupe, Saint Vincent and the Grenadines, Trinidad, Dominica, Martinique, Haiti, Cuba, the Dominican Republic and Venezuela). Their pictures offer new ways in which to approach the history of the Caribbean and the connections between remembrance and resilience from a very contemporary perspective on post-plantation memory.

[Fabienne Viala, Hispanic Studies, School of Modern Languages and Cultures](#)



## The Cultural History of the NHS

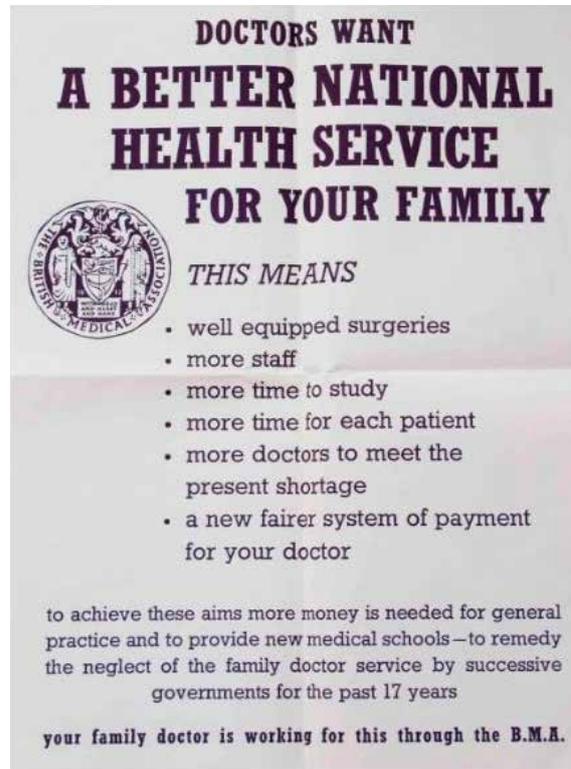
The Centre for the History of Medicine (History Department) has been awarded £1,090,000 by the Wellcome Trust to study the NHS over the next five years.

In 2018, Britain's pioneering National Health Service will be seventy years old. The NHS has been the subject of several major political and policy histories. Astonishingly, however, given the sheer scale of its impacts on local and regional communities, and on Britain's national and international identity, the cultural history of this key institution of post-war British life remains largely undeveloped. There is no history that addresses the realm of meaning, feelings, and representation, and none that responds to Nigel Lawson's striking observation that 'the National Health Service is the closest thing the English have to a religion'. This neglect, highlighted in a major review of historiography to mark the 60th anniversary of the NHS, is remarkable. The new project will enable Principal Investigators Dr Roberta Bivins and Professor Mathew Thomson and their team of postdoctoral researchers to produce the first major history of this subject.



'Born in the NHS' button badge

Central to this cultural history of the NHS, and emerging from each of the four research strands we propose, will be study of its meanings. There is a powerful sense, as Lawson's remark highlighted, that people 'believe' in the NHS. However, we know little about the nature, meaning and implications of this belief; the degree to which it has differed across time, between social groups, or in the various regions and constituent nations of the United Kingdom, or the relationship between this belief and a history of often harsh criticism. Our research will address these gaps in our understanding of the NHS, and explore the impacts of the NHS on British culture, identity, and health from 1948 to the present day.



'Doctors want a better NHS' poster

### Research Questions

- ▶ How has the popular meaning of the NHS changed since 1948, and how have changes influenced public attitudes towards, responses to and feelings about the health services?
- ▶ To what extent have cultural representations of the NHS captured and inflected its unique position in British daily life?
- ▶ How has the NHS been perceived and represented by its own staff, trade unions and regulatory bodies?
- ▶ Has the NHS - as an institution and a resource, as well as an emblem of wider and deeper social beliefs - changed British identity in identifiable and distinctive ways? Have ambitions to use the NHS as vehicle for the transmission of cultural norms been fulfilled or frustrated?

Public engagement will be crucial to the project. It will collect stories and experiences from patients, health professional and others to find out what the NHS means to them. Over the project lifetime, NHS History Fairs will be put on across the UK, collecting memories, experiences and knowledge to build into an online 'People's Encyclopaedia of the NHS'.

[warwick.ac.uk/nshistory](http://warwick.ac.uk/nshistory)

Sheilagh Holmes, Centre for the History of Medicine

# Guest Speakers

## Professor Mårten Snickare

The departments of History of Art and Theatre & Performance Studies were delighted to welcome Professor Mårten Snickare from the University of Stockholm to Millburn House for a three-day residency in February 2015.

Professor Snickare is one of Sweden's most important art historians. He began his career as a curator at the Nationalmuseum in Stockholm where he curated a number of pioneering exhibitions including *The Body in Art and Science* and *Nicodemus Tessin the Younger*, an exhibition and major publication about one of the most significant architects in Baroque Europe. Professor Snickare also led the interdisciplinary project *Performance and Performativity in Baroque Rome*; a volume of essays emerging from this project was published last year by Ashgate.

Professor Snickare is now completing a book on colonialism, collecting, and display in Baroque Sweden, and it was this research that was the focus of his activities while at Millburn House. He spoke at the Millburn House seminar, a termly event, which brings together the departments of Film & Television Studies, History of Art, and Theatre & Performance Studies. His talk on *The King's Tomahawk: Displaying the Other in Baroque Sweden* took as its starting point an American Indian tomahawk in the Swedish royal collection. He asked why this strangely hybrid object, with a wooden and beaded shaft and a European forged head, was in the Swedish king's *Wunderkammer*, and through this and other objects traced the politics of Swedish colonialism in the seventeenth century, and its legacy today.

While in Warwick he met with individual postgraduate students from Theatre and Performance Studies and from the Centre for the Study of the Renaissance.

He also worked with third-year History of Art students whose final year special subjects were concerned with colonialism. In a symposium on theoretical accounts of the colonial object, involving final-year undergraduates, PhD students and staff, he delivered a fascinating talk about a Sàpmi drum and Swedish colonialism in northern Scandinavia.

Another important aspect of Professor Snickare's visit was the opportunity it afforded to discuss future plans for Renaissance Festivals conferences held in collaboration with the Society for European Festivals Research (SEFR). Meetings with members of the SEFR steering committee took place in Warwick and in the British Library to develop future collaborations. These included plans for further publications in the European Festival Studies Series (Ashgate) and preliminary plans for a major conference on 'Festival and Material Culture' to be hosted in Stockholm.

We are grateful to our departments and especially to the HRC, whose generous award from the Visiting Speaker Fund made Professor Snickare's visit possible. We would particularly like to thank Sue Dibben for her invaluable help.

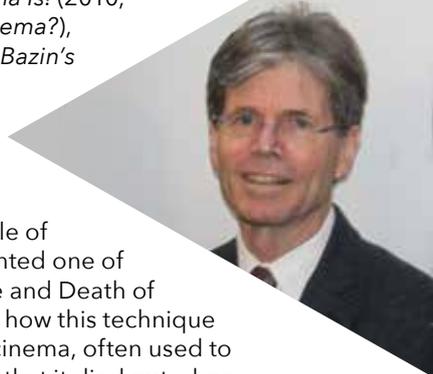
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Michael Hatt, History of Art and Margaret Shewring, Theatre and Performance Studies

## Professor Dudley Andrew

Professor Dudley Andrew of Yale University was invited to give a lecture at Warwick on 14<sup>th</sup> October in an event organised by Film and Television Studies, French and History and supported by the HRC. Prof Andrew is a world-renowned pioneer of film studies and expert on French cinema, particularly the work of the great French critic and film theorist André Bazin. Andrew published a biography of Bazin in 1978 and more recently has overseen a large project to explore and evaluate Bazin's major output of 2700 articles, a project resulting in several publications: *What Cinema Is!* (2010), a response to Bazin's *What Is Cinema?*, *Opening Bazin* (2011) and *André Bazin's New Media* (2014).

Bazin provided the starting point for Andrew's Warwick lecture entitled 'Belief and Technology: Bazin and the Miracle of Superimposition'. Andrew presented one of Bazin's early articles entitled 'Life and Death of Superimposition' demonstrating how this technique was common in early and silent cinema, often used to represent ghosts and spirits, but that it died out when audiences began to grow too familiar with the trick. If techniques can become extinct, however, they can also be resurrected, suggested Andrew, by stressing the significant use made of superimposition in Jean-Luc Godard's video essay *Histoire(s) du cinéma* (1998). In particular, Andrew analysed a passage in which Godard presents a famous superimposition from Alfred Hitchcock's *The Wrong Man* (1956) as constituting a cinematic 'miracle'. Andrew concluded by suggesting Bazin's continued relevance to new media. Despite Bazin's clear-eyed view of cinema's probable mortality as a medium (given its technical limitations), the use of superimposition in new media art works like *Histoire(s) du cinéma* is just one example of how Bazin's critical and analytical thinking can continue to illuminate contemporary audiovisual production. Andrew thus demonstrated how theories that have fallen out of fashion (Bazin, but also the work of art historians E. H. Gombrich and Michael Baxandall) may be usefully revived and applied to new contexts and new media.



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Douglas Morrey, French Studies, School of Modern Languages and Cultures

## Making and Mobilising Objects: People, Process and Place

When “Making and Mobilising Objects” was first conceived for the HRC’s Doctoral Fellowship Award, our vision was a conference to showcase and celebrate the dynamic approaches being taken by the active and vibrant community of emerging scholars engaging with material culture. The conference not only achieved this, but also made apparent the web of connections amongst speakers and delegates, who were drawn from a range of disciplines and institutions from across the United Kingdom.

Making and Mobilising Objects took place on 21<sup>st</sup> February 2015, and the day began with an insightful and adroit keynote from Professor Evelyn Welch (Kings College London). Welch introduced us to the importance of labour, knowledge, and skill in how we understand objects; these key ideas spoke directly to the themes that ran through the rest of the day. Two parallel sessions followed, which explored the array of interdisciplinary approaches being taken to the processes of making and mobilising objects: from how, where, and what things were made from, to use, misuse, and the purgatory of non-use. The objects considered were equally diverse, including an Anglo-Saxon brooch, the SS Great Britain, maps, and doublets.



Our second perceptive keynote was delivered by Amy Miller (Curator Emeritus of Decorative Arts and Material Culture). Miller gave a compelling and engaging paper on the life and afterlife of the coat worn by Horatio Nelson when he was mortally wounded. This provided an excellent precursor to our ‘Engaging Objects’ session, which was formed of a series of short, object-focused papers, exploring the importance of specific objects in the speakers’ work. This interactive workshop, led by Miller, encouraged very fruitful discussions, with delegates sharing their methodologies and experiences.

The event was a fantastic success, and we look forward to taking the project further.

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Natalie Cox and Serena Dyer, HRC Doctoral Fellows

## Narcissism and Melancholia: Reflections on a Century

This one and a half day event attracted over 40 participants from across the University and psychoanalytic communities in the UK and the US. Keynote addresses were given by Elizabeth Lunbeck (Harvard University), Ranjana Khanna (Duke University), and Stephen Frosh (Birkbeck, UL). This was a relatively specialist event designed to be of interest to those working primarily in psychoanalytic studies. One of the aims of the Symposium was to build on the dynamism and increasing investment in psychoanalytically informed research at Warwick. That this particular goal was successfully met is evidenced by the post-Symposium growth in numbers to Warwick’s Psychoanalysis Network, and the development of a new inter-university reading group formed from collaborations made at the event.

The discussion over the course of the two days was lively, focussed and intimate, and the participant feedback has been extremely gratifying. Of particular value was the combination of different disciplinary perspectives on display both in the speakers’ papers, and in the contributions from the floor – e.g. history, sociology, gender studies, critical theory, and numerous different clinical perspectives. It was interesting to note that while everyone had an investment in the obvious psychoanalytic terrain, there was still plenty of room for debate and disagreement regarding the significance of the terms under consideration and their relation to the contemporary cultural moment. This made for a productive engagement regarding the centenary aspect of the symposium – i.e. we went some way in tackling the question of how, in the 100 years since Freud’s writing, psychoanalytic theories of narcissism and melancholia (and the apparatus of psychoanalysis more broadly) remain germane to analyses of contemporary subjectivities.

In terms of outputs there are two significant developments to report. First, that the three keynote addresses were professionally podcast and are now available for consultation at: [backdoorbroadcasting.net/2015/03/narcissism-and-melancholia-reflections-on-a-century](http://backdoorbroadcasting.net/2015/03/narcissism-and-melancholia-reflections-on-a-century). Second, that the organisers are currently pursuing an edited volume with the Palgrave series ‘Studies in the Psychosocial’. This will include contributions from the Symposium as well as chapters solicited from elsewhere.

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Julie Walsh, IAS

## Conferences and Symposia

*Edible insects enjoyed by the delegates!*

### For a Materialist Psychoanalysis

We are very grateful for the HRC's support for the Conference "For a Materialist Psychoanalysis," held May 8<sup>th</sup> and 9<sup>th</sup> at the University of Warwick. The conference was extremely successful, drawing over 40 paying delegates from leading universities in the UK, Europe, and North America. Among the attendees were several practicing psychotherapists, including some who work in charitable organisations servicing economically disadvantaged populations, who found the conference directly relevant to their practice in the workplace. This is testimony to the interdisciplinary nature of the event, and to its "impact" beyond the confines of academia.

May 8<sup>th</sup> was devoted to post-graduate student workshops, in which small groups of doctoral students discussed previously distributed conference papers in the presence and under the guidance of our keynote speakers, John Fletcher (Warwick) and Dina Al-Kassim (University of British Columbia, Canada). A total of 12 students participated in this innovative pedagogic event, conceived, organised and chaired by Dr. Christian Smith (Warwick). We were delighted to draw student from leading peer programmes at institutions like Oxford, Cambridge, Birkbeck, and Queen Mary. This event certainly raised our profile among post-graduates at top tier institutions.

May 9<sup>th</sup> consisted of the keynote addresses of Dina Al-Kassim and John Fletcher, as well as five other papers from scholars and practicing analysts. Total turnout exceeded 50, and discussion was lively throughout. All papers were filmed and recorded, and are available here for public viewing:

[warwick.ac.uk/fac/arts/english/events/foramaterialistpsychoanalysis](http://warwick.ac.uk/fac/arts/english/events/foramaterialistpsychoanalysis)

Once again, we thank the HRC for its support, without which it would have been impossible to invite Dina Al-Kassim, whose intervention was crucial to the conference's success. This conference ties in with the activities of the "Psychoanalysis Across the Disciplines" group, and helps to raise Warwick's profile in the field. It was an important event, likely to lead to further collaborations in the future.

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**Daniel Katz and Christian Smith**  
English and Comparative Literary Studies

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

**Saturday 7th March 2015**

Our goal for this conference was to bring together scholars from different disciplines in order to think about what insects might have to tell us about human history and culture. This has fully been achieved: our attendees came not only from English and French departments (as ourselves), but also included a theologian, historians of science and a curator. Some talks engaged with the question of the insect through the lens of critical animal studies, while others considered how insects became objects of scientific investigation or artistic depiction.

We are especially pleased to have hosted speakers from all corners of the UK, as well as from Germany and Italy.

Kate Tunstall from the University of Oxford (Modern Languages) began the day with a very insightful analysis of the metaphorical uses to which Enlightenment writers in France and England put insects in order to think about the embodied mind. Her thought-provoking talk raised issues that continued to be discussed throughout the day.

Her talk was followed by papers on the literary insects of Beckett, Wordsworth and Kafka; on the development of the science of insects, or 'entomology', from the seventeenth century through to the Enlightenment; the political meanings of these creatures; and what they can contribute to the ethics of thinking about animals and animal studies.

The day ended with Charlotte Sleigh's interdisciplinary consideration of 'Insect Games', tackling the question of what it means to play with insects through media as diverse as Lego bricks or science fiction novels.

The day was a full success (and not only because our attendees greatly enjoyed the edible bugs on offer...) and we hope to take the project further.

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**Emilie Taylor-Brown and Elisabeth Wallmann,**  
HRC Doctoral Fellows

### Frantz Fanon: Concerning the Psychoanalysis and Cosmopolitanism of Violence

This one-day symposium and screening of Göran Hugo Olsson's new documentary *Concerning Violence* was designed to engender critical and collaborative engagement between researchers, students, practitioners, and activists with an interest in the life and legacy of Frantz Fanon. In addition to the film screening and follow-up round table discussion, we heard keynote presentations from Robbie Shilliam (Queen Mary, University London), Sheldon George (Simmons College, US), and Kimberly Hutchings (Queen Mary, University London).

Over 60 people registered to attend, and our numbers on the day were in excess of 40. We drew a significant number of participants from non-academic communities including local clinical networks. In addition to combining the interests of the two British Sociological Association's study groups that were involved (Race & Ethnicity, and Psychoanalysis & the Psychosocial), we were pleased to have strong representation from departments across the all the university's faculties. One of the motivations behind the event was to investigate the extent to which the different disciplinary investments in Fanon's work can be brought into successful dialogue. There was lively and engaged discussion over the course of the day which illuminated both the fault lines and the points of connection in this interdisciplinary endeavor. There has been some exploration among the organizers regarding the possibility of a follow-up event to build on the beginnings of this productive exchange.

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Daniel Katz, English and Comparative Literary Studies and Julie Walsh, IAS

### Environmental Discourses in the Renaissance

On 26<sup>th</sup> March 2015 John Morgan (History) and Sara Miglietti (Renaissance) organised two panels on Environmental Discourses in the Renaissance as part of the Renaissance Society of America's annual conference. The two panels brought together early career scholars working on intellectual and cultural approaches to the environment in sixteenth and seventeenth century Europe.

The first panel, on shifting rhetorical and aesthetic perspectives centred on the literary representations of three environmental contexts. William Barton (Ludwig-Boltzmann Institute for Neo-Latin Studies, Innsbruck) explored the representation of the Alps in European mountain literature, focussing the Swiss naturalist Conrad Gesner, and his accounts of his experiences on Mount Pilatus. Jennifer Oliver (St John's College, Oxford) spoke on visceral metaphors in literary representations of the French Wars of Religion, highlighting how French authors mapped physical and political destruction onto the literary body politic. Sara Miglietti demonstrated the diversity of environmental discourses in a broad corpus of Italian and Latin texts, focussing on debates over the "salubrity of Roman air", and the development of a new 'rhetoric of efficacy'. The second panel, on knowing and controlling the sea' addressed early modern attempts to interrogate and harness the power of the seas around Britain. John Morgan spoke on the hidden transcripts of environmental relations found in legal disputes over reclaimed coastal marshes in England. Philippa Hellawell (King's College, London) explored how members of the Royal Society understood subaquatic environments through, and in response to new diving technologies.

The papers highlighted the contest over environmental values in the Renaissance, and emphasized the lively dialogue which took place across different disciplines. Together these panels shedded light on hitherto overlooked debates and their social contexts, and pointed to the potential for broader conceptions of environmental issues within Renaissance studies.

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John Morgan, History

"The papers highlighted the contest over environmental values in the Renaissance."

# Conferences and Symposia

## Reassessing Courtliness in Medieval Literature

The British Branch of the International Courtly Literature Society held its annual conference at the University of Warwick, 14<sup>th</sup>-15<sup>th</sup> April 2015. The event, which critically reassessed the value of courtliness for contemporary approaches to medieval literature, welcomed delegates from the UK, the US, and Switzerland. The conference featured a roundtable discussion with Dr Jane Gilbert (UCL), Professor Ad Putter (University of Bristol), and Professor Emma Dillon (KCL) which explored different aspects of the central debate, including the application of courtly norms in society; music and courtly values; and the differences between early and later notions of courtliness. Papers were spread across five panels examining the idea of courtliness historically, linguistically, and culturally.

The first panel on 'Courtliness, Shape-shifting, and the *Merveilleux*' called into question the boundaries of the courtly in the Middle Ages by examining the representation of marvel and animal behaviour in lais and romance. The second panel on 'Courtliness and Intertextuality' sought to examine how useful the notion of courtliness is for thinking about medieval texts of different kinds, including those not conventionally considered as courtly. Papers in 'Reassessing Courtliness in Later Medieval Literature' considered how courtly discourse was used to articulate both private experiences of grief and public expressions of political loyalty. The final panels were on 'Courtliness in Translation', and 'Putting the Court back into Courtliness: Courtly Literature and Law'. These sessions explored the extent to which courtliness is a notion that translates between or among texts written in different languages or associated with particular cultural and historical contexts. Papers at the conference included discussions of religious writing in a courtly mode; interlinguistic approaches to Latin, French, German, and Occitan romance; law and chivalric pedagogy in text and image; and legalistic rhetoric in Troubadour poetry.

Ahead of the International Congress of the ICLS next year in Kentucky, this meeting provided a space to readdress the key concepts underpinning the research that the ICLS fosters. Funding was generously provided by the Society for French Studies and the Humanities Research Centre at the University of Warwick.

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Emma Campbell, Liam Lewis & Merryn Everitt, French Studies, School of Modern Languages and Cultures

## Thirteenth Warwick Symposium on Parish Research: 'Warwickshire Parishes: History and Legacies'

Celebrating the fiftieth anniversaries of both the University of Warwick and the Warwickshire Local History Society (WLHS), over 35 delegates came together on Saturday 16<sup>th</sup> May 2015 to build on long-standing – personal, academic and institutional – links between the co-organizers. The Symposium aimed to showcase the parishes' key cultural roles across all ages. Alongside, two stalls by the Kineton & District Local History Group and WLHS featured examples of their respective activities.

The keynote address by *Robert Swanson* (Birmingham) investigated 'little local difficulties: parochial problems in pre-Reformation Warwickshire'. He presented a selection of legal and cultural conflicts shedding light on a late medieval county/diocesan community and ultimately England as a whole. Looked at in hindsight, the case studies may appear 'petty' – their impact was precisely local, yet played out at many levels, even internationally, and so they deserve more extensive historical scrutiny.

The first afternoon session featured eight short presentations offering interesting insights into current parish-related projects, and the final panel included three research papers on early modern Warwickshire, specifically church memorials, conflicting religious cultures and parish charities.

In his closing comment and outlook, *Beat Kümin* (History/Warwick) invited further reflection on origins and transition points: When did the idea of the parish emerge? How much 'competition' could it accommodate? What is its significance today?

The Warwick Network for Parish Research gratefully acknowledges the support of the HRC and WLHS. Looking ahead, the 2016 Symposium is likely to celebrate the launch of the churchwardens' accounts database on the My-Parish platform.

For programme, abstracts and impressions see [my-parish.org/events/parish-symposium-2015](http://my-parish.org/events/parish-symposium-2015).

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Paula McBride, History

History Society  
Stalls © Paula  
McBride



### University Oral Histories: Creating and Interpreting Narratives of Higher Education

On 26<sup>th</sup> June, the Warwick Oral History Network welcomed three speakers to offer reflections on 'university oral histories'. Many universities founded in the 1960s are currently conducting oral history projects to mark their fiftieth anniversaries; even more universities have commissioned interviews as part of producing institutional histories. But how should oral history practitioners treat such material? What are the particular opportunities and challenges of conducting such oral history interviews? And what do these interviews tell us about the relationship between individuals and Higher Education institutions in the UK? We heard first from Dr Lorraine Blakemore (Arts Engaged Fellow, University of Leeds) about her work for the University of Nottingham oral history project. Dr Blakemore highlighted the possibilities and pitfalls of conducting group interviews and explored oral histories' status as 'unofficial' history. Dr Camilla Schofield (Lecturer in Imperial History, UEA) then described her student-led project at the University of East Anglia and explored the importance of class mobility to universities in the 1960s, as well as the role of race, gender, dress and emotion in the history of higher education. Our final speaker, Dr Richard Wallace (Research Fellow, Film and Television Studies, Warwick), reflected on his role managing the 'Voices of the University' project here at Warwick between 2013 and 2014, exploring the key methodological decisions taken by the project team and the different 'modes of remembering' at work within the collection. The workshop finished with a lively roundtable discussing the methodologies, difficulties and potential of oral history collections and their place within the history of Higher Education institutions.

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[Grace Huxford, Research Fellow in Oral History, Institute of Advanced Study](#)

### Ruling Climate: The Theory and Practice of Environmental Governmentality, 1500-1800

How do climate and environment affect us, and what can we do to contrast, or exploit, their influence? In the early modern period, this question was central to scientific, philosophical, and political inquiry, pervading environmental discourse and praxis across Europe and the colonies. On 16<sup>th</sup> May 2015, forty researchers from all over Europe and North-America gathered at Warwick to discuss this topic in a global and multi-disciplinary perspective.

The day was divided into two sessions, one devoted to shifting cultural constructions of climate and nature ('Thinking Environmental Influence in the Early Modern Period'), while the other focused on practical applications of climatic doctrines in colonial contexts ('The Empire of Climate: Environmental Management in the Early Modern Period'). The morning session began with a keynote lecture by Dr Franz Mauelshagen (KWI Essen / Rachel Carson Center, LMU Munich), who spoke about the semantic evolution of the term 'climate' from Antiquity to the Enlightenment. Challenging existing accounts of the origins of modern climatology, Mauelshagen showed that the crucial enabling factor of the eighteenth-century 'climatological revolution' was not so much the availability of new technologies for quantitative measurement, but new conceptualizations of climate emerging from the field of physical geography.

Further papers explored a range of cultural and intellectual attitudes to climate and its perceived influence on human beings, showing how climate theory could operate as a rhetorical tool in the service of political critique (Spavin), as a contested category for universal history (Henny), or as a conceptual tool for understanding foreign climes and their habitability (Hill). The problematic notion of climatic determinism was also at the centre of a fourth paper (Cavert) that reassessed current historiographical debates about the impact that the climatic changes of the so-called 'Little Ice Age' had on early modern social praxis.

The afternoon session shifted the focus to practical ways of coping with the perceived influence of climate. In her keynote lecture on climate, diet, and early colonial travel, Professor Rebecca Earle (History, Warwick) shed light on the importance that early modern men and women attached to food as an antidote to the physical and moral risks entailed in any 'change of climate'. The intimate link between theories and practices was picked up again in subsequent papers, as they investigated marshland drainage projects in seventeenth-century France (Morera), the genesis of proto-conservationist forms of water management in northern England (Skelton), and the

## Conferences and Symposia

relationship between yellow fever epidemics, miasmatic theory, and wetland management in the United States towards the end of the eighteenth century (Carlson).

'Ruling Climate' was able to shed new light on key aspects of early modern environmental attitudes, including the coexistence of multiple (and sometimes competing) climatological models within early modern thought; the tight relationship of the latter with an ancient tradition of climate theories; the inaccuracy of the label of 'climatic determinism' often used to characterise such theories; and the crucial importance of the notion of vulnerability (of man with respect to climate, but also of climate with respect to man) for early modern environmental thought.

The conference was extremely well attended and live tweeting was provided throughout the day (a permanent tweet and photo archive is available at <http://t.co/TDVjX4vYYp>). The proceedings of the conference are expected for publication in 2016. The organisers would like to acknowledge the generous support of Warwick's Humanities Research Centre, the Research Student Skills Programme, the Centre for the Study of the Renaissance, and the British Society for the History of Science.

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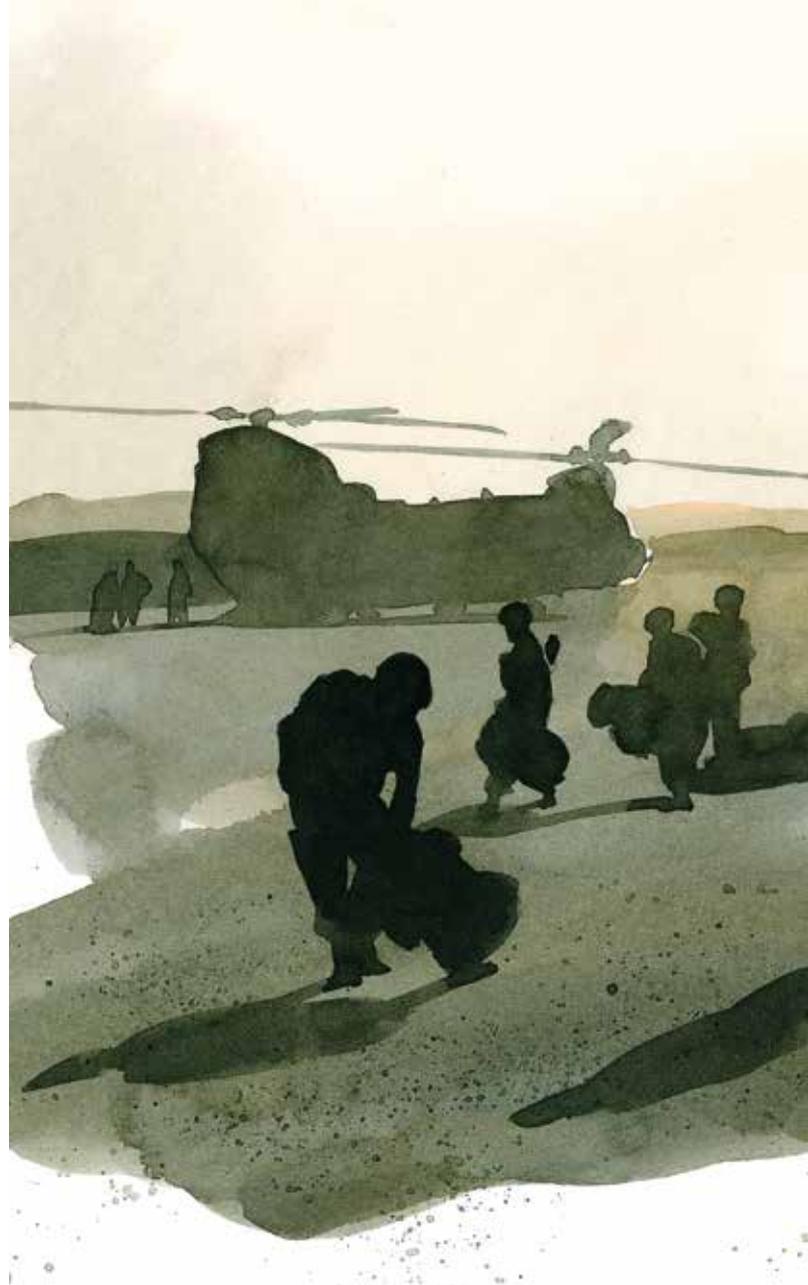
Sara Miglietti and John Morgan, HRC Doctoral Fellows

## Imaging War - Imagining the Nation

30th-31st May 2015

With its subtitle 'A Cultural History of the Soldier in Europe 1800-2014' this event brought together some two dozen academics from across the UK and Ireland to examine ways in which war, particularly soldiers engaged in war, have been represented in European cultural practices over the past two centuries. The event was organised by Ian Roberts (Warwick) and Andrew Plowman (Liverpool), with generous support from German Studies and the Humanities Research Centre at Warwick and the University of Liverpool.

Following a broadly chronological order, the programme covered a diverse range of topics, from descriptions of soldiers in the Prussian-Danish war of 1864 by celebrated author and pacifist Bertha von Suttner to cinematic representations of US-Italian soldiers in WW2. There were presentations on British/Argentinian soldiers during the Falklands conflict of 1982, and an exploration of the ethics of modern war through contemporary cinema, focussing on the moral dilemmas faced by soldiers deployed on peacekeeping missions. Given the workshop style of the event some papers were



very much 'works in progress', designed to provoke discussion and reflection, while several postgraduate delegates reported on the final stages of their research prior to submission. Particularly pleasing was the productive interaction with other delegates working in ostensibly very different areas, and the potential for collaboration was one notable outcome of the event.

On the Sunday time was devoted to considering possible next steps. All agreed that a similar event should be held next year, and that the collaborative element should be fostered through the establishment of an informal network. Moreover, the organisers will now seek publication of the papers in a suitable edited volume, as a preliminary to a major conference in 2017 which will not only involve academics working in this field, but also invite cultural practitioners and members of the European militaries to explore further the complex but fascinating relationship between war/ soldiers, culture, and society.

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Ian Roberts, German Studies, School of Modern Languages and Cultures



*Sauger Forward Operating Base, Jackson DC  
Orange signal smoke to mark the HLS*

© Matthew Cook

### The Configuration of the Spanish Public Sphere: 18th - 21st Centuries

Monday 22nd June 2015

The aim of this one-day symposium was to establish a dialogue among different periods and aspects on the study of the formation and configuration of the public sphere in the Spanish-speaking world, from the 18<sup>th</sup> century up to nowadays. The event was organised by Dr Leticia Villamediana González (University of Warwick) and Dr David Jiménez Torres (University of Manchester), and supported by Hispanic Studies at Warwick and the Humanities Research Centre.

It was a truly interdisciplinary and international event, with 35 delegates from PhD students to established professors, from historians to literary scholars, and from universities in Spain, Portugal, USA, Ireland and all across the UK. Two parallel sessions began with papers focused on the role of individuals and the periodical press in the 18<sup>th</sup>-20<sup>th</sup> centuries on both sides of the Atlantic.

Guest speakers Dr Mónica Bolufer Peruga (Universitat de Valencia) and Dr Stephen Roberts (University of

Nottingham) provided short papers on two very different yet influential figures of the Spanish public sphere, responding to each other's paper and drawing links and comparisons between their respective periods (the early-18<sup>th</sup> and late - 19<sup>th</sup> centuries, respectively).

The afternoon panels focused on international connections, genres and journalism and issues and spaces of the bourgeois public sphere, concluding with a panel on the effect that the current economic, political and territorial crisis in Spain as well as the rise of the *indignados* movement have had on Spanish understandings of what the public sphere is.

While the contributions were very diverse, the debates which followed each session strove to connect the issues raised to some wider conclusions about what exactly the public sphere 'is' as well as its function through history in Spanish-speaking societies. Delegates praised the liveliness of the debates that occurred throughout the day, and plans are underway to publish a collected volume based on the contributions presented at the symposium.

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Leticia Villamediana González, Hispanic Studies,  
School of Modern Languages and Cultures

## Conferences and Symposia



### Faculty of Arts Festival of Postgraduate Research

During the last week of May, departments from across the humanities joined together to take part in the inaugural Faculty of Arts Festival of Postgraduate Research. Each department hosted a student led conference, which provided an opportunity for Postgraduates to present their work, gain feedback from their peers and broaden their networks. Students were able to attend each other's conferences, and present at the Faculty's interdisciplinary conference hosted by the students of Millburn House.

The Festival also included some well attended workshops such as 'How to get published in the Arts', and 'Social media for Researchers'. The week culminated in a showcase evening where students and staff were able to view entries to the RSSP poster competition. CADRE took the opportunity to formally thank the student

committees involved in the week, and the HRC formally recognised the achievements of its Doctoral Fellows. The Festival was coordinated by the Centre for Arts Doctoral Research Excellence (CADRE) with support and input from the RSSP, Research and Impact Services, Scholarly Communications team, Digital Humanities team, MRC and HRC.

For more information on the Festival, or CADRE contact [CADRE@warwick.ac.uk](mailto:CADRE@warwick.ac.uk).

## Arts Faculty Postgraduate Seminar Series

The Arts Faculty Postgraduate Seminar Series has had an outstanding year, with papers covering interdisciplinary topics from different disciplines within and outside the Arts Faculty. This year, we have had two themed panels pairing presenters from the Department of Politics and International Studies and the Department of Sociology respectively with presenters from the Department of English and Comparative Literary Studies. These panels addressed shared topics that are bringing together researchers from the Arts and Social Sciences, and pointed to ways in which researchers across disciplines can work together and share insights.

For the first time in the Seminar Series' history, this year's Series invited full-time faculty members from Warwick University and Coventry University to chair several of the panels. The postgraduate presenters benefitted greatly from discussing their research with more experienced academics.

The Series ended on a high note with our final session on the theme of travel and migration, which was generously funded by the Travel and Mobility Studies Network in the Institute of Advanced Studies. We would like to thank the Humanities Research Centre and the IAS for their support of the Series.

### Representing Non-Western Worlds

Jenny Mak (English and Comparative Literary Studies): The Kin-Erotic Tongue in Jamaica Kincaid's *Lucy*  
Charles Marshall (French Studies): Encountering the Orient through the Lens of Europe: Contrasting Early Modern French Travel Narratives  
Chair: Dr Chris Campbell, Yesu Persaud Centre for Caribbean Studies

### Constructing Postcolonial Identities

Madeleine Scherer (English and Comparative Literary Studies): Eavan Boland's Reception of Greek Mythology  
Polly Gallis (French Studies): Nancy Huston: renegotiating the space between the global and individual subjectivities.  
Chair: Waiyee Loh, English and Comparative Literary Studies

### Perspectives on Comack McCarthy

James Christie (English and Comparative Literary Studies): 'Days of Begging, Days of Theft': The Philosophy of Work in *Blood Meridian*  
Ronan Hatfull (English and Comparative Literary Studies): 'A Man May See How This World Goes With No Eyes': Blindness and Bloody Triumvirates in *Outer Dark*, *Macbeth* and *King Lear*  
Chair: Dr Nick Monk, English and Comparative Literary Studies

### Gender Relations in Literature

Maria Cohut (English and Comparative Literary Studies): The Spectral Woman vs the Usurping Portrait in the Poetry of Dante Gabriel and Christina Rossetti  
Iman Sheeha (English and Comparative Literary Studies): "I think 'tis I am tainted": Loss and Restoration of Male Honour in Thomas Heywood's *A Woman Killed with Kindness* (1603)  
Chair: Dr Joanna Rzepa, English and Comparative Literary Studies

### Economic and Social Histories

Nathan Murphy (Classics and Ancient History): A denarius perpetuus? The circulation of the "legionary denarii" of Mark Antony in Roman Italy and Britain 32 BC to AD 294  
Michael Tsang (English and Comparative Literary Studies): Xu Xi's *History's Fiction*: History of Place vs History of People  
Chair: Dr John Gilmore, English and Comparative Literary Studies

### Early Twentieth-Century Japanese Political Philosophy and its Legacy

Atsuko Naito-Watanabe (Politics): Going Back to Nature? Nishida Kitaro's Theory of Place, Japan's Cosmopolitanism, and Manga  
Waiyee Loh (English and Comparative Literary Studies): Empire of Cool: Imperialism, Commodities, and Cultural Capital in Neo-Victorian *Shojo* Manga  
Chair: Dr Felix Rösch, Coventry University

### Travel in Past and Present

Elsa T. Oommen (Sociology): 'Mobile Youth' and Binaries of Work and Leisure  
Chiaki Ohashi (English and Comparative Literary Studies): 'Sensational Alliance': The Risorgimento, Feudalism, and the Aristocratic Identity of Count Fosco in *The Woman in White*  
Chair: Dr Tara Puri, Institute of Advanced Studies, Travel and Mobility Studies Network

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### Waiyee Loh, English and Comparative Literary Studies

# Seminar Reports

## Medieval Seminar Series

The Medieval Seminar Series at Warwick has had another busy year, supporting the research of medievalists and those interested in the Middle Ages across the faculties of English, Modern Languages, History, and the History of Art. Last year's invited speakers included David D'Avray (UCL) in a joint seminar with STVDIO, Ros Brown-Grant (Leeds), Ardis Butterfield (Yale), Tamas Karath (Peter Pazmany Catholic University), and Michelle Bolduc (Wisconsin-Milwaukee), with internal papers given by Julian Gardner and Sarah Wood. The Series also supported a Medieval to Renaissance Lunch and the presentation of graduate research at the beginning of the year, in this case by Liam Lewis in French Studies.

Once again, with the generous financial support provided by the HRC, the MSS was able to provide an interdisciplinary forum for scholars from Europe and the US to meet and exchange ideas on medieval cultural and literary studies. The Series also actively contributed to the organisation of two conferences held at Warwick over the course of the year: *Reassessing Courtliness in Medieval Literature* held by the British Branch of the International Courtly Literature Society, and a Research Day in Medieval English Studies, bringing together scholars and postgraduate researchers from the Universities of Padua, Lausanne, Peter Pazmany Catholic University, Budapest, Warwick, and with the University's partner Queen Mary UL.

Not only has all of this taken place in the space of this academic year however; the MSS also held five sessions for the new Medieval Reading Group, which aims to bring students, researchers, and teachers together to provide new insight on materials that have included recent scholarship by Jill Mann, the Gawain poet's perplexing masterpiece *Cleanness*, a medieval French Saints Life, and episodes from the *Lancelot* prose cycle. These have been supported by a revamped online presence for *Medievalists at Warwick* with the help of the CSR, and through our new twitter feed @medievalwarwick.

The next year promises to be just as intense and exciting as the last with a full programme of visiting and internal scholars, and the MSS is hoping to revitalise links with other Universities in the UK to enrich our relationships with scholars in the field and to create a hub of activity in Medieval Studies here at Warwick.

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Liam Lewis, French Studies, School of Modern Languages and Cultures

## STVDIO

This year's STVDIO Seminar series brought together a distinguished selection of speakers from the UK and abroad. It was valuable in eliciting inter-disciplinary dialogue and in strengthening Warwick's links with other research institutions. We were delighted to jointly host speakers with other departments, thus enhancing the profile of the Centre for the Study of the Renaissance across the Faculty of Arts at Warwick. Professor David d'Avray's paper on bigamy was co-hosted by the Medieval Seminar; Dr Jan Machielsen's presentation on the Counter-Reformation was jointly supported by the History Department and Professor Denis Robichaud's paper was jointly organised with the Italian Department. The varied line-up of speakers fulfilled the CSR's brief to act as a forum for interdisciplinary thinking. Ideas were traded on a variety of fields, from theories about birds in French Renaissance literature (Emma Herdman) to the use of music as a cure for lovesickness in the works of Marsilio Ficino (Jacomien Prins). Warwick's own staff had the opportunity to contribute to the series. Alongside Jacomien Prins, Dr Alexander Lee and Professor Brenda Hosington gave papers on the artistic theory of Girolamo Savonarola and the translation of works on women and marriage in England (respectively). The STVDIO series acts as an important venue for postgraduate and undergraduate students to deepen their studies, make contacts with academics from other institutions and share their own research with the academic community at Warwick.

We are deeply grateful to the HRC for strengthening Warwick's profile as a vibrant research institution and for providing it with such a valuable opportunity for staff and students to meet and share ideas.

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Jayne Brown, Centre for the Study of the Renaissance

## Sidelights on Shakespeare

Another year, and *Sidelights on Shakespeare* has continued to flourish with extraordinary vigour. 2014/15 was always going to be exceptional as we celebrated our 5<sup>th</sup> birthday, but it also proved to be remarkable for the quality of the research presented. During the summer of 2014, Warwick's Dr Paul Prescott undertook an epic road trip across North America. Over 63 days he travelled 10,000 miles, witnessed 14 theatre festivals and saw 40 productions of Shakespeare's plays. In November, Paul shared his experiences with us, and asked what they had revealed about America's 'special relationship' with Shakespeare.

In December, Anna Marsland was invited to talk about her time at the Royal Shakespeare Company, where she had been working as the Assistant Director on Webster's *The White Devil* and Middleton and Dekker's *The Roaring Girl*. Then in March, Dr Sarah Olive, York University, discussed her innovative analysis of the television detective drama *Lewis*. Sarah is interested in tracking the series' long history of Shakespeare appropriation in the context of the traditions of 'whodunit' fiction.

In June, we were especially delighted to welcome back Dr Peter Kirwan. Currently Assistant Professor of Shakespeare, University of Nottingham, during his time as a PhD student at Warwick, Peter was one of the original founders of *Sidelights on Shakespeare*. We felt it particularly appropriate that he drew our year to a close, at the same time as celebrating all that has been achieved over the past five years. Peter's thought-provoking paper examined the so-called 'Shakespeare Apocrypha', opening up key questions about editing and author-ising plays whose authorship may never be resolved beyond doubt.

A huge thank you to Peter and all those who have, since 2010, made *Sidelights on Shakespeare* possible. To the HRC, to audiences and speakers alike: we look forward to another exceptional five years.

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Stephanie Tillotson,  
English and Comparative Literary Studies



Dr Peter Kirwan  
celebrating *Sidelights*  
on Shakespeare's 5<sup>th</sup>  
birthday

## The Short Story Cycle: Circling Around a Genre?

Saturday 6th February 2016

Key-note speakers: Professor Bill Gray (University of Chichester) and Max Louwerse (Tilburg University)

The success of recent Nobel Prize winner Alice Munro, the movie *Wild Tales*, the podcast *This American Life* and the event *the Moth* shows the wide-ranging popularity of the short story cycle in modern media.

To reflect the 'open' nature of the form, our conference will start from a working hypothesis (rather than a strict definition): a short story cycle in whatever form or medium, seems to be constru(ct)ed as a collection of stories, presented as a whole but without an explicit narrative frame.

Traditionally, the short story cycle finds its *raison d'être* in oral culture. Undoubtedly, the legacy of oral culture proved to be a foundation for other areas of cultural expression, such as cinema, performance art, and modern media.

Since the eighteenth century, the novel has occupied the role of dominant genre in western literary culture. The short story cycle seems to find itself in a grey area, less well defined, but at the same time possibly less constrained. The anthology film is an example of how the same mechanism that is at the basis of the short story cycle can be productive in other media as well. This is also true in the case of radio programs or podcasts. Due to modern technology, new forms of media have made new forms of cultural expression possible, such as Twitter, Facebook, Internet forums and YouTube, all of which can be said to have brought to the surface shorter, more dialogical, more 'spoken' forms of (written as well as visual) communication. This begs the question whether the short story cycle, which seems to have gained in popularity in recent years, thrives in a specific social or historical context.

The structural issues inherent in short story cycles also raise questions of a mathematical, hermeneutical and neurological nature. Could we, for instance, come up with mathematical patterns that can help us gain insight into narratological structures and social functions of the genre? Can we find neurological explanations for its appeal to both readers and writers? The short story cycle seems to productively use the tensions between continuity and discontinuity, the structuring impulse and inevitable digression.

For further information: [warwick.ac.uk/hrc/confs/ssc/](http://warwick.ac.uk/hrc/confs/ssc/)

# Forthcoming Conferences 2015/16

## Shaping the Self: Print culture and the construction of collective identity (1460-1660)

**Saturday 5th March 2016**

The advent of print not only transformed the role of the book, but also paved the way for the development of new printed media that changed the ways in which readers perceived both the world around them and themselves.

'Shaping the self: Print culture and the construction of collective identity (1460-1660)' will bring together scholars working across the Humanities to explore the relationship between early print culture and collective identity. The one-day conference seeks to examine the impact of printed media on the ways in which individuals and social groups sought to define themselves and others through and in relation to printed material from the earliest days of print to the mid-seventeenth century (including books, maps, pamphlets and early newspapers).

Alongside broader themes such as the relationship between print and urban identity and the use of print to circulate and process transcultural encounters, the conference proposes to explore how aspects of the printing process created and shaped groups of different social status and influenced the lives of the producers and consumers of texts.

For further information: [warwick.ac.uk/hrc/confs/self](http://warwick.ac.uk/hrc/confs/self)

## "Let's Hear it for the Girls": Discussing Girls and Girlhood, 1990 - Present

**Saturday 12th March 2016**

Keynote Speakers:

Prof. Carol Dyhouse (University of Sussex)

Prof. Rosalind Gill (City University London)

From *Girl, Interrupted* to Katniss Everdeen, *The Hunger Games*' 'Girl on Fire', the last twenty-five years have seen not only an explosion of interest in the girl, but also in the state of *being* a girl, producing a host of discourses surrounding both the 'girl' and girlhood. Concurrent to this, the 1990s saw the dawning of 'girl power'. It seemed that 'being a girl' was increasingly considered a state of empowerment, pride, and independence. Since (but not necessarily because of) this landmark period, girls have never before had more opportunities available to them; however, they have also never experienced such pressure to look and act a certain way in order to meet an ever-changing, specified ideal. There is also an increased concern regarding the sexualisation of girls, particularly on the streets, in schools, in their entertainment, but also - and ever increasingly - online.

This conference will unite scholars across disciplines researching girls and girlhood in contemporary culture, seeking to address the following key questions: What does it mean to be a girl in today's cultural climate? What role does the body play in the formation of identity? How do issues of race, sexuality and disability intersect with issues of girlhood? What role does digital media play in the lives of contemporary girls, the relationship with the body, and the formation of identity? What options and problems are facing today's girls, how are these presented and resolved in media addressing the girl, and how have these changed (or not changed) since the 1990s, the decade of so-called 'girl power'?

Further information: [warwick.ac.uk/hrc/confs/girls](http://warwick.ac.uk/hrc/confs/girls)