

# WARWICK

## Humanities Research Centre

# Newsletter

Issue 15

## Broadcasting War

In May 2017 the HRC organized a one-day conference 'Broadcasting War' in collaboration with colleagues from Film & TV. The conference had three panels: 'Radio brings war into the home', 'Remembering and remediating war', and 'War and the young audience'. About thirty people attended in total.

The first panel dealt with how war was understood on the Home Front in the US, France and Britain in WWII. It particularly focussed on how radio helped those broadcasting access 'domestic spaces' and how they used this access to shape public attitudes. Even in the 1930s broadcasters were concerned with combatting 'alternative facts.'

The second panel analysed specific TV programmes that have taken war as their central theme, and how they have re-shaped current attitudes towards previous conflicts, specifically WWI and WWII. Several speakers discussed how war is often 'consumed' via images rather than text, and that ascertaining the 'truth' is difficult. After all, who checks the fact checkers? The third panel concentrated on how modern media has interpreted war for a young audience and how they in turn understand conflict. Cindy Carter pointed out that children often struggle to distinguish between fake and real news and Maya Goetz explained that children mix reality, fantasy & metaphor when talking about war.

The day was marked by excellent and informative discussions following each panel.



*Alban Webb, Tim Lockley and Kay Chadwick*

### Message from the Director

The HRC continues to be closely involved in new research opportunities for arts and humanities at Warwick. During the past year I visited China twice, firstly to participate in the launch of the UK-China Humanities Alliance, and secondly to build new links with universities in Shanghai. As a result I am arranging a workshop, to take place in early 2018, around the theme of 'Global Humanities' featuring academics from Warwick and Shanghai Jiao Tong University. To deepen the collaboration for 2017-18 the HRC will advertise a China Fellowship to enable a junior colleague to spend a short period of time in China engaged in research.

Sadly, this is my final message as Director as I will be stepping down in September 2017 after 5 years in charge of the HRC. The HRC has long supported a large amount of interdisciplinary activity in the faculty, including regular seminars, one-off conferences, workshops and symposia. Innovations in the past five years have included the Summer Research Fund, the Transatlantic Fellowship programme, and the Visiting Speaker's Fund. I am sure that the new Director, Dr Christina Lupton, will have her own ideas and innovations that she will wish to take forward in the years to come. I'd like to thank all members of the HRC committee for their support, and in particular Sue Rae for her invaluable assistance.

Professor Tim Lockley  
HRC Director

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## Contact us

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## Arts and Humanities Awards 2016/17

Arts and Humanities academics at Warwick won over £1.9M of research grants and contracts in 2016/2017. This is a significant achievement given the challenging financial climate and strong competition for funding. Awards included:

A 3-year Leverhulme Trust Research Project Grant, worth £311,352, awarded to Zahra Newby (Classics and Ancient History) for a project, entitled, 'Materiality and meaning in Greek festival culture of the Roman Imperial period.'

A Marie Skłodowska-Curie Individual Fellowship, awarded to Evaristo Martinez-Radio (mentored by Kate Astbury, School of Modern Languages and Cultures), to work on a project entitled, 'Prisoners of war between Bourbon nations and United Kingdom during the 18th Century: ways of life and humanity in misfortune'.

Three AHRC Global Challenges Research Fund Networking Grants, worth a total of £133,000: Mark Philp (History) for 'Understanding and Developing Public Office in International Contexts'; Alison Ribeiro de Menezes (School of Modern Languages and Cultures) for 'Chilean Refugees and the World University Service'; Julia McClure (History) for the 'Poverty Research Network'.

Two Wellcome Trust Seed Awards: Anne Gerritsen (History) for a project entitled, 'Therapeutic Commodities: Trade, Transmission and the Material Culture of Global Medicine', worth £47,264; Sarah Hodges (History) for a project entitled, 'What's at stake in the fake? A contemporary cultural history of fake drugs and India', worth £35,523.

Two British Academy Postdoctoral Fellowships: for Alberica Bazzoni (School of Modern Languages and Cultures, mentored by Jennifer Burns), to work on, 'The Gender of Literature: Italian Women Writers and the Literary Canon'; and for Natalia Telepneva (History, mentored by David Anderson), to work on, 'The End of Development: The Political Economy of Soviet Cold War in Africa, 1974-1991'.

Two 3-year Leverhulme Early Career Fellowships, awarded to: Josefine Baark (History of Art, mentored by Michael Hatt), to work on, 'Reassessing Transcultural Techne: Miniature Mechanized Aesthetics 1730-1830'; Nick Drofiak (Theatre and Performance Studies, mentored by Milija Gluhovic), to work on, 'Performing indigenous identities, memory and belonging in the Russian Far North'.

## The Letters of Isaac Casaubon 1610 - 1614

The image below is an engraving of the deformed bladder of the Huguenot scholar Isaac Casaubon, derived from the autopsy in London in the summer of 1614. Casaubon's distended bladder was ascribed by some of his doctors to his habit of prolonged study, which led him to ignore calls of nature. In this sense he was, they believed, killed by his books. The enormous range and bulk of Casaubon's works, surviving in numerous editions, commentaries and treatises, is certainly impressive. Among his relics is a substantial but poorly charted correspondence, running to over 2500 letters written over a period of thirty years. In 2014 the Leverhulme Trust awarded a project grant to Dr Paul Botley (English) to collect, edit and publish Casaubon's correspondence from his final years in England from 1610 to 1614, where

he served as a theological advisor to King James. The edition has been prepared at Warwick by Dr Botley and Dr Máté Vince, and will be published in Geneva by Droz next year in four volumes.



*Image from Casaubon, Epistolae, Rotterdam, 1709, p60*

## Grants and Awards

This edition contains over seven hundred letters in Latin, French, Greek, Italian and Arabic, nearly half of which are published for the first time. While editing the letters, it became clear that sensitive material had been silently excised from them by their earliest editor, and many of these passages have been restored in the new edition. The letters enable us to trace the collaboration between Casaubon and the King in the composition of several printed works. They allow us to follow the manoeuvres of the crowns of France and England as they attempted to retain Casaubon's services, and acquire Casaubon's library. Above all, they are a record of the sustained scholarly labour which contemporaries found so remarkable, which Casaubon's bladder does not explain, but which still seems to require an explanation.

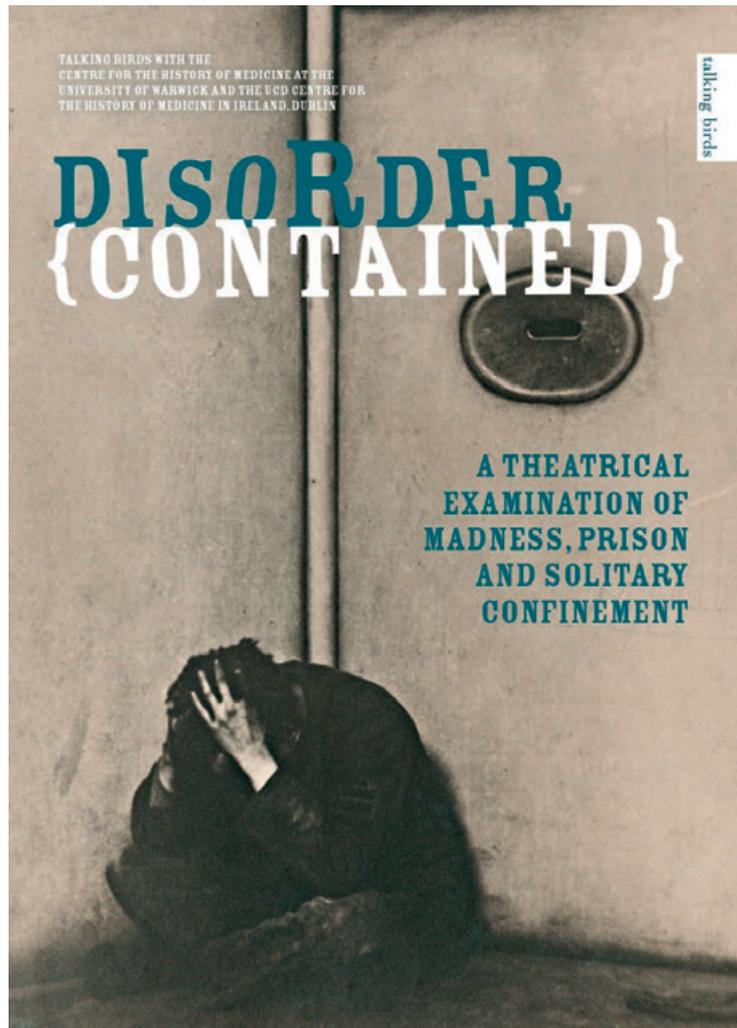
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Paul Botley  
English and Comparative Literary Studies

### Prison, mental health, and the Arts

The Wellcome Trust-funded project *Prisoners, Medical Care and Entitlement to Health in England and Ireland 1850-2000* run by Professor Hilary Marland of the Centre for the History of Medicine has had a busy six months. "A project across four institutions (Warwick, UCD, London School of Hygiene & Tropical Medicine, and DCU) is always going to have plenty to do", says Marland, "so we have taken on two Public Engagement Officers in Warwick and UCD, and they have been busy planning PE work for the next two years."

One of the major pieces of PE work has been underway this summer. The play, *Disorder Contained*, is an original piece of theatre based on the team's archival research and marks the final part of the Asylum Trilogy, which has explored various aspects of mental health and confinement across the eighteenth and nineteenth centuries. *Disorder Contained* examines madness, prison and the separate system, particularly the impact



of solitary confinement on the mind, and played to full houses at the Shop Front Theatre in Coventry, Dublin's Smock Alley and The MAC in Belfast. It will move to a London venue in Autumn 2017 or Spring 2018. Using contemporaneous documents, including prisoners' memoirs, doctors' casebooks, and the reflections of prison staff, *Disorder Contained* combined music, song, wit and compassion to explore the rationale behind

the harsh and enduring separate system and encouraged reflection on the present prison system. The performance was accompanied by expert panel discussions as well as post-show artistic conversations ([histprisonhealth.com/2017/06/21/disorder-contained](http://histprisonhealth.com/2017/06/21/disorder-contained))

We are planning a major exhibition for next Spring featuring work from photographer Edmund Clark's exhibition *Still Life: Killing Time*, and exploring the mental health of older prisoners. We have recently commissioned Geese, a specialist theatre company experienced in running arts projects in criminal



*Disorder Contained*, photography by Andrew Moore

justice settings to develop a project with us based on our research, and are currently researching artists for an audio piece.

A conference to be held in Autumn 2018, aimed at policy and practitioner specialists and funded by the Warwick Impact Fund, will pull all of this work together. It will explore the efficacy of arts and history projects within prisons as well as in opening up conversations outside of them. This will focus on mental health, but also draw on other Warwick project strands on women in prison and nutrition and physical health.

“The public engagement side of the project is really important to me; I was delighted we were successful in winning a further Wellcome Trust award specifically for our PE activities to allow us to explore new ways to take our research to a range of publics, and the Warwick funding enables us to engage stakeholders and have real impact on policy and practice.”

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Flo Swann  
Centre for the History of Medicine

## Chilean Exiles in the UK

In the cinema auditorium of the Warwick Arts Centre, the Chilean Exiles and the World University Service (WUS) project, led by Professor Alison Ribeiro de Menezes and Professor John King, was launched with an evening of poetry and a film screening. In collaboration with the Museum of Memory and Human Rights (Santiago, Chile) and the Modern Records Centre (University of Warwick), the project explores how UK-based activists, organisations and networks such as the WUS assisted refugees and exiles fleeing Chile after the fall of Allende in 1973.

A poignant selection of poems by Pablo Neruda (1904-1973) and Nicolás Guillén (1902-1989) written contemporary with, and responding to, these events were read in English by actress Julie Christie and in the original by film producer Rosa Bosch. Following this there was a screening of the film *Cold Harbour* (Stephen Frears), which was shown for the first time since it was aired in 1978. Responding to the arrival of refugees from the Pinochet coup in Chile, it tells the story of Tina. The film, which has a striking contemporary resonance, was introduced by journalist Duncan Campbell. There was a unique reunion of script writer Peter Prince with Polly Patullo (the landlady in the film), and a letter from the refugee, Tina, was read aloud by Campbell.

The evening also brought together special guests including academics, a diplomat from the Chilean Embassy, WUS workers, and a public audience

to share memories, stories and reflections on the legacy of the WUS and the importance of the research being conducted.

For more information, see: [warwick.ac.uk/fac/arts/modernlanguages/research/chileanexile](http://warwick.ac.uk/fac/arts/modernlanguages/research/chileanexile)

## Embodied Islands

In autumn 2016, Associate Professor Fabienne Viala in the Yesu Persaud Centre for Caribbean Studies, organised and curated an exhibition, *Embodied Islands*, that showcased and explored Caribbean photography in the nineteenth century and today. Initially on display at the Warwick Arts Centre, the show then toured to the Burbidge Gallery at the Belgrade Theatre in Coventry during Black History Month.

On display were historical photographs including two hundred ‘stereoviews’ (which created an illusion of depth) taken just after the abolition of slavery, which documented the colonial conditions of life and work for Caribbean people across the Caribbean Region. These stereoviews were exhibited alongside archival documents and the work of four award-winning contemporary Caribbean photographers. In bringing together the past and the present, the exhibition explored, in particular, issues of the body and representation and how identity has been mediated through photography. In addition, public workshops were held at the Belgrade Theatre, led by Viala and the contemporary photographers, to examine the images on display in relation to the history of photography, colonialism and slavery, heritage, and multiculturalism. The exhibition and workshops also provided the opportunity to explore historical and cultural similarities between English, French and Spanish speaking islands within the Caribbean.

On 20 July 2017, Viala launched at the University of Warwick the film *Embodied Islands* (11mn) with the



## Grants and Awards

people who had participated in the exhibition in June and October 2016 (including Caribbean Elders 'Hope in Unity' Coventry; the Sydney Stringer Academy, Coventry; and the Caribbean Family Heritage Group, Solihull). The launch was an opportunity to celebrate the first year anniversary of the exhibition with the communities of Coventry, and also to get their feedback and discuss future collaborative project ideas.

For more information, see:  
[youtube.com/watch?v=fzBHEmhGR2I](https://www.youtube.com/watch?v=fzBHEmhGR2I)

## Staging Napoleonic Theatre

Dr Kate Astbury has received AHRC follow-on funding to stage public performances of melodramas from the Napoleonic period. Part of this has involved a collaborative project with English Heritage at Portchester Castle in order to explore the plays that Napoleonic prisoners of war wrote while incarcerated in the castle in 1810.

In July 2017, in collaboration with Past Pleasures Heritage Theatre Company, a packed audience of local residents



watched a restaging of a three-act melodrama, *Roseliska ou amour, haine et vengeance*, written in 1810 by a 21-year old sergeant, Jean Baptiste Louis de Lafontaine, who previously had been an actor at the Théâtre des Troubadours in Paris. The original manuscript of the play is in the collections of the V&A. Project postdoctoral researcher, Dr Diane Tisdall, arranged a score to accompany the play using manuscript scores and printed music published by the prisoners' musical director, Marc-Antoine Corret, on his return to France at the end of the war. In addition, Astbury has acted as scientific advisor on a new permanent exhibition on the history of the castle. The exhibition, which opened to the public on 21<sup>st</sup> July 2017, has particular emphasis on the Napoleonic period and a stage has been built at the castle so that visitors can experience French prisoner-of-war theatricals. There has also been the opportunity to showcase the research first hand with melodrama acting sessions for visitors attending the English Heritage family weekend on 5<sup>th</sup> and 6<sup>th</sup> August. In addition, a community performance of a Pixérécourt melodrama written in 1805 took place at the Georgian Theatre Royal, Richmond in August 2017 as part of the town's Georgian Festival, meaning that the project is informing amateur as well as professional acting practice by increasing their knowledge of early nineteenth-century acting techniques.

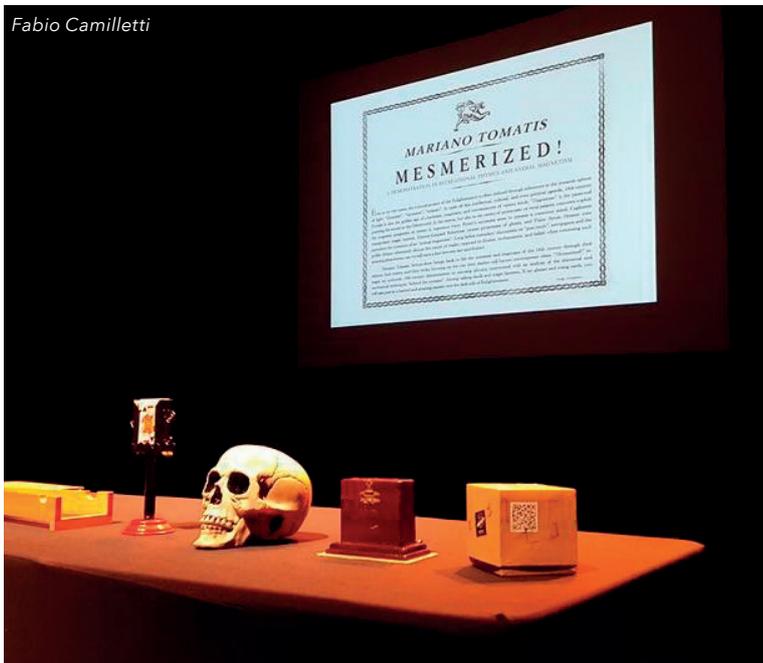
For more information, see:  
[warwick.ac.uk/fac/arts/modernlanguages/research/french/currentprojects/napoleonictheatre/staging](http://warwick.ac.uk/fac/arts/modernlanguages/research/french/currentprojects/napoleonictheatre/staging)

**Kate Astbury**  
School of Modern Languages and Cultures

## Mesmerized!

In May 2017 a series of interdisciplinary events took place on campus that explored the practice of mesmerism and associated themes of deception, belief and enchantment. The week-long programme of events was organised by Fabio Camilletti with Alessandra Aloisi, Katherine Astbury, Martina Piperno and Elizabeth Turner, and featured the IAS Visiting Fellow, Mariano Tamatis (a stage magician, historian of magic and computer scientist). The research has also been funded by the Connecting Cultures GRP, IATL, and the European Union's Horizon 2020.

The varied programme included performance-lectures and a 'theatrical laboratory' on topics such as the eighteenth-century concept of 'animal magnetism'; books, magic and science in the age of revolutions; the power of distraction; and the dynamics of illusions, credulity and credibility. Tamatis's lecture *Mesmerised!* re-staged an eighteenth-century demonstration, featuring talking skulls, magic lanterns, X-ray glasses



Fabio Camilletti



and rising cards, in order to trace the historical role of magnets and magnetism in scientific inquiry and the popular imagination. In so doing, the lecture explored concepts of truth and the role of the occult in the age of so-called enlightenment.

Magician Myles Pollock, a member of the Inner Magic Circle (MIMC, Gold Star), led a magic show and talk about his practice which complemented the historical performances, workshops and presentations. In addition, the 'Magical Café' provided an opportunity for researchers at all career stages from across the university to exchange ideas and practices relating to the themes that had arisen throughout the week, especially around the intersections of mind/body, practice/theory, art/science, and illusion/reality. As a direct result of this collaboration, Camilletti and Tomatis are producing a new edition of Friedrich Schiller's *The Ghost-Seer* (1789) from the points of view of literary theory, history of magic, and digital humanities.

For more information see: [mesmer.it/?id=warwick](http://mesmer.it/?id=warwick) and [marianotomatis.it/index.php?page=biblioteca](http://marianotomatis.it/index.php?page=biblioteca)

## Prisoners of war between the Bourbon nations and the United Kingdom during the 18th Century: ways of life and humanity in misfortune

In July 2017, **Evaristo C. MARTÍNEZ-RADÍO GARRIDO** began a two-year MARIE SKŁODOWSKA-CURIE fellowship, working with Kate Astbury in the School of Modern Languages and Cultures. His work will challenge assumptions about captivity during the Ancien Régime through a ground-breaking comparative approach to

prisoners of war from Britain, Spain and France during the long 18th century. Armies of the Ancien Régime reflected not only the society of their time, but also the politics, importance and international weight of their respective nations. Prisoners of war offer a privileged insight into these issues and, more significantly, into the human and humanitarian feelings of all those involved, politicians and civilians as well as the military. Through correspondence written by the prisoners themselves as well as letters to/by the authorities, the project will chart feelings and views towards the conflicts from those directly involved, revealing alternative views of war than those imposed by their sovereigns. In what the prisoners conveyed to their families and to the authorities, we can learn much of the conditions of captivity, which varied considerably depending on religion, social status or military rank. Comparing Britain and Spain with France is essential to perfecting our understanding of how the status and experience of prisoners of war changed between the old order and the new. In brief, this is a study that helps to understand better the changes in the humanitarian measures in war which form the basis of current practice and are at the heart of notions of Human rights.



**Evaristo C. MARTÍNEZ-RADÍO GARRIDO** is Doctor *summa cum laude* in History from San Pablo CEU University (Madrid), and a specialist in military History during the *Ancien Régime*, including the Peninsular War. In 2007, he was awarded the prestigious research award "Padre Patac" for a study on the War of the Spanish Succession.

## Grants and Awards

He has published several monographs dealing with social-military History as well as numerous articles. He is officer in the Military Spanish Volunteer Reserve, based in the Institute of Military Culture and History (Madrid), Founding member of the Spanish Association of Military History (Asociación Española de Historia Militar -ASEHISMI-) and served as NATO Subject Matter Expert (provided with NATO Secret Clearance) in the Exercise Trident Juncture 2015.

### Warwick Transatlantic Visiting Fellow

#### Negotiated identity: Free people of colour in French Caribbean



This year's Transatlantic Visiting Fellow was **Dr Jessica Pierre-Louis** from Université des Antilles. Dr Pierre-Louis' research has mostly involved the exploration of samples of notarial acts and the serial study of 33.000 acts of parish registers.

This research has allowed the reconstitution of genealogies which enable the examination of individuals and families over several generations, roughly over a period of a hundred years. With this research, Dr Pierre-Louis has shown how phenotype and whitening were prerequisites for "passing", but she has also established that this was not enough: legitimacy, relations, privileged partners, choice of spouses and witnesses, wealth and the use of space were also very important. Some elements need to be further studied. That is why, in order to continue her research, she has joined the project Rezo which uses Fichoz, a collaborative data base which aims at analysing the relationship between different actors.

During her time at Warwick, Dr Pierre-Louis has participated in a series of events around racial categorisation in the French Caribbean. In her first lecture to the Centre for Caribbean Studies, Dr Pierre-Louis shared her research, which focuses on "passing" in seventeenth and eighteenth century French Caribbean. In eighteenth century Martinique, socio-racial categorisation was legally entrenched. The free community of colour formed a legal category which was distinct from both white and enslaved peoples. No legal rules existed allowing a formal transition from the legal

category of 'free coloured' to that of 'white'; however, as Dr Pierre-Louis and other historians have argued, this 'crossing' did occur the French West Indies. In her lecture, Dr Pierre-Louis discussed the informal process that free people of colour employed to cross the colour line. Her work shed light on how identity was understood and could be negotiated in slave and colonial society.

Dr Pierre-Louis also took part in an event entitled 'In Conversation: Race and Interracial Sex in the Caribbean'. In conversation with Camilla Cowling, also a historian of gender in Brazilian and Cuban slave societies, she provided an overview of interracial relationships and race in seventeenth to nineteenth century French Caribbean. The discussion revealed the similarities and the many differences in understanding race and interracial sex in the Caribbean region during the slavery and colonial period.

In her final formal event as Transatlantic Visiting Fellow, Dr Pierre-Louis shared her knowledge and experiences of researching the history of racial categorisations in the French archives with graduate students. She provided an overview of major French websites with online archives that could be used for research on topics related to race and family in the French Caribbean.

During her time at Warwick, in addition to participation in different events, Dr Pierre-Louis has continued to research racial categorisations and individual's ability to 'pass' in the French Caribbean.



*Fig. 2 Athenian bronze coins with the double bodied owl from the hoard at Limani Pasha (Laurion Mouseion ML296)*

### Research on Tokens, Numismatics and Classical Sculpture

A hoard of 62 lead tokens (fig. 1) which were excavated in the 1930ies in the Athenian Agora were re-examined in the course of the research for the ERC Project Token Communities in the Ancient Mediterranean. The results were remarkable: the tokens played powerful roles in asserting the prestige of the political and religious elite of Athens in the period previous to the Herulian sack in 267 AD. The paper, which was announced in the International Conference held at the University of Warwick, 8<sup>th</sup>-10<sup>th</sup> June 2017 will be published in the Proceedings Volume, a RNS special publication volume. A short video is already on the Departmental Web Page: [warwick.ac.uk/fac/arts/classics/research/dept\\_projects/tcam](http://warwick.ac.uk/fac/arts/classics/research/dept_projects/tcam)



*Fig. 1 Athenian token of the 3<sup>rd</sup> century AD with lion head r. and dolphin countermark from the hoard at the Roman House (Athenian Agora IL231)*

The hoard of 71 bronze coins (fig. 2) at Limani Pasha, in the area of Laurion was found resting by a furnace along products of an unfinished metallurgic procedure in a workshop of the Imperial Times. The obvious purpose was to smelt them, so as to win the

precious metal of its constituent parts since they had lost their name value and they had long been withdrawn from circulation. The paper will be published by the end of this year in the proceedings volume of the Society for the Study of SE Attica ([www.emena.gr](http://www.emena.gr))

The double sided relief of the late 5<sup>th</sup> century with a representation of Athena (fig. 3) on the obverse and Centauromachy on the reverse sheds new light to the cults of Platon's Academy and Athenian Ideology in the time of crisis, brought about in the aftermath of the Peloponnesian War. The paper will be published in the next issue of the peer reviewed journal *Mitteilungen des Deutschen Archäologischen Instituts Athenische Abteilung*.



*Fig. 3 Athena from the Amphiglyphon in Platons's Academy (Ephorate of Athens Antiquities M3112)*

Mairi Gkikaki  
Classics and Ancient History

# Conferences and Symposia

## Sidelights on Shakespeare

### The Expert and The Craftsperson. Shakespeare in Performance Saturday 25th February 2017

"A Triumph," was the response of one delegate at the end of our one-day conference, "A great day, so much fun". Which was both gratifying and somewhat of a relief as the programme had been constructed to be experimental as well as thought-provoking. *Shakespeare in Performance* was the conclusion of a conversation I had some years ago with Dr Jaq Bessell - a stage director and academic - where we considered whether the scholar and the practitioner really do have very different and distinct roles to play in the study of Shakespeare in performance. Eager to discuss further the crossover (or lack of) with others working in the field I decided to experiment with *Sidelights on Shakespeare's* tried and tested formula. This year, instead of four single events, we constructed a day's conference dedicated to bringing together and examining the roles of, in Dr Steve Purcell's words, 'the Expert and the Craftsperson'.

If the intention behind the conference was novel, the structure was unique: a mixture of workshops, academic papers and contributions from post-graduate colleagues. The day began aptly with a paper entitled '*Whose Experiment is it Anyway?: Some Models for Practice-as-Research in Shakespeare Studies*' given by Dr Steve Purcell (Warwick). He took as his starting point the decision by Shakespeare's Globe to release its new Artistic Director, Emma Rice, from her contract, a decision that caused shockwaves in the press and on social media. Rice and her radical and innovative artistic programme were perceived as having been sacrificed in favour of intellectual conservatism. Immediately our conference delegates found themselves thrown into the thorny problems raised when examining the intersections between academia and practitioner-led performance. Dr Purcell argued that the decision of the Board at Shakespeare's Globe, and the reaction to it, illustrated well the dysfunction and misunderstanding that can undermine collaborations between the two professional communities. Furthermore, the perception(s) of the relationship and distinctions between the theorist and the practitioner have profound implications for the nature of these collaborations. Three different models of this relationship were analysed, drawing on historical examples of the sometimes irreconcilable ideas about roles at Shakespeare's Globe: 1) In Michael Billington's words "The authenticity-seeking academic and the pragmatic practitioner"; 2) the anthropological approach which sees both as co-investigators; and 3) the model that places the lead role with the creative practitioner. Finally Dr Purcell suggested a fourth,

currently evolving model, one in which the distinction between the academic and the practitioner becomes indistinguishable.



*Jaq Bessell directing her Italian dance/theatre production of Romeo and Juliet*

A perfect example of this last model is to be found in Dr Jaq Bessell, with whom I had that initial conversation. She has lectured at the Shakespeare Institute, worked in the research department of Shakespeare's Globe and is currently Director of Studies at the Guildford School of Acting where she is responsible for the M.A. programme. Dr Bessell led our first workshop of the day. Using the Viewpoints system (originally developed by Ann Bogart, Tina Landau and Mary Overlie) her workshop directed participants through the process of exploring Shakespeare somatically using Viewpoint Composition exercises. As she pointed out, this is exactly the sort of workshop her students would undertake as part of their actor training. However, because the Viewpoints system is based on composition practices, working with, for example, tempo; repetition; topography; shape;



architecture; behavioural and expressive gesture etc. it provides a language of analysis for the academic writing about performance - a lexis shared with the practitioner.

One of the aims of the conference was to give a voice to current post-graduates working in the field of Shakespeare in performance. Consequently a call for papers was released and so many abstracts received that we decided there should be two, concurrently running parallel sessions - and still we had to decline over half the abstracts submitted. Laura Weston (Guildford School of Acting) focused on the choreographic practices of dance pioneer, Rudolf von Laban. Her doctoral thesis, presented as practice-as-research, asks whether reconstructed Elizabethan playhouses provide an opportunity to combine the archaeological and historical comprehension of theatre architecture with an understanding of how modern actors' bodies move in space. Ella Hawkins (Shakespeare Institute) offered a new perspective on the Tim Supple directed 2006-8 production of *A Midsummer Night's Dream*. It met with critical acclaim and box-office success but the production's reflection of contemporary India has also proved divisive. Ella argued that the combination of multiple performance traditions should be considered in relation to location-specific performance histories and championed the significance of physical space in 21<sup>st</sup> century theatre practice. Lastly, Dr Evelyn O'Malley (Exeter), gave us a taste of the ethnographic fieldwork she undertook as part of her doctoral research amongst audiences for outdoor Shakespeare. She presented her case study of the Willow Globe, a living willow theatre modelled on the reconstructed Shakespeare's Globe and planted on a working organic farm in Wales. Through the voices of audience members she analysed the framework

of nostalgia for 'nature' where it intersected with preconceptions of an historical Elizabethan theatre.

In the parallel session, Elizabeth Jeffery (Shakespeare Institute) analysed a promenade production of *A Midsummer Night's Dream* that was performed in the Basque language during a theatre festival to mark San Sebastian's nomination as the European Capital of Culture. Her paper evaluated the wider social responses to the play and the effect staging an English classic in a minority language has on the receiving culture. Jessi Parrott (Warwick) presented her paper *Shakespeare with Chairs - the Bard, Disability and London 2012*. She borrowed her title from the common practice of referring to rehearsal or workshop explorations of text as 'Shakespeare without chairs'. Jessi's paper analysed specific aspects of the two Opening Ceremonies of the London Olympic and Paralympic Games. She concentrated on the significance of the character Caliban, arguing that he was both simultaneously foregrounded and erased through the appropriation of his words and, in the light of this, drew conclusions regarding the sociocultural comprehension of disability following London 2012. Finally, Martin Young (Queen Mary, London) gave us his innovative thoughts on temporalities in the theatre. He focused on the 2015 National Theatre production of *As You Like It*, often recognized as a play concerned with the social construction of time. Drawing on examples of theatre discipline as expressed in industrial documentation - such as Stage Manager and Front of House reports - Martin was able to consider the play's concern with the organization of work and leisure time.

After lunch - described as "most delicious. Superb" by one delegate - we embarked on our second workshop of the day with theatre director, Tim Supple. His credits are renowned - Artistic Director of the Young Vic Theatre, he has worked at the National Theatre, the RSC and throughout the world. His celebrated production of *A Midsummer Night's Dream* was the subject of Ella's paper earlier in the day and, it goes without saying, we felt extremely fortunate to be led through an exploration of the text of *King Lear* by such an illustrious and experienced practitioner. Or perhaps intellectual - for as Tim pointed out he has always spent much time researching and studying works on text and theatre. Informed by a combination of creative



Images: Dash Arts' *A Midsummer Night's Dream*, directed by Tim Supple, Swan Theatre, Stratford upon Avon, 2006: taken by Tristram Kenton

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experience and scholarly thought, he invited us to 'Pick up a speech from King Lear, open your mouths and being to play'. In our final session of the day, Professor Tony Howard (Warwick), who has since 2012 been leading the Multicultural Shakespeare Project, shared his thoughts on 'Towards a black Hamlet'. He reminded us that in the 1820's theatre audiences across the America and Britain mocked the idea that someone of African origin could ever play the part of Hamlet - they just didn't look Danish! In 1948, the Windrush year, such a casting became a symbol of equality and a goal for actors of colour. Now that in 2016 Paapa Essiedu has played the Prince at the RSC, Professor Howard examined whether casting equality has finally been achieved.

Of course, the day actually belonged to the many delegates who freely gave their commitment and enthusiasm - it was lovely to get together and, as one said, "a precious opportunity to meet Shakespeare enthusiasts from so many different backgrounds". It was these delegates who pronounced the day's "diverse range of papers and workshops" as "perfectly balanced", "a wonderful day ... every session was really enjoyable": My thanks to you all, I hope you carry on talking. You made the day unmissable.

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Stephanie Tillotson  
English and Comparative Literary Studies

### Mediterranean Migration in Interdisciplinary Perspective Friday 3rd March 2017

Co-organized by Prof Beat Kümin (Department of History) and Dr Felicita Tramontana (CSR), this event was generously supported by the Humanities Research Centre, the Centre for the Study of the Renaissance and The European Commission through the Marie Skłodowska Curie Actions. Its principal aim to encourage interdisciplinary discussion between economists, sociologists, historians and literary scholars was fully realized. Participants from six European institutions exchanged views and identified stimulating areas for further research.

Following introductory remarks by Felicita Tramontana on the state of scholarship, the first session "Migration across the Mediterranean: contemporary challenges and historical perspectives" focused on diachronic approaches. Dr Jacob Norris (Essex) talked about movements of early modern Catholics between the Middle East and Europe, while Dr Nina Perkowsky (Warwick) explained the methodological framework of

her work on the motives and experiences of present-day migrants.

The second session "Italian Migration: Literature and History", chaired by Beat Kümin, featured a historian and a literary scholar from different Warwick departments: Dr Rosa Salzberg (currently at EUI Florence) discussed Venice as an arrival city in the Renaissance and Dr Jennifer Burns (School of Modern Languages) analysed migration narratives in recent Italian literature. The last session of the workshop, "Migration, history and methodological challenges", was chaired by Prof. Leo Lucassen (Leiden/Amsterdam) who also provided the concluding comment. Dr William O'Reilly (Cambridge) addressed information networks shaping transatlantic movements from the 17<sup>th</sup> century and Prof Sascha O. Becker (Warwick) analysed the effects of Polish westward migration from an economic perspective. The final discussion zoomed in on methodological issues (such as big data / GIS techniques), with particular emphasis on Dr Tramontana's current project on early modern Palestine.

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Felicita Tramontana, CSR  
Beat Kümin, History

### 'More than meets the Page: Printing Text and Images in Italy, 1570s - 1700s' Saturday 4th March 2017

'More than meets the Page' approached Italian printing from an interdisciplinary and European perspective by focussing on the so-called 'long seventeenth century'. Although Italy in this period faced considerable financial challenges, particularly evident on the book market, innovative book and print genres were born thanks to new techniques and formats which mutually related text and images within the same publication. Such printed products were marketed to ends of the audience spectrum ranging from the learned to the illiterate. MTMP sought to explore to what extent the specialisation of the book and print market between the 1570s-1700s was influenced by the period's economic difficulties.

The conference's first session, *Understanding Techniques and Genres*, was opened by Angela Mc Shane (University of Sheffield / V&A, London) in a thought-provoking key-note speech on digital cataloguing projects, their value, and potential risks, in approaching early-modern printed items. McShane argued the case for an ever vigilant eye

on the close interrelation between objects and their materiality. Liz Miller (V&A) spoke about a series of prints issued by Antonio Lafreri in Rome, questioning overly strict considerations of genres and types within the wide realm of printed items. Loretta Vandi (Scuola del libro, Urbino), examining the chap-books of the Florentine *tipografo* Giovanni Baleni, and Floriana Giallombardo (University of Palermo) in her paper on the botanic *Musei* of Paolo Boccone, similarly discussed issues of categorization.

Session two, *Tracing Networks*, was opened by Ian Maclean (University of Oxford), who superbly illustrated the great significance of networks in the printing world in his keynote lecture on Italy and the Frankfurt Book Fair. Revealing the ongoing impact of geographical and social connections, often surviving from the middle ages, Maclean showed how these formed the mould from which later dynamics at Frankfurt took shape. Ingeborg van Vugt (Scuola normale superiore, Pisa / Amsterdam University) followed up on this, illustrating the conflict between near and far centres, liberty and control, in the book trade on a digital map of Antonio Magliabechi's correspondence. Huub van der Linden (École Française de Rome / University College Roosevelt) discussed the circulation of printed ephemera through members of aristocratic families, amateurs, and women. Nina Lamal (University of St Andrews) investigated the earliest Italian printers of news reports and gazettes, focussing on economic and technical challenges and marketing strategies

During the third session, *Evolving Markets and Audiences*, Julia Martins (Warburg Institute, London) presented on the use of images in Isabella Cortese's book of secrets, highlighting strategies aimed at enhancing the accessibility of the literature of secrets. Domenico Ciccarello (University of Palermo) splendidly closed the session by providing an overview of printed products from early-modern Sicily that employ different combinations of texts and images. During the closing remarks and open discussion at the end of the day, speakers and attendants thought through the implications and challenges that come with the preservation, consultation, and sometimes inevitable loss, of printed products.

MTMP's aim to provide a platform for established and young scholars, as well as for researchers, librarians, and museum conservators, was mirrored by a common thread running through all contributions: the power of the printing press

to unite individuals, materials, and techniques within a single product. In continuing the aspirations of last year's HRC sponsored conference 'Shaping the Self', MTMP hopes to have contributed modestly to a shared history of print products in the early-modern period. Like the printing process in the past would have made one aware that 'just' using good matrices, ink, and paper was not enough, it has shown that there was, and is, much more than meets the page.

The organisers would like to express their gratitude for additional conference sponsorship from the Society for Renaissance Studies, and thank Sue Rae (HRC Administrator, Warwick) for her indispensable support in making this day possible.

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Rebecca Carnevali and Gloria Moorman  
HRC Doctoral Fellows, CSR

### Trespassing the Borders. Redefining Postcolonialism from Peripheral Experiences Saturday 11th March 2017

The one-day interdisciplinary conference **Trespassing the Borders. Redefining Postcolonialism from Peripheral Experiences** was held at the University of Warwick on the 11<sup>th</sup> March 2017. It focussed recent strands in Postcolonial studies, with specific attention paid to those experiences almost neglected by 'canonical' postcolonial theory but that can disclose interesting elements to deal with issues such as bordering principles, State building and coloniality, multifaceted forms border crossing, social exclusion, fluxes of migrants and refugees. As counterproof of the relevance of the proposed topic, the call for papers attracted a large number of abstracts from different academic and geographical areas (50, 15 selected).

The whole day expounded the tri-dimensional configuration of the border, by trying to address what is the meaning to be inside the space defined by a boundary, but also the meaning of being in the liminal space within the border, and the practices that have constructed the otherness beyond the borders. Moreover, the movement across borders has been regarded as a site of resistance to hegemonic narratives about immobile identities. In doing so, the two keynote speakers addressed some methodological transgressions against established academic approaches which provide only a partial understanding of how coloniality is still shaping contemporary society. On the one hand, **Gurminder Bhambra** (Warwick / Linnaeus) challenged the space of emergence of the archetypical Nation

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State as 'pure-European type', by giving account to connected histories of colonialism and state building from a decentred perspective. On the other hand, **Lucy Riall** (EUI / Birkbeck College UCL) questioned the historiography that created and legitimated a scholar canon of global history mainly based on French and British imperial experiences, in order to disclose a more articulated framework to assess imperialism as a global phenomenon.

The day was structured in five main clusters of investigation, which in different ways dealt with several types of boundaries related to both discourses, practices, physical and cultural spaces, bodies and agency. Session 1, *Rethinking the Entanglement Between Borders, State, and Coloniality*, analysed the bordering principles as key feature to assess the entanglement between state building and colonialism with specific focus on Europe and the Caribbean. The concept of peripheral experience has been understood and approached in several ways in the parallel sessions held during the afternoon. The panel *New Locations of Decolonization* questioned the geo-political positioning and the epistemology of decolonization, by focussing the role of Swiss associations in 1950s and 1960s decolonization, the European integration as a project that created a specific form of internal/economic colonialism, and then investigating the linguistic policies in South Asia during decolonization. *At the Margins of Europe: Social and Geographical Displacement* primarily focused on ongoing issues related to border crossing and the dynamics related to migration management in Melilla (Spain) and the practice of brokerage or mediation between communities in post-colonial Austrian migrations. The construction of internal borders as a reflection of several type of colonial legacies and epistemologies has been deconstructed in the session *Endogenous Borders: Enduring Colonial Legacies* about Chilean, Chinese, and Israeli experiences. Furthermore, the postcolonial lens has been used to address agency and subjectivities across the borders of gender and sexuality in the session *Questioning the Borders of Gender and Sexuality*, with papers on the subjectivity of Eritrean post-colonial women in 1970s Italy, and on Brazilian *travestis* in Europe.

**Trespassing the Borders** created a forum that tried to bridge different approaches (Modern Languages, Global History, Comparative Literature, Sociology, Philosophy, Gender Studies, and International Politics) in order to provide original and polydisciplinary perspectives on complex phenomena. Given the broad range of methodologies and case studies that have been discussed, it involved a vibrant audience of scholars and students (over 60 delegates) who lively participated in

the Q/A sessions. The day finished with a book launch (*Frontiers of the Caribbean* by Philip Nanton) and with a film screening (*Africa is you* by Linde Luijnenburg, Ahmed Magare, Dennis Mulder, Anna Van Winden) which contributed in blending the academic investigation with artistic forms and social engagement.

The event has been live-tweeted, and the hashtag **#ttbwarwick17** is still operational in order to summarise all conference's outcomes and to keep mapping news, events, and researches related to the event. My sincere gratitude goes to the HRC that generously supported this event, to Mary Jane Dempsey and Francesca Higgins for their precious help, and to Gioia Panzarella for live-tweeting. I would like to thank also Sue Rae for her pivotal support in organising this event. For further info, please refer to the Twitter page of the conference [twitter.com/ttb\\_warwick2017](https://twitter.com/ttb_warwick2017), to its hashtag ([#ttbwarwick17](https://twitter.com/ttb_warwick2017)) to the Storify [storify.com/TTB2017/ttb17](https://storify.com/TTB2017/ttb17), and to the webpage [goo.gl/F4FTcv](http://goo.gl/F4FTcv).

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Gianmarco Mancosu  
HRC Doctoral Fellow, SMLC

### Debasement. Manipulation of Coin Standards in Pre-Modern Monetary Systems 24th - 25th March 2017

The debasement of coinage, particularly of silver, was a common feature of pre-modern monetary systems. Most coinages were issued by state authorities and the condition of a coinage is often seen (rightly or wrongly) as an indicator of the broader fiscal health of the state that produced it.

On 24<sup>th</sup> - 25<sup>th</sup> March 2017 an international workshop was held in the Institute of Advanced Study, Millburn House, with speakers from the UK, the United States, France and Austria, to discuss the motives behind debasement in ancient and medieval coinages. It was organized as part of a three-year, AHRC-funded project run jointly by Kevin Butcher (Department of Classics and Ancient History, University of Warwick) and Matthew Ponting (University of Liverpool), and additional funding was generously provided by the Humanities Research Centre and by the Department of Classics and Ancient History at Warwick.

The programme included papers by Martin Allen (Fitzwilliam Museum, Cambridge), Gilles Bransbourg (American Numismatic Society), Colin Elliott (Indiana University, Bloomington), Nick Mayhew (Ashmolean Museum, Oxford), Julien Olivier (Bibliothèque nationale de France), Rory Naismith (King's College, London), Arnaud Suspène (Université d'Orléans / CNRS), and



Debased silver coin of the Roman emperor Gordian III (AD 238-244). Image: [www.cngcoins.com](http://www.cngcoins.com)

Bernhard Woytek (Austrian Academy of Sciences). The venue offered an excellent forum for cross-disciplinary discussion for specialists in the monetary history of different periods and in the metallurgy of coinage, and examined a broad range of potential causes of debasement: from fiscal problems, to problems of supply of raw materials, to changes in minting technologies.

Kevin Butcher  
Classics and Ancient History

### Freedom and the Subject of Theory 28th - 29th March 2017 - Palazzo Pesaro-Papafava (Warwick in Venice).

The symposium had a double focus: first, the situation of 'theory' today - literary, political, psychoanalytic, aesthetic and philosophical - and the way it relates to freedom. Second, the subject who theorises, with particular attention to the freedom of its constitution and development.

Twenty-four speakers from departments of French Studies, English, Philosophy and Sociology at prominent institutions in France, Canada, the UK and the United States addressed the conference theme over eight panels of papers. Speakers ranged from internationally leading scholars to doctoral students and postdoctoral researchers. There were papers focused on the work of Adorno, Beauvoir, Berns and Rouvroy, Derrida, Fanon, Graeber, Honneth, Lacan, Malabou, Nancy, Sartre, Sloterdijk and Stiegler, among other thinkers. Highlights included papers by Christina Howells, 'Derrida: The death penalty and its exceptions', Jeremy Ahearne (Warwick), 'Axel Honneth

and the Subject of Recognition in International Relations', Martin Crowley (Cambridge), 'Freedom at the Speed of the Algorithm', Colin Davis (RHUL), 'Interpretation and the Freedom of the Subject', Seán Hand (Warwick), 'Inoperative Governance, or the "democracy to come": Jacques Derrida's *Voyous*', Ian James (Cambridge), 'The Experience of Freedom Revisited', Marc Lafrance (Concordia), 'Au-delà de l'angle mort: Fragile Bodies, Vulnerable Identities and Mortal Subjectivities', Gerald Moore (Durham), 'Freedom, Brain Fries and Media Lies', Serge Trottein (ENS/CNRS), '*Franking* - and the Subject of Theory' and Robert J.C. Young (NYU), 'Fanon and the Pathology of Freedom'.

Generous financial support is gratefully acknowledged from The Humanities Research Centre and The School of Modern Languages and Cultures at Warwick, The Society for French Studies, The Faculty of Medieval and Modern Languages and Literatures and Wadham College, Oxford. A collective publication of essays arising from these papers is currently in preparation.

Oliver Davis  
School of Modern Languages and Cultures

### Hardboiled History: A Noir Lens on America's Past Friday 19th May 2017

Hardboiled History was conceived as an interdisciplinary conference to investigate the ways contemporary visual media and literature - in all its forms - continues to utilise, reshape or subvert preconceived notions of 'noir', often as framework for imagining and reinterpreting American history.

Despite a range of theoretical and historiographical engagements with the 'classic' *film noirs* produced in postwar America, *noir* remains an academically illusive term that avoids easy definition. Our aim was to create a space in which scholars approaching with the idea of *noir* from a number of disciplines and mediums could come together and consider where their research areas intersect.



Keynote speakers: Helen Hanson and Warren Pleece

In addition to opening remarks from Professor J.E. Smyth (University of Warwick), we were delighted to welcome two keynote speakers, Helen Hanson (University of Exeter) and Warren Pleece (an illustrator and graphic novelist), who provided us with insightful academic and practice-based perspectives on the *noir* phenomenon respectively.

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Generous support from the Humanities Research Centre, Warwick's History Department, and the British Association for American Studies allowed us to ensure that postgraduate speakers and delegates were able to attend for free.

Panels were dedicated to interrogating popular culture's attempts at (or resistance to) representing history, depictions of gender relations and ethnicity, and the way aesthetics and ideas of place play a part in cultural engagements with *noir*. The entire day generated lively discussion around the history of *noir*, what it means to us today, and how it might be approached and analysed in the future, as well as what might be at stake when we try and conceptualise pop-cultural representations of society and culture as part of a wider *noir* phenomenon. These discussions continued into the evening.

Tweets about the day by several participants can be found on the hashtag #HardboiledHistory, and full panel details and abstracts are available at [www.hardboiledhistory.wordpress.com](http://www.hardboiledhistory.wordpress.com).

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Hannah Graves and Esther Wright  
History

## Bodies in Flux: Rewriting the Body in Medieval Art, Literature, and Culture, 1000-1450 Saturday 20th May 2017

This one-day interdisciplinary conference, held at the University of Warwick on 20<sup>th</sup> May 2017, asked what bodily transformation means for the conception of bodies of different kinds in the Middle Ages, be they human, nonhuman, animal, material, or divine. The conference brought together a diverse group of international scholars from a variety of disciplines. Panels considered the portrayal of bodies in flux in different media and reflected on the boundaries conventionally associated with the body in art, literature, and culture from c.1000-1450. There were forty attendees in total, including sixteen speakers on paper panels. Topics for these panels included the following themes: animal and divine transformation; gender and abstract thought; monstrous and hybridised bodies; fragmentation and mutilation of the body. The interdisciplinary nature of the event gave rise to discussion of medieval reading practices across the literatures of Europe, archaeology, codicology, art history, and critical theory. The day culminated in a roundtable discussion with Dr Miranda Griffin (St Catharine's College, Cambridge), Dr Robert Mills (University College, London), and Dr Debra Strickland (University of Glasgow). This conversation covered topics

as diverse as the challenges of transformation in the medieval tale of the snake-woman Mélusine, the relics of Saint Eugenia, and Hieronymus Bosch's hybrid creatures. The roundtable format proved fruitful in synthesizing the themes of the day and in drawing the conference to a close. We would like to thank several funding bodies at the University of Warwick, including the Humanities Research Centre, the Department of French Studies, and the University Library. We are also grateful to the Society for French Studies for their conference grant for postgraduate travel, appreciatively received by a number of delegates.

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Liam Lewis and Jane Sinnott-Smith  
HRC Doctoral Fellows, SMLC

## Fifteenth Warwick Symposium on Parish Research 'The Digital Parish', Saturday 20th May 2017

This year's symposium focused on new methodologies made available by digital technology. Beat Kümin (Warwick) opened the day by introducing the topic and drawing attention to the new web address of the recently relaunched My Parish website.



Eight speakers from the UK, US and Poland informed attendees of the ways in which digital resources had supported their research. Many focused on their use of Access, while others introduced specialist analytical packages such as NVivo and GIS or online sources for accessing historic maps. A list of these, along with useful forums, data storage sites, and training opportunities, has since been uploaded to the My Parish website.

A number of recurring themes emerged during the day. Alongside the practicalities of beginning an IT-based project, delegates emphasised careful considerations of source materials and research questions, the extent to which options are limited by the software to which an institution subscribes, and the difficulty of ensuring a project has long-term sustainability in a world where technology is constantly changing.

Other focal points of discussion were the need for collaboration and inner/interdisciplinary exchange, the question of whether researchers receive credit for database design or just for the analytical results

they produce, and the feasibility of a wider pooling of resources as well as the creation of one-stop access points for the sharing of digital information. There was universal agreement on the utility of such methodological and practical exchange, with the suggestion to hold a similar, hands-on workshop in the future. For full details on proceedings please visit: [warwick.ac.uk/my-parish/parishsymposia/2017digitalparish](http://warwick.ac.uk/my-parish/parishsymposia/2017digitalparish).

The next annual symposium of the Parish Network will be held in May 2018 on the topic of 'Parishes and Migration'.

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**Joe Chick**  
History

### Cultures of Exclusion in the Early Modern World, 1600-1800: Enemies and Strangers' 18th-19th May 2017

This two-day interdisciplinary conference set out to explore the different ways in which social relationships were theorised and constructed in the early modern period. Using the idea of 'cultures of exclusion' as its starting point, the aim of the conference was to investigate how sociability was understood and negotiated in the period 1600-1800, and why certain groups and individuals were excluded from particular social interactions and spaces.

On 18<sup>th</sup> and 19<sup>th</sup> May 55 researchers from Britain, Europe, North America and Australia gathered at the University of Warwick to discuss these issues from a multi-disciplinary perspective. The event, which was organised by Naomi Pullin and Kathryn Woods, brought together historians, literary scholars, intellectual historians, medical historians and linguistic scholars to illuminate the complex interplay between social inclusion and exclusion during this period.

The first day of the conference began with two parallel sessions, which explored an array of themes in relation to exclusionary cultures: from isolation and othering



*The Boxes*, Thomas Rowlandson (1809) © V and A Museum, London

within the family, to how early modern male and female authors used 'languages' of exclusion in fiction or when documenting their own experiences. This was followed by an early career networking event and the keynote lecture. Our keynote speaker, Professor Garthine Walker (Cardiff University), introduced us to the changing spectre of rape trials in the eighteenth century.

The second day of the conference consisted of three parallel sessions. Here papers explored vagabonds and rogues in literary and historical documents; the boundaries between religious tolerance and intolerance; witchcraft and spiritual healing; appearance and the regulation of female bodies; and a session on the ways in which states and churches 'policed' social order.

Through fruitful discussion, 'Cultures of Exclusion' was able to shed new light on key aspects of early modern sociability and 'polite' culture and was a great success. We would like to acknowledge the generous support of Warwick's Humanities Research Centre and the Warwick History Department, and especially the assistance of Sue Rae and Sheilagh Holmes, as well as our other sponsors: the European History Research Centre, the British Society for Eighteenth-Century Studies and the Royal Historical Society. This generous funding enabling us to offer free registration and travel grants to early career and PhD researchers attending the conference.

For full programme details and further information please visit the conference website: [culturesofexclusion.wordpress.com](http://culturesofexclusion.wordpress.com).

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**Naomi Pullin and Kathryn Woods**  
History

### Devotional Writing in Print and Manuscript in Early Modern England, 1558-1700

On Monday 26<sup>th</sup> June 2017 a cohort of doctoral students, post-docs, early careers and established scholars met for the 'Devotional Writing in Print and Manuscript in Early Modern England, 1558-1700' Conference. The event was funded by the University of Warwick's English Department in collaboration with the *Centre for the Study of the Renaissance*, *The Humanities Research Centre* and the *Early Modern Forum*. The conference organisers (Professor Elizabeth Clarke and Doctoral Researcher Robert W. Daniel) aimed to use the event to showcase the excellent research being undertaken at Warwick in the field of Early Modern English. The event was held on the

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Speakers and delegates

ground floor of the Ramphal Building using its innovative presentational teaching spaces (R0.03/4 and R0.12). In total 16 papers (20 minutes each), and 2 keynote plenary addresses (45 minutes each), were delivered as part of the event's full programme. Simultaneous panels ensured a wide range of topics were covered from Shakespeare to Dryden, from accounts of sickness to martyrdom, and from sermon notes to autobiographical writing. A total of 27 delegates attended, representing 13 different universities from across both the Atlantic and the English Channel.

The plenary addresses were particularly well received. These were given by Warwick's own distinguished Emeritus Professor Bernard Capp (on the topic of 'Piety, Conversion and Domestic Conflict'), and the well-known lady of letters Dr Johanna Harris from the University of Exeter (on the topic of 'Elizabethan Puritan Epistolary Networks'). All in all, the conference was a resounding success, a verdict supported by a host of lovely comments from speakers and delegates alike.

Although 'devotional writing' is a very broad idea, it was noticeable that several key themes quickly emerged from the papers that were delivered:

- ▶ The foundational nature of the concept of piety
- ▶ Its continuing relevance for and integration into a whole host of different areas (conceptual and physical)

- ▶ Questions about the authenticity/sincerity of authors and the devotional acts/attitudes they were prescribing/performing/proscribing
- ▶ The agency of individuals and/or communities in shaping big theological ideas to suit a particular set of religious practices
- ▶ Cross-denominational reading/referencing.

The legacy of John Foxe's *Book of Martyrs*, critiques of gaudy dress, and parsimonious or generous family wills were just some of the other re-occurring motifs of the day. The intellectual output of speakers demonstrated renewed and reinvigorated calls for fresh examinations into the practical divinity and everyday piety of early modern English citizens.

In spite (perhaps because) of the diversity of approaches, concerns, and disciplinary perspectives, the whole conference seemed to have a real sense of coherence, and the potential to give rise to a very strong edited volume. The co-organisers are currently in talks with Oxford University Press with a view to producing an edited volume of essays based on the papers given at the conference.

The co-organisers are also looking to the possibility of organising an annual interdisciplinary Early Modern Conference at Warwick to continue to create and foster valuable research networks and partnerships. The co-organisers would like to thank all its funding partners for their invaluable time and support in making this event possible.

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Robert W. Daniel  
English and Comparative Literary Studies

## Remarkable Things: The Agency of Objecthood and the Power of Materiality Saturday 10th March 2018

### Keynote Speakers:

- ▶ Professor Patricia Spyer (The Graduate Institute, Geneva)
- ▶ Dr Lambros Malafouris (Oxford University)

Apotropaic art, symbols or objects are those which have - or are reputed to have - the power of averting evil influence or 'bad luck'. The very idea of an apotropaic object stands at the centre of theory seeking to concretise objecthood and material power. Apotropaic things are, in their very nature, possessed of an agency that both transcends their status as an object yet is also inextricably tied to it: their physicality enables them to be purposefully placed in liminal spaces or carried close on the body; the materials they are made from carefully chosen and frequently bizarre or rare; their form, shape and construction often highly specific and closely allied to tradition and 'folklore'.

Therefore, the repellence of forces which are abstract and amorphous relies intrinsically upon the materiality and apparent 'concreteness' of specific objects. In turn, the ways in which society, throughout time and across culture, has attempted to reconcile the seemingly dialectical nature of such items stands at an interdisciplinary confluence.

Material of this kind is not confined to any one culture, time or place, thus necessitating interdisciplinary exploration as to the variety of theoretical and methodological frameworks that might assist in unpacking and articulating the status and significance of such objects and how we have come to classify them. Therefore, this conference is concerned with objects which have, or are perceived to have, inherent power or mobility. It will explore:

- ▶ The sorts of objects that have been perceived in this way and how objecthood is tied to their interpretation and significance;
- ▶ The way such objects operate/are believed to operate;
- ▶ How these sorts of objects construct and convey their power/meaning;
- ▶ The role these objects have played in different disciplines, both focally and epistemologically;
- ▶ The ways in which such objects have shaped culture, custom, behaviour, thought and academic discourse;

- ▶ The ways in which different disciplines/scholars have dealt with such objects and their ramifications;
- ▶ How seminal principles outlined by figures such as Gell and Mitchell, who have authoritatively theorised on objecthood and agency, play out practically and contextually. [1]

Such objects might include religious icons, jewellery, biological specimens, clothing, funerary equipment, *materia medica*, portraiture or relics, and their perceived 'power' might be grounded in faith, ritual, superstition, biopolitics, cultural memory, memorialisation, consumerism or even medical adherence.

This conference will investigate how recent developments in the study of material religion, neuroarchaeology, semiotics and phenomenology might help us better understand not only such objects themselves but also their many guises and surprising pervasiveness, as well as our ongoing attempts to classify and demystify them.

### For further information:

[warwick.ac.uk/fac/arts/hrc/confs/rt](http://warwick.ac.uk/fac/arts/hrc/confs/rt)

## Unveiling Hidden Discourses: 1968 Fifty Years Later Saturday 19th May 2018

2018 marks the fiftieth anniversary of 1968, when social unrest and desire to change the status quo struck the world. Our interdisciplinary conference, titled "Unveiling Hidden Discourses: 1968 Fifty Years Later," looks at this year and to evaluate its lasting consequences, in both negative and positive senses. The conference's aim is twofold. First, the conference will demonstrate what happens when unacceptable discourses refuse to remain unacceptable on a global scale and social implications that follow accordingly. Second, the conference will analyse 1968's legacy and how social movements were manifested in different expressions, such as cultural production, policy and ontological understanding. Examples of such expressions were illustrated through theatre, the Civil Rights Act and pro-feminist demonstrations. It will also consider failures of 1968 movements and how this allowed for the establishment of extreme right-wing parties, such as the Front National in France following "mai 68." Critical questions include: How can this year's impact be considered through a transnational lens? Has this global movement been translated into social developments? Do different disciplines demonstrate ways social movements can inspire change? We ultimately intend to showcase

[1] Gell, Alfred, *Art and Agency* (1998) and Mitchell, W.T. J., *What Do Pictures Want* (2005).

# Forthcoming Conferences 2017/19

how social movements associated with 1968 impacted citizens' lives on a transnational level.

This conference seeks to create a new understanding of 1968, highlighting common themes that emerge by analysing intersections of various academic disciplines and presenting global perspectives of this year, which is mostly viewed as a European phenomenon. We intend to collaborate with scholars from diverse fields, such as History, Theatre Studies and Modern Languages, in order to deepen our comprehension of this key date. Our motive as researchers to organize this conference is to commemorate the anniversary of 1968 as well as to connect with other researchers to identify cultural, social and political implications that have developed in response to events in 1968. This project's originality lies in its use of a transnational and interdisciplinary lens to view this year's historic impact, thus providing a new framework to consider the resonance of 1968 and the first fifty years afterwards.

For more information:

[warwick.ac.uk/hrc/confs/1968](http://warwick.ac.uk/hrc/confs/1968)

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## The Masculine Worlds of Race and Power: Objects, Practices and Emotions in Colonial and Post-Colonial Societies in the Long Nineteenth Century Spring 2018 - date tbc

This conference will bring together scholars from the fields of History, Gender Studies, English Literature and History of Art who are interested in the study of masculine identities and their implications for elite white men in nineteenth century colonial and post-colonial societies.

Although historical narratives traditionally foregrounded white men as the 'subject' of colonial histories, recent studies by post-colonial, gender and new imperial historians have only recently begun to investigate these figures as 'subjects'. The gender identities of white men have chiefly been explored solely through a focus on the representation of various hegemonic masculinities, with the lived experience of these men being overlooked.

The aim of this conference is to bring together scholars interested in focussing dually on the representation, and lived experience of elite white men, to investigate the relationship between hegemonic masculine ideals and the subjective experiences of the men who had to meet their social dictates. The conference will engage with the material and emotional worlds of white men in colonial and post-colonial societies to ask:

- ▶ How were elite white men represented in various forms of literature?
- ▶ How were these ideals and social expectations translated, negotiated and enacted in everyday life?
- ▶ How did hegemonic masculine identities impact the emotional world of men?
- ▶ How did the actions of other historical actors, such as women, slaves and colonised peoples contribute to performances of white masculinity?
- ▶ How did performances of socially expedient male behaviour vary regionally and generationally?
- ▶ How were items of material culture and clothing used to express or disrupt ideal masculine identities?

Since the 1990s gender historians have been calling for an approach to masculinity research that combines the study of meaning and representation with the social and psychological. Michael Roper and John Tosh argued in *Manful Assertions* (1991), for example, that the concept of masculinity is the product of 'both lived experience and fantasy', and that studies must explore both elements, in particular 'how cultural representations became part of subjective identity'. This conference's interdisciplinary focus and combination of social and cultural approaches to the history of elite white masculinity will seek to address that shortfall.

For more information:

[warwick.ac.uk/fac/arts/hrc/confs/cpcs](http://warwick.ac.uk/fac/arts/hrc/confs/cpcs)