

# Humanities Research Centre

## newsletter issue seven

### Inaugural Warwick-Clark/UCLA Symposium: The Lure of Italy, 24 – 25 March 2009, Palazzo Papafava, Venice



In September 2008, Warwick signed a Memorandum of Understanding with the Williams Andrews Clark Memorial Library, UCLA, designed to facilitate a research relationship between Warwick Arts Faculty staff working in seventeenth- and eighteenth-century studies, and our counterparts affiliated with the Clark Library and the UCLA Center for Seventeenth and Eighteenth Century Studies. Eventually, we hope that this collaboration will grow to encompass staff and postgraduate student research exchanges; in the first instance, the venture kicked off with a symposium at the Palazzo Papafava featuring five Warwick staff from across the Faculty (Ingrid de Smet, Sean Allan, John Gilmore, Rosie Dias, and Karen O'Brien), and seven UCLA staff (Susan McClary, Massimo Ciavolella, Saree Makdisi, Anne Mellor, Felicity Nussbaum, Robert Manquis, and Jonathan Post). The symposium was jointly organized by Jackie Labbe (Warwick, Department of English) and Peter Reill (Director of the Clark Library).

Under the title 'The Lure of Italy', we heard and discussed papers from a variety of disciplines: History of Art (Dias), Musicology (McClary), French (de Smet), German (Allan), Translation Studies (Gilmore), Italian and Comparative Literature (Ciavolella), and English (O'Brien, Makdisi, Mellor, Nussbaum, Manquis, and Post). The intimate nature of the meeting allowed for substantial papers of around 40 minutes, which inspired lively and thought-provoking conversation. Participants learned about Lutheran composers and

the Italian Baroque; ambivalent attitudes towards Italy in early modern France; the Marquis De Sade's Italy; Charlotte Dacre, Venice and the displacement of Orientalism; the contexts of colour at the British Royal Academy; Byron, Turner, desire, decadence and Romantic irony; English women's intellectual circles in mid-eighteenth-century Italy; Hester Thrale Piozzi's Italy and cultural translation; Latin as the Italian of the eighteenth-

century educated Englishman; cultural ghosts in nineteenth-century literature; fictions and fantasies of Italy in the work of E.T.A. Hoffmann and the German Romantics; and the genesis of Venice in Anthony Hecht's *The Venetian Vespers*. The alluring nature of Italy as a place, a construct, and an enabling device linked the papers; after our bracing intellectual work we furthered the growing amiability of the meeting with shared meals and the odd Prosecco. The full program for the symposium can be accessed at <http://www2.warwick.ac.uk/fac/arts/hrc/clark/loi>.

The symposium demonstrated that we have a lot to talk about with our UCLA colleagues, and we hope to repeat its success with a meeting based at the Clark Library in Spring 2010, under the provisional title of 'The Translation of Culture, Cultures of Translation'. I'll be sending out a call for participants early in the Autumn term. Before this meeting, the faculty will welcome Professor Margaret Jacob as an IAS Visiting Fellow and the first visiting UCLA colleague, 1-7 March 2010. Early in the next academic year I hope to begin arranging for a short-term postgraduate research visit to the Clark, to be matched by a visit from a UCLA doctoral student working in the seventeenth or eighteenth centuries.

**Professor Jackie Labbe**  
Incoming Director, HRC  
Department of English and Comparative Literary Studies.



THE UNIVERSITY OF  
**WARWICK**

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## Message From The Director

Welcome to issue 7 of the HRC Newsletter. The many and varied activities of staff members listed in these pages show that, despite the financial gloom of the past year, the Faculty has continued to raise its profile with a number of exciting national and international events and collaborations, ranging from Aztec cooking to new media technologies.

I am pleased to introduce the incoming HRC director, Professor Jackie Labbe from the Department of English and Comparative Literary Studies. One of her research initiatives is outlined on the front cover of the magazine.

John King, Director



Contact Us

If you have any comments on this publication or want any further information on the activities of the **HRC**, please contact Sue Dibben:

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The **HRC** is located in Room 452 of the Humanities Building

# Arts and Humanities Research Awards 2008-2009

Arts and Humanities academics won well over £1.7M worth of research grants and contracts in 2008/2009. The awards reflect the increasingly interdisciplinary approach being taken and the broad portfolio of external funding sources.

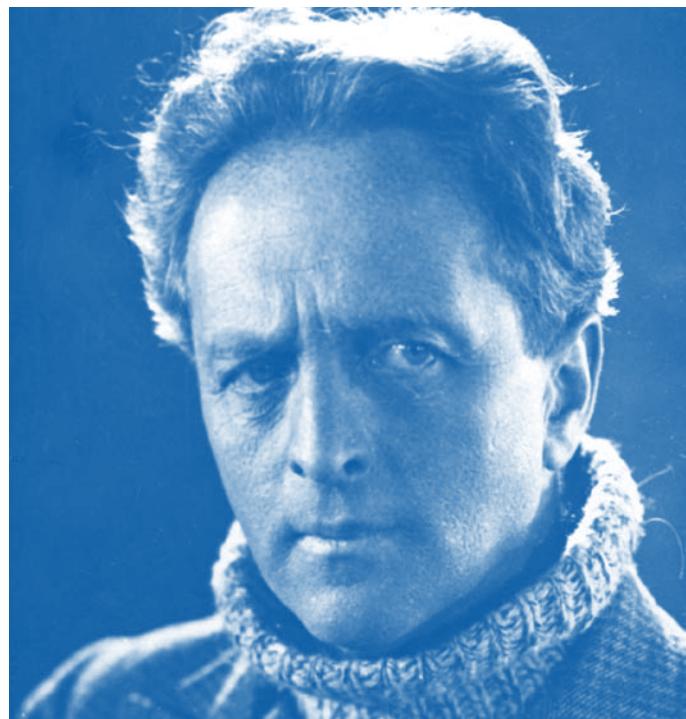
Awards included:

- An award to The Centre for the Study of the Renaissance from the Andrew W Mellon Foundation of £263,125. The project, led by Ingrid De Smet, along with Louise Bourdúa and Vicky Avery (History of Art), Trevor Burnard and Mark Knights (History), and Simon Gilson and David Lines (Italian), has a central theme of **Renaissance and Early Modern Communities in a Transatlantic Perspective** and will be in collaboration with our partners, The Newberry Library, in Chicago, once again, to run a series of workshops and longer summer residential along with a Visiting Fellowship programme over a 4-year period.
- An AHRC Research Grant of £168,923 to Anne Gerritsen (History) to lead a project on **Local Manufacturers and Early Modern Global Connections**
- An award to David Dabydeen (Caribbean Studies) from the Leverhulme Trust of £146,610. The 3-year project, entitled **Literature and the Environment in the Caribbean: The Case of Guyana** includes provision for a full-time postdoctoral fellow (Dr Michael Niblett) as well as a major conference.
- An AHRC Network Grant to Tim Lockley and Trevor Burnard (History) for £47,424 to establish a **European Network in Early American History**.
- Four AHRC Research Leave awards: to Silvija Jestrović (Theatre Studies) of £20,109 complete a research project entitled **From Cities of Resistance to Cities of Exile**; to Erica Carter (German Studies) of £25,481 to complete a project entitled **Béla Balázs: early film theory in transnational context**; to Neil Lazarus (English) of £37,819 to work on **The Postcolonial Unconscious: Towards a reconstruction of Postcolonial Studies** and to Pablo Mukherjee (English) of £20,637 to complete a project on **Postcolonial Environments: Nature, Culture and the Contemporary Indian Novel in English**
- An award from the Biochemical Society of £10,390 made to the Centre for the History of Medicine to work on a Website and Database on **Women Biochemists c.1906 -1939**
- An AHRC Research Grant of £295,844 awarded to Rachel Moseley and Helen Wheatley (Film and Television Studies) to work with a colleague at De Montfort University on a project entitled **The History of Television for Women in Britain 1947-1989**
- A 1-year Postdoctoral Fellowship for Dr Peter Dent from the Henry Moore Foundation, secured by Michael Hatt (History of Art), worth £21,000
- Two grants under the British Council's Researcher Exchange Programme. £5,000 awarded to Manav Ratti (Centre for Translation and Comparative Cultural Studies) to spend time at JNU and to carry out research in India and £3,874 to Demmy Verbeke (Centre for the Study of the Renaissance) to spend time at the Huygens Instituut.

# Béla Balázs: theorist of early film

In May 2009, an international symposium staged by the film journal Screen at the Institute of Germanic and Romance Studies (London) profiled a project in which the HRC has figured as co-funder since its inception in 2005. In collaboration with Rodney Livingstone (Southampton), Erica Carter (German Studies, Warwick) has recently concluded work on the first English translation from the original German of two works of early film theory by Béla Balázs, *Visible Man* (1924) and *The Spirit of Film* (1930).

Balázs has long been acknowledged as an important figure in classical film theory. Yet his Anglophone reception has remained dependent on his *Theory of the Film*, a 1952 translation of Balázs's 1948 *Filmkultúra. A film művészeti filozófiája*. The new translation of Balázs's two earlier German-language works, funded jointly by the Kraszna-Krausz Foundation, the AHRC, Screen and the HRC, takes the form of a full scholarly edition with an introduction situating Balázs in the broader context of Central European intellectual history. Born Herbert Bauer to a German-speaking Jewish family in Szeged, Hungary, in 1884, Balázs rose to prominence initially as a poet, dramatist, novelist and writer of fairy tales, whose early associations included friendships with Béla Bartók and Zoltán Kodály. Balázs later became ubiquitous in Central European Jewish intellectual circles, joining what Michael Löwy has characterised as a "generation of dreamers and Utopians" – largely German-speaking, but scattered across Germany, Austro-Hungary and Czechoslovakia – linked through "subterranean (social) networks", and loosely committed to libertarian social transformation. A further associate of the Balázs/Bartók circle was György Lukács, with whom Balázs formed an intimate friendship around 1906/7. The two continued to correspond, share life pivotal life experiences (including lovers) and debate matters of philosophy, culture and politics until their ways parted after the failure of the 1919 Budapest Bolshevik Commune. Their friendship was precipitated by their joint attendance at the



**Béla Balázs**

*Image is used courtesy of the BFI Stills Library*

private Berlin seminar of Georg Simmel, and it was at Simmel's seminar that Balázs also met Henri Bergson, whom he later also visited in Paris.

It was during his exile in Vienna, later in interwar Berlin, that Balázs drew together these diverse influences in new writings on film. Bergson's influence was visible in Balázs's writings on duration, time and space in the silent film, while his revolutionary aspirations for a popular-cultural transformation found a focus in his consideration of film as twentieth-century modernity's quintessential popular art. Recently made available in a new German-language edition by suhrkamp publishers, these writings appear for the first time in English in autumn 2009 in Berghahn's *Film Europe* series.

*Erica Carter, Department of German Studies*

# Performing Venice: Questions of a Sinking City

*Marco Polo: 'You take delight not in a city's seven or seventy wonders, but in the answer it gives to a question of yours'.*

*Kublai Kahn: 'Or the question it asks you'.*

*Italo Calvino, Invisible Cities*

Reinvention Centre academic fellowship funding (£6,262) has been allocated to a research project involving the interrogation of the city of Venice using performance-based methods. The aim of the project will be to replicate the implied premise of Calvino's 'reciprocal questioning' encompassed in the brief exchange above. Whilst Marco Polo alludes to a multitude of cities in the accounts of his global travels, ultimately it is always Venice that serves as the 'invisible' point of reference and measurement. The research group will focus, then, on Venice as the common location for a 'mythogeographical' investigation that will produce 'performative mappings' of the city. These will take various forms – including performance and so-called site writing – and will contribute, in combination, to the initiation of a 'live city archive' to be held in the Department of Theatre and Performance Studies and to be added to in subsequent years in relation to other cities, and beyond the life of the fellowship itself.

Calvino's questions are one reason to select Venice in particular as an exploratory site, but there are others too. These relate to the city's unique morphology, as one might expect, but also to its repeated identification by theorists as a 'theatrical city', as well as to the highly contemporary instance of its 'sinking'. One of the points of departure for the project as a whole will be the tension between the tourist industry, which witnesses a continuous stream of temporary visitors to the city (21 million annually), and the 'leaking' resident population: in March 2008 a permanent digital counter was installed in a shop window near the Rialto Bridge indicating a figure of 60,720. By July it had already dropped by 200. As



*Rio Chiuso, Venice*

such the city conveys an impression of *sinking*: it is known to be doing so literally, whilst figuratively the weight of tourists can be said to be forcing the city down and its citizens to 'jump ship'.

Over the period of a long weekend (in November 2009), the group will make use of Warwick University's Palazzo Pesaro-Papafava as the headquarters for a site-based exploration of the city. An 'incident room' will be set up at the Palazzo, serving as a daily evidence-gathering and stock-taking point for small investigating teams. Each one will focus on a particular set of questions and techniques of exploration. They will spend successive days engaged in a 'collecting' process, some of which may involve visual and aural recording technologies. At the end of each day, groups will assemble at the Palazzo and exchange experiences, draw conclusions, deposit and, if relevant, temporarily exhibit any concrete material gathered, file relevant data online, and prepare exercises for the following day. Findings will eventually be worked up and presented publicly in January as 'performative presentations'.

*Nicolas Whybrow  
School of Theatre, Performance and  
Cultural Policy Studies*

# Histories of the Digital Future Project

All academics know that it is now possible to conduct much research without leaving the computer screen. The digitisation of archives, the on-line availability of museum collections, search tools such as Google scholar and WorldCat, file-sharing and the streaming of film and video, have transformed the material practices and possibilities of research across all disciplines. However, in the fields of film and television studies, our very objects of study are under rapid transformation. The 'digitisation' of film and television production – which can mean anything from shooting with lightweight dv cameras, to digital editing and computer-generated effects – is matched by the multiplication of ways in which viewers can watch and record material, from I-phones and YouTube to digital projection in their sitting rooms. Students now arrive at university more 'at home' with digital technology than many of their lecturers. It is in this context that the Department of Film and Television Studies has decided to undertake a shared exploration of ways of conceptualising the current transformation of our objects of study which are being effected by the shift from analogue to digital formats.

Our project proposes a 'long' audio-visual twentieth century as its structuring object of study, which moves from pre-cinematic 19thC experimentation to post-cinematic 21stC individualised consumption. It is informed by arguments by scholars such as Lynn Spigel (HRC Fellow in 2008), Vincent Mosco, Siegfried Zelinski and David Morley that it is necessary to approach 'the digital future' through the historical understanding of earlier technological change. We will be reading, inviting themed speakers and reflecting on our research and pedagogy together with current and former students to share our expectations for our disciplines in the 21st century. One example, in relation to pedagogy, indicates our approach: Charles Acland's historical study of the introduction of various audio-visual teaching aids (epidiascopes, overhead projectors, and 16mm projectors) into the classroom in the period after the second world war shows that the arguments for these ways of teaching, and the benefits claimed for students, are very similar to the claims currently being made for the 'wired' classroom. So while there



FOR THOUSANDS OF YEARS teaching had changed but little . . . always the class at the feet of the teacher, hearing, and thus learning. For thousands of years, earnest teachers have given their all to carry learning to students, with little or no aid other than voice and ear.

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are undoubtedly new aspects of the current situation, assessing how and what is new is more complex than some exponents of 'the digital revolution' suggest. Our seminars with invited speakers will be advertised in the normal channels, and one of our postgraduates, Anna Sloan, will be organising an HRC conference on 'Glorious Technicolor, Breathtaking CinemaScope': Technology and Spectacle in the Screen Media in Spring 2010 to which all will be welcome.

*Charlotte Brunsdon  
Department of Film and Television Studies*

# Research in the History Subject Centre

In 2008, the History section of the Higher Education Academy Subject Centre for History, Classics and Archaeology was established at Warwick. The Subject Centre is one of twenty-four located in Universities around the country (the Law Subject Centre is also based at Warwick). Subject Centres support teaching and learning at a disciplinary level but much of their work also involves research both as funders and contributors. As the new AHRC guidelines for funding make clear, the wider impact of our research activities will need to be measured and evaluated at all stages of the research lifecycle.

For more information see: [www.ahrc.ac.uk/  
FundingOpportunities/Documents/ImpactFAQ.pdf](http://www.ahrc.ac.uk/FundingOpportunities/Documents/ImpactFAQ.pdf)

Subject Centres play a key role in the knowledge transfer process and are able to offer advice on maximising the impact of research with parties such as professional associations, international partners, museums and archives, government and policy-making bodies, schools and further education colleges, charities and the voluntary sector and the media. In addition, Subject Centres have close contacts with funding bodies and support postgraduate and early career scholars. Please contact us if you would like to discuss ways in which Subject Centres could help you increase the impact of your research activities (the History team has close contacts with the other Humanities Subject Centres and can advise you who to contact if you are from another discipline).

The History Subject Centre is associated with a range of research projects with a variety of partners.

Current work includes:

- HumBox: An Open Educational Resources project funded by HEFCE (via JISC and the Higher Education Academy) to maximise the quality of open source educational content. HumBox is a collaboration with all the Humanities Subject Centres (History, English, Philosophy & Religious

Studies and Languages, Linguistics & Area Studies). This is an initial phase and from 2010 funding of £10 million per year is expected to be available

- Spaces and Stories of Higher Education: a project which is examining the historical relationships between pedagogy, curriculum and space in Higher Education institutions using archival and oral history methodologies. This pilot project will be seeking AHRC Knowledge Catalyst funding in the autumn

*Spaces and Stories of Higher Education: Alec Myers taking a seminar at the University of Liverpool, c. 1969 (from the Making History project: [www.history.ac.uk/makinghistory](http://www.history.ac.uk/makinghistory))*



- History of Medicine/Medical Humanities: a scoping survey which is seeking to establish the nature and extent of History of Medicine/Medical Humanities programmes across the country
- Internationalisation and history: a project to investigate the challenges and opportunities of the internationalisation agenda.



Subject Centre for  
History, Classics  
and Archaeology

Sarah Richardson,  
History Subject Director,  
Subject Centre for History, Classics and Archaeology

# Parish Perspectives on the Past

As ubiquitous territorial units with common ecclesiastical roots, parishes offer an excellent basis for comparative work on pre-modern Europe. The 'Warwick Network for Parish Research' provides a platform for informal exchange across disciplinary boundaries. On 8-9 May 2009, it organized the seventh annual Symposium on the theme of 'Micro-History – Local History – Parish History'.

The network was established in 2003 to facilitate the study of late medieval and early modern parishes. Based in the Department of History, it hopes to act as a facilitator of a wide range of works on religious, social, political and cultural themes. The Network website

<http://go.warwick.ac.uk/parishnetwork>

features information on parish-related projects, events, primary sources and secondary literature in several languages.

The annual highlight is the international 'Warwick Symposium on Parish Research', supported by the Humanities Research Centre, which attracts postgraduates as well as senior scholars. Past gatherings have examined topics like lay-clerical relations and challenges to the parish. The 2008 proceedings on 'Parish Pieties' are documented in a podcast on the symposium homepage:

<http://go.warwick.ac.uk/parishsymposium>

This year, the Network teamed up with the Mellon-Newberry Project of the Centre for the Study of the Renaissance to stage a two-day event. Part I took the form of a methodical workshop, where leading scholars from Europe and North America reflected on their own work on local communities. Part II consisted of a public symposium featuring papers by Clive Burgess (Royal Holloway), Graeme Murdock (Dublin) and Angelo Torre (Eastern Piemont) and a comment by Giorgio Chittolini (Milan).



*'Death', late medieval wall painting in the parish church of Ashby St Ledgers (Northamptonshire). Photo: BK.*

Individual network members are also involved in outreach projects such as parish histories. Contributions and suggestions for further activities are always welcome.

**Beat Kümin, Department of History and Webmaster of the Parish Network**

# French Revolutionary Prints as Spectacle

Dr Katherine Astbury of the Department of French Studies has successfully bid for an AHRC Collaborative doctoral programme award in conjunction with the curators of Waddesdon Manor. The grant is funding a PhD student for the next three years and will also lead to an online catalogue of French Revolutionary prints held at Waddesdon, thus enabling further research by other scholars.

## Waddesdon Manor

Waddesdon Manor is a historic house open to the public belonging to the National Trust but managed on the Trust's behalf by a charitable trust (The Alice Trust) under the chairmanship of Lord Rothschild. It is home to a pre-eminent collection of 18th-century art, 17th and 18th-century books and bindings and a large collection of works on paper including drawings and ephemera. The collection was largely created by Baron Ferdinand de Rothschild who built the Manor in the 1870s, but it was added to by subsequent generations.

## The Project

The Collaborative research studentship is providing an outstanding opportunity for the successful doctoral student, Claire Trévien, to gain first hand experience of work outside an academic environment. The support provided by both an academic and non-academic supervisor enhances the employment-related skills and training a research student gains during the course of their award. The project itself aims to investigate the notion of spectacle and theatricality within the visual culture of the French Revolutionary decade through research focussed on contemporary prints, highlighting the complex interrelations of politics, theatre and imagery in France in the 1790s. The research is based on the four bound volumes of some 500 Revolutionary prints which comprise Waddesdon Manor's *Tableaux de la Révolution française*. The PhD resulting from this project will draw on current debates on print culture and Revolutionary theatricality but apply them to visual imagery during the period in order to assess the place and role of spectacle in Revolutionary and counter-Revolutionary propaganda

Kate Astbury,  
Department of French Studies

# "Renaissance and Early Modern Communities in a Transatlantic Perspective"

In 2009 the Centre for the Study of the Renaissance of the University of Warwick (UK) and the Center for Renaissance Studies at the Newberry Library (Chicago) obtained further funding from The Andrew W. Mellon Foundation for a new three-year cycle of Warwick-Newberry initiatives. The new programme, on "Renaissance and Early Modern Communities in a Transatlantic Perspective", will consider the formation and impact of networks and groupings which directed Early Modern life (from c. 1400 to c. 1720) in three different areas of research: Italian art history (and its links to Early Modern England); Early Modern English/British and American historiography; and the transmission of texts and ideas in Renaissance Italy and beyond.

Each year of activities will involve two short workshops and one residential summer workshop, which are to be held at Warwick, Warwick's facility at the Palazzo Pesaro-Papafava in Venice, or The Newberry Library. Each series will be followed by two eight-week Visiting Fellowships, which will offer the opportunity to two of the selected Workshop Participants to build on the contacts and research collaborations established in the course of the previous year.

The first strand of events, scheduled for the academic year 2009-2010 will be led by Dr Louise Bourdúa and Dr Victoria Avery of Warwick's Department of the History of Art. Participants will concentrate on the family (an elementary form of community organisation) and its impact on the Early Modern Italian workshop in both a broader Italian and English context. This programme will consist of a two-day workshop, including a fieldtrip, at Warwick in December 2009; a second workshop in Venice in April 2010; and a two-week residential workshop for competitively selected participants in Venice in July 2010. Further details of the programme can be found on the CSR website. To register an interest in the programme, please contact [renaissance@warwick.ac.uk](mailto:renaissance@warwick.ac.uk).

*Ingrid de Smet,  
Director of the Centre for the Study of the Renaissance*

# 'The natives... enquired what the Spaniards wanted. [They] answered 'Food'

(Peter Martyr, *De Orbe Novo*, 1521)

During the Spanish conquest of the Americas, two scenes typify the encounters between Europeans and Amerindians: a battle, and a shared meal. When indigenous peoples and Iberians did not try to kill each other, they usually ate together. Hungry Spaniards were often desperate for food, and Amerindians were curious about the peculiar things consumed by the exotic bearded strangers. Spanish chronicles are full of descriptions of such communal meals. In December 1492 Columbus recorded in his journal that after landing on one Caribbean island he offered a local ruler 'Castilian food'. Columbus did not describe the king's reaction, beyond noting that he ate only a mouthful, giving the rest to his entourage. Other accounts offer more detail.



Aztec women prepare a meal  
*Florentine Codex*

A sixteenth-century Italian traveller wrote that on being given a Spanish meal one group of Amerindians in Venezuela, 'laughing at such food', threw it to their dogs.

My current research focuses both on indigenous reactions to European food, and also on how Europeans made sense of the new foods, and new environments, of the Indies. Of course everyone needs to eat, but in early modern Europe food held an unrivalled importance in assuring good health and bodily integrity because the dominant humoral models for understanding the human body ascribed to food a unique role in determining both physical appearance and overall character. Europeans who travelled to the new world were deeply concerned about the changes that eating unfamiliar foods might provoke in their bodies—they worried for example that too many tortillas would darken their skin and impede the growth

of their elegant beards. They also wondered about what would happen if Amerindians stopped throwing Spanish food to the dogs and started eating it themselves. Perhaps their skin would lighten and Amerindian men would sprout beards. Were that to happen, how could one tell Europeans from Indians? Overall, I am interested in the ways in which food not only reflected, but also helped create, the most basic of the divisions shaping colonial society: that between colonisers and colonised.

*Cortés and La Malinche  
Lienzo de Tlaxcala*



Although I am currently deeply immersed in sixteenth-century Spanish dietary manuals and chronicles, which, I recognise, are a minority taste, part of the more general appeal of food as a subject of historical study is that it offers a very accessible entry into unfamiliar cultures.

For example, on 21 November the British Museum will be hosting a workshop on Mexican food designed to support its upcoming Montezuma exhibition, which I have been organising together with the British Academy and the Mexican Embassy. The idea is that food provides an appealing and illuminating window onto Aztec culture.

At the same time, the panorama of culinary transformations that took place in Mexican eating habits from the days of Moctezuma in

the early sixteenth century to the present trace out a broader history of Mexico, one that is both intimately connected to the lived experience of the region's inhabitants and also reveals very clearly the way in which daily life is imbricated in larger political and social changes.

Then, on Wednesday, 25 November, Mexico and its foods are coming to Warwick. With the support of the Mexican Embassy Professor John King and I are putting together a day of Mexico-themed events, which will include a symposium on La Malinche, the conquistador Hernán Cortés's translator and mistress, and a series of food-related events revolving around a Mexican celebrity chef (Patricia Quintana), whom we're hoping to persuade not only to talk about Mexican food but also to cook something. So perhaps the Warwick community will have the chance to sample some top-notch Mexican food, which there is not the slightest chance anyone will want to throw to the dogs



Diego Durán, *Historia de las Indias de Nueva España*, 1570

Rebecca Earle  
Department of History

For further information:  
<http://www2.warwick.ac.uk/fac/arts/hrc/confs/ilm>

# Late Medieval Sculpture in Verona

At the beginning of January this year, I joined the History of Art Department at Warwick as a Henry Moore Foundation Postdoctoral Research Fellow. The Foundation is funding a year-long project on the sculpture of late medieval Verona, a major political and cultural centre in this period. The ruling della Scala family not only conquered vast swathes of territory, but also supported the great Florentine poet Dante. The sculpture produced in the city during the early fourteenth century is extremely distinctive, but we know very little about these objects or the workshops that carved them. A surprising number of pieces survive, but only five are in public collections beyond Italy. We are fortunate to have four of these in London at the V&A. One part of the project, being pursued in collaboration with an Italian scholar based in Verona, concerns a pair of life-size seated figures from the V&A known as the 'Doctors of the Church'. This focussed, 'object centred' study is the basis for a re-evaluation of the field. I am also working on a second, more interpretative strand that places Veronese sculpture in the visual and religious culture of the late medieval period. I am interested in a group of particularly harrowing images of the dead or dying Christ, and how these sculptures connect to wider developments in the representation of Christ's sufferings throughout Europe.

I'm delighted to be working on this project at Warwick because of its strong academic ties with the Veneto. The department here is an excellent environment for this kind of investigation.

**Peter Dent**  
Henry Moore Foundation Postdoctoral Research Fellow,  
Department of the History of Art



Veronese sculptor, Crucifix, polychromed stone, early fourteenth century, Cellore d'Illasi

## Conferences and Events Conference Reports

### Plebeian Cultures in Early Modern England: 35 Years after E.P. Thompson

Saturday 21 February 2009, University of Warwick

Plebeian Cultures was a one-day conference for scholars using insights from social, cultural and political theory to reconstruct the experience of the common people in early modern England. Thirty-five years after E.P. Thompson published his pioneering article on 'Patrician Society, Plebeian Culture', the conference focused on the influence of Thompson's work on recent developments in the study of plebeian cultures. A total of sixty delegates, including many key figures in the field alongside a healthy number of postgraduates, attended this event that was kindly sponsored by the Humanities Research Centre, the Economic History Society and the Royal Historical Society.

The delegates heard three panels: the first, entitled 'The Thompsonian Paradigm', examined the key concepts offered by E.P. Thompson's analysis of early modern social relations. Dave Rollison (Sydney) questioned Thompson's 'grand narrative' of English social history, whilst Phil Withington (Cambridge) critiqued Thompson's division of society into two classes: the 'plebeians' and the 'patricians'. The second panel, 'Earthly Necessities', explored aspects of the economic lives of early modern plebeians, with Craig Muldrew (Cambridge) discussing wages and employer/employee relations, and Andy Wood (East Anglia) thinking about conflicts over fuel rights in the period. The third panel, headed 'Weapons of the Weak', investigated plebeian responses to power and authority in the period. Bernard Capp (Warwick) explored tobacco riots in mid-seventeenth century Gloucestershire, whilst John Walter (Essex) provided a survey of Thompson's impact and legacy on the study of popular protest.

The day concluded with a plenary address by Professor Keith Wrightson, who had travelled from Yale especially to participate, in which many of the key themes were expertly drawn together and suggestions were made for how research into plebeian cultures might proceed in the future. This was a very successful and stimulating day and delegates were left debating Thompson's legacy for many hours after the conference had officially closed.

**Mark Hailwood and Brodie Waddell,**  
Department of History, HRC Doctoral Fellows

## Bourdieu and Literature

Saturday 16 May 2009

With generous support from the Humanities Research Centre, Warwick University Department of French Studies and the Society for French Studies, this event organised by John Speller (Warwick) brought together internationally renowned scholars Prof. Grenfell (Trinity), Dr. Lane (Nottingham), Prof. Lazarus (Warwick) and Prof. Boschetti (Ca'Foscari), around the theme of Pierre Bourdieu's work on literature. Delegates were attracted from across the country and from as far afield as Ireland and Spain. Prof. Grenfell began with an outline of Bourdieu's theory and practice of literature analysis, also situating Bourdieu's work on language and literature within his wider œuvre. Dr. Lane sparked a heated discussion with his Derrida-tinted critique of Bourdieu's study of Flaubert and the French literary field in the nineteenth century. Prof. Lazarus' paper discussed Fredric Jameson's recent polemic against Bourdieu. Prof. Boschetti gave a well-received paper on recent attempts to take Bourdieu's theory of literary fields to the transnational level, also providing a valuable overview and bibliography of Bourdieusian studies of literature on the continent. There are plans to publish an edited collection of the papers in 2010. Overall, the Bourdieu and Literature Conference was a great success, which showcased Warwick University and the French Studies Department in particular as international centres of research and excellence, and which provided a platform for lively debate and intellectual exchange across disciplines and between research specialisms.

*John Speller,  
Department of French Studies,  
HRC Doctoral Fellow*

## Women Writing Space: Representations of Gender and Space in post-1850 British Women's Writing

Saturday 7 March 2009 organised by Arina Lungu and Charlotte Mathieson.

'Women Writing Space' aimed to bring together discourses on the relationship between gender and space from a variety of academic disciplines, including literary studies, architecture, and history, providing a stimulating research environment in which around 50 national and international scholars, ranging from graduate students to established academics, explored new approaches and ways of theorising space.

The debate was opened by writer and visual artist Rosa Ainley, who gave a remarkable keynote presentation on the theme of "the threshold" in spatial practices. Examining three of her own works produced in radically different environments, from architecture to writing and virtual space, Ainley addressed questions about the nature of interstitiality and the relationship between text and space. This paved the way for further discussion of urban spaces in the first panel session, which explored representations of the city in contemporary fiction and poetry.

A second stimulating keynote was provided by Dr Lynne Walker who introduced a historical perspective to debates of gender and space by considering the spaces utilised by Victorian professional women writers. The paper engaged with the creative efforts through which female artists and writers of the period managed to negotiate both public and private domains within the space of their homes.

The first afternoon panel focused on nation spaces, with papers concerning mid-20th Century drama, fiction and travel writing. The final panel returned to the Victorian period with papers exploring themes of borders and boundaries in gendered spatial representations in fiction and poetry from the period.

The conference generated lively debates in an atmosphere of friendly and productive criticism, testifying to an ever-increasing interest in this field of research. Thanks to Sue Dibben, and to all the speakers, chairs, and helpers who contributed to the success of the conference.

*Charlotte Mathieson and Arina Lungu,  
Department of English, HRC Doctoral Fellows*

# 'If you have writ your annals true': Shakespeare and Performance in the Archives

How do we use the materials and material traces of performance to remember, re-construct and re-perform the performance of Shakespeare plays? How, re-writing performance, do we use writing about performance (theatre reviews, diaries, biographies, theatre publicity) and writing emerging from performance (promptbooks, stage managers' reports, rehearsal diaries)? At the end of April at the CAPITAL Centre and the Shakespeare Birthplace Trust in Stratford-upon-Avon, academics and theatre archivists and curators debated these issues as part of business of the 3rd International Shakespeare and Performance Colloquium.

In his welcome to participants, Stanley Wells' rendition, from memory, of Laurence Olivier's speaking Coriolanus' banishment of Rome and its people, delivered at Stratford in 1959, began a thread which ran through the papers and discussions: the importance of the living archive. Peter Holland (University of Notre Dame) speaking on *The Lost Workers: Process, Performance and Archive*, regretted the voicelessness of theatre workers and audiences and proposed methods of capture; Bridget Escolme (Queen Mary College, London) interrogated actors' testimonies (*Actors' Testimonies as Archive and the Cultural Construction of Success in Performance*) and Tom Cornford (University of Warwick; 'Find Direction Out': *In the Archives of Hamlet*) described, from a director's standpoint, using the performance archive as a means of new creative engagement with a play-text; Tony Howard (University of Warwick) added to his account of Paul Robeson's performance of Othello in 1959 the eloquent diary entries by a 14-year old Stratford schoolgirl of her impressions of Robeson and the political context of the time; and Robert Shaughnessy (University of Kent) (*And Now: A Choice of Programmes*) described a collection documenting one man's theatre-going experience.

The effect of Web 2.0 technology in co-opting individual interaction with performance records was explored by Christie Carson (Royal Holloway London) and three Warwick speakers (Baz Kershaw (STPCPS) on the Live Archive; Jonathan Heron (CAPITAL Centre) on RePerforming Performance, a new teaching and learning website; and Paul Prescott (English) on reviewing for the Internet Shakespeare Editions). Questions of access, conservation and preservation of two- and

three-dimensional archives were debated by curators from the V&A, RSC Collection, Shakespeare's Globe and the Shakespeare Birthplace Trust, led by James Bulman (Allegheny College).

Carol Rutter (University of Warwick, 'Who would be toll'd for Wenches in a shew': *Undoing Desdemona; or, New Materials for Performance Research*) and Richard Rowland (University of York, *(Un)settling Scores: What the Archives Can tell Us about Thomas Heywood's A Woman Killed with Kindness*) demonstrated how performance illuminated and questioned the decisions of editors. Other contributors were R.A. Foakes (UCLA) on *Performance and the Playtext*; Andrew Hartley (University of North Carolina) *Showtime: Temporality and the Video Archive of Julius Caesar at the RSC*; Michael Cordner (University of York) *Silencing the Players*.

The conference was audited by postgraduate students from the universities of Warwick, Oxford, King's College London, York, Birmingham and Queen Mary College London. Selected papers from the conference will be published in a special issue of *Shakespeare Bulletin*.

The CAPITAL Centre is grateful for support from the Humanities Research Centre and the North American Travel Fund at the University of Warwick and the University of Notre Dame.

*Susan Brock, The CAPITAL Centre*



*Peter Quince in Footsbarn's A Midsummer Night's Dream 2008, courtesy of Warwick Arts Society*



## HRC Donald Charlton Lecture

**Professor Bruce Altshuler**

### 'What Exhibitions Do'

The 17th Donald Charlton Lecture was given on 20th November 2008 by Professor Bruce Altshuler, Director of the Museum Studies Program at New York University and a leading authority on museum and exhibition history.

Altshuler's lecture discussed the importance of the history and analysis of exhibitions for the study of art history. Highlighting the various relationships that can be obtained between artworks and the exhibitions in which they are displayed, it employed examples ranging from shows of early modern art through conceptual art presentation practices of the late 1960's and 70's.

Professor Altshuler is an expert on this history of exhibitions and museums and his numerous influential publications include *The Avant-Garde in Exhibition* (University of California Press, 1998) and *Collecting the New: Museums and Contemporary Art* (Princeton University Press, 2005). His latest book, *From Salon to Biennal*, the first volume of a two-volume work, will be published later this year by Phaidon Press.



*Professor Michael Hatt and  
Professor Bruce Altshuler*

## HRC Visiting Fellow 2008/9

### Iain Mackintosh

Iain Mackintosh, theatre consultant, co-founder of the Prospect Theatre Company, theatre producer, curator of theatre exhibitions and author of *Architecture, Actor and Audience* published by Routledge in 1993 and currently in its fourth reprint (among numerous publications and articles), came to Warwick as the HRC Visiting Fellow in March 2009.

The schedule for his three-day visit included giving a seminar on devising theatre spaces for the future (for Theatre and Performance Studies), a lecture for History of Art on 'The downfall of Shakespeare on a Modern Stage, 1765: how a single Painting satirising a single opera can be seen as a gateway into the arts of mid-Georgian England', and meeting individual students to discuss their research.

Iain Mackintosh's background includes engagement in practical theatre as a stage manager and stage designer at the Oxford Playhouse. In 1973 he joined Richard Pilbrow as a Director of Theatre Projects Consultants International. He was involved in the design of new theatre spaces including The Cottesloe (1977), The Tricycle, London (1980 and 1989), The Wilde Theatre, Bracknell (1984), The Martha Cohen, Calgary Canada (1985), The Orange Tree, Richmond Surrey (1991), Glyndebourne Festival Opera House (1994), The Founders' Theatre for Shakespeare and Company, Lenox, Massachusetts (2001) and the Jazz chamber and folk music space at the Sage, Gateshead (2004). He has been engaged in many theatre restorations (including the Festival Theatre, Edinburgh (1994), the Royal Court, London (2000) and the Theatre Royal Richmond, Yorkshire (2003) and has brought together the team that will build the Rose Playhouse.

His faculty lecture at Warwick (on Wednesday 4 March) emerged directly from his most recent project, that of co-curating an exhibition at the Orleans House Gallery, Twickenham: 'The Face and Figure of Shakespeare: how British 18th Century Sculptors invented a National Hero', 18 April to 7 June 2009.

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

# HRC Interdisciplinary Seminar Series 2008/09: 'Text and Visual Image'

This year's seminar series addressed current critical debates relating to historiography, curating and documentation, focusing on critical understanding of responses to literature, art and performance (including music, film, dance and design). The topic's pertinence is illustrated by the current exhibition in the Guggenheim Gallery in Venice sharing an identical title: 'Text and Visual Image'.

The six seminars attracted a wide range of speakers and were well attended with participants across eight departments within the Faculty of Arts. The list of speakers and titles demonstrates the scope of the debate, with topics spanning the creative and performing arts from the eighteenth century to the present.

Dr. Paul Prescott (Capital Centre Lecturer in English) chaired the first seminar in which Stuart Sillars (Professor of English, University of Bergen), spoke on 'Reading Illustrated Shakespeare: Issues and Methods', concentrating on the visual images in editions of Shakespeare's plays. Dr. Rosie Dias (History of Art), followed with 'Boydell's Shakespeare: Illustration and Imagination', examining the complex issues entailed in 'illustrating' Shakespeare in Boydell's 'Shakespeare Gallery'.

Visual historiography provided the anchor for the second seminar. Dr. Kamilla Elliott (English and Creative Writing, Lancaster), currently researching intersections between Gothic and Victorian fiction and the rise of the picture ID, spoke on 'Gothic Portrait Identification'. Dr. Catherine Constable (Film and Television Studies, Warwick), drawing on research for her recent monograph, *Adapting Philosophy: Jean Baudrillard and 'The Matrix Trilogy'* (Manchester: MUP, June 2009) discussed 'Focusing on the Figural: Inter-relating Philosophy and Film'.

The Christmas seminar, chaired by Dr. Ingrid de Smet (French and Renaissance Studies, Warwick), investigated festive occasions at Renaissance courts. Ronnie Mulryne (Professor Emeritus, Warwick) spoke on 'Art, Image and Power: Entertainments for the Medici Wedding, Florence 1589', drawing on research for his recent publications on Renaissance Festival culture. Dr. Anne Daye (Lecturer in the History of Dance at Laban and the London Conservatoire for Contemporary Dance), spoke about

her recent doctoral research, 'Animating the masque: the antimasque and masque of Oberon (1611)'.

The historiography of performance and its relationship to art history provided the focus of the fourth seminar. Jim Davis (Professor of Theatre and Performance Studies, Warwick), spoke about 'Verbal and Visual Representations of English Comic Performance 1780-1830' and M. A. Katritzky (Barbara Wilkes Research Fellow in Theatre Studies, Open University) spoke on representations of folly which implicate the viewer as one of a group of fools in 'Why the "family of the we be three" are "far more than three"'.

Professors Remo Ceserani (Bologna) and Florian Mussgnug (UCL) contributed to the seminar, organised by Mariarita Martino (Italian, Warwick), on 'Visual and Verbal Synergies: the Italian Case'. Dr. Loredana Polezzi (Italian, Warwick), respondent, writes: 'Ceserani spoke about his ongoing work on photography and its interaction with, as well as representation in, literature. Mussgnug concentrated on a specific moment in the history of contemporary Italian culture, examining the connection between minimalist painting and visual experiments by poets and writers from the 1960s'.

The final seminar considered sound and soundscape as text and visual image. Richard Crow (Visual/Sound Artist), demonstrated 'Sound Pooling' while Dr. Tim White (Theatre, Performance and Cultural Policy Studies, Warwick), focused on 'The Noise of Partch', developing his research into the music of Harry Partch in performance.

Overall, the series offered access to the most recent interdisciplinary scholarly research. A more detailed report is available at: <http://www2.warwick.ac.uk/fac/arts/hrc/arch/events/text/report/>.

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

# Forthcoming Conferences and Events

## 'Envisioning Community'

Space, Place and Translating the Past in Nineteenth and Twentieth Century Britain.

**Saturday 27th February 2010**

Envisioning Community will be a one-day multidisciplinary conference exploring how approaches to the study of community can better inform our understanding of the historical past. Featuring renowned keynote speakers in the fields of historical and human geography, as well as in the field of visual media and its interpretation, the conference is open to delegates from all disciplines, engaging with the processes of space and place in community in nineteenth and twentieth century Britain.

Understanding location as a process has led to a reassessment of historical study. This has been informed by the new challenges of the global in which interrogation of the universal has led to questions regarding the local. Methodologically, this has given rise to new developments. Scholars wishing to reconstruct and 'pull apart' the narratives of social space have recognized the benefits of adopting interdisciplinary methods and sources. This has led to reconsideration of the role of literary and visual representations in the construction and making of 'imagined' space, and in the dissection of the relationship between community and human action. Yet, while theory has begun to inform historical practice, the application of interdisciplinary tools and methodologies falls behind.

The object of the conference is to tackle these issues. It will interrogate spatially related communities: how the inhabitants of the same streets or towns constructed, responded to and used their physical locations to forge a shared sense of identity, or to bring about social and political change. It will also serve as a practical forum: promoting and debating the value of interdisciplinary practices, methodology and application in 'envisioning community' and reassessing history. The conference aims to build on the challenges wrought by the 'spatial turn': exploring not only how the study of space and location enriches our telling of the past, but how the use of interdisciplinary methods and approaches to community can benefit our understanding of the 'lived' past.

The conference will appeal to scholars from many disciplines, history, art, film and television, translation and

literature, sociology and politics. With the underlying aim of exploring practice this will be a challenging workshop style conference which fully interrogates methodologies of translating communities from the nineteenth century to the present.

*Lucy Allwright and Tara Morton,  
Department of History, HRC Doctoral Fellows.*

For further information: <http://www2.warwick.ac.uk/fac/arts/hrc/confs/ec>

## 'Glorious Technicolor, Breathtaking CinemaScope'

Technology and Spectacle  
in the Screen Media

As part of the Department of Film and Television Studies' "Histories of the Digital Future" project, there will be a one-day interdisciplinary conference next year on screen technology and spectacle. Funded by an HRC Doctoral Fellowship, the conference will feature keynotes Alison Griffiths (Baruch College, New York) who has worked on early cinema, IMAX, and digital interactive museum displays, and our own Helen Wheatley who will be discussing her new work on spectacle in the television travelogue. The conference seeks to explore not just the ways that screen arts spectacularise particular content, but also the ways that the technology of the screen is itself put on display. It will focus on historical cases of developments in screen-related technology—beginning before the birth of cinema with technologies such as the diorama—as well as the very new, thus seeking to develop a longer perspective on technological change in the media. Date TBA; a call for papers will be forthcoming.

*Anna Sloan, Department of Film and Television Studies,  
HRC Doctoral Fellow*

For further information:  
<http://www2.warwick.ac.uk/fac/arts/hrc/confs/gt>

# Picture Yourself - Authorship and Media in Contemporary German Literature.

## Saturday 8th May 2010

The German-speaking literary market has changed its face within the past two decades. The media, namely television and Internet, have become increasingly important for the promotion of authors and their books. Writers have adapted their literary strategies to the new forms of distribution, reception and production. In their writing, many authors reflect the effects these transformations have on both the literary public and their own role as creative intelligentsia.

These developments in literary practice have been accompanied by theoretical attempts to reassess the relevance of the concept of authorship in literary studies. A wide range of researchers from different literary sub-disciplines has lately contested the theoretical marginalization of authorship in literary scholarship of the nineteen seventies and eighties. They propose a "return of the author" (Burke 1992, Jannidis et al. 1999) and a thorough analysis of the conceptual and functional changes in authorship caused by the development of the new media. In British German Studies, the relationship of authorship and media has attracted growing interest, but often focused on the work of individual authors. The discussion has not yet been transferred into a larger context.

The conference would like to do so by addressing questions such as the theoretical description of the functional changes of authorship. It also aims to describe the reactions of authors to this evolution in their texts. How do writers negotiate their public representation when becoming celebrities and objects of media scandals? The writers' biographies have become mediated and are subject to different modes of representation in texts, films, interviews and websites that could be possible topics to discuss. What influence do the media have on the literary reception and canonization of authors in terms of image politics and literary criticism? How do authors conceptualise their role in today's media society within their texts? What poetologies and new forms of writing have blossomed within the realm of the new media? The discussion will also explore the tension between politics and entertainment that shapes different authorial self-images and theoretical concepts of authorship.

The conference would like to encourage a dialogue and facilitate a discussion between both scholars from Britain and the continent in order to establish a broader and interdisciplinary perspective for this analysis. It therefore will feature renowned scholars from the diverse fields of literature theory, media studies, sociology of literature and literary criticism to tackle the wide range of questions arising from the reshaping of authorship in Germany's media society.

Jeanine Tuschling, Department of German Studies, HRC  
Doctoral Fellow

# HRC Interdisciplinary Seminar Series

## Film and History

The HRC seminar series for 2009-10 will be dedicated to the theme of film and history. The inter-relationship between the medium of cinema and the historical past is complex and multi-faceted. The representation of the past has always been a staple of the film industry, although the accuracy of the representations that have been furnished of remote and not so remote events has often been contested. Some films have aimed for authenticity, while others have been concerned solely or largely with spectacle. Films have sometimes made history themselves or been a part of it; others have profoundly influenced the sense of the past. Cinema has of course been a weapon of political propaganda for left and right, but ideologies of a less obvious nature have also been woven into film texts. The understanding of film and of cinema's role in society have their own histories, one to which numerous prominent intellectuals have contributed. The relationship between film and history also encompasses issues pertaining to historical research since films from the past provide much evidence about emotions, feelings and everyday customs that is not easily obtainable from conventional sources.

The programme will run in the Autumn and Spring terms and will comprise five or six seminars that will explore many of the issues mentioned above. Speakers will include national and international scholars as well as Warwick staff.

For further information:  
<http://www2.warwick.ac.uk/fac/arts/hrc/idrs/>

# HRC Donald Charlton Lecture 09/10

Colm Tóibín

The award-winning Irish novelist and critic, Colm Tóibín will be giving the 18th Annual Donald Charlton Lecture on Thursday 14th January 2010 at 5.30 pm, in the Arts Centre Conference Room.

Colm Tóibín's fictional work includes the novels, *The South* (1990), *Heather Blazing* (1992), *The Story of the Night* (1996), and *The Blackwater Lightship* (1999). His fifth novel, *The Master* won the 2006 International IMPAC Dublin Literary Award and was shortlisted for the Man Booker Prize. His most recent novel, *Brooklyn*, was published in the US and the UK in 2009 to great critical acclaim. He has also written numerous works of literary criticism and several books of journalism and travel literature. He has been a visiting professor at Stanford University and Princeton University and has lectured extensively throughout Europe and the United States

Colm Tóibín will be discussing his work, and in particular, his novel *Brooklyn* with Professor Jeremy Treglown, English and Creative Writing Programme.

For further information:

<http://www2.warwick.ac.uk/fac/arts/hrc/events/dc>

# HRC Visiting Fellow 2009/10

Francisco Goldman

Date - Spring 2010 - TBA

The HRC Visiting Fellow for 2009-2010 is the writer Francisco Goldman

Francisco Goldman's first novel, *The Long Night of White Chickens*, won the Sue Kaufman Prize for first fiction from the American Academy of Arts and Letters. *The Ordinary Seaman*, his second novel, was a finalist for the International IMPAC-Dublin Literary Award. Both novels were finalists for the PEN/Faulkner Award. Goldman's novel *The Divine Husband* was published by Atlantic Books in 2006. His work has appeared in the New Yorker, Harper's, New York Times Magazine, and New York Review of Books. His latest book, *The Art of Political Murder* (Atlantic 2008), won the 2008 TR Fyvel Freedom of Expression Book Award from the Index on Censorship and was shortlisted for the CWA Gold Dagger for Non-Fiction 2008 and for the Warwick Writing Prize in 2009. *The Art of Political Murder* is the story of the seven-year investigation into the murder of a Guatemalan Bishop.

Francisco Goldman will be visiting us in spring 2010. During his time with us, he will discuss his three novels, that explore personal and historical links between Guatemala and the United States, and also his non-fictional work that analyses the brutal conflicts in Central America since the 1980s, the uneasy peace agreements, and the continuing violence and human rights abuses in those countries.

For further information:

<http://www2.warwick.ac.uk/fac/arts/hrc/events/vf/>

# Research Seminars

Americas Research Seminar  
[organiser: Dr Jennifer Smyth (CAS)]

Caribbean Studies Research Seminar  
[organiser: Prof David Dabydeen (Caribbean Studies)]

Early Modern Research Seminar  
[organiser: Dr Claudia Stein (History)]

18th Century Reading Group  
[organiser: Prof Maxine Berg (History)]

Medieval Studies Research Seminar  
[organiser: Dr Emma Campbell (French)]

Research Seminar in Italian Studies  
[organiser: Dr Jennifer Burns (Italian)]

Social History of Medicine  
[organiser: Dr Claudia Stein (History)]

STUDIO  
[organiser: Dr David Lines (Italian)]

Warwick Symposium on Parish Research  
[organisers: Dr Peter Marshall (History)  
and Dr Beat Kümin (History)]

Warwick Workshop for Interdisciplinary German Studies  
[organiser: Dr Christine Achinger (German)]

## Humanities Research Centre Doctoral Fellowships

The HRC awards a number of Doctoral Fellowships each year. The Fellowships are intended to enhance work on a PhD and include a contribution towards students' research expenses and funding to organise a one-day conference on a topic close to the area of their dissertation. Mark Hailwood and Brodie Waddell, students in the Department of History, were awarded a joint Doctoral Fellowship in 2008. The conference entitled 'Plebeian Cultures in Early Modern England: 35 Years after E.P. Thompson' was held in February (see page 12). Charlotte Mathieson and Arina Lungu from the Department of English also won a joint award. Their conference entitled 'Women Writing Space: Representations of Gender and Space in post-1850 British Women's Writing' was held in March (see page 13). John Speller from the Department of French Studies also won a Fellowship. 'Bourdieu and Literature' was held in May (see page 13).

## Book Announcement

Nonsense and Other Senses:  
Regulated Absurdity in Literature

Edited by Elisabetta Tarantino with the collaboration  
of Carlo Caruso

Newcastle upon Tyne: Cambridge Scholars Publishing

ISBN (10): 1-4438-1006-1

ISBN (13): 978-1-4438-1006-7

Date of Publication: June 2009

Cover Price: £49.99



This volume offers a gallery of "nonsense practices" in literature across periods and countries. It gathers together papers given at the conference "Between Peterborough and Pentecost": Nonsense Literature across Space and Time" (University of Warwick, 12–13 May 2006, funded by the British Academy, the Warwick HRC, and the Warwick Italian Department) plus three additional essays.

One point that emerges with particular force from this collection is the notion that what distinguishes literary nonsense is its somehow "regulated" nature. Literary nonsense thus sounds like a deliberate, last-ditch attempt to snatch order from the jaws of chaos. It is this kind of post-Derridean retrieval of choice as the defining element in semantic transactions which is perhaps the most significant insight bequeathed by the study of nonsense to the analysis of poetry and literature in general.