MANCHESTER 1824
The University of Manchester

ARTS RESEARCH
SCHOOL OF ARTS, LANGUAGES AND CULTURES

NEW GENERATION THINKERS:
YOUNG PHONOLOGISTS
IN THE LAB PAGE 9 >

The Phonetics Laboratory in the Division of Linguistics and English Language houses a cluster of young phonologists helping the division to become a world-leading centre in experimental linguistics.

IN THIS ISSUE:

FROM THE EDITOR

As I looked through the contents of this second issue of *ArtsResearch*, it occurred to me how much research in the arts and humanities has changed from when my own career as an academic began at the end of the 1980s. For instance, large-scale, externally-funded collaborations across several universities (Thomas Schmidt's music scores project; Alex Samely's new book, which is the product of an AHRC project of this kind) were virtually unheard of in the arts. Nor were many of my peers likely to have become as committed as Eithne Quinn or Stephen Milner to ensuring that the world outside of academia should be able to gain benefit from their research (the impact of 'impact', no doubt). Above all, perhaps, the pace of change in technological innovation has opened up new tools of research that could barely have been imagined in the humanities as little as a couple of decades or so ago (the Luna Software Package used by students studying Middle English manuscripts; the online databases and archives that are a feature of several of the pieces represented here; the work of our young phonologists in Linguistics and English Language).

Yet at the same time it struck me that a great deal of the research presented in this issue belongs squarely to traditions in our field that go back centuries: the close reading and interpretation of literary and biblical texts; the production of meticulous scholarly editions of historical manuscripts; critical biographies of key intellectual figures from the past. Moreover, as those associated with our new John Rylands Research Institute demonstrate, it is often the researchers pursuing the most traditional scholarly paths who have been at the cutting edge of the digital revolution that is transforming the face of the humanities.

There in an interesting question as to whether the significant changes to the ways that arts and humanities research is funded, carried out, disseminated and evaluated, and to the context in which it takes place, are slowly but insidiously altering the fundamental principles of what constitutes knowledge in our disciplines. There is an argument for saying that this is not the case. In his ruminations on the humanities, the great Russian 20th century thinker, Mikhail Bakhtin, identifies 'monological', scientific knowledge in which the intellect is faced with a voiceless object that it contemplates, analyses and makes pronouncements about. By contrast, the dialogical knowledge that Bakhtin sees as the essence of the humanities locates meaning in the encounter of consciousnesses, on the border between a text as a 'living utterance' of a subject and its context (that of the living utterances of others): 'Only at the point of this contact does light flare up, shining backwards and forwards, bringing the text towards dialogue', he writes in one of his last works, *Speech Genres and Other Late Essays*. It is remarkable how many of the contributions to the current issue, particularly, but not exclusively, those engaging with historical subjects, correspond to Bakhtin's account on so many levels.

Many in the School and beyond will disagree both with Bakhtin's definitions, and with the notion that the epistemological fundamentals of the humanities remain unaltered by the radically different environment in which they are now practised. What is in no doubt, however, is that members of SALC continue to be at the forefront of the pioneers driving humanities research towards new horizons.

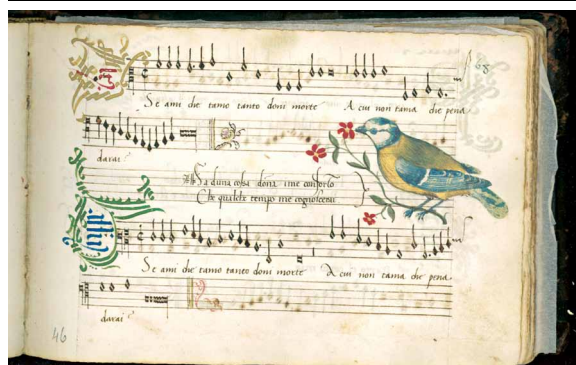**Steve Hutchings**
Research Director, SALC

READING POLYPHONIC
MUSIC SCORES

When **Professor Thomas Schmidt** came to Manchester as Professor of Music in 2012, he brought with him the research project *The Production and Reading of Music Sources: Mise-en-page in manuscripts and printed books containing polyphonic music, 1480-1530* (www.proms.ac.uk). This project presents the first integrated resource for the study of the production and reading of polyphonic music sources (prints and manuscripts) from c.1480 to c. 1530 in a European context, achieved through a systematic analysis and description of their mise-en-page – the way the information (musical notation, verbal text, decoration and ancillary signs) is presented on the written or printed page. It is funded by the Arts and Humanities Research Council from 2010 to 2014 with c. £850,000, making it one of the biggest single grants ever awarded by the council to a project engaged in music research. It is an interdisciplinary collaboration between the University of Manchester, the University of York (Department of the History of Art), Bangor University (School of Music), the Warburg Institute (School of Advanced Studies, University of London), and Kings College London (Department of Digital Humanities).

The principal project outcome will be a major online resource (to go live in spring 2014) with an accompanying book publication (to be published by Brepols Publishers). The project's online presence will include a metadata resource containing mise-en-page information on all complete sources; an illustrated terminological glossary; and in-depth studies of select manuscripts which will be available for online browsing in their entirety, enabling users to contextualize the conclusions within the wider context of the source. The team maps correlations between visual and textual elements through electronic markup, establish cross-references to the database and to other images with similar or opposing strategies of visualization, and provide a prose commentary for a number of selected openings. The book publication will discuss larger methodological issues and present selected case studies. Amongst other events, a three-day international conference took place in June 2013, hosted by the Warburg Institute and the British Library; the proceedings will be published in two issues of the *Journal of the Alamire Foundation* in 2014 and 2015, guest edited by Thomas Schmidt and Hanna Vorholt; a workshop on early printed editions will follow in Manchester in spring of 2104. One of the aims of the project is also to test the results of the research in

Book with polyphonic masses, late 15th century (Verona, Biblioteca Capitolare)

Collection of Italian songs for Francesco Fazi, Padua, 1496 (Modena, Biblioteca Estense)

Book with polyphonic masses for Casale Monferrato Cathedral, early 16th century

practical performance; to achieve this, Thomas and his team are collaborating with the vocal ensemble *Capella Pratensis* (based in Leuven) who specialises in the performance from fascimiles of the original sources. The major outcome of this collaboration will be a CD/DVD production and a series of concerts and workshops at the *Laus Polyphoniae Festival* in Antwerp in 2015.

TRANSLATING THE
EGYPTIAN REVOLUTION

Screenshot from the introductory video About Mosireen

The Egyptian Revolution has captured the imagination of audiences across the world and provided a model of citizen activism that is widely thought to have inspired other movements of protest in the US and Europe, including the Occupy and 15-M movements. An 18-month AHRC Fellowship, awarded to **Professor Mona Baker** (Languages & Intercultural Studies), examines one aspect of the Revolution that has received no attention in public or academic circles so far, namely, the language-based practices that allow Egyptian protestors to contest dominant narratives of the Revolution and, importantly, to connect with, influence and learn from global movements of protest.

The study focuses on the use of subtitling and other forms of translation by various groups of well educated Egyptians who have the language resources to provide an alternative interface with global audiences, one that projects a different account of the events in Egypt than can be found in mainstream sources and simultaneously questions hegemonic, patriarchal narratives circulating within Egyptian society. A cornerstone of the political activities of such groups is the production and circulation of audiovisual material – documentary video clips which are made available on the internet, shown in activist events, and often screened in street gatherings. Some of the videos document police and army abuse, others analyse areas of social inequality, and others still feature interviews with a diverse range of women who have been involved in street protests, to document the central role they played in the uprising. This documentary material is then subtitled, primarily into English, in order to reach a wider global public and intervene in shaping narratives of the Revolution that circulate internationally.

Based on interviews, analysis of video material and participant observation, the study aims to offer a nuanced, empirical account of how citizen media groups connected with the Egyptian Revolution function, how they mobilise volunteer translators, and what their modes of practice, including the selection of texts and audiovisual material to translate, might reveal about the extent to which they are embedded in the culture of global movements of collective action. In doing so, it hopes to demonstrate that translation is a key and pervasive mode of interaction that exercises significant influence on the way we come to understand the events unfolding around us at any moment in time. As a major tool of contestation, it is also increasingly used to connect activists across the world, and to demonstrate that local and global grievances cannot be addressed separately but must be negotiated and contested jointly across national and linguistic boundaries.

At Mina Daniel's funeral, I felt that I lost my fear.

Interview with Mariam Kirollos, Words of Women from the Egyptian Revolution

PROFILING JEWISH
LITERATURE IN ANTIQUITY

Books from Jewish antiquity are often appreciated by modern scholars only after being cut to pieces, namely into redactional layers or sources. Thus scholars read a famous narrative from the biblical milieu, Tobit, which switches mid-text from a first-person to a third- person narrator, as being divided into two original source texts. They do the same with the two biblical accounts of the creation of humans in Genesis 1–3. From this perspective, Jewish antiquity is full of curiously shaped, indeed misshapen, texts, arising from the accidents of text history.

A major new book examines the validity of this default attitude. *Profiling Jewish Literature in Antiquity. An Inventory, from Second Temple Texts to the Talmuds* (OUP 2013), written by **Professor Alex Samely** (Middle Eastern Studies) in collaboration with **Professor Philip Alexander** (Religions and Theology, emeritus), Rocco Bernasconi and Robert Hayward, poses two questions in particular:

א. How ought one to describe the texts as actually attested, without switching opportunistically between diachronic to synchronic perspectives, but rather keeping all text parts simultaneous with each other? This question is routinely ignored; scholarship rarely shows an interest in putting Humpty Dumpty together again, with cracks showing or otherwise.

ב. Why assume that what constitutes textual incoherence for the modern scholar also constituted it for the ancient text makers and readers? The dominant explanatory model is that of inattentive redaction. Robert Harweg argues that in Klaus Mann's *Wendepunkt-Prolog*, there is a gradual transition from first- to third-person perspective. Why say that Klaus Mann and the author of Tobit have nothing in common with each other? Are current scholarly intuitions on text coherence really universal?

Profiling Jewish Literature in Antiquity introduces a new conceptual framework for describing phenomena of in/coherence as literary-textual characteristics of the texts *as they are*. The authors have examined afresh the hundreds of anonymous or pseudepigraphic Jewish texts that constitute the Apocrypha and Pseudepigrapha of the 'Old Testament' – Tobit among them –, the Dead Sea Scrolls, and Rabbinic Literature. The core of the book is a list of c. 500 literary features in a systematic order– a grid of descriptive concepts from which to choose categories for any one text's comprehensive description.

The Temple Scroll fragment (part of the Dead Sea Scrolls)

The authors worked as an AHRC-funded team based in Manchester and Durham, led by Alex between 2007 and 2012. Drawing on concepts from modern linguistic and literary approaches, the book describes the reality of ancient texts in a language that pays attention to coherence, but not primarily for the purpose of judging unity.

Dealing with a variety of 'genres', from narrative to legal discussion to commentary, the new methodology has begun to be applied to the New Testament. It may also prove useful to the study of other

Part of the Babylonian Talmud, as it appears in a Manchester Rylands Genizah manuscript fragment (Hullin 11a-b)

pre-modern and non-European literary corpora, such as those of the Hebrew Bible, the ancient near East, Hellenistic culture, the New Testament and early Islam. A second major output of the Project is an online database profiling more than a hundred individual texts in Hebrew, Aramaic, Greek and Latin (www.man.ac.uk/2mrAmU).

The book's Introduction is available at: www.tinyurl.com/oqgmp2y

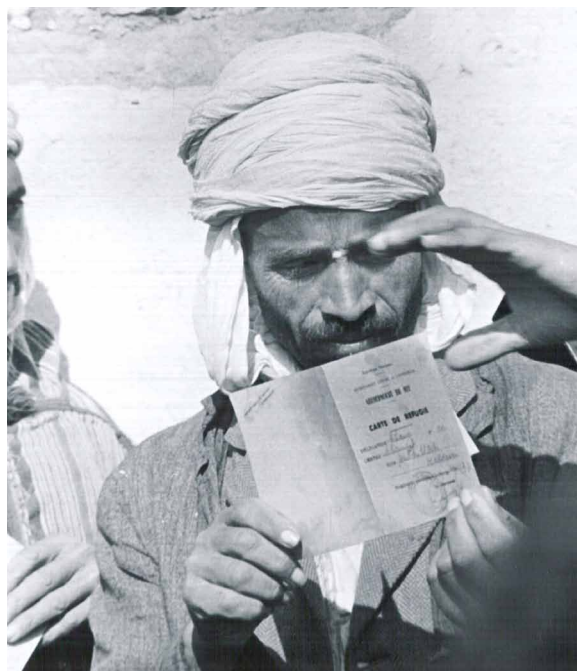The text of the new framework is available at: www.man.ac.uk/n6qfUe

THE MAKING OF THE
MODERN REFUGEE

Professor Peter Gatrell (History) has just published *The Making of the Modern Refugee* (Oxford University Press, 2013). This major work completes a trilogy devoted to refugee history that began with *A Whole Empire Walking: Refugees in Russia in World War 1* (Indiana University Press, 1999) and continued with *Free World? The Campaign to Save the World's Refugees*, 1956-1963 (Cambridge University Press, 2011). Peter Gatrell situates the origins of mass population displacement in modern practices of war, revolution and state formation, and elucidates the purpose and extent of attempts to 'solve' the refugee 'problem'. A key feature of Peter's work is his consideration of how refugees respond to intolerable circumstances, including being portrayed as miserable flotsam and jetsam, the inescapable 'victims' of violent upheaval.

The Making of the Modern Refugee is a global history of the 20th century seen through the lens of displacement. A series of detailed case-studies examines Europe, the Middle East, South Asia, East Asia, and sub-Saharan Africa. This broad geographical and chronological perspective enables Peter to trace the complex genealogies of external intervention – such as the meanings ascribed to 'relief' and 'rehabilitation' – without losing sight of specific episodes. The result is a comprehensive portrait of multiple refugee regimes and repertoires of humanitarian assistance.

Rather than taking the category of refugee for granted, Peter conceives of refugees as persons who have been assigned a role, which they might variously reject, embrace or seek to transcend. He is interested in how refugees have engaged with institutions designed to manage them. What material and ideological resources have they called upon? How has time itself been a resource, with history providing an explanation for their predicament and framing the possibilities for 'resolving' displacement? Place too occupies a central part of *The Making of the Modern Refugee*, as in the homes that were abandoned, sometimes at a moment's notice, and the destinations that refugees reached. These included camps that not only incarcerated refugees but offered scope for creative self-expression, whether in Displaced Persons' camps in central Europe after 1945, Sahrawi refugee camps in Algeria since 1975, or countless other instances.

Ultimately Peter Gatrell poses the question: how should we write refugee history? Among many answers is the need to consider the multi-vocal response of refugees.

Unnamed Algerian refugee, Tunisia, 1960, holding registration card (courtesy of the UN Archives, Geneva)

Marc Chagall, 'War' (1964) (courtesy of the Kunsthalle, Zurich)

Reflecting on the experience of Palestinians in exile, Edward Said wrote that 'essentially unconventional, hybrid and fragmentary forms of expression should be used to represent us'. Fragments are indeed scattered throughout *The Making of the Modern Refugee*. So, too, are attempts by refugees to offer a coherent version of the past, as with the 17-year old Palestinian in Burj al-Barajneh in Lebanon who said that 'my mother told us about Palestine, but she didn't know the plots', an assertion indicating that claims to speak with authority on behalf of refugees can come from many different sources.

TAKING THE RAP

In 2005, **Dr Eithne Quinn** (English and American Studies) published the monograph *Nuthin' but a G Thang: The Culture and Commerce of Gangsta Rap* (Columbia University Press) -- an interdisciplinary study about a controversial new American music form made primarily by black, working-class youth. Three years later, Eithne was approached by a defence counsel in a London murder case. The Crown Prosecution Service was contending that violent rap lyrics composed by the defendant and found on his phone were evidence of bad character and intent to kill.

Eithne was instructed as expert witness for the defence and asked to explain the motivation for writing the lyrics and their meaning. When the Crown insisted on a literal interpretation of the name 'Killa Krusty' (which the defendant had adopted as a nickname), Eithne explained that it was a common rap stage-name, citing the examples of leading artists Bounty Killer and Ghostface Killah, who have no criminal convictions. Eithne also explained that the main motivation for composing such rhymes was to develop a street reputation among the peer group through performance and to make some money. Facing bleak employment prospects, aspirant rappers hope to develop careers in the music industry. Because of the immense success of gangsta rap, its violent stories -- always told in the first-person -- have become very formulaic and should not, Eithne argued, be taken as autobiographical statement. She had explored the use of the persona device in her book. Now, here was a real-world situation in which such critical reading skills took on grave importance for an individual.

Eithne has since acted as an expert in a number of other similar cases. She found she got better at writing reports and giving testimony as she went along – simplifying expression, offering clear illustrative examples, and foregrounding key points. She was surprised to discover how frequently rap lyrics are used in criminal trials. They tend to be highly damaging to the defence's case. The response of judge and jury to gangsta lyrics -- with which they are usually unfamiliar and which often feed worryingly into preconceptions about black youth -- helps the Crown secure convictions.

Eithne soon learnt that by far the best way to combat such evidence is to get it excluded in the pre-trial legal argument. In one 2010 murder case at the Old Bailey, this is precisely what the defence team, relying on Eithne's testimony, was able to do. The judge ruled that the lyrics were more prejudicial than probative, and this decision has been cited in another case since.

Dr Eithne Quinn author of the book, *Nuthin' But a 'G' Thang: The Culture and Commerce of Gangsta Rap*

The defendants in these cases all relied on legal aid, the budget for which has just been slashed by the Coalition government. With many lawyers now forced to abandon legal aid work, society faces urgent questions about equality before the law for all citizens, including the black, working-class youth in these cases. Eithne is now well-networked in the UK and US on rap music and legal discourse, and plans to extend dialogue through a follow-on research project that promotes research-led, cheaply accessible knowledge exchange in this niche area of the law.

Reading the proclamation in the Piazza della Signoria in Florence, 19 February 2013

500 YEARS OF
MACHIAVELLI'S *PRINCE*

Professor Stephen Milner (Italian) has been much in demand on the 500th anniversary of Machiavelli's writing of the tract he called 'De principatibus' and we now know as the *Prince*, one of the most famous works of political writing in the western world. Last year during his AHRC Fellowship, Prof. Milner discovered the original proclamation issued by the restored Medici government in early 1513 calling for the famous Florentine secretary's arrest, an event that led to his imprisonment and torture. On release Machiavelli was confined to his smallholding on the outskirts of the city where he began to write the work. The story reached an international audience with interviews on the BBC Radio 4's *Today programme* with John Humphrys, on *BBC 4* and *BBC World News* with Zeinab Bedawi, as well as on national new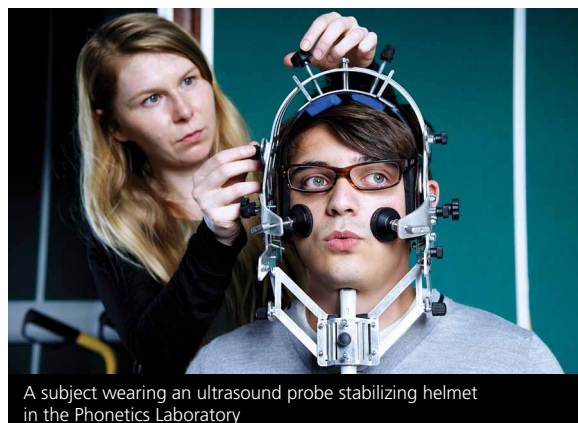s in Italy and the USA and in newspapers across the globe. Whilst in Florence, Stephen suggested staging an historical reconstruction of the proclamation to the national organizing committee of the Machiavelli celebrations and on 19th February, 500 years to the day, a mounted horseman in historical costume processed through the center of the city reading out the original proclamation at the sites identified by Stephen as part of his research (see photo). In May, he formed part of a delegation of six international scholars invited to celebrate Machiavelli's heritage in China, giving papers at Peking University, Tianjin Normal University and Shanghai Normal University and in December chaired a roundtable of leading Machiavelli scholars at a special seminar hosted by the History Department at Harvard University. Nearer to home, Stephen spent the summer collaborating with the BBC 1 and Alan Yentob in devising and filming a major documentary in the *Imagine* series on the legacy of Machiavelli's most famous text, with contributions by Alastair Campbell and Peter Capaldi amongst others. *Imagine... Who's Afraid of Machiavelli?* was broadcast in December 2013.
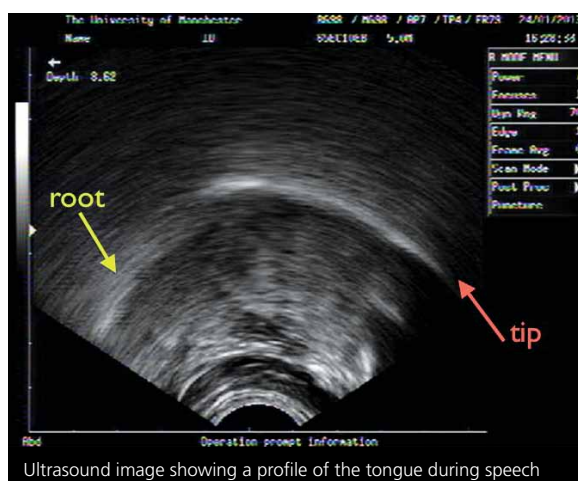
YOUNG PHONOLOGISTS
IN THE LAB

On departing for a fieldwork trip, one of the titans of the British school of phonetics, Daniel Jones (1881-1967), is said to have been asked by a journalist, 'Professor Jones, what instruments are you taking with you?' Jones's answer, as recounted by Peter Ladefoged (1925-2006), was to point to his own ears and say, 'Only these.' The days when phoneticians and phonologists could trust to their auditory impressions for answers to the live questions in their discipline are, however, long gone. In the 1940s, the invention of the sound spectrograph at Bell Laboratories proved a herald of change. Today, sustained technological advances in phonetics and computing, and concomitant refinements in phonological modelling, have ushered in a new era in which fundamental issues about the mental representation of linguistic sounds turn on the fine-grained data provided by a growing array of instrumental techniques.

The Phonetics Laboratory in the Division of Linguistics and English Language houses a cluster of young phonologists actively participating in these exciting developments. The lab is managed by **Dr Yuni Kim**, supported in her role by the current Laboratory Assistant, **Ms Danielle Turton**. Together, Yuni and Danielle provide instrumental and technical support for a large community of lab users, comprising academics, postgraduates, and undergraduates who work not only in phonetics and phonology, but also in sociolinguistics and language documentation. At the very heart of this community lies a group of enterprising postgraduate phonologists who make up about a quarter of the Division's PhD student population.

During her tenure as Manager, Yuni has overseen a vigorous renewal of the lab's resources, with updated electropalatography equipment and a new ultrasound imaging unit. Since joining the University soon after completing his PhD in 2011, moreover, **Dr Wendell Kimper** has been spearheading new developments by expanding the Division's facilities for perceptual experiments, which are fast becoming crucial not just in phonology, but also in syntax and semantics. This, however, is just the beginning: the Division has drawn up ambitious plans for the future, setting its eyes on electroencephalography, eye-tracking, and electromagnetic articulography equipment that would turn it into a world-class centre for experimental linguistics. Meanwhile, investment in the Phonetics
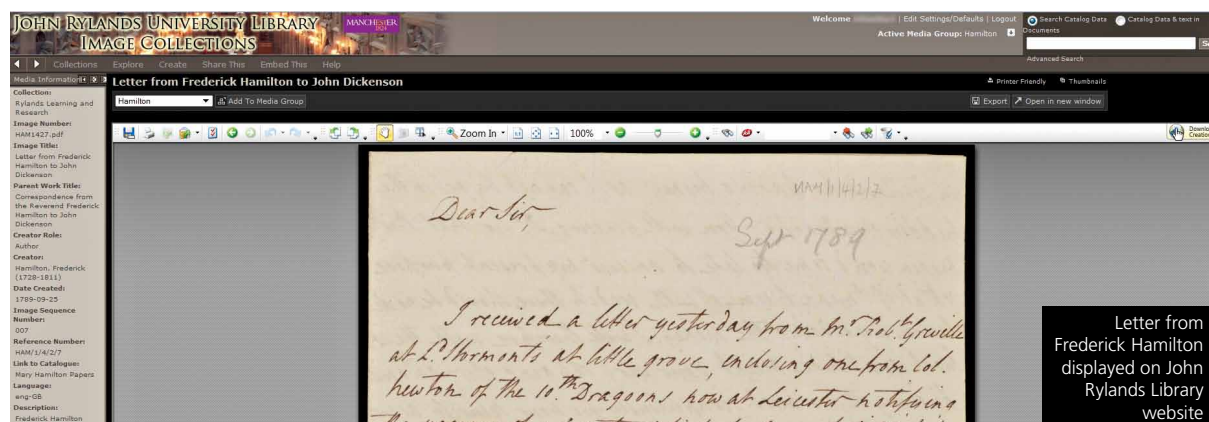

A subject wearing an ultrasound probe stabilizing helmet in the Phonetics Laboratory

Ultrasound image showing a profile of the tongue during speech

Laboratory has already paid handsome dividends, notably through the glowing successes of PhD students trained at the lab under the supervision of **Dr Ricardo Bermúdez-Otero** and Yuni Kim: after receiving a prize from the British Association of Academic Phoneticians, for example, Dr Michael Ramsammy recently took up a permanent academic appointment at the University of Edinburgh, and Dr Patrycja Strycharczuk now holds a prestigious Postdoctoral Fellowship of the British Academy at Queen Margaret University.

Naturally, however, Manchester's phonologists do not look for insight to machines alone. 'Interpreting instrumental data requires imagination, prudence, and sharp theoretical awareness,' warns Dr Bermúdez-Otero. 'Some experimentalists adopt extremely reductionist approaches to the cognitive architecture of grammar, which risk undoing hard-won advances in phonological theory. At Manchester we take a different line: we see this as a baby-and-bathwater scenario, and we're keen to save the baby.'

Letter from Frederick Hamilton displayed on John Rylands Library website

LOOKING BACKWARDS...
AND FORWARDS AT THE JOHN RYLANDS LIBRARY

The University of Manchester's John Rylands Library holds some of the finest old manuscript collections in the world. This provides researchers in SALC with a rich source of textual material of all ages and from across the world. Under the umbrella of our newly established John Rylands Research Institute, and with the help of the latest advances in technology, staff and students at all levels are now making extensive use of this resource – a unique lens on times long past – in their teaching and their research. The Library faces towards the future, too, and it is particularly pleasing to see postdoctoral researchers, postgraduates, and even undergraduate students, benefiting from its unique holdings and its state-of-the-art research tools.

For example, digital photographs of selected items and collections are available online in a software package called Luna which lets you zoom in and see very fine detail. Under the supervision of **Professor David Denison** and **Dr Nuria Yáñez-Bouza**, undergraduate students from Linguistics and English Language have used this tool to dual benefit: working with original documents allows them to find real-life examples of the linguistic history they have been studying, while editing those documents enables the creation of searchable text to go with the images.

Two different periods of English are involved. Small groups of dissertation students have been editing several folios each of previously unedited Middle English manuscripts in the Rylands Medieval collection. They present the text of their chosen extract, provide a glossary, and explore aspects of the language, handwriting or textual history. The exercise has proved enjoyable and rewarding, with some outstanding dissertations produced. A new venture this year sees students on the final-year course *Modern English Language (1500-present)* each editing two letters from the Mary Hamilton Papers as part of their coursework. This rich collection of eighteenth-century documents is the subject of research projects in Europe and North America on history, literature and culture. In addition to writing a linguistic commentary, our students have to produce a text with mark-up to modern encoding standards.

Meanwhile, at the postdoctoral level, **Dr Maria Haralambakis** has received a British Academy Postdoctoral Fellowship in Religions and Theology for her project, 'Moses Gaster: eclectic collector'. Gaster (1856–1939) was an activist for Jewish emancipation and for the establishment of a Jewish national home. Due to his involvement on behalf of the Jewish population in Romania, together with other vocal Jewish intellectuals, he was expelled from that country in 1885. He spent the rest of his life in England, where he became the Haham (roughly the equivalent of chief rabbi) for the Sephardic Congregation of the British Empire (Jews from Spanish and Portuguese backgrounds), a role which he held until 1918. He was also a bibliophile whose collection of printed books, manuscripts, pamphlets and other materials, such as amulets, has been distributed over several institutions, including the John Rylands Library. Maria aims to evaluate Gaster's identity as a collector and to assess his scholarship, particularly by examining his work related to collections of narratives. Her project contributes both to the history of scholarship in the various fields represented in the collection and also to the study of the role of collecting in establishing identity.

Still in its early days, The John Rylands Research Institute will bring the wealth of expertise in the Library, the Faculty and School together to achieve greater use and understanding or our collections.

CIDRAL THEME,
FEBRUARY – JUNE 2014

The Centre for Interdisciplinary Research in the Arts and Languages (CIDRAL) organises events for academics, postgraduates and members of the public around particular themes in order to facilitate intellectual debate across the disciplines on diverse topics chosen by colleagues in the School of Arts, Languages and Cultures. Our events have included open lectures, film screenings, conversations between visiting speakers and colleagues at the University of Manchester, postgraduate masterclasses, 'theory intensives' and other research dialogues of various kinds.

Image credit: Thomas Demand, *Raum* (1994)

CIDRAL events in Semester 2 will be organised around the theme of Ruins. Unless otherwise indicated, public lectures will be at 5pm on Tuesday and masterclasses will take place on the following day. The programme opens on Tuesday 18 and Wednesday 19 February with curator and writer Professor Brian Dillon (Royal College of Arts) on the subject of 'Ruin Lust'. Then Professor Tom Safley (History, University of Pennsylvania) will speak to the topic: 'What Ruin? Of Insolvency and Scandal, Fortunes and Families in Early Modern Economic Life' on Tuesday 4 and Wednesday 5 March. Then Paul Heggarty (Linguistics, Max Plank Institute, University of Leipzig) will speak on 'Ruins and beyond: converging archaeology, genes and language, for a richer tale of our origins' on Tuesday 1 and Wednesday 2 April. Two speakers from the University of Exeter, Professor Kate Fisher (Director of Centre for Medical History) and Dr Rebecca Langlands (Classics) will then join us on Tuesday 6 May and Wednesday 7 May, speaking on the subject of 'Pansexual Provocations among the ruins of Pompeii and Herculaneum'.

There will be a closing conference (Wednesday 14 May), provisionally entitled 'Big ruins: the aesthetics and politics of supersized decay' which we hope will coincide with academic and performer Professor

Svetlana Boym's visit from Harvard in mid-May 2014 (exact dates tbc). The organisers of this conference include: postdoctoral fellows in AHVS, **Paul Dobraszczyk** and **Clare O'Dowd**, and **Dr Matthew Philpotts** (German and Divisional Head of Language and Intercultural Studies).

Marion Endt-Jones (Postdoctoral Fellow, AHVS)

Andrew Crome (Religions and Theologies)

Michael Hoelzl (Religions and Theologies) and Jackie Stacey (CIDRAL Director)

Alongside these public lectures, CIDRAL will continue to run its highly successful series of Theory Intensives for postgraduate students and academic staff. Semester 2 opens with Cinzia Arruzza (New School, New York): On Plato: Eros and Politics – Plato's Republic and Foucault

Barry Cooper's book Beethoven: An Extraordinary Life on display at the launch

(1-3pm Wednesday 29 January 2014), followed by an extended workshop: On Beauvoir with Stella Sandford (Kingston University, UK), Sonia Kruks (Oberlin College, USA) and **Dr Ursula Tidd** (French, SALC) (4-7pm Thursday 20 February 2014). Arthur Bradley (Lancaster) will then lead a discussion On Stiegler (3-5pm, Wednesday 26 March) and our final event in this series will be Andreja Zevnik, (International Politics, UoM) On Deleuze (3-5pm Wednesday 30 April).

Finally, the next CIDRAL book launch for publications by colleagues in SALC will be held in April 2014 (date tbc).

Everyone is welcome to attend CIDRAL events and we look forward to seeing you at some of them in 2014.

Professor Jackie Stacey,
Director of CIDRAL, December 2013

Further details, see:
www.alc.manchester.ac.uk/cidral/events

Contact: andy.hardman@manchester.ac.uk
Follow us on twitter: @cidral_uom

STAFF IN THE SCHOOL HAVE PUBLISHED THE FOLLOWING BOOKS PRESENTED AT THE CIDRAL/SALC

Book Launch on Tuesday 26 November at Blackwells Bookshop, Oxford Road

Renate Smithius and Philip Alexander
From Cairo to Manchester: Studies in the Rylands Genizah Fragments (Journal of Semitic Studies Supplement 31, OUP 2013)

Siobhan Brownlie
Memory and Myths of the Norman Conquest (2013)

Barry Cooper
Beethoven: An Extraordinary Life (2013)

Kate Cooper
Band of Angels: The Forgotten World of Early Christianity (2013)

Andrew Crome (and James McGrath, eds.)
Time and Relative Dimensions in Faith: Religion and Doctor Who (2013)

Marion Endt-Jones (ed.)
Coral: Something Rich and Strange (2013)

Peter Gatrell
The Making of the Modern Refugee (2013)

Maria Haralambakis
The Testament of Job: Text, Narrative and Reception. Library of Second Temple Studies (2012)

Rebecca Herissone
Musical Creativity in Restoration England (2013)

Carl Schmitt
Dictatorship: From the Beginning of the Modern Concept of Sovereignty to the Proletarian Class-Struggle. Translated and introduced by **Michael Hoelzl** and Graham Ward (2013)

Henning Klingen, Peter, Zeillinger, **Michael Hoelzl** (eds.)
Extra Ecclesiam...Zur Institution und Kritik von Kirche (2013)

Tony Jackson
Learning Through Theatre: The Changing Face of Theatre in Education (2013)

Kevin Malone
"A Clockwork Operetta" and "The Music of 9/11" vol.1 (2013)

Chris Manias
Race, Science and the Nation: Reconstructing the Ancient Past in Britain, France and Germany (2013)

Carol Mavor
Blue Mythologies (2013)

Aaron Moore
Writing War: Soldiers Record the Japanese Empire (2013)

Daryn Lehoux, **A. D. Morrison**, and **Alison Sharrock** (eds.)
Lucretius: Poetry, Philosophy, Science (2013)

Gale R. Owen-Crocker (and Brian W. Schneider, ed.)
Royal Authority in Anglo-Saxon England (2013)

Gale R. Owen-Crocker and Brian W. Schneider
Kingship, Legislation and Power in Anglo-Saxon England (2013)

Christopher Perriam
Spanish Queer Cinema (2013)

Susan Rutherford
Verdi, Opera, Women (2013)

Alexander Samely, in collaboration with **Philip Alexander**, Rocco Bernasconi and Robert Hayward
Profiling Jewish Literature in Antiquity (2013)

Chris Shannahan
A Theology of Community Organizing – Power to the People (2013)

Zahia Smail Salhi
Gender and Violence in Islamic Societies: Patriarchy, Islamism and Politics in the Middle East and North Africa (2013)

Jackie Stacey and Janet Wolff (eds.)
Writing Otherwise. Experiments in Cultural Criticism (2013)

Julian Thomas
The Birth of Neolithic Britain (2013)

Janet Wolff with Mike Savage (eds.)
Culture in Manchester: Institutions and Urban Change Since 1850 (2013)