

ARTS RESEARCH

SCHOOL OF ARTS, LANGUAGES AND CULTURES



RESEARCH AT LARGE:
**PATHWAYS TO URBANISM
IN BRONZE AGE CYPRUS**

Lindy Crewe's excavations at a Bronze Age site at Kissonerga-Skalia in western Cyprus have uncovered a unique bull/ox figurine and evidence of rituals to ensure community cohesion in stressful times.

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FROM THE EDITOR

This is my first editorial for *ArtsResearch* since taking over from its founding editor, and current Head of School, Steve Hutchings. All of us in SALC are indebted to Steve, not only for his innovative approach to supporting research in the School (including the creation of this publication) and his intellectual leadership in securing major grants, but also for the great humanity and courtesy with which he has performed his role as Research Director from the moment of the creation of the School.



Like Steve, I greatly value the opportunity offered by *ArtsResearch* to spread knowledge of SALC research within the School and beyond. Whether my first issue as editor is the place to create the provocation and controversy that Steve called for in his own last editorial is a moot question. But I will observe that, as a School, we are sometimes asked to come up with a unifying or coherent narrative about ourselves: what makes us distinctive as a grouping? This might seem challenging or even misguided in a context where – to paraphrase the former President of the University of Chicago on his own institution as a whole – we can sometimes appear to resemble a series of disciplines held together only by a central heating system (or by a common grievance over parking, according to a Chancellor of the University of California).

There is, in fact, an answer to the question of what unites us. But it can be left to a future issue of *ArtsResearch*. In this issue we celebrate the impressive diversity of our research activities. Issue 6 of *ArtsResearch* ranges from intersections between medicine and the humanities (how can medical knowledge be passed on to non-experts through new visual techniques?) to the very latest research on the medieval Italian poet Boccaccio. The geographical spread is notably wide, from conceptions of housing in disaster-prone neighbourhoods in the global south, through donor-independent civil society in eastern Europe, to music and dictatorship in Latin America, and the latest finds from Bronze Age Cyprus. Closer to home, we hear of the opening up of one of the John Rylands' vast store of archives – the Gaster "Samaritan" correspondence – and John McAuliffe, co-Director of the Centre for New Writing, gives us some insight into his latest poetry collection, *The Way In*.

As ever, we welcome offers and suggestions of contributions for the next issue of *ArtsResearch* from readers. I would particularly like to thank Ed Salter in the School Research Office and Anne-Marie Nugnes, the Marketing and Communications Manager, for their patience and labours in guiding this issue to publication.

Roy Gibson
Research Director, SALC

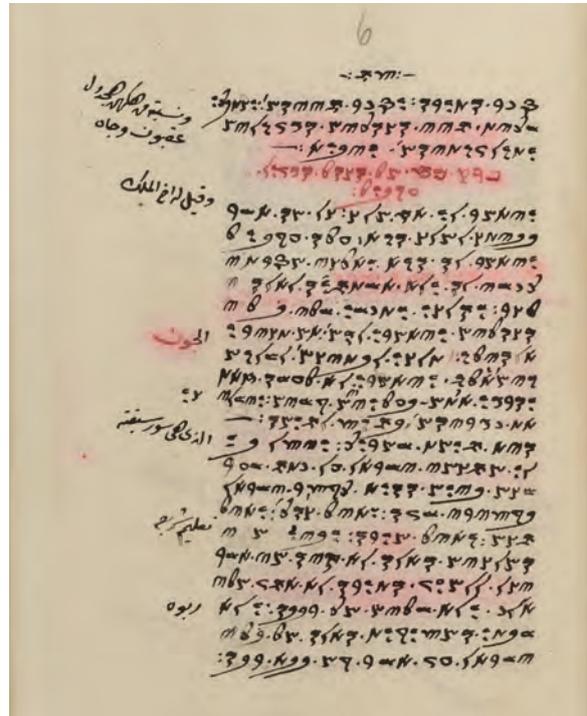
THE SAMARITAN CORRESPONDENCE OF DR MOSES GASTER

In 1954, the John Rylands Library acquired a collection of manuscripts from the library of Dr Moses Gaster (1856-1939). Gaster was a Romanian-born Anglo-Jewish Rabbi, scholar, community leader, Zionist, bibliophile, and collector. His vast collections of books, manuscripts, and pamphlets, as well as his own archival collection of working papers, correspondence, and ephemera span over 20 languages and reflect Gaster's wide-ranging intellectual interests in the study of language, literature, folklore, magic, mysticism, Hebraica, and Judaica. These collections evidence Gaster's strong intellectual interest in 'marginal' Jewish groups, and are a valuable source for the study of the religious life and practice of Jewish communities throughout Europe and the Middle East.

Dr Katharina Keim is a British Academy Postdoctoral Fellow (£229,110) at the John Rylands Research Institute for 2015-18, during which time she will conduct research on the Gaster Samaritan collections. The early stages of this research were supported by the Institute's Seed Corn Fund (£2,500) and were developed during a Research Associate year (2014-15). Dr Keim's project has taken as its starting point the understudied and relatively unknown correspondence of c.450 letters exchanged between Moses Gaster and the Samaritan community of Nablus (1904-1933).

The Gaster Samaritan correspondence is a major source for the history of the beleaguered and rapidly declining Samaritan minority in Nablus at a crucial period of its development – the transition from Ottoman to British rule. The letters name the community's leaders, tell us about their struggles to sustain themselves and pass on their traditions, describe their religious life and practice, show us the level of their Samaritan and Arabic language skills, and allow us to assess how well they maintained their traditional scribal skills in a late print environment.

The correspondence also documents the motives and methods behind Gaster's creation of one of the most important collections of Samaritan manuscripts assembled in the 20th century. The correspondence, the manuscripts that were collected, and Gaster's scholarly drafts and notes, are all vital to assessing Gaster's contribution to the field of Samaritan Studies, and in particular for evaluating his editions of two important Samaritan texts – the Hebrew version of the



A Gaster manuscript of the Samaritan Book of Joshua

Samaritan Joshua, and the Asatir, both of which he published for the first time from unique manuscripts in his collections. These works shed important light on the development of Samaritan tradition, and provide key evidence for the transmission of ideas within the Samaritan community and between the Samaritans and neighbouring Muslim and Jewish communities.



Envelope sent by Samaritans, 1925.

The project will result in an online catalogue of the Samaritan correspondence, which will make this important resource available to scholars internationally for the first time. Dr Keim will also write a monograph that will re-evaluate Gaster's contribution to Samaritan Studies. The monograph will be predicated on the claim that to understand the Samaritan Book of Joshua and the Asatir one needs to re-evaluate Gaster's huge contribution to their study, and that can only be done by evaluating his activities as a collector and editor of manuscripts – a subject for which the unpublished correspondence is vital.

PATHWAYS TO URBANISM IN BRONZE AGE CYPRUS

Each summer since 2007, **Dr Lindy Crewe** (Archaeology) has directed excavations at Kissonerga-Skalia in western Cyprus with a team of around 30 people. To date, 135 University of Manchester Archaeology undergraduates have gained field experience, guided by postgraduates and professional archaeologists. One of the key aims of the project is to understand the strategies communities adopt to circumvent potential conflicts in times of stress and scalar increase - a question also of direct relevance to contemporary society.

Kissonerga-Skalia was founded at the beginning of the Bronze Age (c. 2500 BC) and was a flourishing village for 900 years. At the transition to the Late Bronze Age (c. 1650 BC) earlier houses were replaced with a building complex comprising large open activity spaces bounded by monumental walls, including a courtyard with evidence of beer production. This is the first time in Cyprus that settlements grew beyond the village, with disparate communities (including foreigners) coming together to form the first urban centres. External desire for Cypriot copper, and increased seaborne trade, led to the Cypriot adoption of innovative goods and ideas.

Excavations in summer 2015 revealed a unique installation (shown in the image). Postholes indicate that a low stone wall was supplemented by a light roof; the concave plaster floor is partially burnt. The feature contained ash and small amounts of animal bone, stone tools and pottery sherds. The function was cooking or heating, but the product is uncertain.

The most exciting find of the season was found lying on the base. The small bull figurine (shown in the photo and illustration) is the first to be found in western Cyprus. Cattle were re-introduced to Cyprus c. 2500 BC and became an important symbol, with depictions usually found in tombs. The figurine has an incision around the base of the horns for a halter, and the hump on the back may indicate musculature, signifying an ox.

As the figure is made from extremely hard-fired clay, we can be sure that the horns, legs and tail have been deliberately removed, rather than accidentally broken.

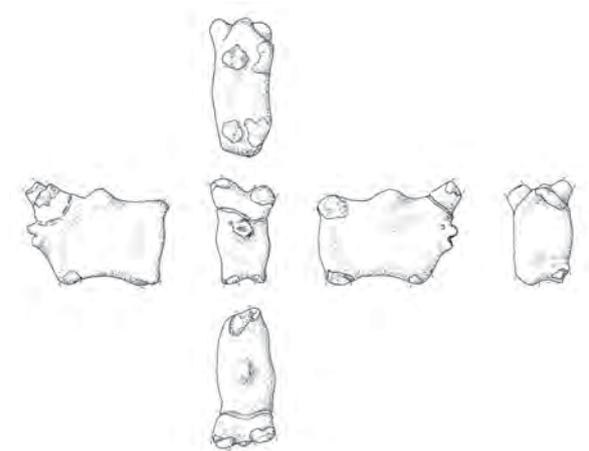
The role that the figurine played in the performance of Cypriot Bronze Age ritual practices during the time of its earlier use is uncertain, but the deliberate 'killing' and final deposition on the floor of a feature large enough to roast a whole animal is significant. It is possible that this structure relates to the inauguration of the building complex, with an associated sacrifice/feast of a large, powerful animal. With the additional evidence for beer



The cooking/heating installation after excavation



Bull/ox figurine



*Illustration of the bull/ox figurine
(by Archaeology undergraduate Matthew Hitchcock)*

production, it would appear that large-scale communal consumption events were part of the strategies employed to increase group cohesion during uncertain times.

Dr Crewe will be concentrating her upcoming research leave on final study of the architecture and finds for publication as a monograph. Following this, she will resume excavation of the earlier, equally exciting deposits underlying the complex.

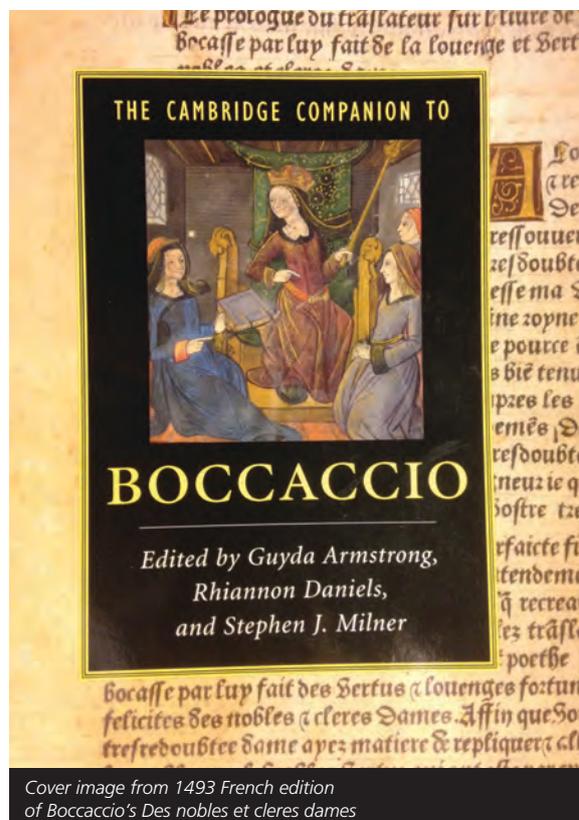
REVISING THE CLASSICS: THE CAMBRIDGE COMPANION TO BOCCACCIO

Boccaccio is a major literary figure within the world canon and together with Dante and Petrarch constitutes one of the so-called *tre corone* ('three crowns') of Italian literature. The seven-hundredth anniversary of Boccaccio's birth fell in 2013 and stimulated renewed global interest in the author, leading to new archival and bibliographic discoveries and the publication of a raft of new studies. In the UK, Manchester was the main centre of the anniversary celebrations and reconsideration of Boccaccio's status within the literary pantheon.

Drawing on the outstanding collection of manuscripts and printed editions of Boccaccio's works housed at the John Rylands Library, **Dr Guyda Armstrong** and **Professor Stephen J. Milner** (Italian) organised a series of events and publication projects, in conjunction with Dr Rhiannon Daniels from the University of Bristol, which aimed to reflect the richness and breadth of Boccaccio's textual production and the abundance of critical responses and adaptations that it has subsequently generated.

A six month exhibition 'Locating Boccaccio in 2013' was held at the John Rylands Library which showcased the Boccaccio holdings (<https://www.youtube.com/watch?v=SdGWeD1oLkA>). The exhibition was launched in conjunction with a three-day international conference held at Manchester Town Hall which brought together over seventy Boccaccio scholars from around the world, the proceedings of which are due out shortly in a special edition of the US-based on-line journal *Heliotropia* dedicated to Boccaccio studies. Pride of place went to the famous 'Roxburghe *Decameron*', a 1471 Venetian edition which sold at auction in 1812 for a world record of £2,260 leading to the foundation of the Roxburghe Club, the UK's oldest and most exclusive bibliographical society. As part of the anniversary celebrations we were delighted to host the members of the club in Manchester including Barry Humphries aka Dame Edna Everage.

In addition to the exhibition and conference, *The Cambridge Companion to Boccaccio* (CUP, 2015) was co-edited and published in July 2015. The aim was to combine the romance philological tradition of Italian scholarship on Boccaccio, with the Anglophone literary-critical approach, and recent work in book-historical studies. As a result, the volume is the first English-language study to incorporate the most recent



codicological and archival advances in its chapters and editorial apparatus, whilst also providing interpretative studies of key themes in Boccaccio's work and reception history. In looking beyond the literary works, the social (that is, Boccaccio's own social networks and social practices) was combined with the material facts of his textual cultures (the books which Boccaccio himself made, and the way they express their own inter-textual networks) to re-read the historical record and the historiographical tradition. In the process, it is hoped that a new way of thinking about Boccaccio has been proposed. It is also excellent that the work on Boccaccio's texts is continuing in Manchester through the award of a PhD scholarship by the relaunched JRR1 to a recent Italian Studies graduate, Paul Clarke.

THE WAY IN

JOHN MCAULIFFE

As an Irish poet living in England, I wrote about place and dislocations in previous books, setting poems in North Kerry and North Korea, Manchester and Inis Mor, Philadelphia and Knocknrea, relocating Jane Eyre to Derry etc. My 2015 book *The Way In* (Gallery Press) resulted from a continuing interest in the complex to and fro between Ireland and England. In particular, the long poem 'Home, Again' took as its starting point the Elizabethan poet Edmund Spenser's *Colin Clout's Come Home Again*.

I first studied Spenser as an undergraduate in Galway, via the prose dialogue *View of the Present State*. Spenser was presented not as a poet, but as a barbaric and oppressive colonist. Although he wrote most of his work in Ireland, this continues to be the prevailing image of him: he is excluded, for example, from Patrick Crotty's recent Penguin poetry anthology, which does include the work of occasional Elizabethan travellers among its Irish contributors. Such narrowly national readings do not, however, sit well with Spenser's poems, or with our increasingly transnational or anyway more globalised sense of poetry's places.

As I read Spenser and his fairly scant biographies, it seemed that he offered an imaginative way to write about the ambivalence around lyric poems in both the English-language Irish tradition and the English tradition. I received a bursary from the Irish Arts Council to work on *The Way In* in 2012, which gave me time to research and write essays about Spenser and Irish poetry for *Poetry Ireland Review* and *PN Review* and to begin writing the 'Home, Again' poems.

I also visited Spenser's castle in Kilcolman, Co Cork. It seemed not just a mysteriously underdeveloped site in the history of Irish literature, but almost unmarked in the cultural story the nation tells itself. I had to stop to ask directions to find the castle and met (unbelievably) a man called Colin who told me that his father hated that his mother had named him for Spenser's Colin Clout. Then he told me, "No one of our family ever had to go to England", a not uncommon statement about the kind of shame attached to the fact of emigration, but one which allowed me to see how the emigrant gets stuck, home and away, a bind which felt familiar from my reading of Spenser.

What does it mean to use another poet as an example? Spenser's castle is – as one poem in this book records – hard to break in to, protected as it is by barbed wire fences and a bull in a neighbouring field (which my



John McAuliffe pictured with his daughter at Kilcolman, with bull (out of picture)



Image courtesy Gallery Press

daughter has her eye on, above). This book doesn't attempt to storm or demolish Spenser's castle, in the way that Robert Welch, Seamus Heaney, Sean Lysaght, Moya Cannon and others have aimed to do; and it doesn't, either, adopt him as a tower-dwelling, antagonistic and omniscient genius looking down on a monstrous peasantry. It looks instead to Spenser's ability to not so much record the world as make it up, turning, for example, the Glen of Aherlow into Arlo Hill, granting another life to what lies around us.

I used this as the starting point for my Home, Again a re-telling of "Colin Clout's Come Home Again", which reverses Spenser's poem's journey to and from a 'court'. My poem begins in England with a conversation (set in Withington's *Red Lion*) with other writers, reporting on what it is the speaker had seen on a long trip to Ireland, then cuts to a number of poems which record encounters at other well-known Irish locations before it ends with poems in praise of Manchester streets to which my poem returns. I finished the poem, and the book *The Way In*, during my Spring 2015 research leave, with the feeling that I would be returning to Spenser in future. The book's last poem is called "'Epilogue":

Goodbye, I said, stirring from sleep –
I was leaving, so the city's streets and weeks,
sideroads and parks and years turned overnight
into a single place, a city I knew as one park:
Lifting my head from the desk
where years of notes pile up, altogether all at once,
I could see it like an engineer, cordoned off,
with his finger on the detonator button
early in the milky morning light of May.
The sky lit up like a glass of water
I raised to the world as I suddenly knew it,
the place changing again, superfast, as I chose it,
stirring from sleep, Goodbye, Goodbye.

ART, MEDICINE, AND KNOWLEDGE

'Sausages, dog bones and tomato ketchup reminded us of the viscera; ... our images also reflect the beauty we have seen in many of the images, particularly those relating to nature. Fake flowers and plants became useful props in contrasting the body with nature.'

(Alice Ryrie, MSc Medical Humanities, participant in the Art, Medicine, and Knowledge Project.)

During 2014-2015, Dr Sian Bonnell (University of Falmouth), **Dr Cordelia Warr** (Art History and Visual Studies), and Professor Tony Freemont (Manchester Medical School), supported by funding from The University of Manchester (Art and Science Collaborations), started to work with a group of seven medical and art history students to produce a body of work which reflects on the visual imagery of surgical intervention. The 'Art, Medicine, and Knowledge' project aims to encourage participants to question the ways in which medical knowledge can be disseminated through visual means and to consider new ways in which the complexities of medical procedures can be communicated to non-specialists and specialists. The work builds on Sian Bonnell's reputation for engaging with context and scale in a manner that is playful but which also provokes serious thought (www.sianbonnell.com), such as her 'Health and Safety / Risk Assessment' series (2007).

With the help of Stella Halkyard (Visual Collections and Academic Engagement Manager, The John Rylands Library), the students carried out research into the early medical collection in The John Rylands Library. Professor Tony Freemont and Dr Peter Mohr arranged a visit to the Manchester Museum of Medicine and Health, currently housed in the Stopford Building, so that students could see a range of historical medical instruments and begin to gain an understanding of medical illustration during the twentieth century. This research culminated with a week during which the students worked with Dr Bonnell in the Clinical Skills Learning Centre to re-enact the images which they had researched in the early medical collection. Images from Paul Barbette's *Surgical and Anatomical Works* (1676) were chosen showing, for example, leg amputation. Participants were asked to provide props for the photographs and chose items such as vacuum cleaners, sausages, hammers, and artificial flowers. This resulted in a series of photographs and videos in which the students took the part of patient and medical practitioner and which juxtaposed the modern medical environment with sixteenth- and seventeenth-century methods of surgical intervention.



Sian Bonnell, *Health and Safety*, 2007



Sian Bonnell working with Florence Badley (*Art History and Visual Studies*)



Sian Bonnell working with student participants in the 'Art, Medicine, and Knowledge' project

The work is intended to prompt viewers into re-thinking ideas about medical practice, medical illustration and medical procedures in ways that are fun and accessible to a non-specialist audience. The photographs encourage reflection on medical illustration and intervention through a deliberate mismatch between operation, situation, and instruments. This body of work will be used in an exhibition at The John Rylands Library which will be held in September/October 2016 to coincide with the Manchester Science Festival and Manchester as European City of Science 2016 (manchestersciencecity.com).

CULTURES AND DISASTERS

People's cultures are often overlooked by academics and practitioners working on disaster risk in the Global South. For example, many studies on self-build housing in disaster-prone cities suggest that the house essentially responds to the basic material need for shelter. Therefore, the house is narrowly defined as a physical resource that provides people with safety from harm, rather than being a space where people express and engage in local cultural values and behaviours.

Dr. Gemma Sou (Humanitarian and Conflict Response Institute) received ESRC funding to challenge this narrow conceptualisation of life in disaster-prone contexts. In particular she is applying the analytical lens of materiality to investigate the factors that shape how people design and construct their houses in landslide prone neighbourhoods in Cochabamba city, Bolivia. People consciously interact with, and are shaped by the physical things of the world. This insight shifts discussion away from superficial interpretations of the house, towards exploration of the underlying processes of how dwellers perceive the social functions of their house and how they interact with the materials it is made of.

To identify these functions, fifty-five residents drew the house they have built or the house they aspire to build. These drawings act as social maps, which show that people pursue the consolidation and transformation of many of their local cultural values when self-building. People increasingly build houses made of brick and concrete, rather than mud, and the reasons for this relate to many local cultural values such as, health, privacy, domestic efficiency, comfort and risk reduction.

People use brick and concrete in order to reduce their physical vulnerability to landslides. However, people also relate brick to domestic efficiency as it is easier to clean, which is particularly important for women who are responsible for domestic duties. Brick also relates to *health* as it does not attract the parasites *vinchucas*, which can cause the fatal disease, Chagas. Brick allows people to build larger houses with more bedrooms. This increases the *privacy* of household members' lives, which is important as a house may be occupied by three generations of a family. Therefore, the study shows that the reduction of disaster risk is just one of many cultural values that people pursue when self-building.

By focusing on the house and adopting a more anthropocentric conceptualisation of it, this research identifies the importance of people's cultures in disaster prone neighbourhoods and how these cultural values



Local construction workers in Cochabamba, Bolivia



Drawings act as social maps of the house

play out on the ground. If these values are taken into account by academics and practitioners, it has the potential for more locally appropriate and sustainable policies and programmes. Dr. Sou continues to research how risk reduction is being embedded into people's cultures and has designed a new Masters Course unit on 'Cultures and Disasters' for students in the Humanitarian and Conflict Response Institute.

SELF-SUSTAINED CIVIL SOCIETY

Civil society in Eastern Europe, and particularly in Western Balkans, has long been portrayed as represented mostly by Non-Governmental Organisations (NGOs). These in turn have been criticised for being dependent on foreign funding and at the same time often distanced from local communities and not effective in their endeavours. In his doctoral research, co-funded by Ministry of Science and Higher Education of Poland, and The University of Manchester, **Dr Piotr Goldstein** (Russian and East European Studies) has shown that in reality Western Balkan civil societies are very diverse and encompass a variety of formal associations, informal groups and even online communities, many of which have tight links with local communities and manage perfectly well without foreign support. This research has attracted considerable academic attention: an essay entitled *Grassroots Narratives and Practices of Diversity in Mostar and Novi Sad* has been recently published in a volume 'Governing through Diversity' (ed. by Matejskova & Antonsich, Palgrave Macmillan 2015); another, entitled: *Everyday Active Citizenship the Balkan Way: Local civil society and the opportunities for 'Bridge Building' in two post-Yugoslav cities*, is scheduled to be published in 'Cartographies of Difference' (ed. by Valentine & Vieten, Peter Lang 2016); and in the coming semester Dr Goldstein will give a series of guest lectures based on his findings at the University of Bologna in Italy. Most significantly, a book entitled *Building Bridges in the Balkans: Grassroots civil society in a post-war setting* which describes these findings in detail is now under contract with Berghahn Books.

That research will now be taken further in the project entitled *Beyond Donor Dependency: Self-Sustained Civil Society in Eastern (and Western) Europe* for which Dr Goldstein has received a British Academy Postdoctoral Fellowship. The aim of this new project is to study those civil society actors in Eastern Europe which are independent of both foreign and local funding. In particular, it will explore groups and movements which aim to function without any budget (like the one organising regular Free Salsa in Novi Sad), activist co-operatives and social enterprises. One innovation of the project is to explore the role of ethnic minorities as not only beneficiaries of the civic sector but also its active constituents.



The group organising this *Free Salsa* offers also *Free Yoga*, *Free Cinema* and other free activities which give Novi Sad's youth opportunities to spend their time creatively and meet new friends. The group could probably easily find a sponsor to support their endeavours but instead they prefer to work without any budget. This way they are fully independent and have more time for their activities. But is such work sustainable?

In his new research Dr Goldstein will assess sustainability of these donor-independent groups and the impact that the communist legacy has on their work. The research will be conducted using a variety of qualitative and quantitative methods and based on case studies in Eastern Europe's three 'second cities' – Novi Sad (Serbia), Debrecen (Hungary) and Lodz (Poland) – supplemented by a control sample of groups and initiatives in Cádiz (a provincial capital with the highest unemployment rate in Spain) and Manchester. This variety of inputs from a variety of locations should provide a good base for Dr Goldstein to make a critical intervention to the debates on the prospects of civil society in times affected by the financial crisis.

ARCHIVING SOUNDS OF MEMORY

Cantos Cautivos (Captive Songs) is a digital archive documenting songs from some of the over 1,100 political detention centres in Pinochet's Chile (1973-1990), including torture chambers, concentration camps and prisons. Launched in January 2015, and conceptualised, created and edited by **Dr Katia Chornik** (Music), it is the first online resource on music and dictatorship in Latin America. This ongoing project is a partnership with the Chilean Museum of Memory and Human Rights, and various networks of ex-political prisoners. Cantos Cautivos is freely accessed at www.cantoscautivos.cl.

Cantos Cautivos contains over 100 records of songs and contextual accounts: approximately 25% relate to compositions written in detention, whilst 40% refer to performance and 35% to listening. All these activities occurred in contexts of torture and other forms of cruel, degrading and inhuman treatment. Most accounts relate to activities initiated by the inmates; a small number recount situations of music being used by the system. Whilst the majority of accounts are testimonies from ex-prisoners, some are voiced by their descendants, exemplifying inter-generational memory.

The archive contains records of songs from various countries (Argentina, Bolivia, Chile, the former Yugoslavia, Ecuador, Germany, Italy, Mexico, Spain, the Ukraine, the UK, Uruguay, the US and Venezuela), covering a range of popular genres including tango, bolero, cueca, cumbia, ranchera, ballad, easy listening, rock, pop, blues, chanson and cabaret, film music, anthems, marches, religious music and conservatory-tradition pieces. Among the archive's most unique materials are recordings from Chacabuco concentration camp in the Atacama Desert, made while the musicians were detained, and accounts from Dawson Island concentration camp at the southern tip of Patagonia.

Permanently hosted by the Museum of Memory and Human Rights, Cantos Cautivos is part of Dr Chornik's broader Leverhulme research project "Sounds of Memory: Music and Political Captivity in Pinochet's Chile", which investigates connections between music, human rights, testimony, cultural memory and commemoration, and involves ethnographic work with both victims and perpetrators of human rights violations.



Poster of a song contest in political detention.
Ritoque concentration camp, 1975.

The archive has received wide print, radio, online and TV press coverage, including reports by The Times Higher Education Supplement, Agence France Press, Spanish National Television, the Pan-Latin American and Spanish TV Channel Televisión Educativa y Cultural Iberoamericana, and other media outlets in the UK, USA, Spain, Chile, Argentina and Guatemala. Media attention and public engagement events co-organised by Dr Chornik and local communities have contributed to the archive's steady growth and number of website visits from all continents (circa 20,000 hits in the first quarter, and subsequently 2,000-2,500 monthly). The archive has been promoted as a school classroom resource among teachers attending a University of Chile course in human rights education.

Dr Chornik has successfully lobbied the deputy Chilean Minister for Culture to set up a national-level collaboration with the Ministry for Health's programme Programa de Reparación y Ayuda Integral en Salud y Derechos (PRAIS), which provides medical and psychological support to victims of human rights violations. Other plans for 2016 include collecting materials from various regions of Chile that are still unrepresented, and developing an English-language web interface.

CENTRE FOR INTERDISCIPLINARY RESEARCH IN THE ARTS AND LANGUAGES



HOME, post-show discussion

CIDRAL

Cidral's theme for the past semester was 'Finance and the Market'. Two particularly significant events in relation to this particular theme have been or will be held. On 12 November 2015, at the People's History Museum, Professor Jeremy Gilbert (UEL) gave a public lecture entitled 'The Rule of the Market: Cultural Consequences of Financial Hegemony', followed by a public debate open to the general public.

On 11 January 2016, Professor Mary Poovey (NYU) continues in a similar vein with a lecture entitled 'Some Lessons of History: Why Economists Failed to Anticipate the Great Recession'. Both Professor Gilbert and Professor Poovey are also giving a masterclass the day after their lecture in keeping with one of the most consolidated of Cidral's traditions.

Our first event was in collaboration with the Department of Sociology. Benoît Peeters, the French biographer of Jacques Derrida, was in Manchester to discuss his book translated into English and published by Polity in 2012. On this occasion, Peeters gave a lecture, followed by a debate between Professor Steve Parker (German, Manchester) author of a seminal biography of Brecht and Dr Fabio Camilletti (Warwick) on issues surrounding Derrida himself within the French intellectual tradition, and how to approach the writing of an intellectual biography.

Due to technical problems, the screening and discussion of Isaac Julien documentary *Kapital* has been postponed to 25 February but will still take place at the Whitworth Art Gallery as originally planned. The theme 'Finance and the Market' will therefore spill over Semester two, which will have the theme of 'Cultures and Temporalities' as its leitmotiv.

Cidral will continue to host public lectures, masterclasses and a series of lectures dedicated to important theorists,

but there are a few changes in the trajectory that Cidral is following this year. Firstly, there will be series of workshops to showcase research carried out in Manchester. The first workshop was on 4 December and was organised by Dr Erica Baffelli and Dr Atreyee Sen (Copenhagen) on the topical theme of 'Religion, Women and Violence'. Secondly, Cidral has started a productive collaboration with HOME. This semester we will have a total of four post-show discussions and a public lecture. The artistic team at HOME and Manchester academics will share the stage in a total of four after show discussions and a public lecture, thereby consolidating our collaborations with key players in the cultural life of the city.

On the postgraduate front, Cidral will support younger academics in organizing conferences. Our first initiative will be *Transverberations: Iberian Mysticism in a Global Context*. This is a two-day conference to be held on 5–6 February 2016 in the SALC Graduate School. The event aims to explore the cultural, political, and theological impact of Spanish mysticism on global cultures from its nascence into the present day.

Cidral is still engaged in promoting cutting-edge and interdisciplinary research work but it is now trying to establish a closer dialogue with Manchester-based researchers and intellectuals in order to promote synergies between scholars working in similar areas as well as reaching out to establish stronger links with cultural partners.

Everyone is welcome to attend CIDRAL events and we look forward to seeing you at some of them in 2016.

For further details and further events not currently listed, see: www.alc.manchester.ac.uk/cidral

Follow us on twitter: [@cidral_uom](https://twitter.com/cidral_uom)

Dr Francesca Billiani (Director, CIDRAL)

RECENT PUBLICATIONS

Staff in the School have published the following books:

Maeve Olohan

Scientific and Technical Translation
(Routledge)

Catherine Strong and Barbara Lebrun (eds.)

Death and the Rock Star
(Ashgate)

Nuria Yáñez-Bouza

Grammar, Rhetoric and Usage in English: Preposition Placement 1500-1900
(Cambridge UP)

Julio Villa-García

The Syntax of Multiple-que Sentences in Spanish. Along the left periphery. Issues in Hispanic and Lusophone Linguistics, Vol. 2
(John Benjamins Publishing Company)

Douglas Field

All Those Strangers: The Art and Lives of James Baldwin
(Oxford UP)

Daniel Langton and Renate Smithius (eds.)

Melilah: Manchester Journal of Jewish Studies. Vol. 11: Jewish Studies and the New Testament
(The University of Manchester)

Kate Cooper and Conrad Leyser (eds.)

Making Early Medieval Societies: Conflict and Belonging in the Latin West, 300 – 1200
(NOT YET PUBLISHED)

Timothy Insoll

Material Explorations in African Archaeology
(Oxford UP)

Peter Oakes

Galations
(Baker Academic)

Philipp Robinson Rössner (eds)

Martin Luther On Commerce and Usury (1524)
(Anthem Press)

Matthew Jefferies (ed.)

The Ashgate Research Companion to Imperial Germany
(Ashgate)

LARGE GRANT AWARDS

SALC staff have also won the following large research grants during the current academic year:

European Commission H2020

Roger MacGinty (HCRI), 'EUNPACK: Good intentions, mixed results – A conflict sensitive unpacking of the EU comprehensive approach to conflict and crisis mechanisms' €466,676

Leverhulme Trust Major Research Fellowship

Alan Williams (ARC), 'The Realisation of Rumi's Masnavi' £145,841

Susan Rutherford (AHDM), 'A History of Voices: Singing in Britain, 1690 to the Present' £150,601

AHRC Leadership Fellows

Francesca Billiani, 'The Dialectics of Modernity: Modernism, Modernization, and the Arts Under' £195,663

Ben Harker, 'Wars of Position: Communism and Civil Society' £143,027

Daniel Langton, 'The Doubting Jew: Atheism, Jewish Thought and Interfaith Relations' £139,964

Tine Breban, 'A methodology for qualitative analysis of historical corpus data: New insights about language change from a micro-analytical approach' £93,689

ESRC Future Leaders Fellowship

Sarah Roddy, 'Visible Divinity: Money and Irish Catholicism, 1850-1921' £196,403

AHRC Standard Grant

Mona Baker, 'Genealogies of knowledge: The evolution and contestation of concepts across time and space' £796,664

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