

ARTS RESEARCH

SCHOOL OF ARTS, LANGUAGES AND CULTURES



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**HARD ROCK SQUIDS
ON TOUR TO MEXICO**

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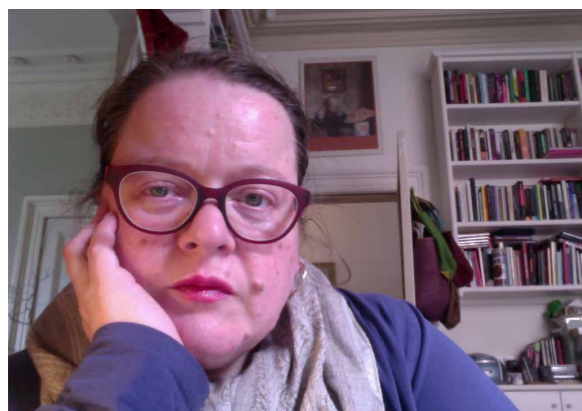
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FROM THE EDITOR



Arts Research No. 11 offers an update on some of the fantastic cultural research being carried out by academics in SALC. In my incoming role as Director of Research from September 2018, I will be working with as many staff as possible to make sure we profile your research in the most informative, accessible and lively way our journal allows. Having recently been on extended research leave, thanks to the Leverhulme Trust, I am conscious of how precious our research time has become in the modern university. Equally, academics are more aware than ever that in a shrinking economy, support for our research is vital, but under threat. Carrying on the approach initiated by Professor Roy Gibson, and following our notable successes under Roy's leadership, we hope to secure more research grants in the coming years. My role over the next 24 months however, will be substantially focused on preparing us for REF 2021, working with our excellent and world-leading researchers to put together the best possible submissions for our School and staff. Arts Research will hopefully become part of this process, especially in relation to highlighting our impact as a body of life-long researchers and through profiling a selection of our impact case studies, as well as our terrific range and breadth of research more generally. This eleventh edition highlights the diversity of our research across language and linguistics, historiography, art practices, composition and issues of cultural democracy. It also provides an update on recent grant capture for research projects initiated by some of the more than 200 researchers in SALC.

Professor Maggie B. Gale
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CULTURAL DEMOCRACY: YESTERDAY, TODAY, AND TOMORROW

Responding to changes in arts practice and social policy across Europe, the Council of Europe convened several international gatherings in the 1970s to discuss a new approach to the arts. 'Socio-cultural animation' was the term coined to describe a range of practices that aimed to address 'the culture gap', as it was described in a Council of Europe document in 1978. That gap lay between 'ordinary' people and what had become almost exclusively the 'high arts' which were seen as the provenance of the elite few at the top of the social scale.

Practices based on undermining this model of top-down cultural production began to be developed by artists in the UK in what was articulated by many as a movement for 'cultural democracy'. Philosophically, artistically and politically, cultural democracy was differentiated from the 'democratisation of culture' by its emphasis on production: democratised culture was interested only in a more even distribution of culture and the arts among the population; cultural democracy followed the more radical aim of putting the means of artistic production into the hands of as many people as possible, with an emphasis on those who were thought to have been previously deprived of the opportunity to create their own arts and culture. The practices that developed out of this came to be called 'community arts' and the Community Arts Movement throughout the 1970s and the first half of the 1980s was recognised as a discrete movement with its own history, a distinct set of artists who subscribed to a particular way of working and which produced recognisable artistic products.

Dr Alison Jeffers (Drama) has been collaborating with artist Gerri Moriarty to bring this movement to light. Interviewing over 20 artists who were working on community arts projects in the 1970s and early 1980s what has emerged is not only a rich history but a story with strong resonances in arts and cultural practices and policy today: one of Manchester's cultural ambitions for 2026, for example, is to be 'the UK's most culturally

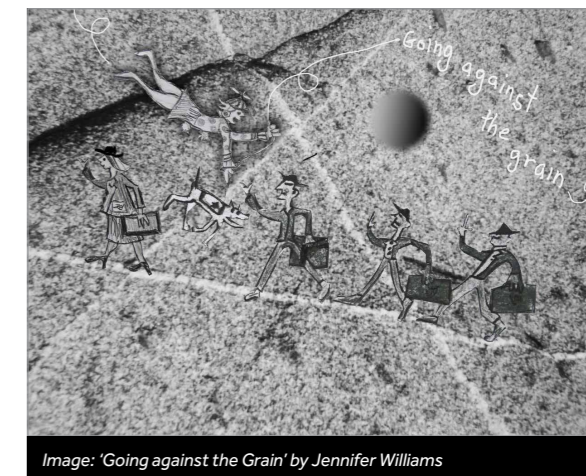


Image: 'Going against the Grain' by Jennifer Williams

democratic city'. In 2017 Alison and Gerri produced an edited collection *Culture, Democracy and the Right to Make Art*, with the first part of the book based on their interviews with community artists. In the second part they invited a range of commentators to trace the threads of the Community Arts Movement into contemporary thinking and practice. A symposium called 'Cultural Democracy: yesterday, today and tomorrow' in April 2018 saw a range of speakers reflecting on their experiences in the 1970s. Joined by academics and artists researching and practising in contemporary settings, the conversation created animated discussions, open debate and levels of disagreement which reflect the depth of passion and commitment to the important cultural question of who has the right to make art, who has the right to define culture.

For more information on this project visit
www.communityartsunwrapped.com

HARD ROCK SQUIDS ON TOUR TO MEXICO: WORLD PREMIERE OF PROFESSOR CAMDEN REEVES' FOURTH QUARTET IN MONTERREY, MEXICO

Professor Camden Reeves (Music) spent a week in Monterrey, Mexico, working with the Cromano Quartet on his newly commissioned Fourth String Quartet – *Hard Rock Vampyromorph*. The premiere took place at the Relaciones Culturales, Monterrey, on 8 May, and was repeated the following day at the Museo de la Revolución Mexicana in Saltillo. As part of his residency, Reeves delivered lectures at the Universidad Autonoma de Nuevo Leon (UANL) and the Escuela de la Música y la Danza (ESMDM). His visit was supported by the Faculty of Humanities Strategic Investment Fund (HSIF).

The Cromano Quartet are renowned for championing music by living composers. Juanmanuel Flores (Leader) says:

It was an inspiring week working together with Camden Reeves here in Monterrey. His new quartet is very demanding technically and musically. He helped us to approach the subtle details of the score, challenging us the whole time in taking us to places we have not been before. Contrary to our preconceptions as to what it would be like working with a major European composer, Camden was always nice and kind with us whilst always very serious about his music. It was the perfect formula for an amazing premiere. We are very excited to work with him again soon.

Hard Rock Vampyromorph has a double meaning. Firstly, it refers to that eponymous genre of music, whose pounding rhythms, wilful exuberance and rebellious aesthetic can be heard in the music. Second, the structure was inspired by a fossil of an extinct species of Vampyromorph. Reeves has written other pieces inspired by the most famous species of Vampyromorph: *The Vampire Squid from Hell*. This new quartet was inspired by a fossil of one of its extinct cousins. The research for this new quartet involved developing ways of conveying fossilization, atrophy and decay through music.



Camden Reeves with the Cromano Quartet in Monterrey after the premiere of *Hard Rock Vampyromorph*. From left to right: Juanmanuel Flores (violin, leader), Caleb Ahedo (viola), Camden Reeves (composer), Rodrigo Martinez (violin) and Ana-Karen Rodriguez (cello).



Fossilized Vampyromorph: *Leptoteuthis gigas*
[Jura-Museum Eichstätt]

There is a Memorandum of Understanding between The University of Manchester and UNAL. It was on this basis that Reeves first visited Monterrey in 2016, for the Cromano Quartet's Mexican premiere of his First Quartet. This sparked a desire for further collaboration. Reeves says:

In my career as a composer, I have been fortunate to work with many amazing musicians all over the world. The work is always very professional. But occasionally, just very occasionally, you work with a group and there is this instant chemistry, and it's like...bam! You can't explain it. But you all feel it and you know it is very special. That happened with the Cromano and so, after working together on my First Quartet, we wanted an opportunity to work together more so as to learn something deeper about music and to take our music making to new places. We found a way to make it happen and it's been amazing.

Reeves returned to Monterrey in early September for a one-week residency at the Escuela de la Música y la Danza (ESMDM), and worked again with the Cromano Quartet, helping young composers hone their own quartet-writing skills.

FORENSIC LINGUISTICS AND THE MYSTERY OF THE JACK THE RIPPER LETTERS

Jack the Ripper is the name attributed to an unapprehended serial killer who murdered five prostitutes in London in 1888. Although for centuries several theories about his identity have been proposed, it is not absolutely certain that he existed, since no evidence connects these five 'canonical' murders. The main reason Jack the Ripper is remembered today is the presence of a number of letters that were sent to the press around the time of the murders. Jack the Ripper's name itself comes from one of these letters, the *Dear Boss letter*, which claimed responsibility for a murder and promised that another one would be committed. Following two additional murders in one night, a postcard currently known as *Saucy Jacky* was received and the police, still without clues, decided to make these two texts public. This led to more than 200 letters being sent to the press or police throughout the UK, mostly from hoaxers claiming to be Jack the Ripper.

Although all the crime scene evidence is now corrupted by time, the language of these letters reached us unchanged and the development of the new field of forensic linguistics might therefore shed some new light on the case. Forensic linguistics is the application of the principles and methods of linguistics to forensic problems, such as attributing a disputed anonymous text to its author. The UK is leading the research and practice on forensic linguistics worldwide, and forensic linguists are routinely asked by the police to work on language-related forensic problems. **Dr Andrea Nini** (Linguistics and English Language), a forensic linguist working here at Manchester, decided to apply these new forensic techniques to the Jack the Ripper case.

The most supported historical theory on the authorship of *Dear Boss* and *Saucy Jacky* is that they were hoaxes created by journalists to sell more newspapers. For example, both letters were addressed to the Central News Agency of London, which was virtually unknown to the general public but well known to journalists. Dr Nini's analysis concluded that these two texts also share distinctive linguistic constructions that support the hypothesis that they were written by the same person. Additionally, similar linguistic constructions connect these two letters to a third letter sent to the Central News Agency, the *Moab and Midian letter*.

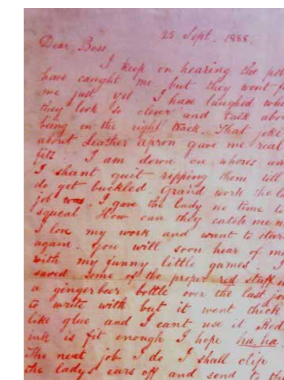


Figure 1: First page of the *Dear Boss* letter, received by the Central News Agency in London on 27 September 1888 – changed the original of '27th of September' etc on both fig.1 and fig.2



Figure 2: Photo of the *Saucy Jacky* postcard, received by the Central News Agency in London on 1 October 1888

Dr Nini's analysis shows that the distinctive grammatical constructions that identify the original Jack the Ripper are not found in any other of the 209 letters associated with Jack the Ripper, with the exception of only the three texts sent to the Central News Agency. This is despite the fact that probably hundreds of hoaxers were trying to impersonate the original Jack the Ripper linguistically and had knowledge of *Dear Boss* and *Saucy Jacky*. In addition to solving mysteries from the past, therefore, Dr Nini's research can in turn be used to tackle a mystery for modern forensic linguistics: whether we all really have a unique linguistic fingerprint and how this can be used in a forensic context. The resulting article received Open Access funding from the University Library.

Nini, A. (2018). An authorship analysis of the Jack the Ripper letters. *Digital Scholarship in the Humanities*, 33(3), 621-636.

RE-WRITING THE HISTORY OF THE NETHERLANDISH ENCOUNTER WITH ITALY

'In Flanders, they paint with a view to external exactness, such things as may cheer you and of which you cannot speak ill... the green grass of the fields, the shadow of trees, rivers and bridges, which they call landscapes... And all of this, though it pleases some persons, is done without reason or art, without symmetry or proportion, without skillful selection or boldness and, finally, without substance or vigor.'

This startling condemnation of northern European painting, attributed to none other than Michelangelo and recorded in the famous *Dialogues of Francesco de Hollanda* of c. 1540, has long cast a shadow over the interpretation of early modern art and the perceived incommensurability of the Italian and Northern Renaissances. **Edward Wouk's** (Art History and Cultural Practices) latest monograph, *Frans Floris (1519/20–1570): Imagining a Northern Renaissance* (Boston: Brill, 2018) examines the work of a Netherlandish artist who directly contended with historic biases against his tradition and its reputation as a superficial, descriptive art devoid of higher meaning. Wouk's book, completed in Florence last year with a fellowship from Villa I Tatti. The Harvard University Center for Italian Renaissance Studies, presents the first reassessment of Floris's work in over forty years. Although little known outside the Low Countries today, in his own lifetime Frans Floris was an international celebrity renowned for his monumental treatment of the human figure. He directed a large workshop and produced imposing religious works as well as secular mythologies, many of which were little known in northern Europe at the time.

Floris refashioned his art through travel – first to centres of humanism in the North and then to Italy, and especially Rome, where he studied ancient sculptures as well as the work of Italian Renaissance artists. These experiences catalysed the radical hybridity of Floris's art, which juxtaposed heroic nude bodies derived from classical and Italian models with the glistening surface effects of oil painting historically associated with the North. Setting these different traditions against each other dialogically and productively, Floris created an art that embodied cosmopolitanism. His sophisticated style resonated with the social and political ambitions of his bourgeois patrons both within and beyond the mercantile

metropolis of Antwerp.

Wouk has spent years studying Floris's prolific output, his extensive humanist network, and the vexed relationship between his art and the political and religious turmoil reshaping the Low Countries on the eve of the Dutch revolt. In earlier publications, he addressed Floris's fruitful collaborations with printmakers and publishers in Antwerp, receiving the Wolfgang-Ratjen Prize in 2012 for his two-volume study of Floris's graphic work. In 2015, he published an article in the journal *Art History* in which he analysed some of Floris's heterodox religious imagery. The present book – the only monograph on the artist in English – seeks to provide a holistic account of Floris's work and bring him out of the shadow of Pieter Bruegel the Elder, Floris's upstart rival whose art has long dominated accounts of Netherlandish painting in the sixteenth century.

Wouk sees this monograph as an important part of his on-going interest in critically reassessing the concept of a 'Northern Renaissance'. For Wouk, Floris's work forcefully demonstrates that outside of Italy the 'Renaissance' was not necessarily bound to concepts of artistic rebirth and the rediscovery of the antique. Rather, Floris's 'peripheral' Renaissance took shape through deliberate and meaningful choices made by the artist: to assimilate aspects of the antique or study the work of Italian masters – as Floris so visibly did on occasion – but also to look beyond these canonical sources for inspiration. As Wouk's study shows, in the 'Northern Renaissance', the classical style itself became something free and contingent, to be manipulated in novel ways and take on new meanings when the selection of such a style constituted a localised, personal performance that could challenge viewers' expectations and even redefine what constituted 'art'.



Frans Floris, *Head of a Sea God*, c. 1561, oil on panel, 47 x 33 cm, Staatsgalerie Stuttgart, inv. L 802 (photo: © Staatsgalerie Stuttgart)

MANCHESTER RESEARCHERS INVOLVED IN MULTI-UNIVERSITY PROJECT ON EARLY GERMANIC LANGUAGES

Dr Tine Breban and **Prof Kersti Börjars** (Linguistics and English Language) are joining forces with colleagues from six other universities to undertake an in-depth comparative study of six Germanic languages to gain a better understanding of language variation and change. The project *Constraints on syntactic variation: noun phrases in early Germanic languages* (Norwegian Research Council, ca. NOK 7 million) is unprecedented in scale, innovative in its methodology and original in its combination of theoretical models.

Historical linguistics is no longer restricted to the traditional image of an individual scholar pouring over manuscripts. The body of texts transmitted from the earliest documented stages of the Germanic languages has since the late 20th century been collected into large computerised databases (corpora) and been made electronically searchable. This project makes use of corpora developed for six early Germanic languages, Old English, Old Icelandic, Old Swedish, Old High German, Old Saxon and Gothic, to undertake a large comparative study. The available data for the different languages varies from 1.5 million words for Old English in the York-Toronto-Helsinki Parsed Corpus of Old English Prose (YCOE, Taylor et al 2003) to 46,000 for Old Saxon in the Heliand Parsed Database (Walkden 2015).

The aim of this project is to look at one particular, very frequent grammatical structure, the noun phrase. Even though these languages have a common ancestor (proto-Germanic) and the noun phrases in the still-living modern varieties have parallel structures, the early varieties show a tremendous amount of variation, both between and within languages. One example is the position of modifiers with respect to the head noun. In Old English, adjectives are placed in front of the noun in 96% of examples in the YCOE corpus, whereas in the Gothic corpus the ratio prenominal versus postnominal adjectives is nearly 50-50. Thus the biblical phrase 'new wine in old wineskins' is rendered with adjective 'new' before noun 'wine' in Old English: *nipe pin on ealde bytta* (*p* here is the – originally runic – grapheme wynn pronounced as [w]); whereas

in Gothic the adjective follows the noun: *wein niujata in balgins fairnjans*. A property that the earlier varieties share, but in which they differ from the modern languages, is that there is a preference for noun phrases to be "balanced", so that if there are two adjectives, one precedes and one follows, as in the Old English *opene wunde unlacnode* 'open wound uncured'.



Image: Wulfila's Bible in Gothic

All instances of noun phrases from the individual corpora are extracted and collected in a database, purpose-designed at the University of Gothenburg. Each data base entry will contain the same annotation scheme including properties such as morphological marking, number and position of modifiers. The end result will be a fully comparable data set across all six languages, allowing statistical comparison across space and time. To achieve the breadth of language coverage, the project team consists of experts on the different languages from seven different universities, including Kersti Börjars and Tine Breban (Manchester), Kristin Bech (PI) and Alexander Pfaff (Oslo), Gerlof Bouma (Gothenburg), Ulrike Demske (Postdam), Svetlana Petrova (Wuppertal),

GRAVE MATTERS – OBJECTS AND DEATH IN LATER PREHISTORIC BRITAIN

Dr Melanie Giles (Archaeology)

The AHRC-funded project on 'Grave Goods' (*ArtsResearch* #9) found itself unexpectedly in the limelight after a very special visit to the British Museum by the project's poet, **Michael Rosen**. As part of research into where, what and why prehistoric people buried objects with their dead, the project has commissioned him to write a trio of poems. A Neolithic child buried in Yorkshire with three mysterious chalk 'drums', a Bronze Age cremation of a woman interred with dazzling gold-sheet 'sun discs' in Orkney and a late Iron Age elderly woman buried with an intricately decorated Celtic art bronze mirror, form the inspiring burial stories which the former Children's Laureate will respond to.

Meeting with him behind-the-scenes in the British Museum, the team were inspired by his immediate connection with the physical and tactile nature of these objects. It was midwinter: a cold, dark day, but in Michael's presence we found ourselves seeing our objects anew. Whilst he marvelled at their carefully crafted beauty, he also found great poignancy in the scuffed traces of wear or the polish of the hands they had passed through. He spoke of them as emotionally charged things, once caught up in moving moments of mourning.

We knew that he would bring to the project his personal experience of loss, articulated in *The Sad Book* (London 2012): a frank and moving portrait of grief and depression after the loss of his son, Eddie, to meningitis. What we didn't expect was that *The Guardian's* correspondent, Maev Kennedy, would also draw out of him the longer history of family silence around death and bereavement, growing up in the long shadow of the Holocaust. It spurred him to become part of the project and its wider endeavour – to use these wonderful objects as a starting point for conversation, encouraging people to 'talk of the dead' more often and more freely. It has certainly begun to catch the public and the academy's imagination, featuring in the last broadsheet edition of *The Guardian* and on the front page of *AHRC's Research News*. In late June, Manchester hosted the first of two conferences on this theme, entitled 'Grave Matters', bringing scholars from across NW Europe to share new ideas.



An archaeological visualization of the Knowes o Trottie 'sun disc' Woman (by Kelvin Wilson)

As the sun set, we shared the background stories of each burial, and archaeological ideas about the meaning of the materials and the symbolism of their carved and incised patterns. We then watched entranced as he picked up one of the heavy chalk cylinders from the Folkton child burial, and turned it in his hands. He was enchanted by the intricate web of lozenges and lines, and the way delicate eyebrows and dotted eyes could be read as 'hidden faces', swaddled in the chalk. 'I could tell a story with this...' he said, excitedly. We very much hope he will.



Michael Rosen and one of the Folkton Drums, behind the scenes in the British Museum

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Knowes of Trotty

*We have watched the fire die
We have watched the sun die in the sky
We have watched the light die in your eye*

*But we have a light that lives
A light that winks in the water
A light that gathers within gold*

*And you will wear the light that lasts
You will walk with the light that lives
You will wander through the wilds
with the light that lingers.*

*But you will be safe with your suns
You will be helped by their heat
And you will be loved by their light*

Michael Rosen

UN/COMMON BUILDING

Imagine an imaginary building – a structure described in a science-fiction novel, say, or Henry James' million-windowed 'house of fiction' in the preface to *The Portrait of a Lady* (1881). Then imagine the manifold ways – some complementary, some conflicting – that such a structure might be imagined by other readers in turn. What would it be like to try to 'excavate' such an assemblage? What would it mean to attempt to document a building that may never have existed, or that existed in a particular way or to a certain extent – 'on paper', precariously, metaphorically, improbably, once upon a time, not yet?

These questions – alongside common interests in the material and the imaginary, time and the urban, and cross-disciplinary methodologies – formed the basis for an experimental workshop co-developed by **Adam Kaasa** (Tutor in Architecture at the Royal College of Art) and **Honor Gavin** (Centre for New Writing) in collaboration with *Theatrum Mundi*, an organization that connects creative practitioners whose work relates to the city and public life. Titled *Uncommon Building: Collective Excavation of a Fictional Structure*, the workshop invited writers, poets, visual artists, and architects to contribute their expertise to the excavation of a building of which was known very little, almost nothing. It was 'wild but tender' in form, the participants were told, and 'bigger than a house but smaller than a department store'. Participants were given some questions – how did the building sound, what shadows fell from its walls? – then left to devise the form of their responses. The results of the workshop were collected in a publication partly funded by a Higher Education Innovation Funding award and developed by Spirit Duplicator, a small experimental press, in late 2017.

Effectively a collective exercise in speculative fiction, the project was both an exploration of the possibilities of cross-disciplinary creative work and a reflection on commonality in relation to urban space. In a sense, what was being excavated was not 'the building' so much as its unavailability, its resistance to each of the individual methodologies extended towards it. In another sense, what was being excavated was the difference between 'building' as noun and 'building' as verb, the difference between edifice and assemblage: in this sense the excavation was virtual, an archaeology of the almost. But whatever the methodologies, though 'uncommon', the building work was thoroughly collaborative.

The methodology was 'whatever' – participants were encouraged to deploy their own particular skills and bodies of knowledge – and what this brought about was a collaborative from that could not necessarily hold itself together: in combination, the multiple artefacts and documents produced by the workshop participants developed a picture of a building that would be unbildable, probably. What connected the various artefacts (some poetry, some prose, some objects, some images) was therefore less their attributes or commonalities – though they did have them – as their shared attentiveness to incompleteness and contradiction, to whatever fails to make itself available recognizably.

Titled *Uncommon Building*, the publication comes in two parts: a guidebook to the structure excavated in the first workshop, and binder containing a reflective essay and manual. The latter includes instructions for running the workshop and is intended as a pedagogical tool without purpose or given horizon.

¹ <https://www.honorgavin.net/Uncommon-Building>



Figure 1: UNCOMMON BUILDING - Etymology, Manual, and Guidebook¹.

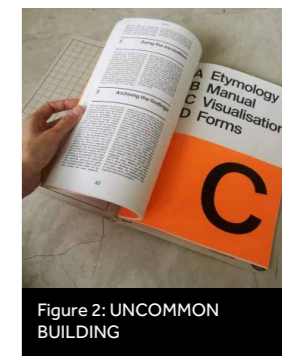


Figure 2: UNCOMMON BUILDING

In **Natalie Zacek** (American Studies)'s 2010 monograph, *Settler Society in the English Leeward Islands, 1670-1776*, one topic addressed was the role of the Irish, who, she asserted, were not miserable servants victimised by rapacious English planters in these Caribbean colonies, but were in many cases tenants of Irish Catholic elites, especially the trading clans of Galway who dispatched their sons and nephews to the West Indies to expand their commercial networks. While indentured servants were socially and economically subordinate to plantation owners, the latter did not see them as comparable in any way to enslaved Africans. Many Irish servants secured non-plantation employment after their indentures, as artisans or small farmers. They were valued as a white population which would defend the islands against foreign invasion or slave rebellion, and their Irish heritage and Catholic faith were not immovable obstacles to wealth, social status, and even political office.

Until recently, this topic was of interest to a relatively limited number of historians. However, in the past few years, and particularly since the election of Donald Trump, the claim that Irish migrants to the Caribbean, and the United States, were literally enslaved, just like people of African descent, has become increasingly prevalent within the "white nationalist"/"alt-right" movement. This assertion, which has no grounding in academic scholarship or the archival record, has been deployed as a weapon with which to damage attempts to right current racial injustices. Just as some white Americans' response to the Black Lives Matter movement has been that "All Lives Matter," the myth of the Irish slave is used by far-right groups to undermine black Americans' claim that their sufferings have been unique within American history. If whites were enslaved, the argument runs, why have they been able to succeed in American life and relinquish their resentment over the past, while African-Americans remain embittered about their history, and feel that they deserve redress from white America? As a Mississippian stated to the *Washington Post* in 2015, "Even the Irish, we were slaves. At some point, you just have to get over it." This claim was echoed by Fox News' Kimberly Guilfoyle: "The Irish got over it. They don't run around going 'Irish Lives Matter.'" Thus, the trope of the Irish slave both



bolsters a sense of white victimhood and erases the sufferings of African-Americans.

Zacek's book has been cited repeatedly by critics of the "Irish slaves" thesis; when she gave a keynote address in December 2017 at a Dublin conference on "Ireland, the British Empire, and the Caribbean," she found that her work had already been incorporated into this opposition. This experience has led her to reflect on the often unexpected afterlives of scholarly works, and on the surprising ways in which histories are reinterpreted and mobilized. She wrote an opinion piece on this topic for the *Times Higher Education Supplement*, which appeared in the 5 July edition, and is also working on an article on "Irish Lives Matter" for the *History Workshop Journal*.

CIDRAL: CENTRE FOR INTERDISCIPLINARY RESEARCH IN THE ARTS AND LANGUAGES

DR PHIL ROESSNER AS CASTING DIRECTOR

CIDRAL hosted or co-sponsored eight public lectures, eight Round Tables, and six Master Classes and Theory Intensives in semester 2. Highlights were the lectures by Peter Burke, Tim Ingold and Judy Walkowitz, with up to 80 colleagues attending each. The topic for the semester was "Constraints of Creativity", which could be looked at from different perspectives. It was pleasant to see colleagues not only from across SALC but also AMBS and Social Sciences attend and listen to the fascinating lectures. The first one was given by Aberdeen anthropology chair (and former Mancunian) Tim Ingold on "Creativity of Habit" and the question to what extent humans can be creative at all. Art historians appreciated **Peter Burke's** (Cambridge) reflections on what it meant to be a polymath in the early modern age, and the question to what extent contemporary academic politics may further or inhibit such inclinations. Judy Walkowitz, Professor Emerita from Johns Hopkins took us on a *tour de force* on prostitution in select British cities in the 1980s. No strangers to Sexuality were those attending the Summer School of the same name in May, where India University Professor Scott Herring gave a fascinating and well-attended keynote and round table to an enticed audience. Well attended Master Classes and Theory Intensives were run on Karl Marx (yes! It is Marx year 2018), or the cultural history of global trade in the early modern age, by Hallsworth Visiting Professor Michael North (Beijing and Greifswald).

DIGITAL HUMANITIES AT MANCHESTER

Our focus in the second semester of 2017-18 was to provide DH training to researchers across the Faculty of Humanities, in partnership with experts from the JRRJ, LEL, Research IT, the Software and Data Carpentry group, Oxford University's Digital Scholarship and e-Research group, and Edinburgh University's EDINA team. We ran two 'Digital Humanities Weeks' of introductory courses in January and May, where researchers could build their skills by following related courses over a number of days. Both weeks featured an introductory one-day course in data wrangling, taught by accredited Carpentry trainers in Research IT, which we plan to make a regular ongoing feature of our annual training programme.

Our January DH week had a textual analysis focus, with sessions on the Digital Archive, Beginners Corpus Analysis, and Working with Spreadsheets and Open Refine, while the May week focused on spatial humanities and TEI-XML markup, with sessions on Mapping with Digimap, and Digital Text Editing with TextLab. The May DH week was co-organized by Elisa Tersigni, Digital Humanities Fellow at the JRRJ, who has also been instrumental in supporting academics to develop new DH projects arising from the Special Collections during her time at Manchester. Our final event of the year was a hands-on workshop led by Dr Giles Bergel of Oxford's Visual Geometry Group, on Computer Vision for the Digital Humanities, including a presentation of Guyda Armstrong's Envisioning Dante project, a collaboration between the John Rylands Research Institute and the Oxford Seebibyte Research Group, which is using machine learning tools to classify and analyse the page design of early printed editions of Dante's *Divine Comedy* held in the Rylands.

In addition to researcher training, we have also supported a number of travel and training and small project grants, postgraduate placements, and digital social responsibility activities. The new Research Image Viewer (a collaboration with Cambridge Digital Library) is now well underway, while we look forward to the start of our new undergraduate Flexible Honours Minor in Digital Humanities in September 2018 when we will be joined by a new Lecturer in Digital Humanities and Presidential Fellow in Data Sciences and Digital Humanities to continue our expansion in this area.

Follow us on Twitter: @DH_UoM

RECENT PUBLICATIONS

STAFF IN THE SCHOOL HAVE PUBLISHED THE FOLLOWING BOOKS:

Florence Impens

Classical Presences in Irish Poetry after 1960: The Answering Voice
(Palgrave)

James Paz

Nonhuman voices in Anglo-Saxon literature and material culture
(Manchester University Press)

Phillip Roessner

Wirtschaftsgeschichte neu denken: Mit einer Darstellung der Ursprünge moderner ökonomischer Theorien
(Schäffer Poeschel)

Edward Wouk

Frans Floris (1519/20-1570): Imagining a Northern Renaissance
(Brill)

SALC MAJOR GRANT AWARDS 2018

SALC STAFF HAVE ALSO WON THE FOLLOWING LARGE RESEARCH GRANTS OVER THE PAST ACADEMIC YEAR

AHRC Research Grants – Early Career

Rebecca Tipton (Languages and Intercultural Studies)

Translation, interpreting and the British humanitarian response to asylum seeker and refugee arrivals since the 1940s

£252,956

AHRC Research Grants – Standard

Hannah Barker (History)

Faith in the town: lay religion, urbanisation and industrialisation in England, 1740-1830

£535,874

Peter Gatrell (History)

Reckoning with refugeedom, 1919-75: refugee voices in modern history

£700,689

Liam Harte (English, American Studies & the Centre for New Writing)

Conflict, Memory and Migration: Northern Irish Migrants and the Troubles in Great Britain

£653,469

British Academy – Postdoctoral Fellowship

Charlotte Faucher (History)

The rise of European cultural diplomacy: expatriate communities, nationalism and transnationalism from the 1880s through the interwar period

£248,100

Leverhulme Trust – Early Career Fellowship

Ben Pope (History)

The Oppression of the Nobility: Town, Country and Identity in Medieval Germany

£66,014

Anonymous European Foundation

Alex Samely (R&T) and Daniel Langton (R&T)

European Regional Jewish Studies Hub in the North of the British Isles

£410,071

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