

ARTS RESEARCH

SCHOOL OF ARTS, LANGUAGES AND CULTURES



PROJECTS OF THE MOMENT:
**PETRARCH
COMMENTARY
AND EXEGESIS IN
RENAISSANCE ITALY:**
c. 1350-1650
FROM THE RYLANDS
TO VENICE

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FROM THE EDITOR

Advanced materials. Cancer. Energy. Industrial biotechnology. Addressing global inequalities. These are the five Research Beacons of The University of Manchester: a distinctive branding to unite researchers across the University in the years to come. Staff at the School of Arts, Languages and Cultures have much to contribute to 'Addressing Global Inequalities', with our wide sweep of research on war, migration, language diversity, and cultural interactions.



If the School as a whole has a distinctive brand, it is strength in diversity. The range and depth of our research are a matter of pride. My role as School Research Director has made me fully aware for the first time – after nearly a quarter of a century at the University – of the richness of that diversity. This strength can be fearlessly promoted.

The present issue of *Arts Research* offers a particularly good opportunity to take full stock of that diversity. Anne Hyland's new research on the late piano sonatas of Schubert has revealed a composer who was a systematic reviser of drafts rather than the previously supposed man of pure impulse. Consequences for the performance history of the composer follow. Ian McGuire from the Centre for New Writing had his new novel, *The North Water*, long-listed for the Man Booker last year. Ian's replacement at the CNW, Beth Underdown, has achieved the dream of many first-time novelists: publication with Penguin. *The Witchfinder's Sister* will appear in 2017: the genesis of the novel is explained in one of our 'Outputs in Focus'.

The School has a long and rich history of research into Jewish history and culture, and Daniel Langton, co-director of the Centre for Jewish Studies, features in our other 'Outputs in Focus'. His Leverhulme-funded research project emphasizes that study of Judaeo-Christian responses to Darwin needs to grasp the distinctive nature of the Jewish response vis-à-vis the Christian.

Much of the strength of the School is concentrated in pre-modern research. 2017 marks 500 years since Martin Luther (allegedly) nailed his ninety-five theses to the door of the Castle Church in Wittenberg. New research led by Philipp Rössner seeks to establish Luther as a major economic thinker alongside his more familiar roles as theologian and reformer. Guyda Armstrong's AHRC project on the commentary tradition on Petrarch's poetry makes use of the Rylands' rich holdings in this area, and will culminate in a major exhibition in Venice. Currently on show in the Rylands is Douglas Field's very successful exhibition *Off Beat: Jeff Nuttall and the International Underground*. A key figure in the 1960s and 1970s counter-cultural scene, Nuttall's extensive archive is held at the Rylands.

Finally, dogs are the unexpected link between two research projects currently under way in the School. Pets are a multi-million pound business in the UK, and an AHRC project co-directed by Julie-Marie Strange focuses on the broader social and economic context for pet ownership in Britain over the last two centuries. Roger MacGinty of the Humanitarian Conflict Resolution Institute has been looking to develop 'bottom-up' sensitivity to local indicators of insecurity in communities under stress. One indicator routinely missed by 'top-down' approaches is the barking dog.

Roy Gibson
Research Director, SALC

PETRARCH COMMENTARY AND EXEGESIS IN RENAISSANCE ITALY: c. 1350-1650

Dr Guyda Armstrong (Senior Lecturer in Italian and Faculty Academic Lead for Digital Humanities) is Co-Investigator on a major AHRC-funded 3-year research collaboration with colleagues from the Italian departments of Warwick (Professor Simon Gilson) and Leeds (Dr Federica Pich), the Centre for the Study of the Renaissance at Warwick, and the John Rylands Research Institute at The University of Manchester (£869,989). The project focuses on the production and dissemination of commentaries and other exegetical writings on Petrarch's vernacular verse in Renaissance Italy, and will begin in January 2017. Dr Armstrong pioneered a material-textual approach to the afterlives of medieval Italian authors with her 2013 monograph: *The English Boccaccio: A History in Books*, and will lead the Manchester strand, working closely with Julianne Simpson (Rare Books and Maps Manager at the John Rylands Library) in researching the physical books held in the University's Special Collections, and in designing and delivering crucial digital elements of the bid.

Alongside his compatriots Dante and Boccaccio, the Italian poet Francesco Petrarca is renowned worldwide as one of the foundational 'three crowns' of Italian literature. By the time of the Renaissance his vernacular poetry had become the supreme model for the lyric across Europe, while in Italy it provided the basis upon which to establish the standards for developing and regulating the Italian language. The rise of Petrarch's reputation led to the emergence of a rich and extensive body of critical commentary on his two vernacular poetic works, his lyric collection the *Rerum vulgarium fragmenta* or *Canzoniere*, and his Dantean *Trionfi*. By the sixteenth century, Petrarch commentary had become a veritable industry, with over twenty full-length commentaries published in manuscript

and in the new medium of print, many in multiple reprints, as well as several hundred items of other exegesis such as annotations in editions, public and private lectures, dialogues, and treatises. The John Rylands Library has very extensive holdings of these, including an important fourteenth-century manuscript (fig. 1), several copies of the famous Aldine edition of 1501 (fig. 2), and the majority of the extant printed commentary editions (fig. 3).

The project will create a number of important digital resources for the scholarly community, including the first ever fully-searchable online census of Petrarch commentaries, an online digital library – with full digitizations of 75 different commentary texts held in the JRL and other libraries worldwide – and an enriched set of catalogue records based on this new research. The PI and Co-Is will also organize two international conferences and a workshop over the 3-year period of the grant, and produce a number of written outputs and edited collections. They will also curate an exhibition at the Biblioteca Marciana in Venice as the culmination of the work in 2019.

This ambitious project brings together a variety of international partners in the university, library, and heritage sectors in Italy and the anglophone world, and will extend and reframe our understanding of vernacular Petrarchism for the twenty-first century through a renewed attention to the material book-objects through which it has been historically expressed.



Figure 1: Italian MS. 1



Figure 2: *Le cose volgari* (Venice: Aldus Manutius, 1501), Aldine Collection 15442



Figure 3: *Il Petrarca* (Venice: Gabriele Giolito, 1557), Bullock Collection 1550

BARKING DOGS AND PEEING IN A BOTTLE

How do you know it is safe to leave your house at night? What risk assessments do you make? Do you make your judgement according to the amount of street lighting, or whether there will be people around (and will those people be 'the right sort')? Each of us, and every community, have their own ways of assessing safety and danger. These tend to be highly localised and not obvious to outsiders.

Governments and international organisations, like the United Nations or World Bank, also have their own methods to assess the risks facing the populations under their care. But these methods are often top-down and fail to capture the very local nature of how people see their own security and opportunities for peace.

The Everyday Peace Indicators project, funded by the Carnegie Corporation of New York and run by **Professor Roger Mac Ginty (Humanitarian and Conflict Response Institute)**, The University of Manchester and Professor Pamina Firchow at George Mason University, sought to capture these highly local indicators of peace and security in localities in post-war or post-authoritarian South Africa, Zimbabwe, Uganda, and South Sudan. With local partner organisations we held focus groups to ask people to identify their own indicators of peace and security.

The idea was to pilot a methodology to crowd-source bottom-up indicators that we could then use in a survey among the wider community. We gave people plenty of space to talk, and fascinating stories emerged. These stories were often highly localised, placing peace and security in the family, home and immediate neighbourhood. They were very different from the language used by governments and international organisations. No one mentioned policy buzzwords like 'resilience', 'upstream' or 'cascading'. Instead, people talked about gangs hanging around their nearest bus stop or alcoholism among former combatants.

The indicators of peace and safety identified in the focus groups illustrated the gulf between how governments and the policy worlds conceive of local conditions, and how they are actually perceived and lived on the ground. For example, the number one indicator of insecurity was the barking of dogs – an indicator of prowlers. A low cost, widely available security device, the canine rarely features in government or international organisation deliberations on security in post-conflict areas. Indeed, when the author talked about barking dogs to an eminent economist in the World Bank Headquarters she almost called security to get the nutter out of the building.



Author's own dog (named Paddy), an illustration of canine security devices.

Another commonly mentioned indicator of insecurity in a number of locations was having to urinate into a container indoors at night. Most residents relied on outside latrines, but if they feared for their safety, they would not venture out at night. Again, governments and international organisations are rarely interested in this granular detail, and rarely have the systems to collect such information.

Phase II of the project will aim to understand why institutions have difficulty in taking seriously information that might be seen as local or anecdotal. We hypothesise that an ability to gauge and respond to this local information is key to ensuring the legitimacy and effectiveness of governments and international organisations. The project was funded by the Carnegie Corporation of New York (\$179,000).

DARWIN'S JEWS

Evolution had been in the air well before Charles Darwin arrived on the scene. European and North American Jews from across the religious spectrum had, like their Christian counterparts, long been familiar with the general idea of evolution. Many had found in the transmutation of species a useful analogy to spiritual or religious development. With the publication of Darwin's *Origins of Species* (1859) and the theory of natural selection as the primary mechanism, however, the idea of evolution came to be regarded as a serious challenge to religion. In particular, the chance processes, the cruelty, and the wastage of life that appeared inherent to the 'struggle for life' were highly problematic for those who had regarded nature as evidence of an all-powerful benevolent Creator. Jews, like Christians, started in earnest to establish oppositional, alternative, synthetic, or complimentary models relating Jewish religion to this theory of natural selection. These responses to what is undoubtedly one of the most important and influential ideas in the modern world fell broadly into three contexts, which were the foci of a series of studies made by **Professor Daniel Langton (Religions and Theology)**, funded by the Leverhulme Trust in 2013-15.

The first context was the religion-science controversy, and here it was necessary to challenge the assumption characteristic of many religion-science studies that there is a shared Judeo-Christian approach to creation and evolutionary theory, an assumption that subsumes the Jewish into the Christian. The twentieth-century philosopher Hans Jonas, for example, articulated his combination of a free-will defence and biological theory by drawing heavily upon the very distinctive language and imagery of Jewish myth and mysticism. The second context was the historical development of progressive forms of Judaism, whose proponents have consistently claimed since the early nineteenth-century that they seek to reconcile Jewish religion with the best of contemporary scientific thought. Ironically, most studies of Reform or Liberal Judaism have tended to ignore the engagement of reformers with the science of evolution, which was arguably the scientific idea that drew the most sustained interest. A good example here is the series of twelve sermons published as *The Cosmic God* (1876) by the founder of American Reform Judaism, Isaac Meyer Wise, who offered an alternative theistic account of transmutation to that of Darwinism, which he dismissed as 'homo-brutalism'. The third context was that of interfaith relations. Despite the high profile given to Darwinism in public Christian theological discourse about Creation and the fact that, since the Enlightenment, there has been a strong tendency for Jews to work out their responses to modernity in relation to Christian thought, the place

of Darwinism in Jewish-Christian debate and dialogue is not well appreciated. The nineteenth century Italian Elijah Benamozegh is an example of a Jewish thinker who was suspicious of the theory of natural selection and of Christian theology, but who was nevertheless heavily influenced in his reading of evolutionary theory by Christian interpreters of Darwin.

A series of peer-review articles and an online reader were made possible by the award of a Leverhulme Major Grant fellowship 2013-15 (£95,122).

www.manchesterjewishstudies.org/darwins-jews-online-reader



The work of the twentieth-century German-born philosopher Hans Jonas, which has been well received as an integrationalist model of science and religion, was an understanding of evolution that could be expressed in the language of Lurianic Kabbalah.



The nineteenth-century founder of American Reform Judaism, Isaac Meyer Wise, feared that Darwinian theory would undermine society's moral order and portrayed its human nature as 'homo-brutalism'.



The nineteenth-century Italian Elijah Benamozegh retained a somewhat suspicious attitude to both the theory of natural selection and Christian theology, but engaged with the theory largely via Christian interpretations.



The American founder of Reconstructionist Judaism, Mordecai Kaplan, not only drew upon the theory of evolution by natural selection as an analogy for understanding Judaism as a Jewish Civilization, but later argued that the theory itself, when applied to human psychology, could help explain the horrors of the Holocaust.



The nineteenth-century Italian Elijah Benamozegh retained a somewhat suspicious attitude to both the theory of natural selection and Christian theology, but engaged with the theory largely via Christian interpretations.

UNMARKED HISTORY: THE WITCHFINDER'S SISTER

'The number of women my brother Matthew killed, as far as I can reckon it, is one hundred and six.'

The witch trials instigated by Matthew Hopkins and John Stearne – which spread from Essex through Suffolk, into Cambridgeshire, Huntingdonshire, Northamptonshire and beyond – mark 1645–47 as the largest concerted witch hunt in English history. Yet, except for a lurid 1968 horror film, the Hopkins trials have been largely absent from popular culture and imagination. Unlike the earlier Pendle witch trials, with their relatively contained geography and chronology, the persecutions Hopkins set in motion sprawled across three years and several counties. Perhaps it is this sheer scale which has discouraged narrativization of the witch trials of 1645–7 – a scale most emotively expressed through the number of women executed. The sheer number of stories to tell.

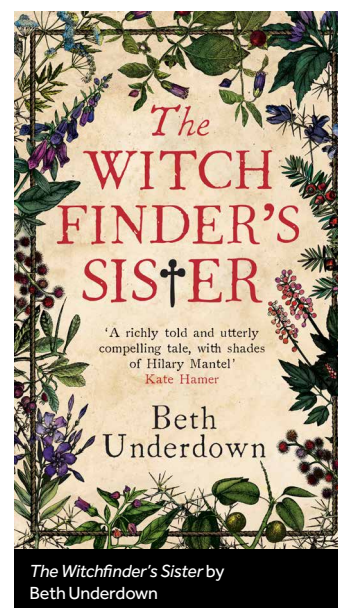
These years of the English Civil War produced a disruption of traditional judicial systems that allowed Matthew Hopkins to tap into cultural anxieties about religion, morality and the undeserving poor. Many of the women killed in the trials were living on the parish, in households that did not contain a man; some had mental health problems. With surviving evidence limited, the figure of one hundred and six executed women is a cautious guess based on the work of Malcolm Gaskill, who estimates that roughly one-third of those accused during the Hopkins trials were convicted and hanged.

To read accounts of Hopkins's victims and the accusations levelled against them is to find repeated patterns of poverty and of loneliness, to encounter again and again the same forms of words for a child killed, a pact made with the devil. One challenge in writing a novel that addresses this piece of history was in how to tell the stories of the persecuted women in a way that individuates them. To attempt this, I chose Hopkins's sister as my narrator. Alice is an observer but complicit; she sees clearly, but often from the fringes of events. Developing her perspective, I immersed myself in ordinary writings of the period: newssheets, letters, a commonplace book which notes the killing of an archbishop next to concerns about a colicky baby. Looking at these kinds of sources, partial but vivid, helped me to create a narrative that tries to render the stories of Hopkins's victims in a way that is particular, however incomplete.

Besides exploring textual sources, I immersed myself in the landscapes of Essex and Suffolk, comparing routes on my OS with those on older maps and then walking them: subtracting A-roads from the landscape, dredging rivers to make them navigable, re-coppicing woods. As I walked, I remembered how the Pendle trials have their own memorial footpath, complete with the striking way-markers pictured, each inscribed with part of a poem commissioned

from poet laureate Carol Ann Duffy. But the Hopkins trials remain unmarked – unless by the flint churches, similar in each of those villages up through Essex and Suffolk; the square unyielding towers that would have looked just the same against a 1640s sky.

The Witchfinder's Sister is the debut novel by **Beth Underdown (Centre for New Writing)** and is published 2 March 2017 by Viking in the UK and 25 April 2017 by Ballantine in the US.



Waymarker for Pendle witch trials footpath

PETS AT HOME: ANIMALS AND FAMILY LIFE IN MODERN BRITAIN

Almost half of British households have one or more pets. In 2015, the store 'Pets at Home' reported half-year pre-tax profits of £45.2 million; in 2014, the top 100 UK veterinary businesses reported a record turnover of £1.36 billion. In 2016, the value of pet insurance premiums reached £976million. Strong trends in 'premiumisation' saw value sales of pet food grow 2.7% in 2016 to £2,471 million. If you thought pets were peripheral, think again; the animal companion industry is big business and it keeps growing.

This project, funded by the Arts and Humanities Research Council (£440,398) and run by **Professor Julie-Marie Strange (History)** and Jane Hamlett (Royal Holloway, University of London), is the first large-scale historical study of the relationship between British families and their companion animals. Much of the money spent on pets, today and in the past, reflects the powerful emotional role animals play in the everyday lives of individuals and families.

Working with the National Trust, the project will stage an exhibition on the rise of the 'pet portrait' (2018). Once the preserve of the wealthy, the pet portrait became increasingly popular by the end of the nineteenth century as photography became more accessible across the social scale. By the early twentieth century, pet portraits were sufficiently common that professional photographers had props in their studios to accommodate companion animals. In the 1920s, Edward Chambre and Margaret Hardman opened a photography studio in Rodney Street, Liverpool. Over the next forty years they not only took portraits of Liverpool society but, also, of their pets.

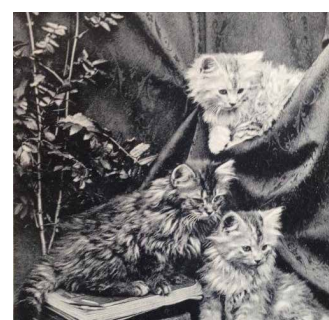


A late Victorian pet 'portrait' in silk

Now owned by the National Trust, Hardmans' House contains many pet portraits alongside 'pet props', such as rugs, beds, baskets and balls. The photographs are mostly of dogs, reflecting an historic popular preference for canines (and, probably, the feline tendency towards non-compliance). Some images focus on pets alone but many represent a human-animal dynamic. It can be no accident that the Hardmans were dog enthusiasts with their own Jack Russell featuring in the studio's advertising and putting human sitters at ease.



The pampered pet is now worth millions to the UK economy



Cats' popularity as pets increased at the end of the nineteenth century

The exhibition brings the portraits and the studio's pet-related material culture into public view. For the National Trust, this puts a dimension of the Hardmans' business practice in a broader social and economic framework. For the visiting public, the exhibition and associated events track the position of animals in the home in relation to broader shifts in family life, notably, transformations in family size, relationships, intimacy, housing and living conditions. Far from peripheral, 'Pets at Home' have, over the last two hundred years, occupied an increasingly significant role in the British family and economy.

<https://www.royalholloway.ac.uk/history/research/researchprojects/petsandfamilylife/pets-and-family-life-in-england-and-wales-1837-1939.aspx>

 @pethistories

OFF BEAT: JEFF NUTTALL AND THE INTERNATIONAL UNDERGROUND

Two years ago **Douglas Field (American Studies, EAC)** and Jay Jeff Jones (playwright and freelance writer) began researching the uncatalogued Jeff Nuttall Papers at the John Rylands Library. Despite publishing nearly forty books between 1963 and 2003, Nuttall, a poet, actor, novelist and editor, has all but disappeared from cultural memory; all of his books are out print, with the exception of *An Aesthetic of Obscenity*, a recently published anthology of his fiction.

The Jeff Nuttall Papers contain over seven hundred letters, postcards, notes and manuscript drafts from over a hundred different authors. As Field and Jones discovered, these items reveal the extent of Nuttall's role in the International Underground, the global counter-cultural movement from the mid-1960s to the late 1970s. Between 1963 and 1967, Nuttall self-published and edited *My Own Mag: A Super Absorbant Periodical*, which became an influential "little magazine" that circulated across the globe. Contributors included British experimental writers such as B.S. Johnson, the Scottish writer and avant-garde polemicist Alexander Trocchi, and Beat writers, among them Allen Ginsberg and Michael McClure. William Burroughs, the most famous avant-garde writer of the 1960s became a regular contributor to *My Own Mag*, where he developed his cut-up technique.

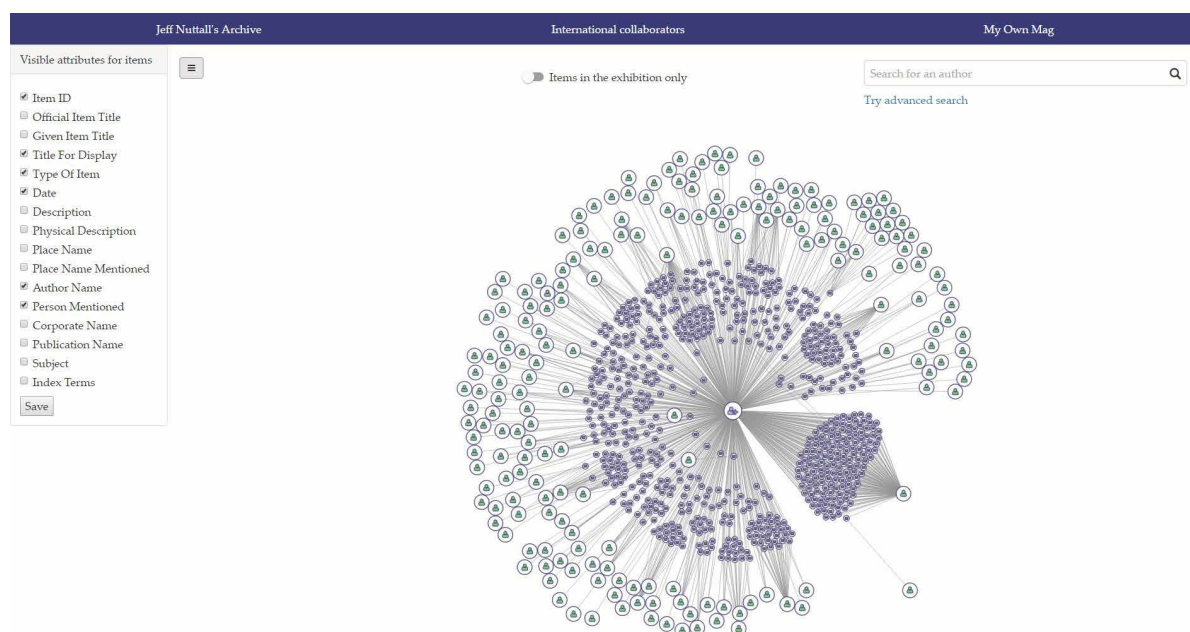
Curated by Jones and Field, 'Off Beat: Jeff Nuttall and the International Underground,' which is on display at the John Rylands Library until March 5, 2017, shows the extent of Nuttall's international collaborations around around five

themes: 'Beat Generation and America: Influence and Fraternity,' explores Nuttall's connections with leading North American underground figures, including: Douglas Blazek (a champion of the 'mimeo revolution'), William Wantling (a noted 'outlaw' poet), and Lawrence Ferlinghetti, the poet, publisher and co-founder of City Lights Books in San Francisco. 'William Burroughs and My Own Mag' showcases Burroughs' involvement in, and contribution to, Nuttall's own mimeo publication; also included is a 1965 issue of *My Own Mag*, which Burroughs developed, anticipating his editorship of a section in subsequent issues.

In 'The Birth of the British Underground,' the exhibition explores the formation of a London-based Underground scene in the early 1960s and its rapid expansion. Looking further afield, 'An International Network' illustrates the extent to which the Underground Movement was a global phenomenon with people with sympathetic ideas and similar strategies from the UK, across Europe, the United States, and beyond. Key figures include Weissner (Germany), Plymell (US), Harold Norse (US), Jack Micheline (US), Mary Beach (France/ US) and Claude Pélieu (France), Harry Fainlight and Pickard (both UK).

Nuttall's archive contains correspondence with over a hundred writers from across the globe. In order to show the extent of Nuttall's international network, Field and Jones created a digital network map of the entire Nuttall archive, which can be filtered to display the contents of the exhibition, or the contributors to *My Own Mag* (nuttall.itservices.manchester.ac.uk).

As the network map is searchable, it enables scholars and enthusiasts to search through Nuttall's archive for the first time (see fig. 1). This project was financed through a School Impact Support Fund (£1,219) and a School Research Support Fund (£3000). Technical support and assistance was provided from Pump Prime funding.



RECORDS OF INSPIRATION: WHAT CAN WE LEARN FROM THE DRAFTS, AUTOGRAPHS, AND EDITIONS OF SCHUBERT'S LAST PIANO SONATAS?

Music, it is often said, is a universal language. The morning after Leonard Cohen's recent death, for instance, social media was humming with tributes to his music and lyrics which spoke directly to generations of listeners' emotions and experiences. Yet, this linguistic metaphor, and its evocation of a direct path of communication from composer to listener, masks the often complex process by which a piece of music comes into being. This can involve periods of compositional revision, discarded and amended drafts, the transcription of fair copies, editorial intervention by publishers, and the publication of interpretive editions by performers wishing to bring a particular realisation of a work to public attention. Inevitably, this process dictates which version(s) of a work becomes widely known, but more significantly, these records of inspiration tell us a great deal about the pre-history and reception of a work.

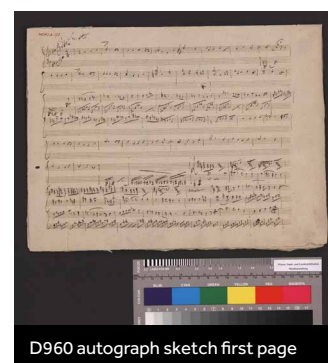
Franz Schubert's last three piano sonatas, written less than two months before his death at age 31 in November 1828, are considered his greatest contributions to the genre, and are a staple of any professional pianist's repertoire. Unlike Beethoven, Schubert was not in the habit of preserving drafts of his compositions once completed, and so it is exceptional that continuity drafts and autograph manuscript scores exist for these piano sonatas. Because of this lack of documentary evidence, Schubert gained a reputation as a kind of creative somnambulist, a composer rich in lyric imagination, but lacking discipline or the will to revise his work, and who was, according to one early biographer, 'entirely a creature of impulse'.

In recent work, **Dr Anne M. Hyland (Lecturer in Music Analysis)** has undertaken a comprehensive exploration of the drafts for these three sonatas, comparing them to the final versions Schubert submitted for publication. A rare glimpse into the composer's compositional workshop is offered. Hyland's work reveals, contrary to popular belief, a logical process of revision in Schubert's working methods that challenges the earlier stereotype. Her analysis shows that Schubert's revision practices can be classified into four categories: the addition of repeats; the registral displacement of phrases; the writing of sequences,

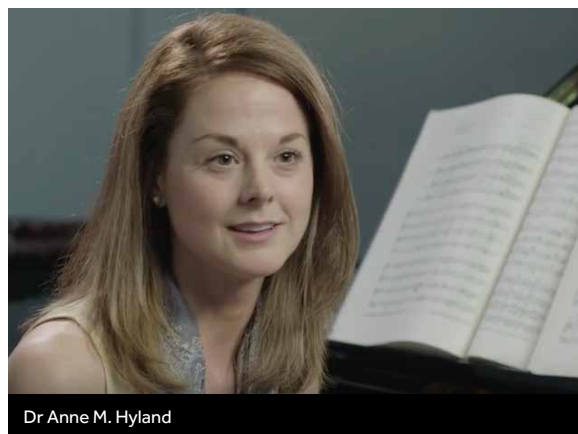
and the addition of silent bars. These procedures render the work in question more substantial in its final form – a feature of Schubert's late music that has subsequently been subject to criticism. Hyland's work, however, suggests that these expansive techniques are indispensable to the composer's conception of form.

This realisation places into sharp relief the invasive editorial procedures evident in early-twentieth-century editions of Schubert's last piano sonata, D.960, by the pianist Harold Bauer. These abridged editions, published by Schirmer's Library of Musical Classics in 1918 and 1942, set out to address the ostensible prolixity and repetitiveness of Schubert's work by making substantial cuts to his original sonata. Hyland examines these editions as examples of the ways in which reception history informs practical approaches to music, highlighting how Schubert's so-called 'heavenly lengths' have been treated in musical praxis. Her work indicates that further examination of interpretive editions, alongside Schubert's own drafts and autographs, can contribute vitally towards an as-yet incomplete portrait of this cherished composer's compositional methods and music.

This research is published as '[Un]Himmliche Länge: Editorial Intervention as Reception History' in *Schubert's Late Music: History, Theory, Style* (Cambridge University Press, 2016), and with Walburga Litschauer as 'Records of Inspiration: Schubert's Drafts for the Last Three Piano Sonatas Reappraised' in *Rethinking Schubert* (Oxford University Press, 2016). Funding for this research was provided by the Music & Letters Trust (£465).



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Musiksammlung



Dr Anne M. Hyland

MARTIN LUTHER AND NEOLIBERALISM.

WHAT WE CAN LEARN FROM LUTHER TODAY

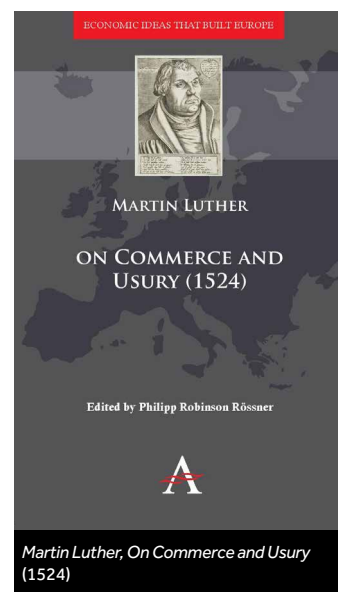
Martin Luther the theologian? Yes. German friar turned heretic and then founder of a new faith, progenitor of the Reformation? Granted. But: Martin Luther – the economist? This seems an alien proposition. Few would believe that Martin Luther did make a crucial contribution to modern capitalism. And yet he did. He did have a specific and very clear cut theory of the economy. He was an ardent liberal favouring free markets and laissez-faire. But he also stressed that commerce and economy must be fair. A free market was a market in which no one would enrich themselves at other people's cost. The free market needed rules. Luther also advocated comprehensive poor relief, laying the foundations of the modern welfare state. He was an ardent advocate of lavishness and spending, rather than hoarding money. Many of the critical ideas he put forth in his economic magnum opus would not have sounded strange to the ears of J M Keynes and all other economists, past and present, fighting against austerity. Such is the argument of a new book-length study edited by **Philipp Rössner (History)**: *Martin Luther, On Commerce and Usury* (1524) (ed., with extensive analysis of his economic thought by P R Rössner, London & New York 2015). With his new theory on salvation Luther changed the European mind map for good – religious, social and economic. He changed people's attitudes towards money, charity and economy. He laid the basis of modern European capitalism.

Modern economic analysis has largely given up on the idea that any economic theory is socially coded and culturally embedded, unfolding its meaning and power only within the given conditions of time and space. In fact, since the rise of Neoliberalism there has been a powerful fiction in the social sciences that human activity and interaction can be separated into different spheres, analyzed separately, and that there is one general "one-size-fits-all" toolkit that solves all problems, everywhere.

With this came the rise of the idea that modern mainstream economics (the toolkit under consideration) would become the queen of sciences. It would dominate all other aspects of human political and social relations. At the same time when the historical and cultural sciences moved towards the 'cultural turn', withdrawing from hard, structural and economic analysis, economic analysis became progressively value-

free in the double sense; devoid of values, coupled with a near-absolute claim to perfect scientific objectivism. The failures of this episteme became apparent through the recent crashes in the global financial economy, when standard or mainstream economics failed to deliver credible means of analyzing and alleviating crisis, often making things worse. In this context, Luther's message is powerful: we must not subject culture and human society to the cold and sterile laws of economic efficiency. And: every good capitalist or market economy that serves its purposes – enabling all people to live decent lives, making ends meet and every individual having a fair share of the cake – needs rules. Or in other words: We should give up the illusion that the economy is everything, that deregulation solves our problems, and that if the City and bankers do well, then so does the nation. And above all: *spend, spend, spend!* Austerity only makes things worse.

This research was carried out and financed through a two-year Heisenberg Research Fellowship at the Universität Leipzig awarded by the Deutsche Forschungsgemeinschaft (2013–15, c. 180,000 EUR)



CENTRE FOR INTERDISCIPLINARY RESEARCH IN THE ARTS AND LANGUAGES

CIDRAL



CIDRAL Book Launch, 12 October 2016, Dr Roberta Mazza presenting Professor Kate Cooper's book

During the first semester, CIDRAL hosted two successful public lectures. The first one was organised in collaboration with Politics, and it took the form of a conversation rather than that of a conventional public lecture. Professor V. Spike Peterson (Arizona), a Leverhulme Visiting Professor here in Manchester, spoke about her career, highlighting the pressures, the choices – often difficult – which have defined her own personal trajectory as well as her trajectory as a pioneer in welcoming into academia subjects left at the margins of the research agenda. The second major public lecture was organised in collaboration with the Linguistics department. Professor Kai von Fintel's (MIT) lecture, entitled 'If', addressed the CIDRAL theme 'Possible Worlds' from the point of view of a semantician. Both the lecture and the masterclass that followed the day after were very well attended; they both proved to have been popular not only amongst linguists but attracted colleagues from other disciplines.

In the last few weeks of semester one, Professor Alessandro Schiesaro delivered his first lecture at The University of Manchester and the third in CIDRAL's programme. The lecture, entitled 'Arduus ad Solem' focussed on the notion of 'intertextuality' from the point of view of classical literature. The lecture was followed by a conversation with Professor Roy Gibson about issues of local, national and international research cultures.

Staged in collaboration with the Centre for New Writing, the last event in the semester was a symposium on writing biography. Professor Zachary Leader delivered a lecture entitled 'Saul Bellows and the Problems of Biography'. Professor Steve Parker and Professor Roy Gibson took part in this event and discussed their own experience as academic writers of biographies of modern and classical authors.

During last semester, CIDRAL also worked closely with the Research Office. This collaboration was designed to support colleagues from across the school considering applying for external grants. We started with two symposia on the intricacies of the 'relatively' small network grant applications, and we continued by addressing large European EU grants with an event on 6 December 2016.

Everyone is welcome to attend CIDRAL events and we look forward to seeing you at some of them in 2017.

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



Follow us on twitter: @cidral_uom

Dr Francesca Billiani (Director, CIDRAL)

RECENT PUBLICATIONS

STAFF IN THE SCHOOL HAVE PUBLISHED THE FOLLOWING BOOKS:

Hatsuki Aishima

Public Culture and Islam in Modern Egypt: Media, Intellectuals and Society
(I.B. Tauris)

Lauren E. Banko

The Invention of Palestinian Citizenship, 1918-1947
(Edinburgh University Press)

George J. Brooke and Pierre Van Hecke (eds.)

Goochem in Mokum—Wisdom in Amsterdam: Papers on Biblical and Related Wisdom Read at the Fifteenth Joint Meeting of the Society for Old Testament Study and the Oudtestamentisch Werkgezelschap
(Oudtestamentische Studiën 68)

Peter Cave

Schooling Selves: Autonomy, Interdependence, and Reform in Japanese Junior High Education
(University of Chicago Press)

Katia Chornik

Alejo Carpentier and the Musical Text
(Legenda)

Katia Chornik, S. Pogodda and J. Ramovic (eds.)

Dimensions of Peace: Regional and Disciplinary Approaches to Peace
(Palgrave)

Katia Chornik and Sandra Pogodda (eds.)

Post-Liberal Peace Transitions
(Edinburgh University Press)

Daniel R. Langton (ed.)

Atheism, Scepticism and Challenges to Monotheism: Melilah 12
(Gorgias Press)

Dalia Mostafa

Women, Culture, and the January 2011 Egyptian Revolution
(Routledge)

Dalia Mostafa

The Egyptian Military in Popular Culture: Context and Critique
(Palgrave)

SALC MAJOR GRANT AWARDS 2016

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

AHRC Research Grants – Standard

Stephen Hutchings PI, Vera Tolz Co-I (LBAS)

Reframing Russia for the Global Mediasphere: From Cold War to 'Information War'?
£885,128

Dalia Mostafa Co-I via Warwick (LBAS)

Popular Culture and Politics in Egypt: Contested narratives of the 25 January revolution and its aftermath £68,732

AHRC Follow-on Funding for Impact

Sasha Handley (History)

How we used to sleep £99,954

European Commission

Anthony Redmond, Amy Hughes Co-Is via CRIMEDIM – Research Centre in Emergency and Disaster Medicine (HCRI)

Training for Emergency Medical Teams and European Medical Corps £107,961

Hong Kong Academy of Medicine

Anthony Redmond (HCRI)

Training and Research Development for Emergency Medical Teams with Reference to the WHO Global Emergency Medical Teams Initiative and WHO Classification and Standards £521,407

Leverhulme Trust Major Research Fellowship

Stephen Bottoms (AHDM)

Incarceration Games: Performance, Psychology, and the Stanford Prison Experiment £162,208

Leverhulme Trust Early Career Fellowship

Naomi Billingsley (JRRI)

The Formation and Reception of the Macklin Bible £83,466

Would you like to feature in an issue of *ArtsResearch*?
Get in touch: edward.salter@manchester.ac.uk

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