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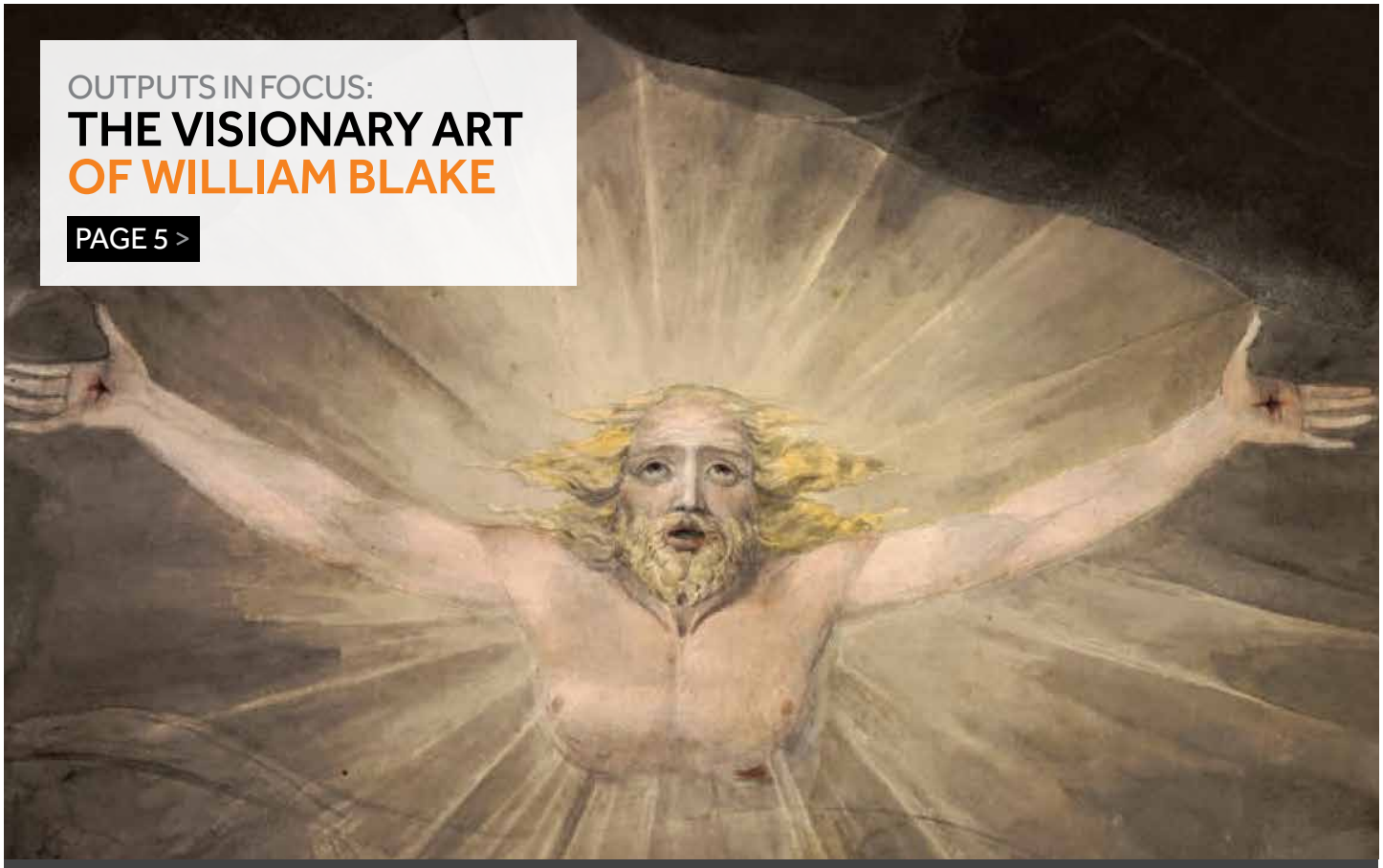
ARTS RESEARCH

SCHOOL OF ARTS, LANGUAGES AND CULTURES



OUTPUTS IN FOCUS:
THE VISIONARY ART OF WILLIAM BLAKE

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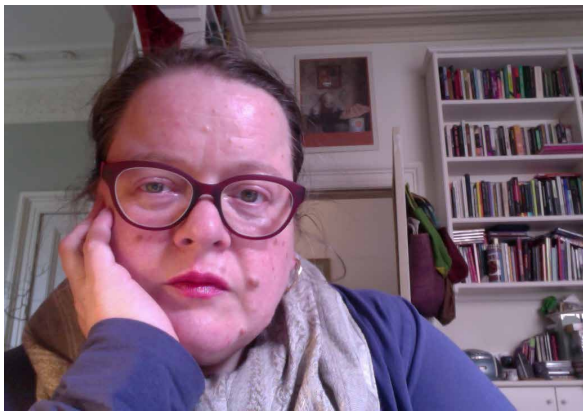
FROM THE EDITOR



Arts Research No. 12 offers an update on some of the great new cultural research projects being carried out by academics in SALC. Our grant writers have been busy finalising the details for numerous and innovative applications over the last few months, and we will be reporting on the successful awards in coming issues. Arts Research will be changing format over the next couple of years, in order to give more space to profiling the work of our researchers in general, with particular focus on our early career researchers, the work of our presidential fellows, and ongoing research coming out funded projects, as well as our emerging impact work in the run up to REF2021. Arts Research will hopefully become more embedded in a process of profiling our diverse research culture as a School, and we will be targeting particular researchers for focused comment and reports for our upcoming issues in 2019 and 2020. This edition of Arts Research again highlights the diversity of our research across the School, it also provides an update on recent grant capture for research projects initiated by some of the more than 230 researchers in SALC.

Professor Maggie B. Gale
Director of Research, SALC
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FAITH IN THE TOWN: LAY RELIGION, URBANISATION AND INDUSTRIALISATION IN ENGLAND, 1740-1830

Hannah Barker (Professor of British History and Director of the John Rylands Research Institute)

Where once marginalized, religious affiliations and beliefs are increasingly seen as critical in terms of understanding contemporary global politics and society. In Britain, two landmark reports by the Church of England on the place of religion in late twentieth and early twenty-first century urban centres – *Faith in the City* (1985) and *Faithful Cities* (2006) – argued for the role of faith communities in modern towns and cities in promoting social cohesion and combating spiritual and economic poverty. Such analyses stand in sharp contrast to our knowledge of, and interest in, lay religion in an earlier period of wide-scale transformation in England. With a few notable exceptions, historians studying the period from the mid eighteenth to the early nineteenth centuries tend to overlook faith, whilst those that do consider it often confine themselves to the structures and leaders of organised religion, rather than examining the majority of its adherents. Though recent scholarship by historians of religion and the supernatural has suggested the continued importance of religious faith and other forms of belief amongst lay people during this earlier period, little of this has fed into the dominant interpretations of urban society that continue to follow older narratives of secularisation. Most historical studies assume that urban centres witnessed a process of religious decline between 1740 and 1830: a symptom of 'modernity' that was the product of industrialisation, urbanisation and Enlightenment thinking. The continued influence of this interpretive model on social, cultural and economic historians in particular skews not only our understanding of the lived experience of ordinary men and women, but also the ways in which many of the changes that we most associate with the development of modern society were shaped.

Faith in the Town will place lay religious belief centre-stage, and will suggest that modernity and faith were not diametrically opposed, but were rather inextricably bound together. The PI, Hannah Barker (History) and the CI Jeremy Gregory (University of Nottingham) will work with two postdoctoral research associates, Carys Brown (currently at Cambridge University) and Kate Gibson (currently at University of Sheffield) to reveal the ways in which faith shaped the culture, society and commerce of industrialising towns during this key period in modern British history. The project will focus on the north of England – one of the regions most associated with rapid transformation – and specifically those towns characterised by significant urban growth and economic change, including Liverpool, Leeds, Manchester and Newcastle upon Tyne. It will demonstrate the influence of faith in the formation of some of the most important interpretive categories for examining modern society, including identity, family, space and trust. In so doing, we hope to alter our understandings of the ways in which such societies functioned and provide a broad-ranging and ambitious re-evaluation of urban historical development.

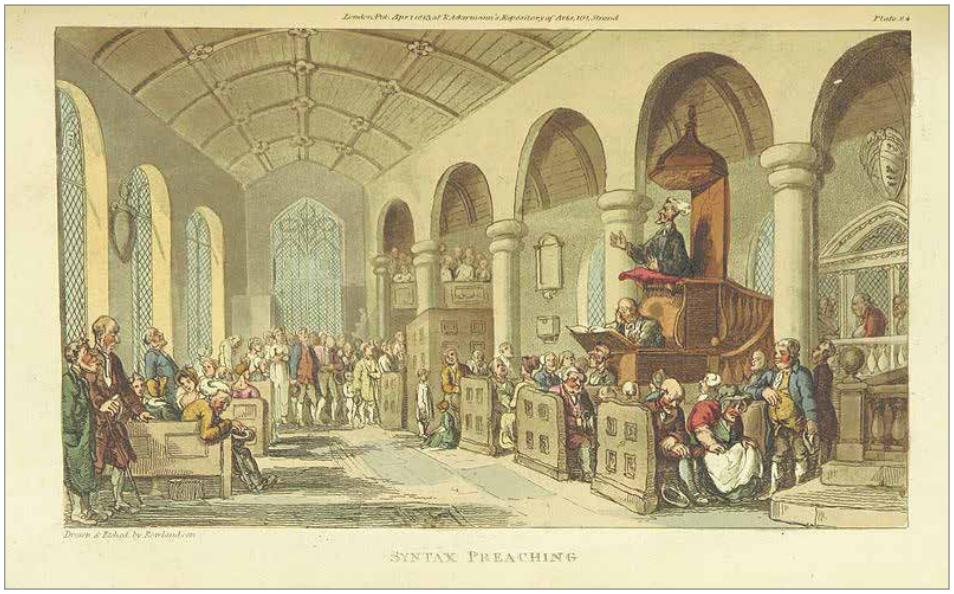


Image:
Thomas Rowlandson,
Dr Syntax Preaching
(1813)

THE MATTER OF SENSES: REMAKING RENAISSANCE OLFACTORY WORLDS AND AFFECTIVE ARTEFACTS FROM SIXTEENTH-CENTURY GERMANY

Dr Stefan Hanß (Senior Lecturer in Early Modern History)

Monday, 19 November, University Place: third-year students squeeze citrus fruits, grind chalk, and grate a yellowish gum taken from the mastic tree in Greece (Figure 1). Studying the material and olfactory world of Reformation Germany can be a real hands-on experience.

In the 16th and 17th centuries, the body was intrinsically linked with scented matter. Perfumed hair, faces and accessories like gloves, jewellery, and buttons shaped what Evelyn Welch has called the 'olfactory imprints' of early modern individuals.

In order to fully acknowledge the material dynamics of the sensory world of the body and its material culture, students of Dr Stefan Hanß, Senior Lecturer in Early Modern History, engaged in remaking cosmetic recipes of Elector Palatine Louis VI (1576–83). Remaking such recipes helped the students and researcher to explore what it actually meant to desire, prepare, and wear perfumed accessories related to the body. To achieve precious sensory experiences, ingredients of German, French, Italian, Mediterranean, African and Asian origin were processed (Figure 2).

Remaking such recipes also made the historians realise why the recipes were called an 'art': those crafting the olfactory world of Renaissance bodies required considerable material knowledge about the properties, treatments, behaviours, affordances, resistances and effects of matter when processing affective matter. 'To make hands white', one recipe states, chalk needed first to be seethed and then grinded before being mixed with three till four egg whites of particularly white appearance. Around 30 grams of mastic and another 15 grams of camphor were added to the paste, which was mixed, distilled, and finally concocted. Remaking experiments provide the researchers with a broader understanding of the material and cognitive complexity of such instructions.

Particularly fascinating is the significance of animated matter for early modern notions of subjectivity and emotions. In a time which considered the body porous and unstable, scented matter could animate the heart

Figure 1: Students experimenting with sixteenth-century recipes. Image: Dr Stefan Hanß

Figure 2: Intermediate step of a mixture which Louis VI used for perfuming and whitening skin. Image: Dr Stefan Hanß

and the vital spirits yet fragrances could also create the 'right' atmosphere to prepare for dying or mourning loss.

'Take lemon juice with a bit of dried and ground salt' shall remove 'all spots, blemishes, and damages.' 'It worked!', students say. Considering the myriad of lemons that Protestant court apothecaries purchased, remedies of this kind also seem to have had medicinal implications corresponding with material culture. Protestant dukes owned coats prepared with 'lemon-coloured velvet.' Another coat was padded with 'peach-coloured plush'. Referencing fruits when wearing, seeing and describing textiles surely communicated sensory qualities like fragrances or tastes that fruits were associated with and the emotional consequences they were thought to have; especially as such textiles referencing fruits interacted with doublets, furs, and gloves that were treated with the very same fruits.

Remaking experiments diversify teaching experiences, but they also inform students and researchers about the interplay of matter, making and emotions—core questions of the new interdisciplinary seminar series 'Affective Artefacts' organised by Dr Stefan Hanß and Prof Sasha Handley.

www.objectsandemotions.org

THE VISIONARY ART OF WILLIAM BLAKE: CHRISTIANITY AND THE PICTORIAL IMAGINATION

(I.B. TAURIS, 2018)

Dr Naomi Billingsley (Leverhulme Early Career Fellow, John Rylands Research Institute)

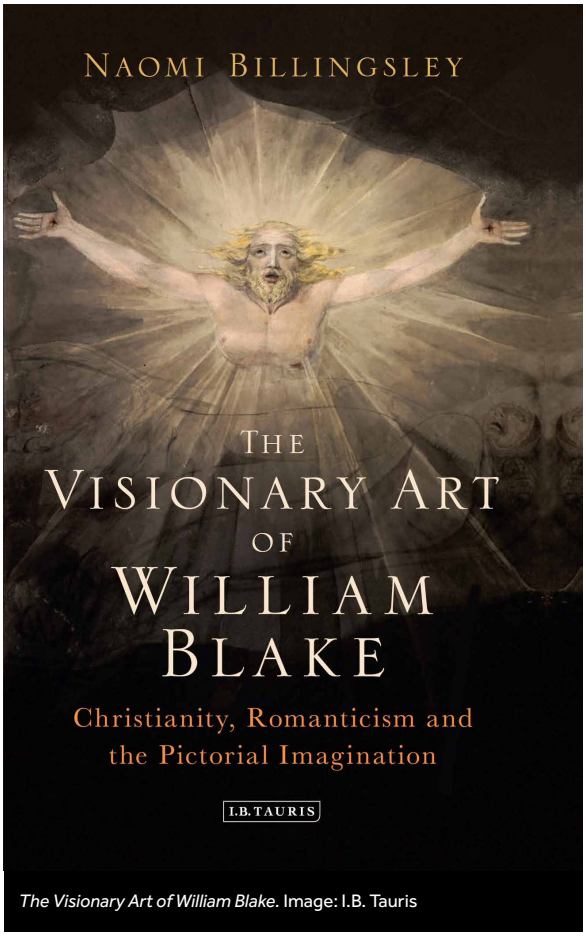
Jesus & his Apostles & Disciples were all Artists.'

So wrote William Blake (1757–1827) in a series of aphorisms composed towards the end of his life known as the *Laocoön* plate (c.1826–27). Is Blake claiming that there is a lost cache of painting and sculpture by Jesus and his contemporary followers? It's a tantalising prospect, but that's probably not what Blake meant by this statement. Blake is likening the public ministry of Jesus to the work of the artist because it is both creative and community building. Jesus' parables are the most obvious examples of this type of activity. (Today we might use the analogy of performance art for Blake's idea.)

A new book by Dr Naomi Billingsley explores how Blake expressed his idea of Christ as artist in his paintings, watercolours and graphic works. *The Visionary Art of William Blake: Christianity and the Pictorial Imagination* (I.B. Tauris, 2018) examines this topic by examining Blake's depictions of Christ in five major groups of works from throughout Blake's career. She argues that is not only Jesus' parables – which actually feature minimally in Blake's work – but his whole life that is art in Blake's personal mythology.

Blake's pictorial works remain relatively neglected by scholarship compared to his writings, and his religious paintings, which were mostly commissioned by patrons, are sometimes assumed to be quite straightforward illustrations to the Bible and other texts. But even when creating a design for a specific text, Blake often expressed his own ideas in the image as well as illustrating the text.

To take one example: the opening chapter focuses on Blake's designs for the popular eighteenth-century poem *Night Thoughts*, by Edward Young. Blake was commissioned to produce a series of designs for a deluxe illustrated edition of the poem (a hand-coloured copy of the one volume – of a planned four – that resulted is in the collection of the John Rylands Library). Young's ideas about Christ were rather different from Blake's, which resulted in creative conflict when Blake created designs for the poem. Young's Christ is the obedient servant who offered himself as a ransom for the sins of humanity. Blake hated that doctrine. So in quite an audacious move, instead of illustrating the crucifixion, Blake's designs focus on the resurrection.



The Visionary Art of William Blake. Image: I.B. Tauris

The image on the cover of Billingsley's book is one of several images of the resurrection in Blake's designs for *Night Thoughts*. She shows that Blake's designs seek to enact a sort of resurrection of Young's poem. The image of the resurrection of Christ here, acts as an avatar for Blake's rescue mission of Young's poem. Christ the artist is performing an act of regeneration on the poem in the image and so is Blake the artist by creating the design.

MUSSOLINI AND HITLER: THE FORGING OF THE FASCIST ALLIANCE

(NEW HAVEN AND LONDON: YALE UNIVERSITY PRESS, 2018).

Dr Christian Goeschel (Senior Lecturer in Modern European History; History Department)

The fatal bond between Benito Mussolini and Adolf Hitler was one of the most significant political relationships of the twentieth century. No Western politicians met more frequently and with greater fanfare than the fascist leaders, united by an imperialist, expansionist and violent ideology. The dictators' seventeen meetings between 1934 and 1944 frame the basic structure of my new book.

In my book, I highlight the connections between Fascist Italy and Nazi Germany, Europe's first fascist dictatorships, allied during the Second World War. I also look behind the scenes and uncover rivalries, tensions, and misunderstandings.

What drew these leaders together? Was it friendship? Was it purely the tactical requirements of a critical military alliance? Or was it an exceptional ideological affinity of two fascist dictators?

I examine a relationship that so many at the time thought decisive for causing the Second World War and outline a way to address some of the central interpretative problems involved in studying a personal relationship of the two principal fascist dictators that was characterised by a mix of friendship, tension, admiration, and envy, all of which had profound consequences for the course of European history in the 1930s and 1940s.

Rather than follow the path laid by historians interested in 'generic fascism', an increasingly self-referential field of study, I have been inspired by insights gained from the cultural history of diplomacy, the history of masculinity, and the history of performance.

Building on this scholarship and using sources such as itineraries, seating charts, and popular opinion reports that have been ignored by conventional political historians, I develop an analytical framework for deconstructing the performative nature of the Mussolini-Hitler relationship. More specifically, I demonstrate how Mussolini and Hitler came to represent a new style of one-on-one, face-to-face diplomacy to attack the post-1918 order, which, according to Fascist and Nazi propaganda, had been characterised by treaties, collective security and the League of Nations.

Hitler and Mussolini meet in August 1941

The New Order craved for by Fascist Italy and Nazi Germany found its clearest manifestation in the staged friendship of the dictators. A powerful display of unity and friendship was created by Fascist and Nazi propaganda from the late 1930s onwards. This performance created its own political momentum which made both leaders stuck with each other. But their relationship also had repercussions for the millions of Italians and Germans who were living the war experience. Here is a case study of how political performances, amplified by the mass media, can take on their own political thrust.

The question of how ruthless leaders 'taking back control' of their countries brought the world to war was not my central question when I began researching the book in 2011, but it is a question that captured my attention as I was completing it in the summer of 2017.

CONFLICT, MEMORY AND MIGRATION: NORTHERN IRISH MIGRANTS AND THE TROUBLES IN GREAT BRITAIN

Professor Liam Harte (English, American Studies and Creative Writing)

Whether framed as an internal state conflict or Britain's last colonial war, the Northern Ireland Troubles, which claimed over 3,500 lives across a thirty-year period (c.1969-98), have existed in constant tension with the dominant narratives of modern Britishness since the late 1960s, posing enduring problems of representation and legitimacy for British politicians, policy-makers and opinion-formers. Yet very few historians of modern Britain have examined the history and memory of the conflict as it has impacted upon the state, culture and society in Great Britain, nor have they systematically investigated the meanings of the conflict for ordinary people living in Britain. An area of particular neglect has been the distinctive migrant journeys of Northern Irish people who settled, worked and raised families in Great Britain in the years before and during the Troubles, a period when the political and discursive contexts surrounding the North and its people and politics underwent complex change.

Professor Liam Harte has been awarded £995,269 by the AHRC (R123038, Co-Investigator is Professor Graham Dawson, University of Brighton) to undertake an investigation of the experiences of such migrants, using their memories of settlement to discover how the meanings of conflict in Northern Ireland have been articulated within British culture. The oral testimonies gathered by the research team will be examined alongside an analysis of cultural representations of the Troubles in Britain, paying particular attention to press, film and television coverage from the conflict era. By these means, Professor Harte's project will use the Northern Irish migrant experience as a lens through which to glean new insights into the domestic significance of the history and memory of the Troubles in Britain, while at the same time using this case study to evolve new theoretical understandings of the relationship between the dynamics of the migrant experience and wider societal processes of religious-ethnic conflict, cultural reception and popular memory.

The project team will address research questions concerned with the impact of formative experiences of sectarianism within Northern Ireland on the migrant experiences of Protestants and Catholics in Britain in the years before and during the Troubles; the role played by differences of gender, socio-economic background,

Loyalist wall mural, Belfast. Image: Liam Harte

Republican wall mural, Derry. Image: Liam Harte

educational attainment and place of settlement on the shaping of distinctive forms of Northern Irish migrant subjectivity in Britain; the extent to which processes of cultural acceptance or othering produced particular problems for Northern Irish people's resettlement and adaption strategies; and the ways in which different responses to Northern Irish Protestants and Catholics in Scotland and England suggest regional differences in the cultural effects of the Troubles and the performance of Britishness in Britain.

Through an in-depth examination of hitherto unexplored experiences, histories and memories, Professor Harte's project aims to produce findings that will inform and promote public debate across the UK and Ireland, at a time when Brexit has exposed profound British ignorance of Northern Irish realities and when Northern Ireland itself is entering a period of landmark anniversaries, including the centenary of the state's formation in 2021.

CREATING, CURIOUSLY

Dr Anke Bernau
(Senior Lecturer in Medieval Literature and Culture
English and American Studies)

In July-August 2017, Anke ran a workshop on Creating, Curiously in collaboration with Arc, a creative arts organisation based in Stockport (**http://arc-centre.org**). Along with Emily Weygang, a senior project manager at Arc, they brought together Anke's current research interest – medieval theories of curiosity – and Arc's specialism, working with a diverse body of clients who engage in artistic and creative projects to help promote wellbeing and community.

From the moment the word 'curious' entered the English language in the 14th century, it was most commonly used to describe ornate, intricate, dazzling and intriguing works of superlative craftsmanship. References – sometimes very critical! – abound, to 'curious' architectural ornaments new fashions, complex music or language, exotic textiles and metalwork. Anke was also learning about current studies of curiosity – often touted as the most important psychological trait, linked to creativity, resilience, happiness, even longevity. Each week for eight weeks, Anke would introduce a specific aspect of medieval curious works to the participants, most of whom suffered from severe anxiety or depression. Together, they considered medieval ideas around colour, texture, sound, taste, touch; looked at many images of medieval art and listened to medieval polyphonic music while they worked. Participants, many of whom had little or no idea – or initial interest – in medieval aesthetics or culture, developed their own projects in conversation with these topics. It was a way for them to consider what curiosity meant to them today, through a lens that focused on creativity and required engagement with a completely different context and set of ideas. The resulting works were wonderfully inventive, skilful and diverse: grotesque sculptures, a recreated medieval embossed roof, a green man, an illustrated travel journal, a set of complex origami boxes harbouring secret messages (see Figures 1 and 2). Emily successfully applied for funding to have a short film made about the project, allowing participants to talk about their ideas, the process and their work. Apart from appreciating the freedom to develop their own ideas, participants mentioned how much they enjoyed learning about the Middle Ages and medieval aesthetics. One participant said that she had always thought of the Middle Ages as 'dark' and was fascinated to find medieval culture in love with colour, light and humorous (often scatalogical)

Figure 1: Medieval roof, with ornate roof boss (in process of being painted).

Figure 2: Curious cat, with bling.

as well as more sober inventions. Anke and Emily learned much from each other through this collaboration and from the participants – their own 'curiosity' had been required and expanded, their respective expertise invigorated. Creating, Curiously showed that a more capacious definition of curiosity has much to offer contemporary discussions – most importantly that it is 'care' that lies at the heart of 'curiosity' (through the shared Latin stem, cura). Future collaborations are being discussed!

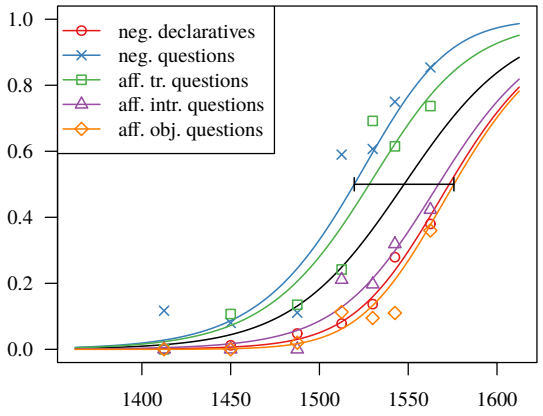
DETECTING CONSTANT AND VARIABLE RATES OF LANGUAGE CHANGE

Dr Henri Kauhanen (Linguistics and English Language)

When a linguistic change sweeps through a speech community, it often affects multiple linguistic contexts simultaneously – for instance, both affirmative and negative sentences, or verbs in both past and present tenses. But do all contexts change at the same rate, or could certain contexts favour the change and show an accelerated rate compared to the rest? Different theories of the representation and processing of linguistic knowledge by the human brain make different predictions on this count, and detailed empirical evidence from studies of language change may thus be brought to bear on foundational questions on the nature of language.

Dr Henri Kauhanen has secured funding from the Economic and Social Research Council for a one-year post-doctoral project aiming to develop advanced computational and statistical methods for the detection of constant and variable rates in linguistic change. Building on an existing international collaboration with Professor George Walkden (University of Konstanz), Dr Kauhanen will seek in particular to address shortcomings of existing techniques, such as the lack of statistical power most methods currently in use suffer from. The development of improved methods will be assisted by computational simulations of the dynamics of language both on an individual and a population level; once developed, the methods will be tested against a comprehensive database of changes in a number of languages.

The project has an outspoken aim of fostering interdisciplinary collaboration between linguists, social scientists and computational scientists. Dr Kauhanen holds a secondary affiliation with the Centre for Doctoral Training in Data Analytics and Society, a joint venture between the Universities of Leeds, Liverpool, Manchester and Sheffield, and will participate in the CDT's seminars and training events over the year. A two-day symposium at the intersection of linguistics and data science is being planned for Summer 2019. Aside from these cross-disciplinary pursuits, Dr Kauhanen is working with Dr Maciej Baranowski and Dr Ricardo Bermúdez-Otero of LEL on the ongoing change of t-glottalling in Manchester English – the dropping of the t-sound in words such as mat and matter, a change which has previously been found to exhibit constant rates.



Recently, a computational model of language learning and language use was applied to explain how the so-called phenomenon of do-support emerged in historical English: the replacement of forms such as *I like not tea with I do not like tea*. Curves show the model's predictions; points are historical data in various linguistic contexts, negative declarative sentences and four types of question sentence. (Kauhanen & Walkden 2018).

Reference:
Kauhanen, Henri & Walkden, George (2018). Deriving the Constant Rate Effect. *Natural Language & Linguistic Theory*, 36(2), 483-521.
doi.org/10.1007/s11049-017-9380-1

HISTORIES OF HUMANITARIANISM: THE FORGOTTEN ROLE OF LANGUAGE SERVICE PROVISIONS

Dr Rebecca Tipton
(Languages and Intercultural Studies)

'There are those who told me bluntly that they do not intend to work at all as the Red Cross has the duty to look after them' (...) 'I'm afraid this sort of refugee will have to be treated in a more firm way.'

These words are taken from a report sent to the Home Office in 1957 by Dr Elizabeth Schenk, who worked as an interpreter for refugees at Crookham camp near Aldershot, following the 1956 Hungarian uprising. Her observations of 'rude and offensive language' used by other interpreters in interactions with the refugees, together with her own documented reactions, suggest that interpreters had considerable impact on reception phases and camp life.

Finding a pool of appropriately qualified interpreters at short notice for a language that was not widely spoken or taught in Britain proved a huge task for key organizations and bodies charged with supporting the transportation, reception, housing and welfare of the refugees. Dr Schenk's report sought to convince the Home Office of the need for clear boundaries for the volunteers who came forward to interpret; however, it was not until the 1980s and the professionalization of public service interpreting and translation that the notion of interpreter mediation as a complex ethical act came to prominence and guidelines for interpreters emerged.

This document, along with others retrieved from the National Archives at Kew, prompted Dr Rebecca Tipton to investigate the central government's response to language provisions for the Hungarian refugees. A recent early career ARHC award R122716 (with Professor Peter Gatrell, History) has created scope to extend this research to refugee and asylum seeker arrivals at various points between the 1940s and 1970s in order to investigate how approaches to limited language proficiency have evolved against the backdrop of increasingly technologised humanitarian activity and changes in attitude to migration over the period. Particular attention is given to the voluntary sector and its handling of multilingual service delivery.

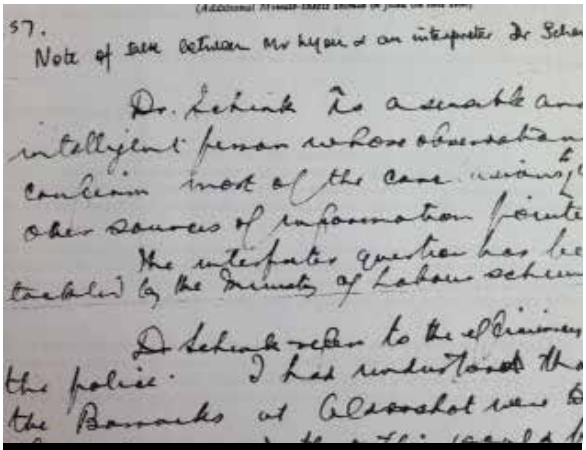


Image showing an extract of a handwritten note drawing attention to Dr Schenk's report at the Home Office.

The project also builds on recent research with Multilingual Manchester under the AHRC's Open World Research Initiative (OWRI) on state-provided interpreting and translation and English language learning in the city of Manchester. Contemporary responses to limited language proficiency in 'superdiverse' urban environments to some extent have their antecedents in the handling of language provisions for arrivals of largely homogenous language and cultural groups in the mid-twentieth century. The archival evidence and oral histories gathered through this project will shed light on the interplay between central government ideology and local contexts of practice.

The approach to limited language proficiency in what might be described as short-term humanitarian interventions, and reliance on voluntary sector services in earlier periods requires a shift in thinking when people settle and multilingualism becomes embedded in the life of the city and a feature of statutory service provision. This project is an important opportunity to examine the relationship between the two and sits at the interface of translation studies, urban multilingualism and the emerging field of non-state humanitarianism.

CIDRAL: CENTRE FOR INTERDISCIPLINARY RESEARCH IN THE ARTS AND LANGUAGES

David Alderson (CIDRAL Director)

In semester one of 2018/19, CIDRAL hosted public lectures by Paul Warde (Cambridge) on 'The Invention of Sustainability', Daniel Everett (Bentley University) on 'How Language Began' – attracting what surely must have been a record attendance for a CIDRAL event – and Mōri Yoshitaka (Tokyo University of the Arts) on 'Lukewarm Nationalism' and the 2020 Olympics. CIDRAL has also had 'Key Ideas' seminars on the meaning of the term 'creative economy' and Werner Sombart's *Modern Capitalism*, led by Manchester colleagues Ismail Etürk and Philip Roessner. In addition, CIDRAL helped sponsor an event to celebrate the 200th anniversary of the publication of Frankenstein, organized by Emily Rohrbach, and also contributed financially to the Social Theory, Politics and the Arts conference held at the beginning of November, and put together by Abi Gilmore.

This, however, has been a relatively light semester of activities! In semester two, we launch CIDRAL's new theme for its lectures, 'Work, Leisure, Culture'. Speakers will include Margaret Hillenbrand (University of Oxford), Sander Gillman (Emory University), Mark Payne (University of Chicago), Christina Lupton (University of Warwick) and Dominique Rogers (University of the Antilles). We shall also be holding seven 'Key Ideas' seminars on matters ranging from Karl Polanyi's economic history to 'theorizing catastrophe'. Semester two will also see the launch of a series of events on 'Public Intellectuals, Popularity and Populism' at the start of an extensive collaboration with the People's History Museum. In relation to the latter, CIDRAL is looking into the possibility of recording occasional events for uploading to its own youtube channel.

Full details of the lectures and seminars will be published before the end of the semester, and details of the PHM events are available from early in the New Year.

DIGITAL HUMANITIES AT MANCHESTER

Andrea Nini (Faculty Lead on Digital Humanities 2018/19)
Peter Liddel (Faculty Co-Lead on Digital Humanities Semester 1 2018/19)

This year is an exciting one for Digital Humanities at Manchester, as we continue to develop our international profile as a centre for excellence in digital research and engagement in the humanities.

We are delighted to announce the appointment of our Presidential Academic Fellow in Digital Humanities, Dr Jo Taylor. Her research focuses on nineteenth-century literary geographies (particularly landscape writing), spatial poetics and digital cartographies and she is looking forward to developing exciting new collaborations with colleagues in Manchester, the UK and abroad.

The new undergraduate Minor in Digital Humanities has been launched this year offering a unique programme. Students can now choose their own Humanities subject and complement it with training in digital skills that can open up new opportunities for them, both academically and in terms of job prospects.

As in previous years, we are very keen to disseminate knowledge and best practices in Digital Humanities through events. At the end of the first semester (12th December) we ran a workshop entitled *Digital Approaches to Texts Ancient and Modern*. There were contributions from collaborators based in Heidelberg, Ghent and Exeter as well as Manchester-based researchers working on the *Genealogies of Knowledge* project R118939.

During the week commencing 21st January, we hosted our annual 'Digital Humanities Week' of introductory training courses aimed at staff and graduate students. Its programme included a variety of Digital Humanities methods, including using *R* for language data, a workshop on 'deep mapping' run by our new Presidential Fellow Dr Taylor and events run in collaboration with *Lives of Letters* and the John Rylands Library.

Significant developments are underway as we continue to fine-tune our Image Viewer (a collaboration with Cambridge Digital Library): it will become a major digital showcase for the University's *Special Collections*, and eventually all the University's cultural assets.

We are also looking forward to launching our Centre for Digital Humanities together with the Digital Humanities Lab, located in the Mansfield Cooper building, very soon this year.

Finally, we are planning to organise a series of fortnightly seminars for the second semester to encourage discussions and collaborations. If you would like to share your work with other colleagues do get in touch with us and we will be happy to include you as a speaker.

RECENT PUBLICATIONS

STAFF IN THE SCHOOL HAVE PUBLISHED THE FOLLOWING BOOKS:

Dr Naomi Billingsley
The Visionary Art of William Blake: Christianity and the Pictorial Imagination
(I.B. Tauris, 2018)

Dr Christian Goeschel
Mussolini and Hitler: The Forging of the Fascist Alliance
(New Haven and London: Yale University Press, 2018)

SALC MAJOR GRANT AWARDS 2018-2019

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

AHRC Research Grants – Standard

Dr Michael Sanders (English, American Studies and the Centre for New Writing)
Piston, Pen & Press: Literary Cultures in the Industrial Workplace from the Factory Acts to the First World War
Co-Investigator with University of Strathclyde
£126,086

Dr Birte Vogel (Humanitarian Conflict Response Institute)
The Art of Peace: Interrogating community devised arts based peacebuilding
Co-Investigator with Prof Oliver Richmond
£184,832

British Academy – Tackling the UK's International Challenges 2018

Dr Edmond Smith (History)
Living on the Edge: experiences and responses to Europe's changing borderlands
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