Sheffield Hallam University

Sheffield Hallam University
Department of the Humanities
Research Activities
Summer - Winter 2014



Cover image: Jules Adolphe Aimé Louis Breton - *Fin du Travail* (1887)

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Foreword

Professor Matthew Pateman

As I write this, we are only a few weeks away from the results of the most recent REF. The works in this booklet will doubtless contribute in some measure to the next REF - as publications, impact case studies, esteem factors, environment and so on. But for now, I want to celebrate them for what they are - the continuing demonstration of this department's commitment to, and success at, enquiring into our culture. Whether creating new literature or works of performance; analysing the importance of a particular film, television production or piece of literature; assessing the workings of language in specific contexts; analysing the impact of an historical moment; or engaging in any of the other challenging, insightful, detailed, hardworking projects represented here, colleagues are undertaking the labour of thought. That labour, the labour of thought, is our challenge and our responsibility.

In a year where the Education Minister has devalued the importance of the Arts and Humanities, our response must not be to fall prey to meagre justifications of finance (although we ignore these at our peril); rather we need to assert the centrality of our labour to the construction of our culture - a construction under constant negotiation and reconstruction because that is precisely our job. Those who cannot or will not see its value, nevertheless benefit from it every day.

This pamphlet represents our continued belief in, and safeguarding of, the Arts and Humanities as the very foundation of any meaningful culture. I am thankful to be in a job where my colleagues are so dedicated to this sustained investigation, this essential, slow, unending investigation: Really Excellent, Folks.

Head of the Department of the Humanities

Foreword

Professor Chris Hopkins

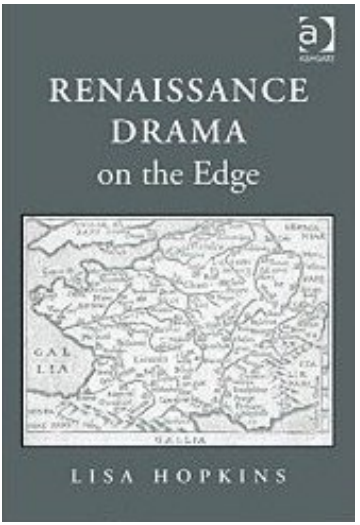
The Humanities Research Centre supports the research carried out by individuals and research groups in the Department of Humanities in our four main subject areas: English, Film, History and Performance. Our research is closely linked to our teaching so that the Humanities undergraduate and postgraduate courses are in continuous contact with fresh work in our fields. In English we have particular expertise across the range of the subject, including Literature, Language and Linguistics and Creative writing. In Film, we have expertise in Screenwriting, Adaptation, and Film History, and in Performance we have expertise in Theatre History, Applied, Devised and Community theatre. In History we have particular strengths in Imperial history, Modern European history, British Popular Politics, Economic and Business history. Further detail of current projects and recent staff publications can be found at the Humanities Research Centre web-site: http://www.shu.ac.uk/research/hrc/index.html

This is the second booklet in a regular series which records and celebrates some of the diversity of Humanities research achievement at six monthly intervals, in this case in the period from June to December 2014. Practically every form of analysis, creativity, discovery, dissemination, public engagement and impact is represented here, with Humanities colleagues bringing into being articles, books, conferences, editions, exhibitions, journal special issues, performances, poetry, radio interviews, reading groups, recordings, screenplays, symposia, workshops and so on through the whole gamut of genres in which Humanities researchers can work.

Congratulations to colleagues for the remarkable research productivity of the last six months: I look forward to further development of current work and emerging new projects and plans next year.

Head of the Humanities Research Centre

Renaissance Drama on the Edge
Author
Lisa Hopkins



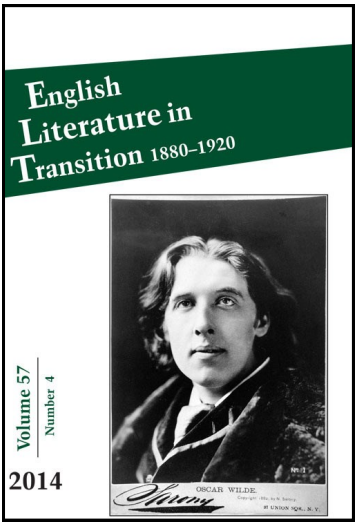
Recurring to the governing idea of her 2005 study Shakespeare on the Edge, Lisa Hopkins expands the parameters of her investigation beyond England to include the Continent, and beyond Shakespeare to include a number of dramatists ranging from Christopher Marlowe to John Ford. Hopkins also expands her notion of liminality to explore not only geographical borders, but also the intersection of the material and the spiritual more generally, tracing the contours of the edge which each inhabits. Making a journey of its own by starting from the most literally liminal of physical structures, walls, and ending with the wholly invisible and intangible, the idea of the divine, this book plots the many and various ways in which, for the Renaissance imagination, metaphysical overtones accrued to the physically liminal.

The eight chapters of this book focus on walls, the relationship between secular and spiritual power, cross-border sexual relations, Shakespeare's representation of the borders of France, the link between this world and the next, jewels and places associated with the idea of the numinous, specifically ruins and high places, such as cliffs. Some of these are easily and obviously readable within the paradigm of the edge: walls clearly demarcate the territory owned by one individual or community from that outside it; cliffs mark the edge between the land and the sea; the divide between this world and the next was at times envisaged in terms of a physical frontier with possible crossing places; and three of the chapters focus on actual national borders.

'Bram Stoker's The Lady of the Shroud: Supernatural Fantasy, Politics, Montenegro and its Double'

Contributor

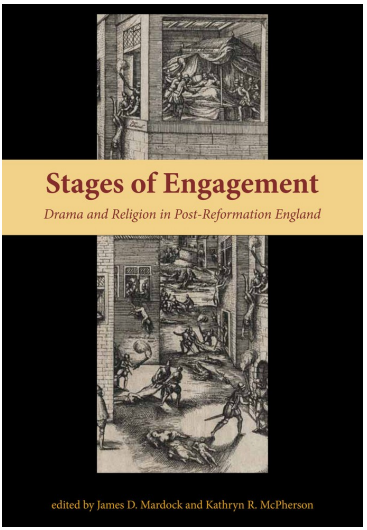
Lisa Hopkins



In 1909 Bram Stoker set out to recreate the success of Dracula with another novel about a vampire, The Lady of the Shroud. However, this time the book performed a narrative and generic volte-face in which the seeming vampire was revealed to be in fact a living girl reduced to sleeping in a coffin for political rather than supernatural reasons. As a result, a book which had begun with a High Gothic encounter between living and seemingly dead concludes with a celebration of the newly established Balkan Federation brokered by the hero, the charismatic, seven-foot-tall Irishman Rupert Sent Leger; he has won both the crown of the Land of the Blue Mountains and the hand of the lovely Teuta, that being the name of the girl in the coffin.

The worlds of supernatural fantasy and of politics may well appear to be at opposite ends of the spectrum, and one might therefore see the trajectory of The Lady of the Shroud as having made a startling deviation from one genre to another that is entirely different. In many respects, however, the political narrative to which the book ultimately turns is even more fantastic than the supernatural narrative that it disavows. It is a recurring feature of Stoker's writing about the supernatural to insist that, as audiences were later to be warned at the end of the stage version of Dracula, such things do happen. When it comes to the story of the Balkan Federation and of the Land of the Blue Mountains, though, this is less real politik than "a political fable," to use Renfield's term for the Monroe Doctrine, for the events which Stoker postulates are fantastic on a number of levels and could come to pass only in a parallel universe of the kind proposed by a possible worlds theory.

'Theatricality, Faith, and Color Imagery in Philip Massinger', in Stages of Engagement: Drama and Religion in Post-Reformation England
Contributor
Lisa Hopkins



Stages of Engagement, in 12 essays from a wide range of scholars, reflects a reinvigorated concern for religion's role in the early modern English stage. The essays address reformed redefinitions of intimate, sacred experience, anxiety about Calvinist determinism, attitudes toward icons and representation, and the relationship of liturgy and performance. Importantly, these intertextual discussions are grounded in a meticulously historicized viewpoint that acknowledges the often chaotic and multidirectional nature of Reformation in England.

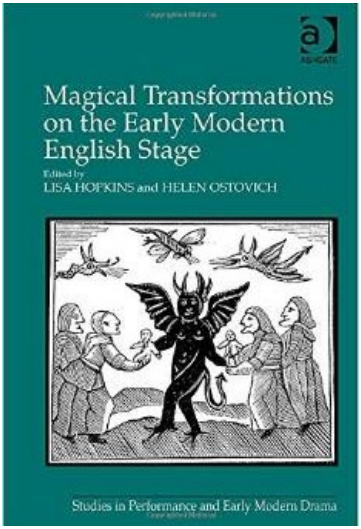
Throughout, the contributors offer a corrective to the secularization thesis by treating religion on the stage on its own terms while also challenging older histories that see professional English drama evolving from liturgical ritual. Thus, it becomes clear that the confessional makeup of English drama's audiences cannot be reduced to Protestant and Catholic, or to recusant, Anglican, and Puritan; rather, we must explore the ways in which early modern theater staged its religious culture's complex negotiations of ideas.

From the early Elizabethan touring companies' role in disseminating reformed doctrine to the representation of Wolsey and Cranmer in London's playhouses, English stages were potential sites of encounter — officially sanctioned or not — with mainstream ideology. As Stages of Engagement demonstrates, early modern drama both conveyed and shaped Protestant beliefs and practices, and drama was itself shaped by the religion of its producers and its audiences.

‘Profit and Delight? Magic and the Dreams of a Nation’, in Magical Transformation on the early modern Stage,

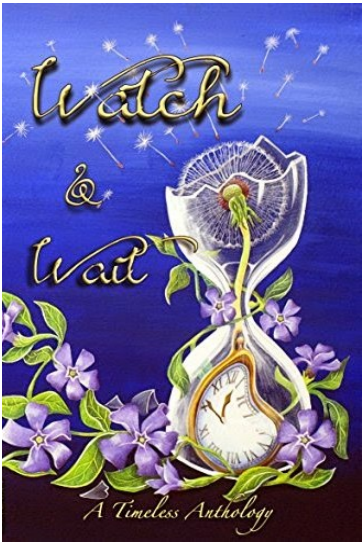
Editors

Lisa Hopkins and Helen Ostovich



Magical Transformations on the Early Modern Stage furthers the debate about the cultural work performed by representations of magic on the early modern English stage. It considers the ways in which performances of magic reflect and feed into a sense of national identity, both in the form of magic contests and in its recurrent linkage to national defence; the extent to which magic can trope other concerns, and what these might be; and how magic is staged and what the representational strategies and techniques might mean. The essays range widely over both canonical plays-Macbeth, The Tempest, The Winter’s Tale, The Merry Wives of Windsor, Doctor Faustus, Bartholomew Fair-and notably less canonical ones such as The Birth of Merlin, Fedele and Fortunio, The Merry Devil of Edmonton, The Devil is an Ass, The Late Lancashire Witches and The Witch of Edmonton, putting the two groups into dialogue with each other and also exploring ways in which they can be profitably related to contemporary cases or accusations of witchcraft. Attending to the representational strategies and self-conscious intertextuality of the plays as well as to their treatment of their subject matter, the essays reveal the plays they discuss as actively intervening in contemporary debates about witchcraft and magic in ways which themselves effect transformation rather than simply discussing it.At the heart of all the essays lies an interest in the transformative power of magic, but collectively they show that the idea of transformation applies not only to the objects or even to the subjects of magic, but that the plays themselves can be seen as working to bring about change in the ways that they challenge contemporary assumptions and stereotypes

'Ghost Baby' in Watch and Wait Anthology
Author
Linda Lee Welch

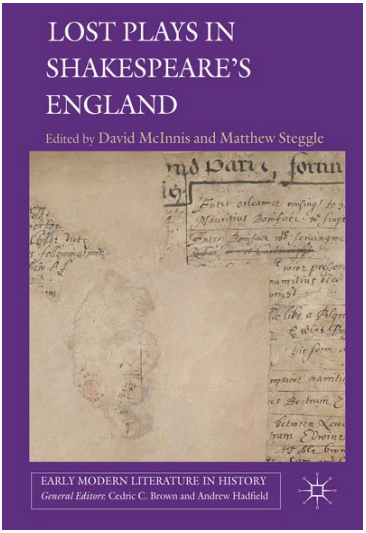


Time... This strangely amorphous substance that we have in seeming abundance. These twenty authors have given of it freely. Their gifted stories are eclectic, strangely familiar or great and good fun, often weirdly nostalgic in ways that will question your perception but all, without exception, are of the highest quality. In here, household names and major prize-winners rub shoulders with those who soon will be. So just 'Watch & Wait', along with:

Angela Robson, Berlie Doherty, Bill Allerton, Bryony Doran, Caroline Pitcher, Danuta Reah, David Swann, Henry Shukman, Ian McMillan, Jemma Kennedy, Judith Allnatt, Julia South, Kirstin Zhang, Lesley Glaister, Linda Lee Welch, Marina Lewycka, Rony Robinson, Ruth Valentine, Susan Elliot Wright and Ursula Stickland.

'Watch & Wait' is the 'watchword' for those undergoing treatment for lymphoma, the world's most common form of blood cancer. It is also the most commonly diagnosed form of cancer amongst young people. Through this anthology, we hope to raise awareness of this indiscriminate disease. All proceeds from this anthology (at least £2 per copy) are gifted directly to The Lymphoma Association UK (Registered Charity No. 1068395) by the authors and publisher.

Lost Plays in Shakespeare's England
Editors
David McInnis and Matthew Steggle



Lost plays are a source of significant information on playwrights, playing companies, audiences, and venues in Shakespeare's England. They include plays by Shakespeare, Marlowe, Jonson, and other canonical playwrights in addition to anonymous plays and the writings of lesser known writers.

Details preserved depend upon the record, but may include title, date, authorship, company affiliation, plot, and even details of performance. This edited collection examines assumptions about what a lost play is and how it can be talked about; how lost plays can be reconstructed, particularly when they use narratives already familiar to playgoers; and how lost plays can force us to reassess extant plays, particularly through ideas of repertory studies.

Lost plays, it argues, improve our knowledge of playwrights' and playing companies' overall dramatic output.

In Absence of the Smoky God
Actor / Vocalist
Linda Lee Welch

In Absence of the Smoky God by Matt Stokes was a major new commission inspired by hidden Sheffield locations, sci-fi literature and Barry Hines' 1984 BBC TV production Threads, which portrayed a fictional cold-war nuclear attack on Britain. 30 years after its original broadcast, the artist envisions the impact of such an event on the human body, and its social and cultural consequences.

Working in collaboration with composer Ben Gaunt and a cast of 10 Sheffield-based vocalists, Matt constructed a vision of a transformed post-apocalyptic society in which archaic customs and systems prevail. In the two-screen video and audio installation, Matt explored the possibilities of communication. He created a new two-tier language spoken by two different societies; one living in a lamp-lit underworld, the other above ground. Heard together the two different groups produced conflicting vocal sounds, which as the work progressed, moved closer to each other, from disharmony to harmony, eventually attempting to achieve union.

The gallery housed a selection of printed materials from Barry Hines' archive, which were on loan from the University of Sheffield Library. Elements included papers and images relating to the filming of Threads 30 years ago, scripts and manuscripts annotated by Barry Hines and the original BBC press release from the televised broadcast. Letters and press cuttings following the broadcast on 23 September 1984 give insight into the reaction to Threads, and the social and political interest in the imagined aftermath of nuclear attack.

In Absence of the Smoky God was jointly commissioned by Site Gallery and Sensoria as part of Sensoria 2014, the UK's festival of music/film/digital, 27 September – 5 October.



Enemy Aliens and Internment

Author
Matthew Stibbe

The internment of enemy aliens in the First World War was a global phenomenon. Camps holding civilian as well as military prisoners could be found on every continent, including in nation-states and empires that had relatively liberal immigration policies before the war. This article focuses on three of the best-known examples: Britain, Germany and the United States. Each had its own internment system and its own internal threshold of tolerance for violence. Nonetheless, they were interconnected through wartime propaganda and diplomacy, and through constant appeals to the rules of war, the rights of "civilised" nations and the requirements of self-defence.

Internment practices, as Audoin-Rouzeau and Becker have argued, offer some important insights into "what was new" about the First World War. In particular, they shed light on the growing brutalisation of social relations, the mobilisation of new emotions and hatreds, and the cultural interplay between warring states and societies, all of which helped to transform the conflict into a sacred "crusade" in which "people ... believed they were defending the … values of their country, their region [and] their family' against a 'barbaric' foe. More generally, the deliberate targeting of enemy civilians as representatives of the 'enemy nation' became a crucial part of "total war". Internees could be both "victims of the home front" and victims of harsh occupation policies. In Britain and America anti-foreigner violence preceded and accompanied the mass internment of enemy aliens. In Germany there were no such riots, but internment here went hand in hand with a "dual system of prisoner labour companies" which extended from the fighting fronts to the camps on the home front, and from POWs to civilian deportees.

http://encyclopedia.1914-1918-online.net/pdf/1914-1918-Online-Enemy_Aliens_and_Internment-2014-10-08.pdf



Women's Mobilisation for War

Author
Matthew Stibbe

This article argues that the mobilisation of women in the German empire between 1914 and 1918 was almost wholly conditioned by male priorities and interests. In particular, the increase in the number of women employed in war-related industries represented a temporary *relocation* of female labour, not a permanent re-evaluation of women's place in the workforce. There is, in addition, little evidence of a 'self-mobilisation' of working-class women. Nonetheless, the bourgeois and Social Democratic women's movements were active in the construction of 'mobilisation myths' which are relevant to our understanding of the cultural history of the war and its aftermath.

The question of whether women's mobilisation was a success must be answered on two different levels: in terms of its benefit to the organised women's movements in Germany and in broader military and societal terms. In early November 1918 the BDF called on German women to "put all their energies into defending [the fatherland] to the last", an appeal which fell on deaf ears. A few days later the revolution led to the acceptance of the Allied armistice terms. In the meantime, the BDF had also failed to convince the Imperial government to grant women's suffrage; the Kaiser's "Easter message" of 1917 had merely promised a reform of the three-class franchise in Prussia to give men a more equal voice in elections in the largest of the German states, while both the Reichstag and the Prussian Landtag rejected petitions in favour of votes for women.

http://encyclopedia.1914-1918-online.net/pdf/1914-1918-Online-Womens_Mobilization_for_War_(Germany)-2014-10-08.pdf



'An "Enemy" Alien Interned by the Germans at the Outbreak of War' in The Sheffield Telegraph

Article

Chris Corker and Matthew Stibbe

TELEGRAPH FEATURES

An 'enemy alien' interned by the Germans at the outbreak of war

Arthur Vickers was studying in Germany when the borders were closed

FEATURE

By Matthew Stibbe and Chris Corker
Sheffield Hallam University

When the First World War broke out in August 1914, the belligerent countries of Europe immediately closed their borders, leaving hundreds of thousands of foreigners stranded and unable to return home.

Those who were nationals of hostile states were recast as 'enemy aliens', and many of them – especially men of military age – were interned for the duration of the conflict.

This is what happened to more than 4,000 British men who were caught in Germany – including 24 men from Sheffield. Under a nation-wide internment order issued by the German military authorities on November 6, 1914, they were rounded up and sent to a camp at Ruhleben, a former racecourse a few miles to the west of Berlin.



Arthur Stanley Vickers was arrested and interned as a suspected spy



The grave of Arthur Vickers, above, and the postcard sent to Sheffield at Christmas 1914

The prisoners at Ruhleben came from various walks of life – about a third of them were merchant seamen, another third were permanent residents of Germany, and the remaining third were short-term visitors to the country.

During Christmas 1914, the Sheffielders interned at Ruhleben signed a postcard addressed 'to the Lord Mayor and Citizens of Sheffield.' And they sent a second postcard during Christmas 1915, which was reprinted in the Sheffield Independent.

Until November 6, 1914, most British nationals trapped in Germany remained free to go about their business, required only to report to their local police station once a week and observe a curfew. However, a minority of individuals suspected of spying were arrested before November. Among them was Sheffield man Arthur Stanley Vickers, born in 1890, whose name appears on the right-hand side of the Christmas 1914 postcard. His father worked as a horn haft and seals cutter, and had a workshop at the Trafalgar Works of Harrison Fisher & Co producing and fitting cutlery handles.

The inscription on his grave reflects anti-German sentiment

The elder Vickers' career as a 'Little Mester' had generated enough returns for the family to move to 228 Ecclesall Road before the outbreak of war, and fund the overseas education of their son.

A.S. Vickers had been in Germany studying the language at the outbreak of conflict, and was quickly arrested as a suspect alien.

Records show that on August 14, 1914 he was sent to the Stadtvoigtei, one of the main criminal prisons in Berlin, where he remained for more than three weeks. In all likelihood, the German authorities believed he was connected to the Sheffield-based Vickers armaments and steel company.

As a Sheffielder with the surname Vickers, discovered to be living in Berlin after the outbreak of the war, he would have potentially faced charges of industrial espionage, despite his innocence.

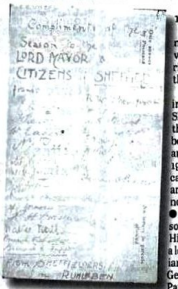
He was moved to Ruhleben on September 9, 1914, in December he fell ill and by April 1915 was transferred to a private clinic set up with British funds in Berlin.

His father wrote to Foreign Secretary Sir Edward Grey in June 1915 asking for his son to be placed on a list of internees to be traded. An agreement reached between Britain and Germany in August 1915 allowed for the exchange of prisoners considered to be permanently unfit for military service. Partly for this reason, and also because of reciprocal arrangements concerning delivery of Red Cross food parcels, relatively few civilian prisoners died in German or British camps.

There were some sad exceptions, however, especially among those singled out for arrest and internment in the first, chaotic months of the war. Vickers returned to Sheffield in October 1915 in poor health, and failed to recover. He died on December 17, 1915 and was buried at Christ Church, Fulwood.

The inscription on his grave reflects anti-German sentiment in 1915, a year in which Britain moved to wholesale arrest of German men in the wake of nationwide riots prompted by the Lusitania sinking in May.

It reads: 'In loving memory of Arthur Stanley Vickers, the dearly loved and only son of Arthur and Emily Vickers, who died from the inhuman treatment received while a civil prisoner of war at Ruhleben, Germany, where he was interned 14 months. Released Oct 1915, died Dec 17th 1915, aged 25 years.'



During the centenary of the outbreak of war, Sheffield people are rightly commemorating the city's fallen soldiers.

However, the victims of internment, whether the Sheffielders living behind the barbed wire in Ruhleben, or the many Germans arrested in Sheffield in 1914 and 1915 and sent to camps on the Isle of Man and elsewhere, should also not be forgotten.

● Matthew Stibbe, Professor of Modern European History at Hallam, will give a lecture on British civilians who were interned in Germany in 1914 at Weston Park Museum on Thursday, November 6 at 1pm. Chris Corker, associate lecturer and researcher in history at Hallam will talk about the Sheffield Armaments Industry in 1914 on Wednesday, 3 December at 1pm, also at Weston Park.

Both talks are free.

'No Literary Man's Land' in The Yorkshire Post
Article
Erica Brown and Chris Hopkins



Owen and Sassoon were never for the masses. Stephen McClarence takes a look at the real bestsellers of the war years.

If the men in the trenches ever found time to pick up a book, this is the familiar scene they could have read about... "Like rats in a trap, we waited for the next moment which might land us into eternity... We had to wait and lie in the trench, which looked so like a grave, and sink slowly into the depths of depression... Everything seemed so monstrously futile, so unfinished, so useless. Would the dawn see us alive or dead? What did it matter?"

This account – of a night-time shelling on the Front Line – wasn't guaranteed to cheer the soldiers up, but The Red Horizon, the 1916 novel from which it comes, would certainly have rung true. After all, the author, Patrick MacGill, was writing from experience; he joined the London Irish Rifles and was wounded at the 1915 Battle of Loos.

MacGill is one of three authors who will be discussed in Sheffield next Wednesday at an event in the city's Off the Shelf festival. It will explore popular fiction published during the First World War – stories from the Front, patriotic romances, even subversive comedies. It's not what's usually perceived as the literature of the war, but these are the books that people were actually reading on the Front Line and back home.

The Red Horizon charts the fluctuating emotions of soldiers who had set off for France in high spirits, ready for adventure. It sets out to capture the companionship of ordinary soldiers (officers hardly feature) in the face of that "horror of the war". The most powerful passages, however, are the uncompromising descriptions of being shelled and watching wounded comrades dying on stretchers or being blown to pieces.

It seems surprising today that such passages weren't censored by the Government to safeguard morale. But, says Dr George Simmers, a Huddersfield-based expert on First World War fiction who will be speaking at the Sheffield festival, ministers were more concerned about leaking strategic information than revealing the conditions in the trenches.

At the start of the war, says the retired English teacher, "the boys-adventure writers wrote gung-ho stuff about defeating the Germans". As the conflict continued, however, writers shifted towards "reassuring people that 'Yes, this war is awful but it's going to be all right.'"

Public libraries tended to dispose of these books once they fell out of fashion, but they can tell us a huge amount about popular taste, attitudes to reading and, sometimes, authors' and publishers' opportunism.

One of the writers being discussed at the festival, for instance, is Berta Ruck, a prolific best-selling romantic novelist who quickly saw the potential of wartime stories. Her fetchingly-entitled Khaki and Kisses was marketed as "a series of delightful love stories closely associated with the Great War. On the reverse side of this – the greatest tragedy of all time – is comedy to be found." It was prescient marketing. The book was first published in 1915, when the full scale of that tragedy had yet to unfold on the Somme. Ruck's son qualified as Britain's youngest pilot and she reflected this family interest in her novels about flying, one of which, The Lad With Wings, focuses on a young woman who contributes to the war effort by working in an aircraft factory.

"This was a war that involved the whole population for the first time," says Chris Hopkins, Professor of English Studies at Sheffield Hallam, who will be discussing The Lad With Wings at the festival. "Publishers saw it as a commercial opportunity, but also as patriotism. The way we remember the war is often by books that were written long afterwards, not by what was written at the time; we tend to have a very Wilfred Owen-influenced vision of it. For some people at home, their grasp of the war was through popular fiction."

So rather than the bitter poems of Owen and Siegfried Sassoon, consider perhaps Berta Ruck's The Land-Girls' Love Story, summarised by one reviewer as: "Joan falls in love with a wounded soldier, but only after he has taught her to shovel muck effectively". Or Angela Brazil's A Patriotic Schoolgirl, whose cover shows a young woman languidly draping herself with a Union Jack. Or, interestingly, Good Old Anna by Marie Belloc Lowndes, which explores the problems faced by English people employing long-trusted German servants. "It asks whether you should let wartime values take over from peacetime values," says Dr Simmers. "Should you sack Anna because she's German?"

Such nationalist issues were also tackled by Elizabeth von Arnim, whose books will be discussed by Prof Hopkins' university colleague Dr Erica Brown. Von Arnim moved in exalted circles, briefly marrying Earl Russell, Bertrand Russell's brother, and becoming friends – and perhaps a little more – with HG Wells. Earlier she had married a German Count, giving her a dual perspective on the war. Her novel Christine is an unflattering portrait of Germany in the lead-up to war. "It was a propaganda novel," says Dr Brown. "It presents Germans as a militaristic, bloodthirsty race."

She has traced a Yorkshire Post review which took exception to the way Von Arnim portrayed Germans as "offensively abusive of England... Our own experience, and that of many of whom we have read, was that the Germans were extremely polite to English people, down to the very beginning of the war." Maybe "our own experience" reflects the many Germans who settled in Bradford to work in its wool industry.

So are all these books the real literature of the First World War? "Well, I wouldn't necessarily say 'the real literature'," says Chris Hopkins. "It was the real reading matter perhaps."

And how does a former English teacher like George Simmers rate them? "Oh, I've never been interested in giving them marks out of 10 for literary quality," he says. "The popular writers were asking and answering the same questions as the more literary writers. Almost all of them were in favour of the war but they knew the terrible cost of it. They had to square that contradiction."

http://www.yorkshirepost.co.uk/yorkshire-living/arts/books/no-literary-man-s-land-1-6894833

Lynette Roberts and Dylan Thomas: Background to a Friendship

Author

Charles Mundye



In the early hours of Saturday 8 April 1939 the British cruise liner Hilary ran aground in dense fog at Carmel Head, Anglesey. It had begun its voyage to Liverpool in Manaos, nine hundred miles up the Amazon River, collecting holidaymakers at various stops en route, including two young women writers returning to London from an extended stay on the Island of Madeira. The Daily Mail report on the following Monday had an especial interest in 'sun-tanned cruise girls' rudely awakened from their cabins, but it also highlighted the morale-boosting spirits of the two writers: in the third-class lounge, as the ship listed to port, Celia Buckmaster began playing the piano, while her friend Lynette Roberts sang along. Amid the excitement of the occasion it may or may not have occurred to Roberts that this shipwreck, as she later styled it, was a kind of unexpected homecoming. For Lynette Roberts was of Welsh descent, albeit through several generations of familial expatriation in Australia and then Argentina, where Roberts spent the first fifteen years of her life.

Whether this grounding and the ensuing evacuation of the ship via the Holyhead lifeboat was symbolic or not, within a year Lynette Roberts had made a home in a small Welsh village in Carmarthenshire, following a marriage to Keidrych Rhys at which Dylan Thomas was best man. Thomas found the bridesmaid Celia Buckmaster every bit as attractive as the Daily Mail had earlier that year. Writing in an otherwise spitefully satiric mode to Vernon Watkins, Thomas was to comment of the wedding: 'I can tell you that it was distinguished mostly by the beauty of the female attendants, the brown suit of the best man, the savage displeasure of Keidrych's mother'...

http://www.pnreview.co.uk/cgi-bin/scribe?item_id=9205

Directory of World Cinema: Britain 2 (Ib - Directory of World Cinema)
Contributor
Martin Carter



The first volume of the Directory of World Cinema: Britain provided an overview of British cinema from its earliest days to the present. In this, the second volume, the contributors focus on specific periods and trace the evolutions of individual genres and directors.

A complementary edition rather than an update of its predecessor, the book offers essays on war and family films, as well as on LGBT cinema and representations of disability in British films. Contributors consider established British directors such as Ken Loach and Danny Boyle as well as newcomer Ben Wheatley, who directed the fabulously strange A Field in England. This volume also shines the spotlight on the British Film Institute and its role in funding, preservation, and education in relation to British cinema.

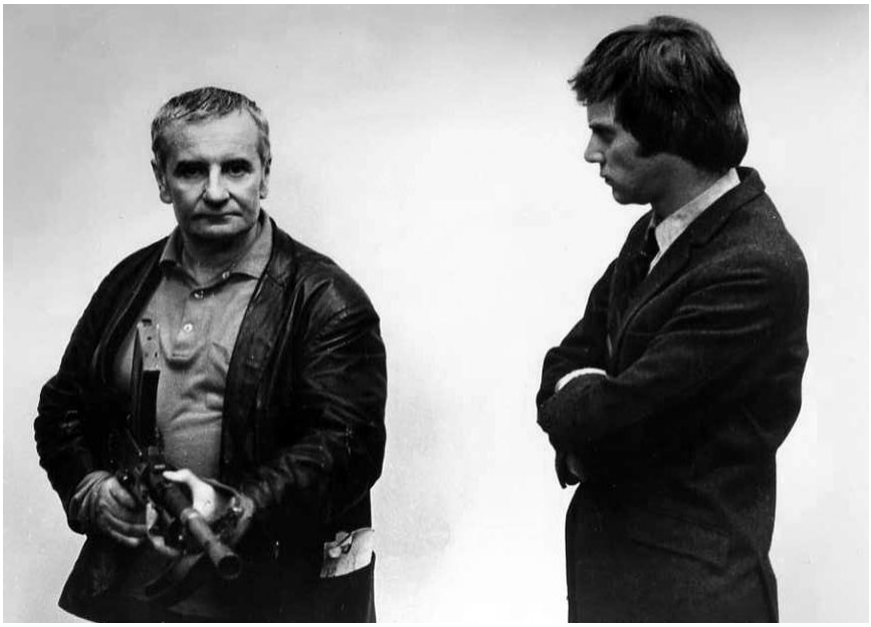
A must-read for any fan of film, the history of the United Kingdom, or international artistic traditions, Directory of World Cinema: Britain 2 will find an appreciative audience both within and outside academia.

'John Izod, Karl Magee, Kathryn Hannan and Isabelle Gourdin-Sangouard, Lindsay Anderson: Cinema Authorship'

Book Review

Martin Carter

If you think that Lindsay Anderson was something of a miserable sod then this new consideration of his work as a film-maker will not dispel any such opinion. However, for a volume in a series of seriously academic considerations of a film-maker's oeuvre, this one also provides a surprisingly intimate perspective on the director's life as well as on his films. Early on, the authors specifically note that for someone who reviews articles and journals often contain significant amounts of personal detail and reflection, Anderson did not write an autobiography. This gap in our understanding of the man is compounded by the fact that *Never Apologise* (2004), the collection of his writings edited by Paul Ryan, is remarkably (and uncharacteristically) polite to anyone that it mentions. Therefore there is still much about the man that has yet to be fully discovered and understood. Anderson was many things: he could, as already noted, be a curmudgeon, he was often a puritanical bully (but equally a helpless victim), he was his own sternest critic who, as an artist, strove to make his work poetic, but, most assuredly, he was a fragile and insecure man tortured by his demons. This book provides an insightful illustration of how many of these facets of his character are revealed and displayed within his films.



'Red Planets: Soviet Science Fiction Cinema'
Film Studies Course for Showroom Cinema
Martin Carter

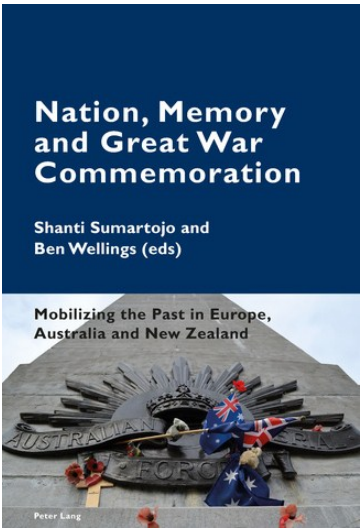
The Showroom's Film Studies programme is open to everybody interested in film, with alternate screenings and discussions led by film lecturers every Wednesday. The terms are 8 weeks long, with 4 films and 4 sessions.

RED PLANETS:

We are all familiar with the science fiction films that have been produced in Hollywood and Britain since the 1940s. This is a genre that can range from the trashiest drive-in movies to some of the most thought-provoking and cerebral films ever made for cinema audiences. To coincide with the BFI's Days of Fear and Wonder season, this term looks at science fiction films made in Eastern Europe during the Soviet era and how their visions of the future, although ideologically polarised from those in the west, are surprisingly similar in their concerns and themes.



Nation, Memory and Great War Commemoration
Contributor
Matthew Stibbe



The Great War continues to play a prominent role in contemporary consciousness. With commemorative activities involving seventy-two countries, its centenary is a titanic undertaking: not only 'the centenary to end all centenaries' but the first truly global period of remembrance.

In this innovative volume, the authors examine First World War commemoration in an international, multidisciplinary and comparative context. The contributions draw on history, politics, geography, cultural studies and sociology to interrogate the continuities and tensions that have shaped national commemoration and the social and political forces that condition this unique international event.

New studies of Western Europe, Australia, New Zealand and the South Pacific address the relationship between increasingly fractured grand narratives of history and the renewed role of the state in mediating between individual and collective memories. Released to coincide with the beginning of the 2014-2018 centenary period, this collection illuminates the fluid and often contested relationships amongst nation, history and memory in Great War commemoration.

'When German Arms Giant Came Calling' in The Yorkshire Post
Article
Chris Corker

When German arms giant came calling

IN 1914, Sheffield was home to five of the leading armaments manufacturers not just in Britain, but the world.

These are names that are among the most well known in Sheffield's industrial history: John Browns, Thomas Firths, Cammell-Laird, Hadfields and Vickers.

Between them, they manufactured armour plate, shell and armour-piercing projectiles, and both gun forgings and finished guns.

The leading German counterpart of the day was Krupps of Essen. Krupps had invented the most resistant type of armour plate in 1894, which all the Sheffield armour manufacturers licensed and produced.

In a curiosity of history, this meant that all of the British Navy's capital ships built from the late 1890s were protected by armour of German design.

From 1909, Krupps had been under the leadership of Gustav Krupp von Bohlen und Halback. Herr Krupp was one of the leading industrialists in Europe. He had married Bertha Krupp, heiress to the Krupp dynasty, in 1906 and taken her surname.

Representatives of Sheffield's armaments manufacturers had visited the Krupp Works in Essen to tour their vast manufacturing complex in the years prior to the war, though much care was taken to avoid showing them the company's secrets. The German government was extremely guarded when it came to the manufacture of armaments.



Chris Corker

Chris Corker is an associate lecturer and researcher at Sheffield Hallam University. He will be talking about the Sheffield Armaments Industry in 1914 at Weston Park Museum on Wednesday at 1pm.

In late May 1914, letters began to be received in the offices of Sheffield's armaments companies. Herr Krupp was looking to tour Britain in June with two of his directors and hoped to visit each of their works. They all happily obliged.

Upon receiving word of the visit, the Admiralty issued letters to each company that was expecting to welcome the group. They advised the same level of secrecy be observed as Krupps had provided them when visiting Essen.

In particular, they strongly advised against showing them any large projectiles, or the manufacture of guns. It appears that each of the companies took the necessary precautions to avoid Herr Krupp seeing anything of a confidential nature.

After arriving in Britain on June 13, 1914, and hosting a dinner party at the Ritz, Herr Krupp and his colleagues toured the UK, visiting shipyards and steelworks in Birkenhead, Barrow, Glasgow and Elswick, each of which had links to armaments manufacture.

The group arrived in Sheffield on June 18, 1914, guests of Sir Robert and Lady Hadfield at their Sheffield residence, Parkhead House. Sir Robert was the chairman of Hadfields, a leading manufacturer of armour-piercing projectiles which had licensed the means of manufacture to Krupps since the 1890s.

On their first night in Sheffield, Sir Robert organised a dinner of welcome for Herr Krupp. Guests included the Lord Mayor, Oliver Charles Wilson, Master Cutler Thomas William Ward, Vice-Chancellor of the University of Sheffield Herbert Fisher and the chairman of Cammell-Laird, William Lionel Hitchens. This was very much the great and the good of Sheffield's industrial scene welcoming their German visitors.

The following day Herr Krupp and his associates toured each Sheffield armaments manufacturer's works. Sir Robert took them on a tour of the East Hecla Works (now the site of the Meadowhall shopping centre), before they explored Vickers River Don Works (now Sheffield Forgemasters).

They next ventured to Cammell-Laird's Cyclops Works for luncheon and a stroll around the armour shops, before moving to Thomas Firths' Norfolk Works and John Browns' Atlas Works, where they were welcomed by John Browns' chairman, Lord Aberconway. Krupp finished the day with a second night at Parkhead House with the Hadfield family.

Recounting the visit in 1918, Sir Robert claimed that upon visiting the East Hecla works Herr Krupp had said to him: "I hope you do not think I have come here to spy."

He must have forgotten that his company received royalties from Krupps for using their projectile patents up to 1915. Spying wasn't necessary. These companies had been sharing technical information for two decades.

Herr Krupp left Sheffield on Saturday, June 20. Eight days later, Archduke Franz Ferdinand was assassinated in Sarajevo, beginning a chain of events that led to Britain declaring war on Germany on August 4.

"'Scenes of Marvellous Variety:" the Work-in-Progress Screenplays of Maurice,' in Journal of Adaptation in Film and Performance

Author
Suzanne Speidel

This article examines the work-in-progress screenplays of Maurice by Ivory (1987), which was adapted from E. M. Forster's novel, published posthumously in 1971. The article examines the creative processes revealed in the writers' treatment, and three manuscripts of the screenplay, held at King's College, Cambridge, all of which differ from the film as it has subsequently been released in cinemas and on DVD. Writers James Ivory and Kit Hesketh-Harvey restructured the narrative order of the story in several different ways, before the film was eventually edited to follow (almost) the chronology of the novel. The screenplay was also significantly shaped through the collaborative assistance of Ruth Prawer Jhabvala, who is not credited as a writer for the film.

This article charts these hitherto hidden creative and authorial processes, and argues that the narrative's journey from page to screen was not a straight trajectory, but instead constituted a move away from mainstream narrative genres, such as the Bildungsroman and the love story, and then a recommitment to them in the film's 'final' cut. The multiple versions of the screenplay add to the palimpsetuous inscriptions of this already multi-layered, in-flux narrative, which was revised repeatedly by E. M. Forster over a 45-year period, and has also been reworked through new book editions, a re-release of the DVD that includes deleted scenes as 'extras', and fan activity on the Internet.



'An Expense of Spirit: Graves, Riding, Empson and the New Critics'
in Gravesiana 4:1

Review

Charles Mundye

In A Survey of Modernist Poetry (1927), that groundbreaking account of the problematic role of difficulty in early twentieth-century literature, Riding and Graves famously analyse Shakespeare's Sonnet 129 in order to demonstrate the importance of typology to the ways in which any poem, modernist or otherwise, might generate meaning. This very specific example of analysis has become a significant part of the story about the subsequent industry of literary criticism, to which this book on the origins of New Criticism, by Donald J. Childs, makes a significant addition.

Of course William Empson is in large measure responsible for the story, acknowledging as he did that the Riding-Graves analysis informed his own developing methodology of reading, which became brilliantly manifest for the first time in Seven Types of Ambiguity (1930). The exact nature of who influenced whom, how, when, and to what extent, has become a matter of significant contestation, and especially so in the extensive subsequent correspondence between Riding and Empson on the subject over a period of decades. Much of this is well documented here and elsewhere, and it is somewhat surprising to read in the introduction that 'the extent to which their [Riding and Graves's] discussion of modernist poetry influenced Seven Types of Ambiguity has not received the attention it deserves'. There are many sources that Childs does acknowledge to contain such discussion, but some others that fall below his radar. The Introduction to the Carcanet edition of A Survey of Modernist Poetry (which I admit to co-writing with Patrick McGuinness in 2002) discusses the extent of this influence, but receives no mention here, and nor does Jonathan Bate's deeply insightful commentary on precisely this relationship in his The Genius of Shakespeare (1997), possibly because Bate points out the many and important differences between what Riding and Graves were up to, and what Empson ends up doing as a result. Inspiration in this respect did not mean emulation, a point that Childs's book never really grasps.

The Poetry Review Vol 104, No. 2 2014
Contributor
Conor O'Callaghan



"Poems that last have the capacity to be refreshed with each reader. They thrive in the hours of solitude and surrender, in those encounters when the "house was quiet and the world was calm". Such victories keep the tradition of poetry alive and require a mysterious blend of vision and craft."

from Maurice Riordan's Editorial

"Experience and Precocity on the Poetry Now Shortlist" in The Irish Times
Featuring
Conor O'Callaghan

Conor O'Callaghan's collection, for example, celebrates the easy intimacy of social networking in several poems. Laird notes the way private moments are easily punctured by a "pink nail tapping a screen" in his poem Cabochon.

In the title poem of Billy Ramsell's collection An Architect's Dream of Winter, the influence of technology is pervasive and invasive, parasitic even. "The machines have entered the language, my love, have entered us," he writes.

The most extraordinary reflection of how technology is reshaping the world, however, is captured in The Pearl Works, the final poem in O'Callaghan's collection, which interrogates our capacity to perceive and to represent these changes. The poem is a vibrant response to the way the changing nature of communication demands new ways of interpretation and new means of broadcast.

The poem comprises a series of tweets, which were delivered once a week via the poet's social-media account, the 140-character limit imposed by Twitter determining its epithetical form. "Say one of these a week," O'Callaghan declares in the opening stanza, challenging himself, "a couplet. Maxed-out tweet. Sound twee? Resolve. The year has gone ahead, the bytes are disappearing. Follow me."

The poem builds over a year, in 52 sections that mark the seasons passing, ordinary domestic life, the sudden death of the Celtic Tiger. "Who knew the post-boom world would be so (excuse me) sublime? Ghost estates, cranes paused, office block shells, pubs dead like war-time."

In this most postmodern of poems, "all pastoral is virtual"; a craving for intimacy is a craving for text.

Donovan also notes a widening perspective "from the local to the global" in the collections that the judges considered. The poets are well-travelled, and this more cosmopolitan point of view enters the work.

http://www.irishtimes.com/culture/books/experience-and-precocity-on-the-poetry-now-

THE IRISH TIMES

Reading Digital Fiction Project
Project Team
Alice Bell, Astrid Enslinn, Jen Smith

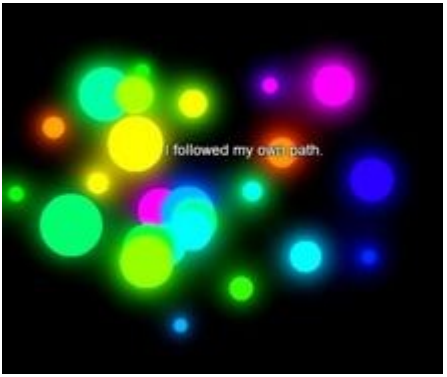


The Reading Digital Fiction project has two core aims. Primarily, as keen readers of digital fiction, we want to introduce more readers to digital fiction. To achieve that aim, we are organising various public events including workshops, exhibitions, and writing competitions to introduce people to this exciting new form of literature. Secondly, as cognitive stylisticians, we are interested in how readers process particular linguistic and multimodal features within digital fiction. We are therefore running several reader-response studies, collecting data from readers in order to understand how digital literary reading works cognitively.

While the move to e-publishing might suggest increased digital fluency and amplified general interest in digital textuality, a wider awareness of and engagement with born digital fiction remains relatively low. The project thus aims to raise awareness of and engagement with digital fiction. To this end, we are running a series of public engagement activities in Sheffield, Bangor and Aberystwyth, including an exhibition, public lectures and workshops, and a writing competition. Please see the Events page for more information. If you are interested in running an event on digital fiction, whether you have no, little, or lots of experience of this kind of literature, please contact us. We are always looking for ideas.

http://readingdigitalfiction.com/

Digital Fiction
Workshops
Alice Bell



Digital fiction (also known as electronic literature) is written for and read from a computer and uses the capabilities of the computer for literary effect. Some digital fictions contain sound effects, images, film, hyperlinks, or mini-games. Therefore, rather than existing as a digital version of a print text (like an e-book), digital fictions would lose something if they were printed out. Also unlike e-books, in which the reader moves from one page to another in a linear fashion, in many digital fictions, the reader has a role in constructing the narrative, either by selecting hyperlinks or by controlling a character's journey through the fictional world. Digital fictions therefore require that the reader interacts with them throughout the reading experience.

It's true that reading digital fiction is a very different experience to reading fiction in print, but it can be just as enjoyable. You need to think about how the pictures, sounds and words work together to understand the story. The more you read, the more you will get used to the new experience. As with print books, we don't all like the same kind of digital fiction, so we've recommended all different kinds of digital fiction (please follow link below). We've split them into genres and indicated how much interactivity is required in each. We've also mentioned what age groups the fictions are suitable for. Try a few out and see which you like best.

You will need to use earphones to read most of these texts. As a bonus, all of the web-based digital fictions listed below can be read for free!

https://www.sheffield.gov.uk/libraries/readingroom/a-good-read/digitalfiction.html

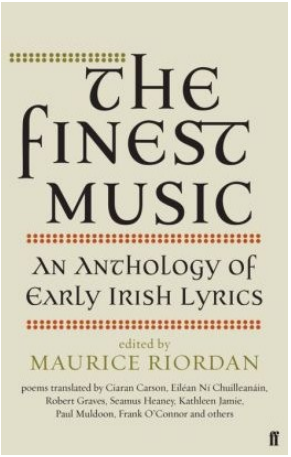
Schema Theory, Hypertext Fiction and Links
Article
Alice Bell



This article provides a method of analyzing hyperlinks in hypertext fiction. It begins by showing that hyperlinks in hypertext work associatively. It then argues that schema theory can be used to analyze the ways in which readers approach hypertext reading as well as how links function in hypertext fiction. The approach is profiled via an analysis of external links in a Web-based fiction, 10:01 by Lance Olsen and Tim Guthrie. It shows that links are used to provide an ideological context to the narrative as well as forging a relationship between the fictional and actual world. The article ends by suggesting that schema theory could be used to analyze links in other hypertext fictions as well as informational hypertexts.

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The Finest Music: Early Irish Lyrics
Editor
Maurice Riordan



In a series of timeless and modern-day renditions, Maurice Riordan brilliantly introduces us to the poems that founded Ireland's rich literature. Memorable and accessible, these early lyrics are presented in their classic incarnations by literary giants from both sides of the Irish Sea: in examples by W. H. Auden, Flann O'Brien, Alfred Lord Tennyson, John Montague, Robert Graves and Frank O'Connor.

But the anthology is much more than a survey of canonical texts; through a series of specially commissioned poems, fresh eyes are brought to bear on these ancient poems: by Seamus Heaney and Eiléan Ní Chuilleanáin, by Paul Muldoon and Kathleen Jamie, by Ciaran Carson and Christopher Reid, and many others.

The experience is enhanced still further by the enabling hand of Riordan himself, in a sweep of exquisite translations of his own made especially for this publication. Unforgettable and inspirational, a book for giving and for keeping: The Finest Music by some of the art-form's finest players.

Poetry Magazine Podcasts
Interview
Maurice Riordan



New poems from Hugo Williams, Hannah Lowe, and Tim Wells; plus the editors talk with Maurice Riordan, editor of The Poetry Review, about relations between US and UK poetry.

http://audioboom.com/boos/2526389-october-2014-widdershins-new-poems-from-hugo-williams-hannah-lowe-and-tim-wells-plus-the-editors-talk-with-maurice-riordan-editor-of-the-poetry-review-about-relations-between-us-and-uk-poetry

'The Tender Space: Theatre, Dialogue and Respose-ability' at the In Dialogue International Symposium

Speaker

Sophie Bush



In Dialogue is an International Symposium that will interrogate how artists and researchers use dialogue in practice.

In Dialogue will focus on performance, translation, as a methodology and curatorial practice, through a number of panel discussions, performances, workshops and presentations. It will utilize an eclectic mix of approaches and provide an opportunity for local, national and international dialogue between participants.

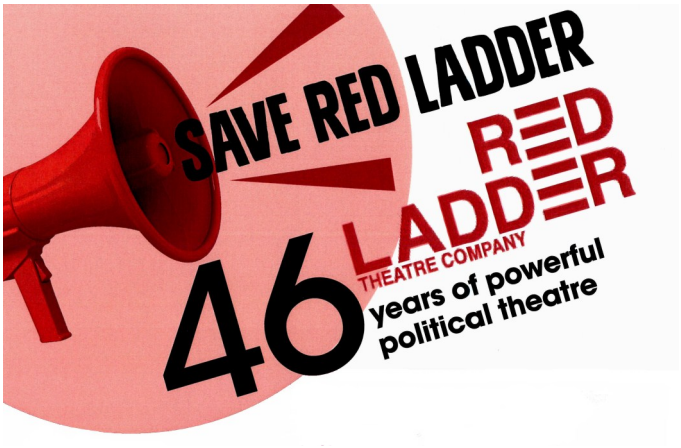
The symposium grew out of a conversation regarding individual research interests; it deliberately sets out to present different ways in which the arts/artist use this term. It is curated by Viviana Checchia, Heather Connelly and Rhiannon Slade, and supported by Loughborough University and Nottingham Trent University – where each of the aforementioned participants are studying for their practice led PhD's.

It will take place at three sites across the city of Nottingham on August 30th – 31st August, supported by Nottingham Contemporary. The program will include a communal meal at a local Community Hall on Thursday evening and a day of activities at Primary, an artist-led space.

Red Ladder: 46 Years of Powerful Political Theatre

Organisers

Ashley Barnes and Sophie Bush



Red Ladder - 46 years of powerful political theatre

Originally dubbed The Agitprop Street Players, Red Ladder emerged onto the London theatre scene with its début at the Trafalgar Square Festival in 1968. Although their first productions were minimalist, they were just as powerful as more developed pieces. Relying on few props, these were short, powerful and uplifting sketches performed at weekend schools, tenants association meetings and political demonstrations.

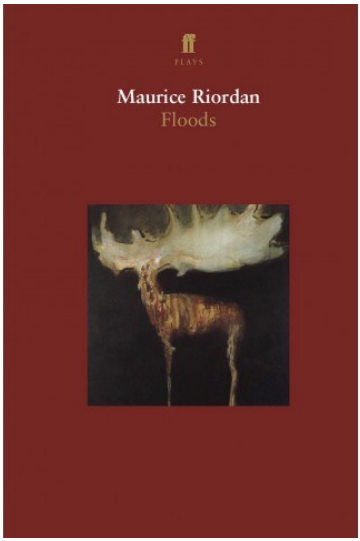
Like the group, their work grew, tackling even larger issues such as the Industrial Relations Act in 'The Big Con' and productivity bargaining with 'The Cake Play'. Heavily influenced by the revolutionary 1960s, The Agitprop Street Players adopted fringe theatre, fast becoming one of most prominent political British companies.

In honour of a beloved stage prop, the company re-branded themselves as Red Ladder in 1971. But this wasn't the only change. They decided to bring their message straight to the source – working class audiences, performing in venues like trade union clubs. Their work paid off, as the nationally recognised company received a £4,000 Arts Council grant in 1973.

Join the early Communards of Red Ladder in a first public screening and audience discussion of two films by the BBC. TAKING OUR TIME (1978) - follows the Company making a play about the Plug Riots in the Calder Valley and a performance to textile workers in Todmorden FRINGE BENEFITS (1980) - featuring political songs. There will also be discussion about the films and the future of Political Theatre.

As part of the event, Sophie Bush will be interviewing Rod Dixon, Artistic Director of Red Ladder, and Dr Rebecca Hillman from the University of Reading .

"The Floods" and "Time Out" hosted by The Poetry Archive
Podcasts
Maurice Riordan



Maurice Riordan's patient, contemplative poems of love and memory follow the example of Robert Frost in slowly releasing their reach and complexity while maintaining hailing distance of the proverbial

Sean O'Brien

The two pieces hosted by the Poetry Archive, 'Time Out', and the final section of the long poem 'Floods', are directly related to our experience of time and its notional, narrative offshoots: here, the present exists alongside a past or future that shapes its moment-to-moment development. In that sense, these poems accomplish what the critic R. P. Blackmur insisted, in a quote of which John Berryman was also fond, was the primary task of poetry: to "add to the stock of available reality."

http://www.poetryarchive.org/poet/maurice-riordan

http://www.poetryarchive.org/poem/time-out-0

'The Tender Space: Theatre, Dialogue and Response-ability' at the In Dialogue Symposium

Speaker

Sophie Bush



https://www.youtube.com/watch?v=G-dM3WB3NY0&feature=youtu.be

I am interested in the word 'tender'. To be tender (adj.) is to be gentle, affectionate, compassionate or loving; but it is also to be sore or painful. A tender (n.) is someone who looks after another person, place or thing. To tender (vb.) is to offer, propose or bid. The root of this verb is the Latin 'tendere': to stretch or extend. To tender is to reach out. To tender is to speak. To (be) tender is to be in dialogue.

I propose that tenderness is created in the space between the offer and the response; the tenderer and the responder; the space between bodies and words. I am calling this space tenderness. I believe it is similar to the space Emmanuel Levinas calls 'response-ability' and Augusto Boal calls 'dialogue', and also 'theatre'.



'Offering and Hospitality in Arabic and English' In Journal of Politeness Research Vol 11, Issue 1.
Contributors
Karen Grainger and Sara Mills



Special Issue on African Politeness - the Journal of Politeness Research, Vol 11, Issue 1
Editor
Isabelle van der Bom



"Death and the Gallant" in Footing
Recital / Podcast
Chris Jones



I wake thick dust as chapel-sunlight pales
and into silence lift my stubborn breath…

On a late September morning of thick cloud and thin air, I visited St. Mary Magdalene church in Newark-on-Trent, accompanied by poet Chris Jones and artist/writer Emma Bolland. We'd travelled there to record the first of three podcasts based on Chris's Reformation-era sequence Death and the Gallant; the first stop on a one-day tour of Nottinghamshire and Lincolnshire that would also take in the parish churches of Pickworth and Corby Glen. Death and the Gallant is an imaginative exploration of the slow purging of Catholic wall art that began in the sixteenth century (authorised by the Royal Injunctions of 1559) and continued for a hundred years. Few pictures, paintings or other 'Monuments of Superstition and Idolatry' (including altar rails, chancel steps and crucifixes) escaped the notice of iconoclasts like William Dowsing, who visited over 250 churches in East Anglia during 1643-1644; most of the objects and images that did survive were either effaced (often with whitewash) or concealed. Dowsing's journal of destruction (a valuable source for Death and the Gallant) might be considered a record of an anti-pilgrimage. Our brief expedition, in which we sought to document and discuss some of the remnants that the purges left behind, was not in itself a pilgrimage – we were journeying through the faith of an earlier culture, and the efforts to bring that faith and culture to an end, rather than immersed in a personal quest – but each of the visits was focused by contemplative ritual.

The first of these podcasts, accompanied by a short essay by Lewis and several photographs by Bolland, is now available on the Longbarrow Blog;

http://longbarrowblog.wordpress.com/2014/09/30/dance-of-death-brian-lewis/

"The Last Judgement" in Footing
Recital / Podcast
Chris Jones



I point at sinister and say to Brown
there's ones like you, stewing in sex…
But Hell's not prised for Brown's gathered elect.
And you, old man, do you rise or go down?

What shape does the devil take? What is the colour of evil? How much 'dark matter' does it take to weigh us down? In the 'Doom' painting (a name often given to depictions of the last judgement), dated to 1380 and filling the entire Chancel Arch in St Andrew's church in Pickworth, a 'swim of souls' (Jones, ibid.) ascending into heaven are counterbalanced by a suffocating net of the damned, hauled hopeless into the gaping maw of Hell. The landscape of heaven sitting to the right hand of Christ is a non-committal pastoral. How does one depict that hazy notion of Nirvana? The environs of evil, both figuratively and literally speaking, are on the other hand, even in their abraded, 'desecrated' state, vividly drawn with cauldrons, flames and leering demons of unequivocal iconography. Evil is easily described and given shape. We see it clearly, located in our particular visions of 'the other', formed in the image of that which is not us.

Listen to Chris Jones and Emma Bolland discuss 'The Last Judgement' and the poems in 'Death and the Gallant' (recorded at St Andrew's, Pickworth, Lincs, 19 Sept 2014):

http://longbarrowblog.wordpress.com/2014/10/10/last-judgement-emma-bolland/

"The Shepherds of Corby Glen" in Footing
Recital / Podcast
Chris Jones



I trail my shadow round this Lord's demesne -
closed cottages, forge, tavern, farm…

It's very rare that you get to see depictions of medieval individuals going about their daily business in the flesh. You could visit a 'high end' art gallery, for sure, and study sombre portraits, or go online and hunt down illuminated manuscripts and books of hours that showed wealthy patrons rooted in the narratives of their good lives. Then – perhaps more humbly – there are those paintings in parish churches that offer wider perspectives on Pre-Reformation England and its culture. The art on offer is often fragmentary, worn-away, and incomplete, but the views on offer in these settings are compelling, haunting, and tantalising in equal measure.

As part of our peregrinations around Nottinghamshire and Lincolnshire, we came across paintings of three shepherds at St John's church, Corby Glen. The shepherds, represented on the south arcade of the church, are coming in from the fields with their sheep. The two adult shepherds depicted are carrying crooks across their shoulders. Hanging from these staffs there seem to be lunch pails or baskets. An accompanying boy shepherd is playing a musical instrument, perhaps something like a bombard (in the official literature it says, more prosaically, 'pipes'). You can see by the way the boy is pursing his lips that he is playing an instrument with a reed. The shepherds also have a sheepdog for company. Although the animal is five hundred years old you can still see the spots on its coat – the red blotchy pigment that remains is echoed in both the boy's and the adult shepherds' garb.

http://longbarrowblog.wordpress.com/2014/10/17/the-shepherds-of-corby-glen-chris-jones/

"Clearing the Cupboard: The Role of Public Relations in London Clearing Banks' Collective Legitimacy-Seeking, 1950–1980" in Enterprise and Society, vol. 15, no.3, 2014

Contributor

John Singleton



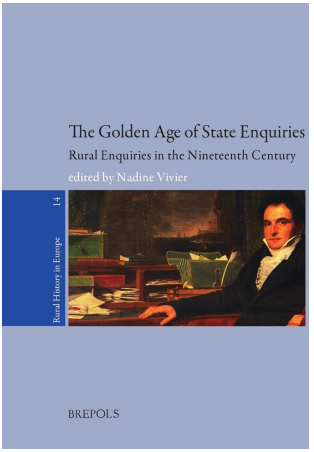
This essay conceptualizes and historically documents a negle cted trade association function: legitimacy-seeking. It uses the Committee of London Clearing Bankers case to show how an association can, by using manipulative public relations techniques, fulfil that function for its members. To the circumstances that prevent rent-seeking associations from becoming industry level efficiency enhancers, the essay adds a new factor—a political legitimacy crisis. Through the Committee, the banks' leaders responded to such a crisis in the 1970s prompted by the threat of bank nationalization. The case yields the following generalizable point. When members are faced with an external legitimacy threat, a trade association, even one with a history of collaborative learning, can get stuck at the rent-seeking end of the associational spectrum. By morphing from a cartel into merely a vehicle for asserting its members' political legitimacy through instrumental public relations, this is just where the Committee remained on that continuum.

http://es.oxfordjournals.org/content/15/3/472.abstract

'The State of the Rural Poor. The Agricultural Labourer and the Royal Commission on Labour in 1890s England' in *The Golden Age of State Enquiries: Rural Enquiries in the 19th Century. from Fact Gathering to Political Instrument*

Author

Nicola Verdon



The heart of the nineteenth century was the golden age of state enquiries in Europe. This international comparative study highlights the importance of transnational cultural tranfers and the enquiries as a means of construction of the nation state.

Any state intervention in society requires a high degree of knowledge. This is usually given by a state-sponsored enquiry. Some of these surveys can be traced back to Antiquity, but by the nineteenth century enquiries proved to be different because the nature of the state and the distribution of political influence had changed, and the scientific and financial means to investigate had progressed. This new context prompted states to launch large enquiries to assess transformations in the rural world: new techniques, opening to long distance trade. The heart of the nineteenth century was the golden age of state enquiries. Inspired by the nascent sociology, they fulfilled the desire for scientific knowledge accessible to everyone and the search for innovative solutions for the improvement of agriculture and rural life.

Most of those enquiries about the countryside are well known by historians who have built their work on the vast data collections. In a different approach, the present volume does not focus on their content; it examines the origins and functioning of the enquiries as new and important objects of historical research. Fourteen studies are gathered from across twelve countries. The main focus is on Western Europe, with broadening perspectives to the East (Ottoman Empire) and West (Canada and Mexico). The International comparative perspectives highlight the importance of transnational cultural transfers in the nineteenth-century Atlantic world. French and British methods were considered models of progress and of a civilized state. Statistical methods and the needs of the administration were discussed and adapted in each state according to their conception of state power, in the context of the construction of the nation state.

University English Ordinary General Meeting
Speaker
Matthew Pateman

University English

ORDINARY GENERAL MEETING
Chancellor's Hall, 1st Floor, Senate House, University of London
Saturday 6th December, 2014
PROGRAMME

9: 30 am	Registration and coffee
10:00 am	Roundtable discussion: English studies from GCSE to PhD: suject to change?
	Organisers: Will May and Claire Hurley
	Speakers:
	Andrew McCallum and Barbara Bleiman, Co-directors, English and Media Centre
	Bansi Kara, Westminster City School
	Bethan Marshall, Senior Lecturer in English Education, King's College Ldn
	Martin Halliwell, Professor of American Studies, University of Leicester
	Jenniah Brown, University of Kent
11:30 am	Business Meeting
1:15 pm	Roundtable discussion: English in Higher Education: business as usual?
	Organisers: Susan Bruce and Gordon McMullan
	Speakers:
	Hilary Fraser, Geoffrey Tillotson Chair of Nineteenth-Century Studies and Executive Dean of Arts, Birkbeck, University of Ldn
	Clare Lees, Professor of Medieval Literature, King's College London, and director of the London Arts and Humanities Partnership
	Matthew Pateman, Professor and Head of Humanities, Sheffield Hallam University
	Laura Peters, Professor of English Literature and Head of Department, University of Roehampton
2:30 pm	Tea/Coffee
2:45 pm	Guest lecture: English and its Publics
	Professor Stefan Collini (University of Cambridge)
4:00 pm	Wine reception
5:00 pm	Finish

'The Mediated Innovation Model: A Framework for Researching Media Influence in Language Change' in Journal of Sociolinguistics

Contributor

Dave Sayers



Linguistic innovations that arise contemporaneously in highly distant locations, such as quotative be like, have been termed 'global linguistic variants'. This is not necessarily to suggest fully global usage, but to invoke more general themes of globalisation vis-à-vis space and time. This research area has grown steadily in the last twenty years, and by asserting a role for mass media, researchers have departed intrepidly from sociolinguistic convention. Yet they have largely relied on quite conventional sociolinguistic methodologies, only inferring media influence post hoc. This methodological conservatism has been overcome recently, but uncertainty remains about the overall shape of the new epistemological landscape. In this paper, I review existing research on global variants, and propose an epistemological model for researching media influence in language change: the mediated innovation model. I also analyse the way arguments are constructed in existing research, including the use of rhetorical devices to plug empirical gaps – a worthy sociolinguistic topic in its own right

The term 'global linguistic variants' has been coined for linguistic innovations arising contemporaneously in highly disparate places. The use of 'global' here is not intended to imply usage absolutely everywhere – or even necessarily in different languages – but just to highlight the sheer distances involved, and partly to intimate a possible role for globalised mass media. However, there remains deep division in sociolinguistics about that possible role. Debate has concerned, firstly, whether these reported global changes are any more than linguistically superficial, with negligible impact on deeper linguistic structure; and secondly, whether and how far the media might be involved.

http://onlinelibrary.wiley.com.lcproxy.shu.ac.uk/doi/10.1111/josl.2014.18.issue-2/issuetoc

The Poetry Review Vol 104, No 3, Autumn 2014
Editor
Maurice Riordan



This issue gives space to a group of poets who have been selected as the 'Next Generation 2014'. Such promotions are controversial, since they make judgements that are unlikely to be tested by those they are primarily intended for – journalists. They should certainly come with a warning of unreliability. The current promotion stems from similar exercises in 2004 and in 1994, when the 'New Gen' created a media stir and launched, or boosted, several careers. Those left in the cold this time – more than 200 poets – can draw some consolation from the fact that one can make a decent list of thriving colleagues from those excluded in the past.

There seems to be an expectation that a new generation arrives, with metronomic regularity, every decade. It's unlikely to be that punctual. Poetry can go through lulls, long stretches when norms of subject matter take hold and conventions of style become entrenched, and then come spells of activity. Sometimes the tradition is remade as it was 100 years ago; but more often, there's a shake-up, a freshening of material and language, as indeed occurred in the
early 90s when a smart, disenchanted generation with time to spare emerged in a subculture of gigs and informal workshops.

As it happens, my guess is we are on the cusp – or possibly in the midst – of some such spell of activity, if only because so much of the texture of daily life
has changed in the past twenty years. If, as Eliot believed, the shift from horse to motor-car changed the rhythm of English poetry in the twentieth century, then what is going to be the consequence of a brain that's digitally specialised in childhood? We know the effect of fluorescent light on battery hens: what does it do to our own systems to be switched on, in being logged on, several extra hours in the day?

From Maurice Riordan's Editorial

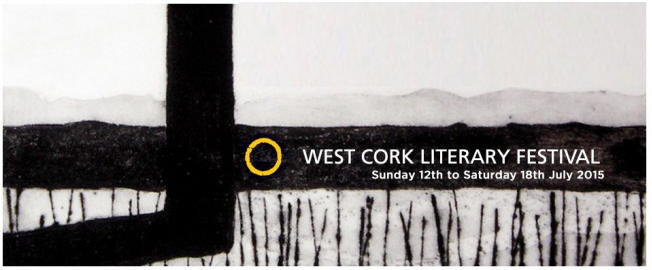
Celebrating Seamus Heaney On Home Ground Festival, 2014
Reading
Maurice Riordan

These are the poems that founded Ireland's rich literature. Seamus Heaney's work in particular relates to this early tradition and the anthology includes several of his poems and translations. In particular Riordan will be looking at Heaney's interest in the medieval tale of Sweeney - and his versions and variations on subjects related to the wild bird-man and the importance of blackbirds in his poems.



Seamus Heaney Commemorative Reading, and Workshops at the West Cork Literary Festival, July 2014
Reading
Maurice Riordan

Writers including Ben Okri, Maurice Riordan, Nick Laird, Carmen Bugan and others gather to read from Seamus Heaney's works as well as their own and to talk about his life, influence and the collective sense of loss which is still palpable nearly a year on from his passing. Among the (many) West Cork stories is that of Heaney honouring his longstanding commitment to the Festival, despite having just won the Nobel Prize for Literature. This event follows on from the Poet's Life concert, in honour of Seamus Heaney, held at the West Cork Chamber Music Festival on Monday 30 June.



Nottingham Festival of Words, 2014
Reading
Maurice Riordan

Words can make you laugh, and make you cry. They can soothe, encourage, and flatter, but equally they can ridicule, insult and cut down to size. They can be weapons, stirring millions to unite and to divide, to build and to destroy. But they can also bring people together to pass the time of day, to exchange pleasantries and to oil the wheels of everyday life. Modern technology make words travel faster than speech, not just in newspapers, books and films, but in emails and social media brought to a phone near you. So let's explore this world a little and find out what words can do. It'll be fun.



Torbay Poetry Festival, 2014
Reading
Maurice Riordan

The two major evening events were the festival supper, with a reading by Maurice Riordan, and a reading on the Sunday evening by Roger McGough. These were, not surprisingly, very different events, but both were hugely enjoyable, providing food for thought as well as wine and, in the case of the supper, good food. The poetry was good, of course; but other less poetry-related aspects of their performances were also appreciated: for instance, I had not heard Maurice read before and was charmed by his Irish accent; and Roger who was, as ever, extremely amusing, sported a pair of bright

https://alwynmarriage.wordpress.com/tag/maurice-riordan/

Torbay festival of poetry

"The Inhumanity of Political Economy: Mid-Victorian Feminism and the Politics of the Abstract Subject" at the Victorian Humanity and its Others: An International Conference

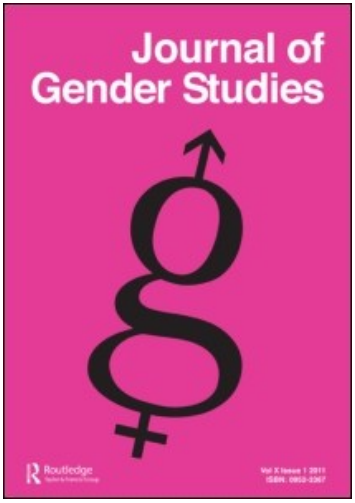
Speaker

Sarah Dredge



Becoming James Bond: Daniel Craig, Rebirth, & Refashioning Masculinity in *Casino Royale*

Author
Katharine Cox

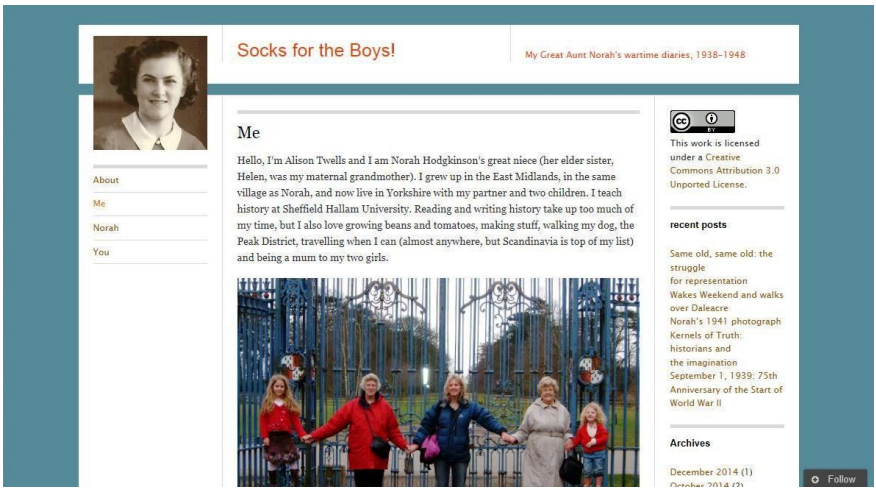


Daniel Craig's first outing as James Bond in *Casino Royale* (2006) playfully repositions the extensive and polysemic cultural symbolism that Barthes identified with the character [Barthes, R., 1982. *Selected writings (1966)*. Oxford University Press]. The closed narrative structures which were foregrounded in Umberto Eco's structuralist reading of Bond (2009) are made ambiguous, and Bond himself is represented as incomplete, vulnerable and in a process of becoming. This refashioning of Bond is achieved through modes of birth and rebirth, whereby the character is viewed in a state of transformation. In fashioning and refashioning his identity, the film demonstrates a masculinity that is fluid, and made more so by the frequent references to water. Bond's gender identity is unsettled and is repeatedly affected by his identification with traditionally feminine attributes and connotations. This research builds on the increased critical attention for this new Bond [Lindner, C., ed., 2009a. and 2009b.], and systematically considers and extends our understanding of Bond's gendered identity.

'Socks for the Boys!' - Tony Lothian Biography Prize Shortlist
Author
Alison Twells

We are in the hands of Norah Hodgkinson, who starts a diary in 1938 as a 12-year-old scholarship girl and keeps it throughout the war, recording her coming-of-age in the East Midlands, and the romance created by knitting a pair of socks for the Royal Navy "Comfort Fund". The recipient, Jim, is cheeky, charming but unreliable; he introduces Norah to Danny, his handsome and more sophisticated airman brother. They fall in love, but Danny's disappearances remain a mystery, to be solved only after Norah's death and the arrival of the diaries in the author's life. A more complex story emerges, of sibling rivalry, wartime anonymity and deception, fuelled by the conflicts of respectability and desire.

The judges are Lara Feigel, Lecturer in English and the Medical Humanities at King's College London and author of *The Love Charm of Bombs: Restless Lives in the Second World War*; Allan Massie, journalist and author of some 30 books, among them 20 novels; and former publisher and biographer Adam Sisman, whose subjects have included James Boswell and Hugh Trevor-Roper, and who is the authorised biographer of John le Carré.



'"Damned voice in my head": Jean Rhys and Drunken Consciousness' in Altered Consciousness

Author
Steven Earnshaw



Jack London's autobiographical work John Barleycorn: Alcoholic Memoirs (1913) set the template for a certain kind of engagement with a world available solely to alcoholic consciousness. For London, drawing on Nietzsche, this was the pursuit of truths that could not be revealed or faced in the course of everyday apprehension. Thus was born what might be called 'the Existential Alcoholic'.

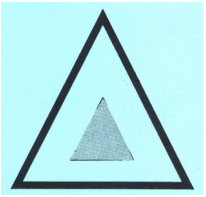
Part of London's self-mythologisation was the machismo of hard-drinking, and this mix of masculinity, Existential self- and truth-seeking, can also be found in Charles Jackson's The Lost Weekend (1944) and Malcolm Lowry's Under the Volcano (1947). However, it is in the work of Jean Rhys in her pre-war novels that we first find the convergence of grim self-exploration, the revelation of a hidden, truer reality thanks to the alcoholic's altered state, and a style of writing that renders the alcoholic's appreciation of the world from within the alcoholic's gendered consciousness.

The biographical context is an additional characteristic. Crowley calls Jack London's John Barleycorn 'A generically indeterminate narrative on the border between fictional autobiography and autobiographical fiction' and it is common to the pattern of depictions of the Existential Alcoholic that we are invited to read doubly, with one eye on the work of art and the other on the life of the artist. This enmeshing runs counter to Modernism's avowal that the artist is removed from the experience of the work of art, 'paring his fingernails', a stance that Rhys seemed to endorse when she took issue with people reading her fiction biographically. Yet both Good Morning, Midnight (1939) and After Leaving Mr McKenzie (1930) can be read as 'memoirs of an alcoholic' and 'alcoholic memoirs'.

Dionysos: The Literature and Intoxication Triquarterly
Online Resource
Steven Earnshaw

EDITORIAL

Researchers in the field of intoxication studies (including alcohol and drug addiction) long ago established journals for the dissemination of their findings, but these publications have essentially served the medical and social sciences. Recently, with the increased activity in research into the relation between intoxication and literature, a need has developed for a periodical that will serve this emerging specialty. DIONYSOS: The Literature and Intoxication TriQuarterly solicits articles, book and article reviews (retrospective as well as current), film and theater commentary, poems and short stories, interviews, research and critical notes, research in progress, letters and queries, bibliography, news items and conference announcements; in short, work and information on any aspect of the relation between intoxication and the cultural/aesthetic scene. We intend to cast our net widely. The purely clinical and pathological may best be left to others, but having said that, we will be concerned not arbitrarily to limit our enterprise.



Thanks to a collaborative project with Pam Lock at the University of Bristol, the first five volumes of Dionysos: the literature and intoxication triquarterly (1989-1994) can now be accessed as pdfs at the following website: http://teaching.shu.ac.uk/ds/sle/Dionysos.htm Dionysos was a groundbreaking journal with many seminal articles in the field of drinking and addiction studies, but until now could only be viewed by visiting the British Library. Thanks are due to the founding editor Roger Forseth for kindly granting permission to make these issues publicly available, and to Shana Aue and Laura Jacobs at the University of Wisconsin-Superior Library for their help in securing scans of the journal.

http://teaching.shu.ac.uk/ds/sle/Dionysos.htm



"Iconoclasm of Modern Funeral Vignettes" in Squawk Back
Author
Steven Earnshaw



Image by Zak Block

Only one of us had been to the funeral and felt stories from his relatives burrow deep, Sinclair's stubbornness, Sinclair who knew his own mind. A boy, an early worker in the plastics factory, on holiday with his wife and children, and they brought with these photographs the knowledge that his life had been his very character. Around the bar when I lifted my head were night owls arranged in small groups, frequently pairs of people not yet in their cups. A relation wanted to be privately drunk. I kiss.

"Although I did not know Sinclair," she celebrated, "he lives on in your memories of him. Close your eyes and picture some moment, some special moment. Each of you remembers Sinclair in your own way, each of you had a unique relationship with him. This is the service he wanted and this is the music he chose." He did not choose God or hymns

One of his relatives is the ugliest person in the world. I tell Yarl it's not possible to separate the idea of Sinclair from his connection with the ugliest person in the world. As soon as he speaks he is ugly for I remember he hates me, and I wish him dead.

At the service we listen to the oddity of Sinclair's musical indifference a pound to a penny we all plan the music for our own funerals listening to a popular song.

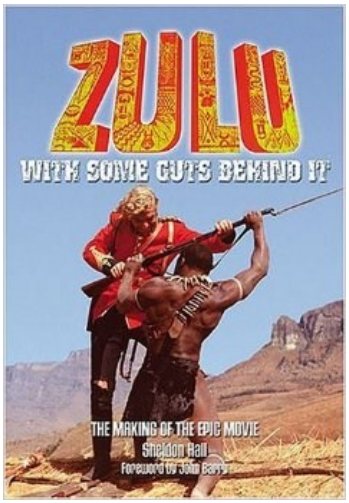
In the bar two couples have met, one is glamorous and young, the other is ten years older, enamoured of the distance. Just before we leave, the glamorous couple leaves, leaving us all...

http://www.thesquawkback.com/2014/09/earnshaw.html

Zulu: With Some Guts Behind It – The Making of the Epic Movie Online Resource

Author

Sheldon Hall



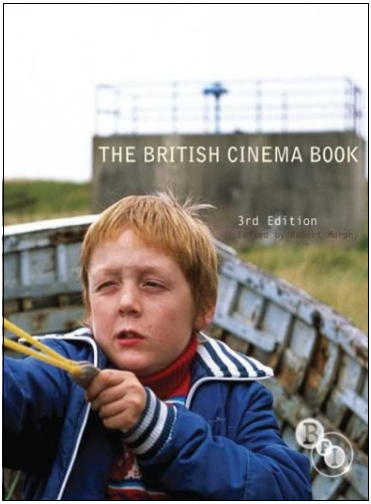
This is the full story of the making of Zulu, one of the best-loved and most enduringly popular British films ever made. It tells the epic story of the Battle of Rorke's Drift of 1879, in which barely 150 soldiers of the British Army in South Africa fought for twelve hours to hold an isolated mission station against sustained assault from 4000 highly disciplined Zulu warriors. Zulu enjoyed blockbusting box office success and now holds near-legendary status in the British popular imagination. Written in a lively and accessible style and lavishly illustrated throughout, this is the definitive account of the filming of one of the great movie epics. Covered in fascinating detail are such topics as: How hundreds of Zulu tribesmen, many of whom had never before seen a film, were taught to perform for the camera; Filming under Apartheid: vivid reminiscences of working in the midst of an oppressive political regime; We are taken behind the cameras with actors Stanley Baker, Michael Caine, Jack Hawkins, James Booth, Nigel Green and Ivor Emmanuel; How the battle was reconstructed against the spectacular backdrop of Natal's Drakensberg mountain range.

The book is based on three years of original research and dozens of new interviews with cast and crew members and their families. It includes: The original article by John Prebble, never before published in full; First-hand accounts of shooting the film, many never before published; Extracts from the screenplay and script notes, never before published; Extracts from letters and production documents, never before published; Hundreds of rare and unusual illustrations, many never before published; Biographies of all the principal actors and filmmakers.

‘The Wrong Sort of Cinema: Refashioning the Heritage Film Debate’, in British Cinema, Volume III

Author

Sheldon Hall



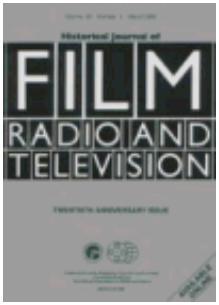
The new edition of The British Cinema Book has been thoroughly revised and updated to provide a comprehensive introduction to the major periods, genres, studios, film-makers and debates in British cinema from the 1890s to the present. The book has five sections, addressing debates and controversies; industry, genre and representation; British cinema 1895-1939; British cinema from World War II to the 1970s, and contemporary British cinema.

Within these sections, leading scholars and critics address a wide range of issues and topics, including British cinema as a 'national' cinema; its complex relationship with Hollywood; film censorship; key British genres such as horror, comedy and costume film; the work of directors including Alfred Hitchcock, Anthony Asquith, Alexander Mackendrick, Michael Powell, Lindsay Anderson, Ken Russell and Mike Leigh; studios such as Gainsborough, Ealing, Rank and Gaumont, and recent signs of hope for the British film industry, such as the rebirth of the low-budget British horror picture, and the emergence of a British Asian cinema.

Discussions are illustrated with case studies of key films, many of which are new to this edition, including Piccadilly (1929) It Always Rains on Sunday (1947), The Ladykillers (1955), This Sporting Life (1963), The Devils (1971), Withnail and I (1986), Bend it Like Beckham (2002) and Control (2007), and with over 100 images from the BFI's collection.

'African Adventures: Film Finances Ltd. and Actor-Producers on Safari', in Historical Journal of Film, Radio and Television, vol. 34, no. 4

Author
Sheldon Hall



This article examines and compares the case histories of two films that posed challenges to the completion guarantor Film Finances, which were in certain respects similar. The films are Zulu (1964) itself, co-produced by its star, Stanley Baker, and director, Cy Endfield; and The Naked Prey (1965), starring, produced and directed by Cornel Wilde. As well as having in common the figure of a producer who was also the leading actor, these films were both made on location in South Africa, a fact that brought its own difficulties, not least those of fiscal control and the effect of this on artistic decision-making. The films also shared a number of production personnel and are even comparable thematically, in their treatment of colonial narratives from a liberal-humanist perspective.

The recent opening up to scholars of the archives of Film Finances, a British-based company that has been providing completion guarantees for films since 1950, has provided a rare opportunity to inspect confidential documents pertaining to the financing and production of a large number of films made between 1950 and 1979. This article is based on material located in the company's files relating to two films made on location in Africa by actors turned producers: Zulu (1964), starring and produced by Stanley Baker, in collaboration with the director/co-writer/co-producer Cy Endfield; and The Naked Prey (1965), starring, directed and produced by Cornel Wilde. In both cases, supervisors appointed by Film Finances clashed with the film-makers over what were seen as their unreasonable attempts to indulge their artistic impulses as the expense of fiscal responsibility and logistical practicality. The article looks at the ways in which Film Finances and its representatives attempted to exert a measure of control over the productions (not always successfully) in order to limit financial risk and ensure delivery of the films within budget and schedule. It also explores the degree to which the film-makers' creative decision-making was influenced, constrained or enabled by the financial and practical constraints within which they were obliged to work.

At a particularly fraught moment during production of Zulu on location in South Africa, Film Finances' representative Colin Lesslie wrote in one of his confidential letters, with evident exasperation: 'God! how I wish Stars would remain Stars and Directors remain Directors instead of all wanting to be Producers as well. They just haven't any sense of responsibility either to their backers or to the men who work under them.'

‘Zulu: Behind the Barricades’ in Empire, no. 301, July 2014,
Author
Sheldon Hall



‘Zulu at Fifty’ in Cinema Retro, no. 28, 2014
Author
Sheldon Hall



‘Zulu at 50’, The Independent on Sunday, January 2014
Author
Sheldon Hall

THE INDEPENDENT

50th Anniversary Royal Charity Re-Premiere of Zulu, Odeon, Leicester Square

Speaker

Sheldon Hall



ZULU

ZULU50 PROGRAMME

Amabutho Zulu Choir
on the red carpet

1964 Zulu Soundtrack by John Barry
playing in the auditorium

Mark Kermode
Film Critic

BLAKE
To The Sun

Our charities
Sentebale
Walking with the Wounded
The David Rattray Memorial Trust

Dan Snow
Historian

ZULU - Behind The Scenes, Natal 1963
(by kind permission of Henry Coleman)
Narrated live by Dr Sheldon Hall
Author of *ZULU : With Some Guts Behind It : The Making of the Epic Movie*

Greetings from Michael Caine and Prince Buthelezi

The Choir of The 1st Battalion Welsh Guards
Courtesy of Drill Sergeant Williams
Men of Harlech

The National Anthem

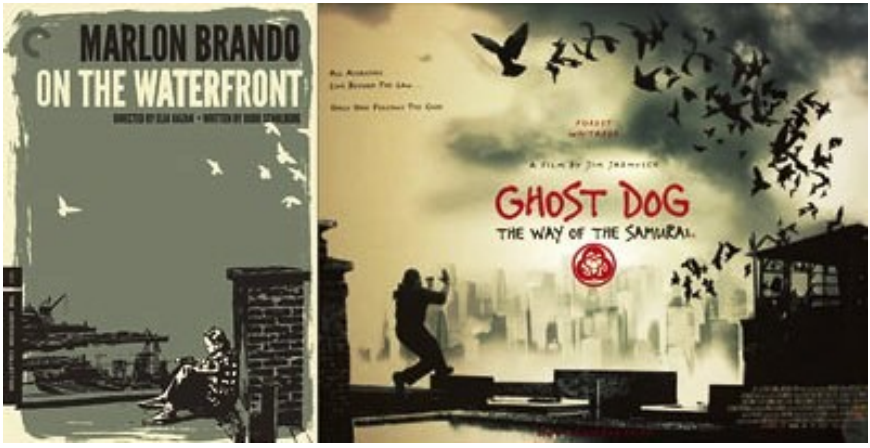
ZULU
50th Anniversary Digitally Re-mastered Premiere Screening

Pigeons, Rooftops and Heterotopia in 'On the Waterfront' and 'Ghost Dog: The Way of the Samurai'

Speaker
Chi-Yun Shin

Elia Kazan's 1954 film On the Waterfront and Jim Jarmusch's 1999 film Ghost Dog share a curious little setting of rooftop pigeon coops. For the protagonists in both films – dockworker Terry Malloy (Marlon Brando) and a contract killer Ghost Dog (Forest Whitaker), caring for the pigeons on the rooftop space provides 'another' world far away from what they do for a living. Yet, what they do down below has a devastating impact upon the rooftop coops. In the sense that the rooftop space 'reflects and contests simultaneously' in these films, this paper argues that it constitutes the Foucauldian notion of heterotopia and explores the multifaceted features of the rooftop space in these films.

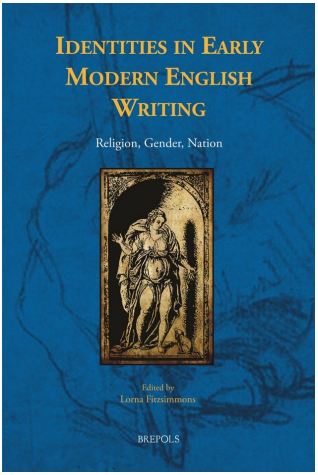
Dr Chi-Yun Shin is a Senior Lecturer in Film Studies (at Sheffield Hallam University. Her articles on East Asian cinema and Black British Diaspora films have appeared in many journals and anthologies, and her recent contributions include Jump Cut, Horror to the Extreme, Postcolonial Media Culture in Britain, Transnational Cinemas, Korean Horror Cinema and Encyclopediaof Global Human Migration. She is co-editor of New Korean Cinema, and her new anthology, co-edited with Mark Gallagher, East Asian Film Noir (I.B.Tauris) is due to be published early next year.



"England's Empire in Europe", in Early Modern Identities in English: Religion, Gender, Nature

Author

Lisa Hopkins



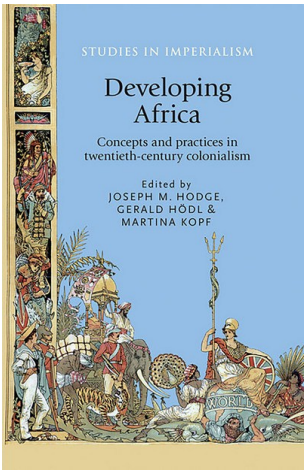
An international and interdisciplinary collection on the representation of identity within early modern English writing, exploring themes such as women's writing, motherhood, religion, travel writing, and nationalism.

This collection of essays explores the representation of human identity in early modern English writing. The book engages with questions of identity conceived in literary, religious, social, and historical contexts. It addresses a number of important topics in early modern studies today: women's writing, motherhood, religion, travel writing, and nationalism. Anne-Marie Strohman examines mother figures in the Old Arcadia and the New. Allyna E. Ward considers discourses of Tudor historiography in Anne Dowriche's The French Historie. Marion Wynne-Davies discusses the representation of Ireland in the writings of Edmund Spenser and Elizabeth Cary. Ryan Hackenbracht turns to Hobbes' Hebraism and the Last Judgment in Leviathan. Jayne Elisabeth Archer considers the manuscript remains of Lady Ann Fanshawe. Lisa Hopkins looks at theatrical representations of England's empire in Europe. Anna Suranyi examines national identity in travel literature. From the intimacy of the mother-daughter relationship to the politics of national conflicts and international relations, the book broadens knowledge of the complexities of identity as represented in a selection of significant writings in English from the early modern period. Introduction by Lori Anne Ferrell; afterword by Mary Polito.

"Motherhood, Morality and Social Order: Gender and Development in late Colonial Africa" in Developing Africa: Concepts and Practices in Twentieth -Century Colonialism

Author

Barbara Bush



This book investigates development in British, French and Portuguese colonial Africa during the last decades of colonial rule. During this period, development became the central concept underpinning the relationship between metropolitan Europe and colonial Africa. Combining historiographical accounts with analyses from other academic viewpoints, this book investigates a range of contexts, from agriculture to mass media.

With its focus on the conceptual side of development and its broad geographical scope, it offers new and unique perspectives. An extensive introduction contextualises the individual chapters and makes the book an up-to-date point of entry into the subject of colonial development, not only for a specialist readership, but also for students of history, development and postcolonial studies.

Written by scholars from Africa, Europe and North America, Developing Africa is a uniquely international dialogue on this vital chapter of twentieth-century transnational history.

The LAND2 Symposium
Reading
Harriet Tarlo

The LAND2 symposium will take place during a three month season of drawing exhibitions and related activity at Plymouth College of Art, in a year when the institution will be focused on themes around Making and Drawing. This will be reflected in the programming in the Gallery at PCA, which will host the Jerwood Drawing Prize, the touring show of sketchbook practice from the Rabley Sketch competition, as well as recent drawing from Stephen Felmingham, the Collateral Drawing project curated by Luborimov-Easton Gallery and the group show 'Surge' curated by George Mogg.

The symposium will be a day of paper presentations and discussion from artists and academics from across the UK with keynote papers from Tania Kovats and Janette Kerr, President of the RWA, alongside drawing work by Judith Tucker and poet Harriet Tarlo in the Scott Annexe gallery at the University of Plymouth.

The LAND2 symposium panels will be working to a defined set of questions that reflect the drawing focus of the College and that of place-based practice responding to the recent research theme – Drawing In-Situ – initiated by the TRACEY. The event will begin at 9.30am with registration and the welcome at 9.50am. Refreshments and lunch will be available through the day, finishing at 4.30pm.



Midsummer Poetry Festival
Readings
Conor O'Callaghan and Harriet Tarlo

Midsummer Poetry Festival, in association with Sheffield Poetry Festival, is a month-long celebration of poetry, offering a varied and inclusive poetry platform at Bank Street Arts.

There will be workshops from WEA's Liz Cashdan, Fay Musselwhite and Rob Hindle, NAWE's Anne Caldwell and Bank Street Arts' Ellen McLeod and Kylie Rogers. There will also be performances from local names, including Matthew Clegg, Helen Mort, Conor O'Callaghan, Stan Skinny, Harriet Tarlo and Katharine Towers, and book launches from Carcanet, Cinnamon Press, Shearsman, Smith/Doorstop and Smoke-stack.

The festival will kick off with a launch party and private view from 6pm on the 6th June, with a bar, and performance from Sheffield's antichoir, Juxtavoices!

Throughout the month we will have readings, workshops and book launches, as well as a symposium hosted with the University of Sheffield – Anthologising in Contemporary Poetry in the UK. For the dates and abstracts, see our Symposium page.

Finally on the 28th June, we will end on a high note with a party of young voices from 6pm, and Sheffield's second annual AntiSlam at 7:30pm, with Sarah Thomasin and Chel-la Quint.



Sounds New Poetry Festival: Public Residency at the Beaney Museum
Reading
Harriet Tarlo

Inspired by her surroundings, Sound New poet Harriet Tarlo will be writing new work publicly at The Beaney Museum. Members of the public are invited to interact with her. Reflecting on her public residency at the Beaney Museum, Harriet will present work that opens up the connections between place and performance.

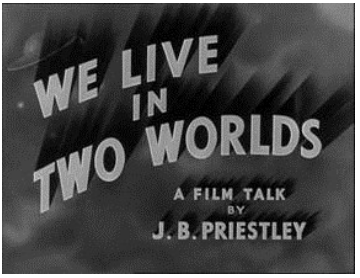
Holt Festival of Nature
Reading
Harriet Tarlo

Following the hugely successful Festival of Nature Writing in 2011, Gresham's School in Holt will run an even bigger Festival of Nature from 24 February to 1 March 2014. The Festival will focus on the nature of Norfolk through its relationship with land and water and will host an exciting programme of events from art exhibitions and talks to a creative writing workshop.
Highlights will include the Festival Lecture – by Mark Cocker, prizewinning author of Crow Country – and a week-long exhibition by poet Harriet Tarlo and artist Judith Tucker.

'Documentary and Democracy in the 1930s' at the First J.B. Priestley Society Conference

Plenary Lecture '

Chris Hopkins



'My Mother Won the War": Patriotism and the First World War in Sylvia Townsend Warner's Scenes of Childhood (1981)' in Literature Compass, 2014.

Author

Chris Hopkins

Excavations and Estuaries Exhibitions
Reading
Harriet Tarlo

Excavations & Estuaries is a series of exhibitions, films, workshops, community events and a book, that are bringing world-class art to Grimsby. Organised by artist and curator Linda Ingham, the project began in 2013 at Abbey Walk Gallery. In July 2014 the second exhibition, Behind Land opens at The Muriel Barker Gallery to reveal the outcome of a two-year project that has involved leading artists, film-makers and writers working together to interpret the unique landscape of North East Lincolnshire. Through paintings, drawings, poetry and film, Behind Land offers visitors a myriad of artistic responses to the geology, geography, social history and nature of the region, inviting us to get in touch with the physical and metaphorical qualities of the of estuaries, what they bring to us, and ponder over our relationship with these and the land where we live.

Harriet Tarlo is a widely published poet and academic based in Holmfirth, West Yorkshire. Judith Tucker a well-established artist based also in Holmfirth where she runs the BA in Art & Design at The University of Leeds. Both exhibit widely throughout Britain, Europe and the USA, and Behind Land is their second collaborative project. Since spring 2013, Tucker and Tarlo have been walking, working and talking on location between Tetney and Cleethorpes, to create a remarkable series of collaborative paintings, drawings and poetry on show for the first time at Behind Land. The process of creating these works is recorded by Annabel McCourt in an informative and atmospheric film, and the field work books with drawings, paintings and notes as studies are an apt reminder of the importance of process, contact and conversation between the place and each other, which will be shown as part of the exhibition.



The Trembling Grass Exhibition
Reading
Harriet Tarlo

The Trembling Grass Exhibition takes place at the Innovation Centre, University of Exeter, 5 Sept – 7 Nov, Mon-Fri 8:30am-5:30pm, entrance free.

An exhibition launch took place on Friday 5 Sept 6-7.30pm with an introductory talk by curator Elizabeth-Jane Burnett at 6.30pm & refreshments.

The poets in the exhibition were revealed by means of a Poetry Striptease through posts on this blog (check out past blog posts for bios and tasters of work on show). They are: Elizabeth-Jane Burnett :: Allen Fisher :: Anne Gorrick :: Sarah Kelly :: Maggie O'Sullivan :: Camilla Nelson :: Kristin Prevallet :: Harriet Tarlo & Judith Tucker :: Carol Watts



Landscape and Art Symposium, Hebden Bridge Arts Festival
Speaker
Harriet Tarlo

A day of talks by artists and designers whose practice focuses around place-orientated art. From public art and social engagement, to painting, poetry, projection and sound, a diversity of art projects will be presented which explore the spirit of place through either physically working in the landscape or taking inspiration from it.
Contributors include:

Trudi Entwistle – Site specific artist – 'Upstream', water in upland landscapes.
Judith Tucker & Harriet Tarlo – Artist & Poet – 'Tributaries', drawing and writing in landscape.

Tom Lonsdale – Landscape Architect – 'Placecraft', facilitating public art projects.
Kerry Morrison – Artist – art in the mix in place: people, environment, culture.
Geoff Wood – Director of Working pArts – 'Fields of Vision', land art project for the Yorkshire Festival 2014.

Jo Fairfax – Public artist – light and projection in public art projects.

This is a 'Landscape and Art Network' (LAN) event. LAN is a charitable organisation which acts as a platform, with creativity at the heart of its agenda, to encourage, theory or practice, new ideas, collaborations and projects involving our environment.



Of the Earth Conference
Keynote Presentation
Harriet Tarlo

Of the Earth sets out to identify how the history, theory and practice of art, design, and writing are becoming increasingly aligned to environmental issues and politics. A large part of the conference will be given over to a review of contemporary research and artistic practice which explores the delicate poise between the human mind and the natural world - the world in which we live.

Confirmed keynote speakers include Jules Pretty (Professor of Environment and Society, University of Essex), Professor Jem Southam (Land/Water and the Visual Arts, Plymouth University), Harriet Tarlo (Sheffield Hallam University) and Judith Tucker (LAND2, University of Leeds).



The Portrayal of the Working-Class and Working-Class Culture in Barry Hines's Novels

Author

Simone Turnbull



Eleanor Hines and Simone Turnbull

Barry Hines is a very well-remembered writer whose working-class origins in South Yorkshire are key to his work. His most famous novel is still A Kestrel for a Knave (1968), but others include The Blinder (1966), First Signs (1972), The Gamekeeper (1975), The Price of Coal (1979), Looks and Smiles (1981), Unfinished Business (1983), The Heart of It (1994) and finally Elvis over England (1998). Three of the novels reached even larger audiences after being filmed by Ken Loach - the film version of A Kestrel for a Knave, Kes (1969) still ranking seventh in the British Film Institute's Top Ten British Films. The collaboration between Barry Hines and the film director continued with Looks and Smiles, the film being awarded the Prize for Contemporary Cinema at the 1981 Cannes Film Festival. Barry also wrote the award-winning British television drama Threads (1984), which imagined the effects of a nuclear war on the city of Sheffield. He was Writer in Residence at Sheffield Hallam University's English department from 1990 until 2000.

However despite his fame, there had not been much critical writing on Barry's novels and not a single PhD thesis dedicated to his work This omission has been put right this year by Hallam graduate Dr Simone Turnbull with a thesis which focuses on his sympathetic and insightful portrayal of British working-class people and culture in a period of intense social change and economic crisis. Simone teaches English for Academic Purposes in French universities and has been a life-long admirer of Barry Hines's work. Simone's PhD was supervised by Professors Chris Hopkins and Steven Earnshaw.

When the Lamps Went Out: H. G. Wells and his World on the Eve of the War - H. G. Wells Society Conference

Keynote Speaker

Matthew Pateman



This year will see the anniversary of the outbreak of what H. G. Wells optimistically hoped would be 'The War that Will End War'. When the Lamps Went Out is a conference that seeks to take a snapshot of the literary, political and social landscape at the end of the 'long nineteenth century' and the dawn of the First World War.

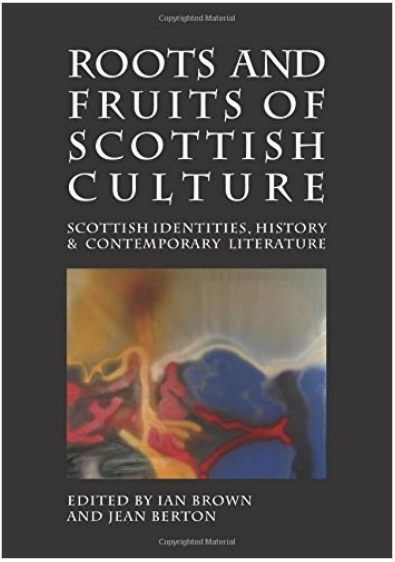
We welcome papers on Wells's Edwardian and early twentieth-century work, on his political and discussion novels, and/or on his journalistic, political, utopian and wargaming writing, and on the legacies of the nineteenth century in the early twentieth.

We also invite papers on connections with the writers and people of significance from Wells's circle in this period: such figures may include (but need not be confined to): Elizabeth von Arnim, Arnold Bennett, Edward Carpenter, G.K. Chesterton, Joseph Conrad, Ford Madox Ford, John Galsworthy, Alfred Harmsworth, Violet Hunt, Vernon Lee, C.F.G. Masterman, E. Nesbit, Amber Reeves, Dorothy Richardson, Elizabeth Robins, Robert Ross, Bertrand Russell, George Bernard Shaw, Frederick Soddy, Beatrice and Sidney Webb, Rebecca West... We especially welcome proposals for papers on Wells, gender, sexuality and marriage.

'Adopting Cultures and Embodying Myths in Jackie Kay's *The Adoption Papers* and Red *Dust Road*' in Roots and Fruits of Scottish Culture

Author

Matthew Pateman



Scotland's culture is vigorous and vibrant, energised by questions of history and identity, by interpretations of the past and by the possibilities for the future. At this key moment, earlier identities are being re-examined and re-presented, and personal and cultural histories are being redefined and reconsidered in contemporary life and literature. It is these themes of re-examination, re-presentation, redefinition and reconsideration that the eleven essays in this volume explore. Together, they show how the multifarious roots embedded in contemporary Scottish life and letters bear fruit – often in surprising ways – and how the re-creation and reimagination of Scottish culture, its identities and its tropes, are being developed by a range of leading Scottish writers.

Serenity - The Showroom Cult Tuesday

Introduction

Matthew Pateman

Even as we queue outside waiting to take our seats, I can hear whispers of excitement: 'You're going to love this', 'You reallyneed to watch the show' and various references I have yet no understanding of. Inside, Hallam lecturer Matthew Pateman tests his audience before introducing the film – 'Who would consider themselves a Browncoat?' Nearly everyone raises their hand. The film of course, is 'Serenity', a space western from director Joss Whedon (Buffy, Avengers Assemble) following the events of the ill-fated TV series 'Firefly', which was notoriously cancelled in its first season by FOX in 2002. Even mention of Fox brings out a pantomime boo from the crowd.

As a newcomer to the series, whose loyal fan-base continues to add to its legacy and has helped it reach cult status among sci-fi films, I'm playing catch-up here. Set five-hundred years in the future, long after humanity has left an over-populated Earth to colonize a new star system, the film follows the dysfunctional crew of the space-ship 'Serenity' and their run-ins with the oppositional forces; the savage 'Reavers' and the central, federal 'Alliance' who are out to find and kill one of their crew before she can uncover their darkest secrets.

With such scale and scope as an interplanetary factional war, Whedon manages to craft a remarkably personal (and often hilarious) story, skilfully fusing the traits of two otherwise disparate genres - sci-fi and western. The crew visit dusty backwater planets with neon-lit saloons and set pieces inspired by the Wild West; and our protagonist, outlaw-hero Mal wields a revolver slung into his Han Solo-esque outfit. Opposing the monochrome uniformity of the Alliance forces, their ship bears the distinct lived-in, 'used future' look, complementing Whedon's sharp writing and the lively score to deliver personality and charm in abundance.



On TV Festival at the Showroom
Co-organiser
Matthew Pateman

On TV is a space to celebrate and explore all things television. This year, the inaugural festival tunes into the characters, catchphrases and colour of children's television. On TV brings you a selection of talks, special guests, screenings and panel discussions, some forming an academic conference strand, others aimed at a general audience—all are open to the public.

The television we watched as children has a special place in our hearts and memories, not just because of what it is, but because of when it was, and who we watched it with. We might come to watch children's TV again as parents, siblings or carers and its catchphrases can have a shared meaning, between generations or simply between families or friends. In what promises to be a lively discussion, our panellists talk about their own experiences of watching television as and with children.

A range of industry, academic and expert speakers will be discussing shows from Hank Zipzer to My Little Pony, from Newsround to Horrible Histories and debating children's TV culture, school's television, branding, writing children's TV, and the changing nature of public service broadcasting. Find your favourites, take a trip down memory lane, or discuss the importance of children's TV.



Ignite Imaginations: Our Corner – Art as Political Expression

Readings

Felicity Skelton and Linda Lee Welch

The Crick Centre, University of Sheffield and Ignite Imaginations held a 3 day event on the themes of Discrimination, Inequality and Sense of Place, as part of Festival of the Mind. The public were invited to come along and take part in daily art workshops and see the exhibition of artists' work responding to the themes.

This exhibition was part of the second Festival of the Mind that was held from 18th September – September 20th 2014. It brought together research staff of the University and Sheffield's cultural and creative industries to create a magical series of events for everyone to get involved with. The Our Corner- Art as Political Expression exhibition encompassed daily workshops and evening open mic sessions where members of the public came along and participated in artistic expression and public debate to push and probe the boundaries of art as a political medium. The exhibition had over 30 artists exhibiting a variety of media from the UK, Italy and Portugal.



Relevance, Literariness and Style Conference
Speaker
Barbara MacMahon

Interest in pragmatic stylistics has increased in recent years, with relevance-theoretic work arguably constituting the most often applied 'post-Gricean' approach. In this one-day workshop, which is open to all, eight leading experts in relevance theory and stylistics discuss theoretical notions applicable in the analysis of texts, the application of relevance theory in stylistic analysis, and more general questions about relevance-theoretic pragmatic stylistics.

Barbara MacMahon: *When sound does not 'seem an echo to the sense*'

In this talk I develop the account of sound-patterning in poetry given in an earlier paper (MacMahon 2007). This account combines spreading-activation models of lexical access with Relevance Theory to gain insight into the process by which readers might integrate instances of metrical and segmental sound-patterning in their interpretations of poetry. In this talk I proceed to an exploration of what the interpretive process might be where the relationship between sound and sense is more complex, looking particularly at poetry in which sound-patterning expectations for the genre are subverted and do not invite iconic or mimetic readings. I will consider examples of sound-patterning from Mick Imlah's 'The Ayrshire Orpheus', Gertrude Stein's 'Susie Asado' and Christian Morgenstern's 'Das Grosse Lalula', arguing that where sound does not appear to support sense we may see a range of effects from irony to a foregrounding of form which deflects the interpretive process.



SHU History Subject Group Research Seminar Series, Autumn 2014

Convenor

Melodee Beals



"Mapping the Terrain of Middle-Class Women and Victorian Politics"
Sarah Richardson, University of Warwick
15 October 2014



"Why the Juggernaut Keeps Accelerating:
The History of Global Fossil Fuel Consumption From 1950"
Simon Pirani, The Oxford Institute for Energy Studies
12 November 2014

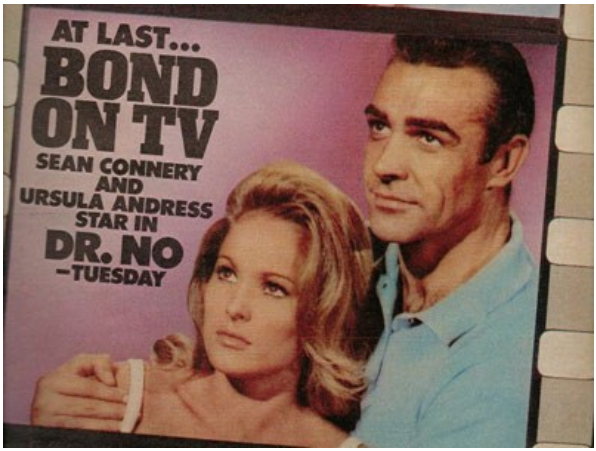


"America and the Victorian Press"
Bob Nicholson, Edge Hill University
10 December 2014

'Sex, Spies and Shirley Temple: Feature Films on British Television in the 1970s'

Research Seminar

Sheldon Hall



Having opposed the showing of feature films on British television since its inception, UK cinema exhibitors conceded the inevitable when in 1964 they agreed not to protest the broadcast of films so long as they were at least five years old. This decision resulted in a gold rush, as for the first time the major film distributors lined up to offer large packages of features at affordable rates to the BBC and ITV. By the 1970s viewers could see a cinema film on television every night of the week. Even older titles could draw large audiences and the biggest pictures often topped the ratings charts, as the film industry gradually (often reluctantly) gave up its blockbusters to the small screen. But the increasing availability of product from the 'permissive' era of the late 1960s and early 1970s also created problems for broadcasters in the scheduling on free-to-air channels of X-rated films intended for 'adult' audiences.

Drawing on archival records and other primary sources, this paper examines patterns in the acquisition and scheduling of feature films on British television throughout the 1970s. It focuses in particular on a case study of 1975 as the year when a number of controversies erupted concerning the films chosen for (and in some cases banned from) broadcast.

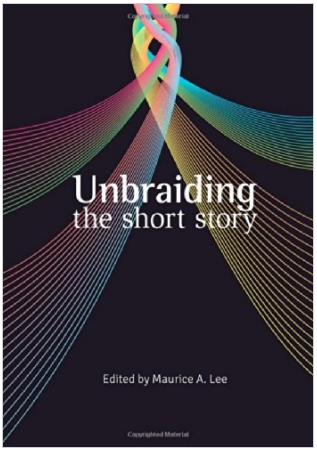
‘Timber!!! Logging the Canadian Male’ at the 3th International Conference on the Short Story in English
Speaker
Felicity Skelton

This conference brought writers of fiction in English (Irish, British, American, Canadian, Australian, Caribbean, South-African, Indian, Sri Lankan, Indonesian, etc.) and writers who have had (or who had for this event) their work translated into English together with scholars of the short story, and all joined in reading sessions, roundtable discussions and panels, including ones devoted to translation.

The 13th International Conference on the Short Story in English also hosted a number of sessions, both in the more traditional format (with presentation of papers) and in other formats involving performance, dance, art, films, etc., having in mind that the form of the short story is not necessarily confined to the limits of the written page but may open up to manifold fields of expression.



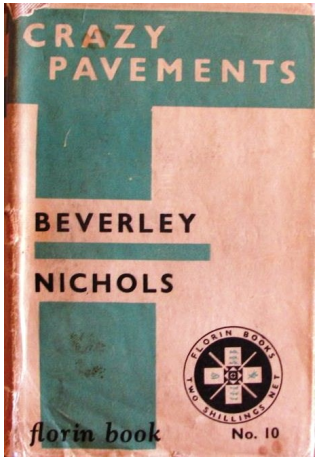
'The Problem with Space’ in Unbraiding the Short Story
Author
Felicity Skelton



Unbraiding the short story is the compilation of stories by writers in attendance of the 13th International Conference on the Short Story in English. 69 stories comprise this anthology by authors from around the world.

'The Rise and Fall of 'the original Bright Young Thing': Beverley Nichols, *Crazy Pavements* (1927) and Popular Authorship' in The Review of English Studies

Author
Erica Brown



This essay re-examines the work and reputation of 'the original Bright Young Thing', Beverley Nichols (1898-1983). Nichols was a key cultural figure and best-selling novelist in the 1920s, yet now exists only as an occasional footnote in academic criticism. Nichols' novel *Crazy Pavements* (1927) influenced Evelyn Waugh's 1930 novel *Vile Bodies*, but was not part of the lauded avant-garde in the 1920s, and is instead a case-study in the modes of writing and publishing that condemned a work to the derogatory category 'middlebrow'. Nichols' accessible narrative style drew particularly on contemporary popular journalism, which was regarded by influential critics such as Q. D. Leavis as contributing to a breakdown in standards of style. The changing critical landscape of the twentieth century that valued modernist experimentation above other, more accessible forms of writing also increasingly denigrated the professional writer. This essay argues that Nichols effectively destroyed his own critical reputation through becoming someone who could and would write almost anything for money.

Fortitude and Frailty: Reading the Human Condition', Public Wikipedia Edit-a-thon on at the National Being Human Festival

Participants

Melodee Beals, Erica Brown, and Chris Hopkins



This Wikipedia Edit-a-Thon springs from the Department of Humanities research expertise in popular fiction and regional newspaper printing. A collaboration between the English and History subject groups, it will integrate neglected or absent Yorkshire authors and printers into Wikipedia and share the department's ongoing research with the wider community.

Sheffield U3A Literature Network: What is 'middlebrow'? The Inter-war Battle of the Brows

Speaker

Erica Brown

middlebrow
network

Popular Fiction in World War 1 at Off the Shelf Festival

Organiser

Erica Brown



Talks and discussion on popular fiction published during World War One, including novels by Patrick MacGill, Berta Ruck and Elizabeth von Armin. At the end there will be an opportunity to visit Sheffield Hallam University's special collection of popular fiction published 1900-1950.

The 'Readerships and Literary Cultures 1900-1950' Special Collection

Sheffield Hallam University has established a collection of books which reflects the wide range of literary tastes during the period 1900-1950. The collection consists of some 1000 novels, most in early editions, by 230 different authors. It is important to collect and research these novels because these are what the majority of people read: they were the best-sellers of their day and the lending library favourites. These novels therefore have the potential to reveal an enormous amount about readerships, attitudes to reading, and cultural life. They are rarely preserved systematically elsewhere: university libraries have never collected this type of fiction, while public libraries disposed of such books once they fell out of fashion.

Most of the books in the Collection have been donated by the public, and we would be delighted to receive more interesting early editions of well-loved novels.

Understanding Dylan Thomas Symposium at the Off the Shelf Festival
Speakers
John Milne, Charles Mundye and Chris Wigginton



Poetry experts from Sheffield Hallam University are celebrating 100 years since the birth of Welsh poet Dylan Thomas with a series of talks, workshops and poetry readings.

Part of the Off The Shelf Festival of Words, and the national Dylan Thomas Day celebrations, the events will give visitors an insight into the meaning and breadth of the poet's work.

Professor Chris Wigginton, deputy dean for the University's faculty of development and society, said:

> "Dylan Thomas is one of Britain's most cherished and popular writers, partly because he was one of the 20th Century's great poets of love and death.
> "But his relevance is also found in his engagement with multiple artistic forms: poetry, fiction, drama, radio and film, as well as in his take up in popular culture. What better time to revisit Dylan Thomas's work than during the celebrations for his 100th birthday."

Sheffield Hallam's Dylan Thomas Day events, all on Saturday 1 November, include a creative writing workshop with principal lecturer in creative writing, John Milne, a poetry reading with author John Goodby, and a conference featuring John Goodby and Sheffield Hallam's Dylan Thomas experts, Professor Chris Wigginton and Dr Charles Mundye.

The Inaugural Literature and Heritage Day
Speaker
Erica Brown

Representatives of five of the seven Consortium institutions gathered at Sheffield Hallam University on 15 October 2014 for a day symposium of papers focused on 'Literature and Heritage'. There was a rich and diverse range of subjects, starting with Erica Brown from Sheffield speaking on 'Building an archive of popular fiction 1900–1950: Sheffield Hallam University's Readerships and Literary Cultures collection', in which she described her work as research fellow attached to the university's donated collection of middlebrow and popular fiction and of maintaining a blog to which interested members of the public can contribute reviews. Jessica Malay from Huddersfield then spoke on 'Anne Clifford's Archives: Collection and Dispersal', drawing on her Leverhulme-funded Anne Clifford Project, which will produce editions of the so-called Great Books of Record in which the indomitable Lady Anne documented her fiercely-fought claim for what she called 'the lands of my inheritance', the property in Westmorland and Cumberland which had belonged to her father but which she as a girl was deemed incapable of inheriting.

Catherine Wynne from Hull spoke on 'Victorian Literary Tourists in Whitby'. Victorian writers' interest in Whitby is most famously reflected in Bram Stoker's Dracula, but Catherine showed that memories of holidays there were also important to several generations of the Du Maurier family, and also explored possible connections between Gerald du Maurier and Stoker. Next Jane Thomas, also from Hull, spoke about 'Winifred Holtby's South Riding: The Literary Presence of Hull and Holderness', showing how Holtby's notes formed the basis of an imaginary reconstruction of the area, for which she provided her own map, and how this imaginary construction of place can shape future interactions with the actual coastal landscape of Hull and Holderness.

Ruth Robbins from Leeds Beckett University talked on 'Than longen folk to goon on pilgrimages': Fictional settings, Literary tourism and the Heritage Trail of Haworth', offering a fascinating exploration of the cultural politics of the fetishisation of Brontë relics and the construction of the tourist industry associated with the parsonage at Haworth. In the final paper, 'The Good Humour Club', Helen Williams from Northumbria University spoke about her work with Shandy Hall on their discovery of York-based gentleman's club and how its intersection with Laurence Sterne and his world has led to new literary research and a Heritage Lottery Funded outreach project. The project comprised a geomapping webapp, a period drama podcast, an exhibition, a digitisation of the club's manuscripts, and a series of educational comedy events, all to be found at goodhumour.laurencesternetrust.org.uk, but do be careful of the banana skin!

The Marginalised Mainstream Conference at Senate House, University of London

Plenary Speaker

Erica Brown

The Marginalised Mainstream conference 2014 will address disguise in all its forms. From secret identities to theatrical performances, from fictional fabrications to factual concealment, disguises of all sorts are a familiar part of mainstream culture. This event will explore various manifestations of disguise in popular fiction, media, and culture that have previously been academically marginalised.

The Marginalised Mainstream is an interdisciplinary effort to bring together scholars from all over the world to discuss popular cultures of the past and present. It is a forum for debates on literary, cinematic and artistic genres that shape and are shaped by contemporary cultures, yet which are currently underrepresented in academic circles as a consequence of their marginalised status. We embrace new thinking on questions of taste, the marketplace, the role of the reader, and publishing culture.

The conference is at the forefront of a new academic approach to popular culture, which aims to consider previously neglected works, creators, and forms with both humour and innovative scholarship.



'A Battle of Two Wars: Robert Graves and the Question of War Poetry' at the British Poetry of the First World War, English Association Conference 2014

Speaker

Charles Mundye

The poetry of the First World War has been one of that conflict's most enduring and contested legacies. This international conference has been convened to enable all those with a serious academic or non-specialist interest in war poetry to come together at the start of the Great War Centenary to listen to leading speakers and to exchange views about this body of literature, so appealing and yet still so controversial.

The debate about the historical and literary impact of the war poets will be a central theme of the Conference. Another special feature will be the invitation to individual First World War Poets' associations to participate by contributing speakers and arranging events and displays of archive material and publications.

The conference will include lectures, panel sessions, chaired discussions, exhibitions and recitals, all taking place in the magnificent setting of Wadham College, within easy walking distance of the historic centre of the University. Delegates will have the option of staying in the College or making their own arrangements.



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Plenary Speaker

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'Joined by the Cormorant Boat: Dylan Thomas and Friends'. at Dylan Unchained: The Dylan Thomas Centenary Conference

Speaker

Charles Mundye

Dylan Thomas is one of the most extraordinary and original writers of the twentieth century. His poetry and short stories command global popularity, yet constantly surprise and challenge in their daring experimentalism. Dylan Thomas was born in Swansea in 1914, and his poetry and fiction emerge from the intense experiences of growing up in the cultural borderlands between rural and industrial societies, between Welsh- and English-speaking Wales, between the conventions of a middle class upbringing and the imaginative and linguistic transcendence of those inherited modes of being and belonging.

Swansea had been famous as that 'intelligent town' where culture, science and industry thrived in an internationally focused environment. By the time Dylan Thomas was born Swansea no longer dominated global industry, but remained a culturally vibrant city with a strong connection to its industrial and rural hinterlands, and an international outlook.

In his respectable home and community, Thomas often felt stifled and his sensual, iconoclastic, humorous writing is as much a reaction against his 'ugly, lovely' hometown, as it is the most famous embodiment of it.



‘“But if You Stare Aghast Perhaps”: Robert Graves’s Early Poems and the Role of the Grotesque’ at Robert Graves: Humour, Irony, Tragedy, and the Grotesque, the Twelfth International Robert Graves Conference

Speaker

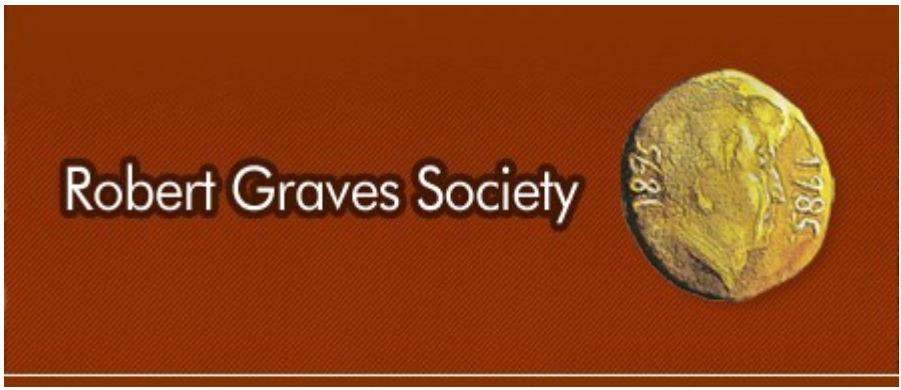
Charles Mundye

‘Robert Graves: Humour, Irony, Tragedy, and the Grotesque’

The Robert Graves Society is pleased to announce that its Twelfth International Robert Graves Conference will be held in Palma and Deià, Mallorca, Spain, Tuesday 8th July – Saturday 12th July 2014. The title of the conference is ‘Robert Graves: Humour, Irony, Tragedy, and the Grotesque’.

The conference is being organised by the Robert Graves Society in co-operation with the Fundació Robert Graves, Universitat de les Illes Balears, and Fundació “la Caixa” in Mallorca and St John"s College Robert Graves Trust in Oxford, England.
By courtesy of the Fundación ”La Caixa”, this fourth conference in Mallorca – the first was held in 1995, the year of the centenary of Robert Graves’s birth, the second in 2006 and the third in 2010 – will be held at the modern conference hall of the CaixaForum Cultural Centre in Palma. This superb art nouveau building was formerly the Gran Hotel, where Robert Graves and Laura Riding stayed on their arrival in Palma in 1929.

A highlight of the conference will be a private visit to the poet’s house in Deià, Ca N’Alluny, open to the public since 2006. It belongs to the Fundación Robert Graves, a public institution, and has been meticulously restored under the direction of William Graves and and open to the public since 2006.



Sheffield Hallam University