



ARTS AND HUMANITIES RESEARCH

THE UNIVERSITY *of* York



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The University of York is one of the success stories in UK higher education. Recognised as best young university in the UK and eighth in the world (Times Higher Education), we have an impressive research profile in the UK and on the international stage, with joint collaborations around the globe.

WELCOME TO ARTS AND HUMANITIES RESEARCH AT THE UNIVERSITY OF YORK

The University of York is a member of the UK's prestigious Russell Group of elite research institutions. Across our eight arts and humanities departments – Archaeology, English and Related Literature, History, History of Art, Language and Linguistic Science, Music, Philosophy, Theatre, Film and Television – and through the work of our many interdisciplinary centres, researchers at York are uncovering new materials, rereading existing fields in new ways, informing and refining ongoing debates, and boldly changing the terms of those debates.

The University's Humanities Research Centre gives a central belonging and shared collective identity to all researchers in the arts and humanities: its beautiful new building and superb facilities provide a wonderful venue for exploratory and sustained interdisciplinary conversations, symposia, international conferences and public events. Many of the major grants we have won in order to pursue innovative projects have been made possible through the liberating and expanding ways of working that this welcoming space has inspired.

Researchers in the arts and humanities at York are reframing understandings of historical, artistic and philosophical figures and concepts, redefining major artistic and intellectual movements and helping to shape the future of our disciplines. But we are also committed to taking the best of our research to communities beyond the academic environment in ambitious

and productive ways and we therefore invite our research to engage positively with the contemporary world. Working in partnership with many voluntary and public organisations – including the British Museum, the Victoria and Albert Museum, York Museums Trust, Tate Britain and Tate Modern, the British Library, the Churches Conservation Trust, the National Centre for Early Music, English Heritage and the British Film Institute – we are able to share mutually enriching areas of expertise with highly trained professionals from the cultural industries and so find wider audiences for our work.

This brochure provides just a taste of some of the rich and varied research being conducted in the arts and humanities at York. We hope that the cross-section of projects assembled here will enable you to sample the breadth and dynamism of our community and our research.

Professor Mark Ormrod
Arts and Humanities Academic Co-ordinator

Professor Judith Buchanan
Director of the Humanities Research Centre





THRIVING INTERDISCIPLINARY RESEARCH CENTRES

Our research regularly transcends traditional disciplinary boundaries, pushing us into new and exciting areas of enquiry. To support this, we have created interdisciplinary research centres that bring together academics, research students and external partners in new conversations, innovative collaborative research projects and a range of activities that take our research beyond the academic world.

As well as our more specifically subject-specific centres, we have four, period-based centres which give focus to areas of our arts and humanities research for which we are particularly recognised both nationally and internationally. These are: the Centre for Medieval Studies, the Centre for Renaissance and Early Modern Studies, the Centre for Eighteenth Century Studies and the Centre for Modern Studies.

THE CENTRE FOR MEDIEVAL STUDIES, based in the historic King's Manor in the heart of York, is the UK's largest and most long-established centre for medieval interdisciplinary scholarship. The Centre's research spans all periods of the Middle Ages and encompasses the western medieval world from Scandinavia to the Mediterranean. Areas of specific interest include the Vikings, political cultures, religion of the Church and laity, language and literature (Latin and vernaculars), urban life, family, gender and sexuality, chivalry and aristocracies, buildings archaeology, settlement history and material culture, architectural history, stained glass and manuscript studies. The Centre for Medieval Studies is active in a number of international collaborative projects and student exchanges, and hosts the £4 million international Centre for Medieval Literature with the University of Southern Denmark.

www.york.ac.uk/medieval-studies

THE CENTRE FOR RENAISSANCE AND EARLY MODERN STUDIES brings together staff and postgraduate students from nine departments across the arts, humanities and social sciences, and is the largest centre of its kind in the UK. The Centre for Renaissance and Early Modern Studies is known worldwide for its leading research on the history of the book, the history of religion and the history of culture and ideas. Other clusters of expertise include Shakespeare, space, landscape and the environment, the senses, violence and crime, editing and performance, and the court cultures of England, Italy, Holland and France. The Centre currently houses the major AHRC-funded project on Conversion Narratives in Early Modern Europe, offers an annual programme of research seminars, international conferences and public lectures and runs its own interdisciplinary taught MA in Renaissance and Early Modern Studies.

www.york.ac.uk/crems

THE CENTRE FOR EIGHTEENTH CENTURY STUDIES is widely recognised as the leading centre in the English-speaking world for interdisciplinary research in the period 1700–1850. Its exciting programme of one-day symposia and research seminars regularly attracts the participation of internationally distinguished speakers from around the globe. Major international conferences have also contributed to consolidate its position at the forefront of studies in the field.

A thriving student community sustains the lively Postgraduate Research Forum, and students participate in all aspects of the Centre's activities, from the organisation of conferences to running the Centre's social media fora. The Centre has hosted a series of major funded research projects: 'Nations, Borders and Identities'; 'Court, Country, City – British Art, 1660–1735'; and a project on the work of the poet Percy Bysshe Shelley. The Centre for Eighteenth Century Studies offers the interdisciplinary MA in Eighteenth Century Studies: Representations and Contexts, 1750–1850.

www.york.ac.uk/eighteenth-century-studies



THE CENTRE FOR MODERN STUDIES

is a flourishing locus for research and pedagogical activity in the period after 1830, promoting innovative, interdisciplinary research across the arts, humanities, social sciences and sciences, from a variety of theoretical, methodological and historiographical perspectives. As well as organising seminars, workshops, conferences and visiting speakers, the Centre for Modern Studies provides pump priming for a number of research strands, which serve as focal points for funding bids; and small project grants, which enable graduate students to organise reading groups, film screenings and symposia. Strands to date have focused on narrative theory, creativity, world systems, the cultural politics of food, the ordinary/everyday/quotidian, and on translations of ideas of freedom in new states. The Centre for Modern Studies also runs an interdisciplinary MA in Culture and Thought after 1945.

www.york.ac.uk/modernstudies

Hints Towards a Change of Ministry, c 1797, by the caricaturist George Moutard Woodward

SACRED TEXTS AND SACRED SPACES

York has a noteworthy breadth of expertise in research on the representation and interpretation of religion in all its forms. This includes studies on royal burials, work on the Bible in Early Modern England, performances of liturgical drama, the historical mapping and interpretation of pilgrimage, research into Biblical cinema, an examination of Sufism in Western literature, culture and philosophy and a project on narratives of conversion, funded by the Arts and Humanities Research Council (AHRC).

ARCHBISHOPS' LIBRARIES PROJECT

The city of York, with its rich ecclesiastical history, provides the perfect backdrop for research into sacred texts and spaces; for example, York Minster Library, the largest cathedral library in the UK, is run through a partnership with the University of York.

Brian Cummings, Anniversary Professor of English, and Bill Sherman, Professor of Renaissance Studies, regularly use the library to inform their teaching. They are involved in an international project, bringing together Lambeth Palace in London and York Minster Library, to study the early formation and use of the collections of the Archbishops of Canterbury and York. This includes a digitised database of the seventeenth-century catalogues and a digital exhibition combining for the first time the treasures of the two libraries.

Emerging from this work, a national research network based at York is being developed to bring together all of the cathedral libraries in the UK in order to analyse their holdings and make these extraordinary collections more accessible to the wider public. The project joins others, on religious conversion, the King James Bible and the Qu'ran of the Enlightenment period, to make York a leading centre for the study of religion and the book.



The Lambeth Palace Library Exhibition (*Royal Devotion: Monarchy and the Book of Common Prayer*) ran from May to July 2012. The picture shows HRH The Prince of Wales (centre), Professor Brian Cummings and Dr Rowan Williams, former Archbishop of Canterbury, at the launch of the exhibition on 1 May 2012.

© Picture Partnership/Lambeth Palace



JERUSALEM IN WESTERN ART AND ARCHITECTURE

“The city of Jerusalem plays a vital role in Christianity, Judaism and Islam. It was important in the imagination of Medieval Christians, as the scene of key events in the Old and New Testaments. It foreshadowed the Heavenly Jerusalem. Its sacred topography was translated into a wide range of media, including maps and monuments.

I am working on an in-depth study of Western Medieval maps of Jerusalem and I am part of a major, five-year research project which documents and examines European monuments reflecting those in Jerusalem. These include famous examples such as the Temple Church in London and the Sacri Monti of Piedmont and Lombardy as well as many lesser known monuments which have until now been studied only at a regional level.”

Dr Hanna Vorholt
Department of History of Art



Detail from The Hague, Royal Library MS 76 F 5, fol. 1r

SLAVERY AND ITS LEGACIES

The University of York has a long-standing reputation for ground-breaking research on the history of transatlantic slavery and its implications for the contemporary world.

From a revealing historical study exploring the emancipation of serfs in Russia and Brazil, to an Al Jazeera TV documentary series, *Slavery: a 21st Century Evil*, directed and produced by Emmy and BAFTA award-winning film-maker David Hickman from our Department of Theatre, Film and Television, we approach the study of slavery from many perspectives and using different media.



In collaboration with other international partners, the University's Department of Archaeology and Institute for the Public Understanding of the Past have launched an ambitious €4.3 million project, 'EUROTAST', which is exploring the history of transatlantic slavery and its legacies. The project brings together leading international scholars and a new generation of archaeologists, historians and scientists from the University of York and across Europe. Researchers are using state-of-the-art technology to reconstruct demographic and genetic links between Africa and the transatlantic diaspora. Through the work of the project, bioarchaeology is helping to increase our understanding of African life cycles and experiences under slavery.

REPRESENTATIONS OF SLAVERY IN MUSEUMS

The Department of History's Dr Geoffrey Cubitt has led a major research project on the representation of slavery in museums and on the commemorative activity of the 2007 Bicentenary of the 1807 Act abolishing the slave trade in the British Empire. The findings of this research have not only had a significant impact on participating museums (including the British Museum, the National Maritime Museum and the Museum of London, Docklands) but also continue to attract global interest. Combining analysis of exhibitions with visitor responses, the research has deepened understanding of the challenges faced by museums in handling difficult subjects and has brought together academics, museum professionals and a variety of community representatives.

www.york.ac.uk/1807commemorated

“It has taken 40 years for the recognition to come that slavery is basic to British history. We tend to think of it as being exotic, but it isn't; it's British ships, British finance, British manufacture, British landholding and a British desire for slave-grown produce that drove the whole industry. Slavery is as British as it is American.”

Emeritus Professor of History, James Walvin

Professor Walvin is a world authority on the Atlantic slave trade and the history of slavery in Britain.

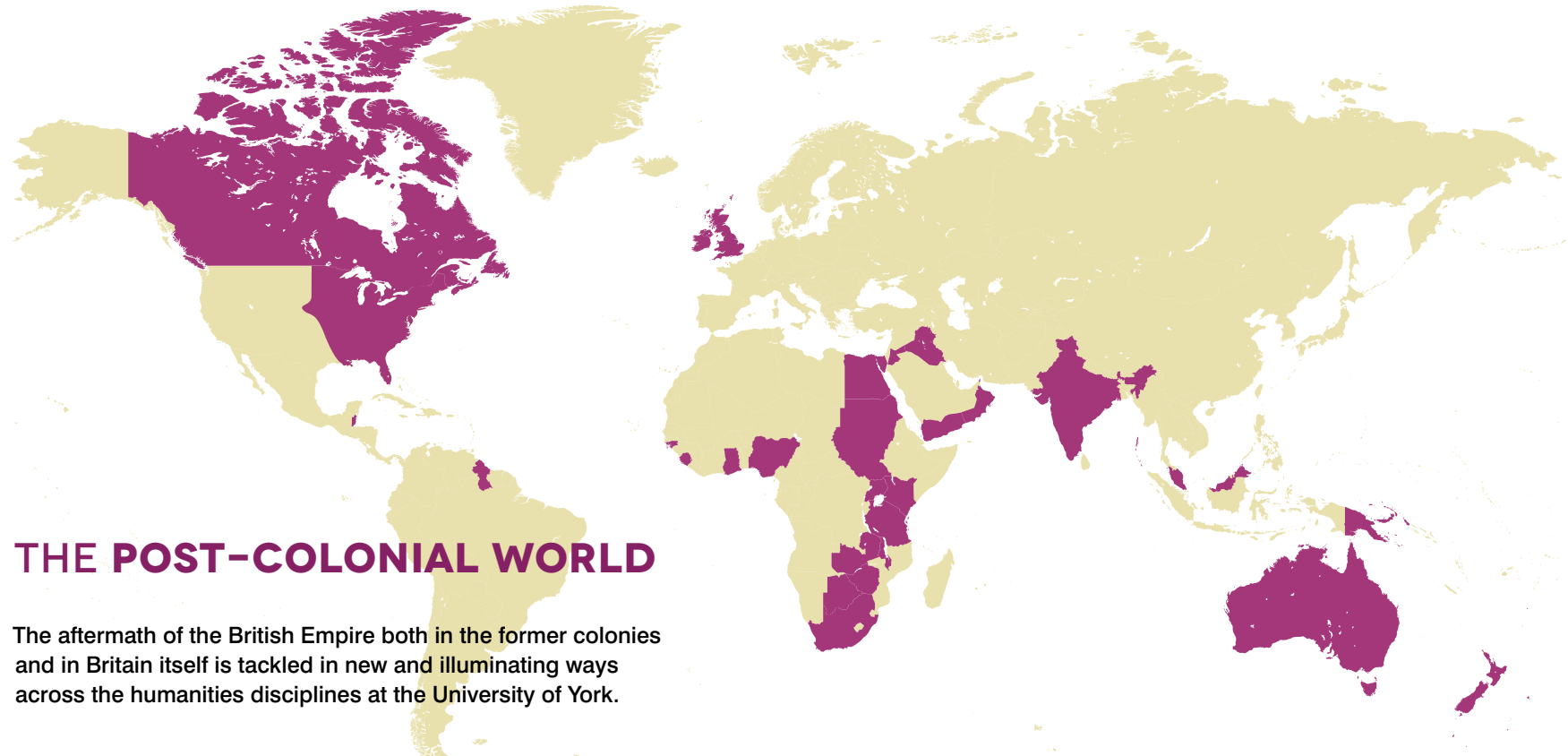
Trench Town High School, Jamaica, 1965

© National Archives



DR HENRICE ALTINK, DEPARTMENT OF HISTORY, UNVEILING THE PUBLIC SECRET: RACE IN COLONIAL AND INDEPENDENT JAMAICA

Racial discrimination in Jamaica in the decades preceding and following independence in 1962 was a public secret: everybody knew it took place in public institutions and also in the private sphere but few dared to expose it. Informed by Critical Race Theory (a movement of scholars that originated in American law schools in the 1980s which studies how society organises itself along racial lines and hierarchies), Dr Altink's project examines racial discrimination in its myriad forms in Jamaica from 1918 until the present, focusing in particular on the labour market and education. She examines why and how racial discrimination was kept a public secret and explores some effects of this silencing. Her project shows that in spite of the practice to de-racialise 'the colour question' and an ideology of multi-racialism, which became more pronounced in the years leading up to and immediately following independence in 1962, social relations both publicly and privately were shaped by race. In doing so, the project questions the usefulness of 'colour blindness' as a strategy to achieve racial equality.



THE POST-COLONIAL WORLD

The aftermath of the British Empire both in the former colonies and in Britain itself is tackled in new and illuminating ways across the humanities disciplines at the University of York.

What did the end of the empire mean for the British, French, Belgian, Dutch and Portuguese? This is a question that Dr Liz Buettner in the Department of History is tackling. Her latest research project looks at the cultural and social adjustments required in the post-colonial world. Dr Buettner's research focuses particularly on smaller colonising nations such as Belgium, the Netherlands and Portugal rather than on Britain and France whose narratives have previously tended to dominate and distort colonial and post-colonial studies about Europe.

POST-COLONIAL LITERATURE

From leading research on the writings of South African Nobel laureate J.M. Coetzee by Professor David Attwell and Professor Derek Attridge, to Dr Claire Chambers' analysis of the literature of the Indian subcontinent and

representations of Muslims in Britain and South Asia, post-colonial literature is a particular strength in the Department of English and Related Literature.

Writers of Muslim heritage are producing some of the most exciting and politically engaged literary fiction in the UK today. But is there such a thing as 'Muslim fiction'? If so, is it cultural background or belief that makes writing Muslim? In *British Muslim Fictions*, Dr Claire Chambers has interviewed 13 anglophone writers who live or work in Britain and have an intimate relationship with Islam, as a means of exploring these questions. Authors interviewed include Hanif Kureishi, Leila Aboulela, Adbulrazak Gurnah and Ahdaf Souief: a diverse group including religious and cultural Muslims from South Asian, Arab and African backgrounds.



Prize-winning author J M Coetzee at the York Festival of Ideas in 2011

Bra Tete Mbambisa

© Gregory Franz



THE JAZZ DIASPORA

"My research interests in South Africa link to many of the key themes in the emerging field of diasporic jazz cultures: migration, post-colonialism, cultural hegemony and identity.

"We also have a rich connection here in the UK as many South African musicians were exiled in London during apartheid.

"I have been working with colleagues at the Universities of Cape Town, Stellenbosch and the Witwatersrand, but most importantly this research is being developed in collaboration with the musicians who make the music, both in the UK and in South Africa, and is heavily informed by their thinking.

"Although my research typically takes the form of conference papers and articles, I have also been especially fortunate to work with Bra Tete Mbambisa on his new album *Black Heroes* which was released in 2012."

Dr Jonathan Eato

Composer, saxophonist and lecturer in the Department of Music



FROM BEASTS TO BOOKS TO BIOMOLECULES

Collaborative work among physicists, archaeologists, historians and archivists is bringing alive the University's Borthwick Institute for Archives in illuminating ways. In a ground-breaking discovery, researchers at York have discovered that rubber erasers can be a powerful medium to help ascertain which species of animal was used to make medieval parchments. Working with colleagues in Dublin they have been able to capture one million times more DNA data from manuscripts than was possible three years ago. It may even now prove possible to collect forensic evidence that testifies to past human interaction with books. This might include traces of grime and fluids left on some medieval religious and medical texts as a result of fondling, kissing and blood-letting. The material fabric of our manuscripts may yet have many interesting stories to reveal.

THE NATURE OF BOOKS

While the written word is fundamental to our self-knowledge and history, what of the books that steward and disseminate those words? What can the fabric, production, use and history of books tell us about ourselves?

A diverse range of research across the arts and humanities and sciences at York is uncovering new insights into the very nature of books and what they can reveal about their creators and their readers.

AN EIGHTH-CENTURY DETECTIVE STORY: ALCUIN OF YORK

Eighth-century York owed its reputation as one of the most intellectually influential cities in Europe to the library and school headed by the scholar Alcuin. But while rich and vivid evidence exists about the school, the library contents have largely disappeared, many destroyed by the devastating Viking attacks of the ninth century.

Dr Mary Garrison from the University's Department of History has been seeking the traces of this great lost library and the chief evidence for the investigation is found in Alcuin's own writings. Until now, no books had ever been securely assigned to eighth-century York. But, by sifting the evidence, Dr Garrison has been able to identify, for the first time, a book most likely to have been made at the school of York in Alcuin's time: a gigantic and now incomplete copy of Pliny's *Natural History*, now held in Leiden, the Netherlands.



The Centre for Medieval Literature is a high profile collaboration between the University of York and the University of Southern Denmark. It is establishing a cross-disciplinary, theoretical framework for the study of medieval literature on a European scale.

www.sdu.dk/en/Om_SDU/Institutter_centre/C_cml

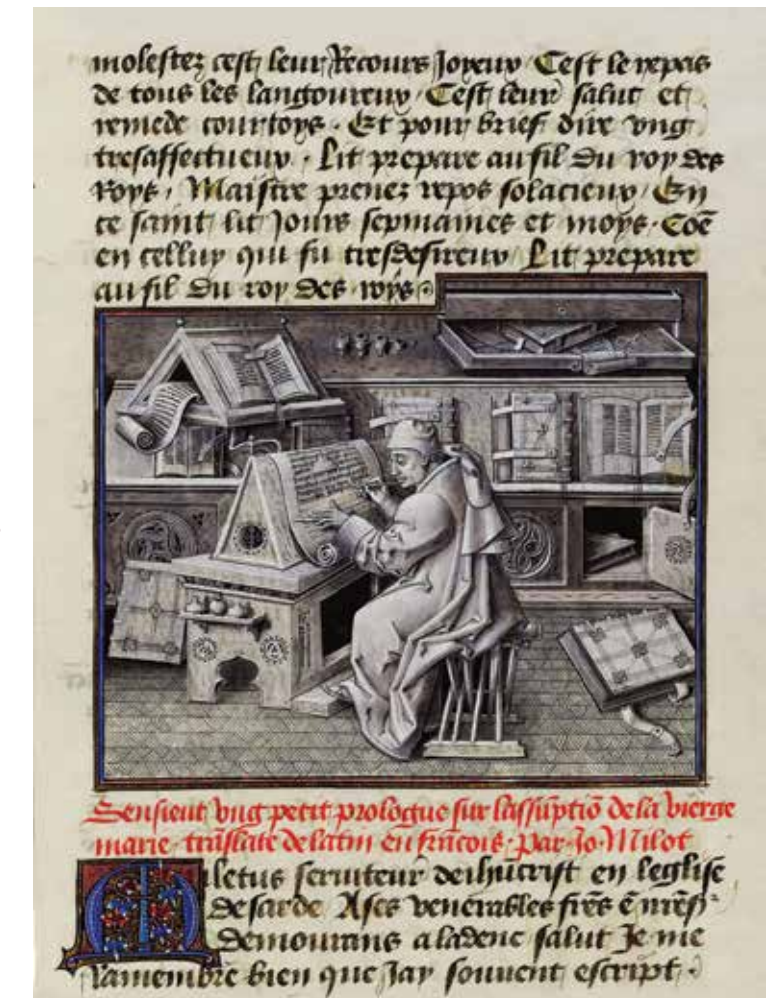
CHAUCER'S SCRIBES

“Geoffrey Chaucer is referred to as the ‘Father of English Literature’, not because he was the first author to write in English (he wasn't) but because his works were among those of his generation that were produced in sufficient numbers to reach a wider audience. Chaucer wrote before the age of print, so the production of his writings in such numbers depended on scribes manually copying works like *The Canterbury Tales* in manuscripts. My research identifies for the first time who were the scribes responsible for the copying of the earliest manuscripts by Chaucer and his contemporaries. My research also reveals that these revolutionary clerks were holding down day jobs in bureaucratic offices at the London Guildhall while copying medieval English literature as a sideline.”

Linne Mooney

Professor of Medieval English Palaeography and Director of the Centre for Medieval Studies

The French medieval scribe Jean Miélot making a copy of a book



HERITAGE: OUR PAST AND WHO WE ARE

“Heritage is everywhere. It is a bend in the road, a building valued by its occupants, objects kept on a mantelpiece, and the lumps and bumps in a field. This broad definition may surprise some people but heritage, we firmly believe, is ordinary and everyday just as much as it is special and iconic.”

Dr John Schofield

Director of Cultural Heritage Management and Head of the Department of Archaeology

The discovery of Britain's oldest house by Professor Nicky Milner (pictured) from York's Department of Archaeology and a team from the University of Manchester has shifted historical perceptions of some of our early ancestors. © Guzelian



DIGITAL HERITAGE

The University of York's Centre for Digital Heritage is an interdisciplinary research centre that brings together York's world-leading expertise in digital heritage, including data management, analysis and visualisation.

Current research projects include the development of touch-screens and mobile phone applications which provide information for visitors on the beautiful medieval churches of York, and on cathedrals elsewhere. These screens and phone apps – produced by the University's Centre for the Study of Christianity and Culture – include 3D visualisations of the churches as they evolve through time.

HERITAGE AND CONSERVATION

Archaeologists at York have a long history of researching crucial areas of heritage and conservation practice, asking questions such as why a particular building or place matters. Current research explores the very nature of heritage, and who has a stake in its definition and management. This recognises, for instance, that homeless people and others at the margins of mainstream society have an investment and interest in the shape of the built environment.

UNCOVERING BRITAIN'S OLDEST HOUSE

Yorkshire contains some of the world's most significant archaeological sites and the University's Department of Archaeology is involved in a large number of digs.

The discovery of the oldest house in Britain by a team from our Department of Archaeology has reshaped our understanding of the post-Ice Age hunter gatherers who lived on the site over 11,000 years ago. Studies of the ancient structures uncovered on the site at Star Carr, in Yorkshire, have helped rewrite standard textbook descriptions of the nomadic groups who recolonised Britain at the end of the last Ice Age. A community previously viewed as rootless drifters, engaged in a never-ending search for prey, has been revealed by the team of researchers from York to be a more sophisticated, settled community with strong societal and generational ties.

RESTORING A NATIONAL TREASURE

As a place in which to study and conduct research, the city of York is hard to beat, with its rich heritage literally on the doorstep. The University's strong links with museums, visitor attractions and important archaeological resources are of enormous benefit to the research community and to both our undergraduate and our postgraduate students. Researchers from the Departments of Archaeology and History of Art are actively engaged in work to conserve the fabric of our beautiful city. For example, in her role as Director of the York Glaziers Trust and also Course Director of the MA in Stained Glass Conservation and Heritage Management, Sarah Brown of the Department of History of Art is overseeing the restoration of the famous Great East Window of York Minster, the largest gothic cathedral in northern Europe.



THEATRICAL PERFORMANCE IN THE THERESIENSTADT GHETTO

“The World War II ghetto at Theresienstadt near Prague was a place of great suffering and deprivation. It was also a site of enormous artistic energy which included the visual arts, orchestral and choral concerts and theatrical performances.

“My research has involved conducting extensive interviews with ghetto survivors during which several previously unknown theatrical scripts have come to light. In these we have found satirical comments on life in the ghetto, vivid memories of the pre-war world and optimistic views of post-war life. I am working closely with survivors to decipher the many hidden references and inside jokes in the scripts and I am addressing the practical and ethical issues around how these scripts can best be performed for audiences today.”

Dr Lisa Peschel
Department of Theatre, Film and Television

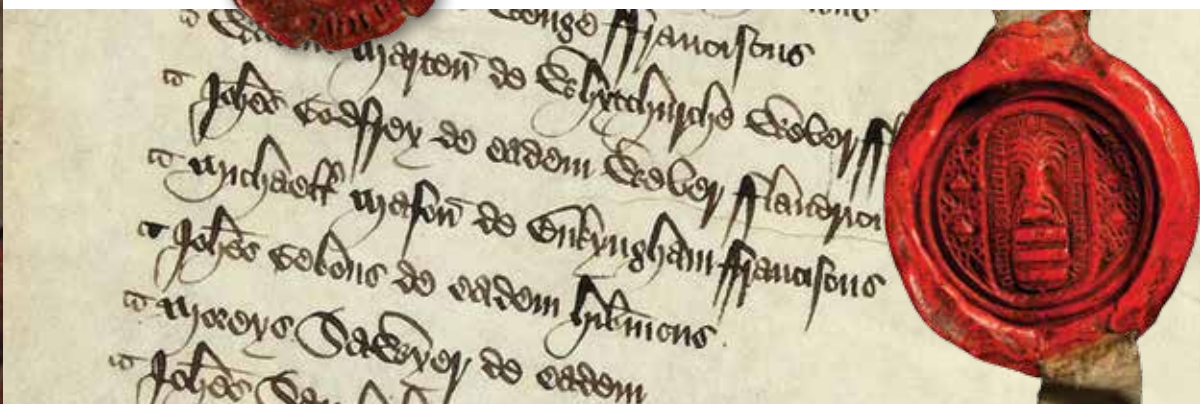


A Theresienstadt cabaret performance, sketched by ghetto prisoner Ferdinand Bloch
PT 3958, Herman Collection, Terezín Memorial © Zuzana Dvořáková



The large seal on the right is that of Enguerrand de Coucy, perhaps one of the most well-known resident aliens in England in the late 14th century. Coucy's seal is attached to a document dated 1367, granting him the reversion of all manors and lands held for life by Joan, the late wife of John de Coupeland. The smaller seal is that of the Italian merchant Benedict Zakarie. He originated from Genoa, but chose to settle permanently in London. Zakarie's seal is attached to a receipt for 499 marks from the Treasury in part payment of Edward III's debt to him for goods supplied. The manuscript pictured is an example of an alien tax assessment. This one was taken in Buckinghamshire for the subsidy granted in 1440.

© Crown



CULTURAL HERITAGE AND IDENTITY

Heritage is as much about people as it is about things, and as much about the future as it is about the past. Researchers from across the humanities at York are engaged in research that explores cultural heritage and how it shapes and identifies who we are.

'England's Immigrants, 1330-1550' is a major new project led by Mark Ormrod, Professor of Medieval History, and funded by the Arts and Humanities Research Council (AHRC). The project is conducting a fascinating and revealing analysis of the many thousands of immigrants who made their homes in England in the era of the Hundred Years War, the Black Death and the Wars of the Roses. This uses the vast records held in The National Archives in London of census data collected for resident foreigners for tax purposes. The detailed data collected about migration and settling in England in the period

gives historical depth to questions that have a clear contemporary resonance, such as how existing residents' interaction with immigrants informed ideas of ethnicity and nationality.

Building a huge database of this material and of contextual evidence, the project is making a major contribution to the longer-term history of immigration by providing a deep historical context for contemporary debates about the movement of peoples and the construction of national identity.

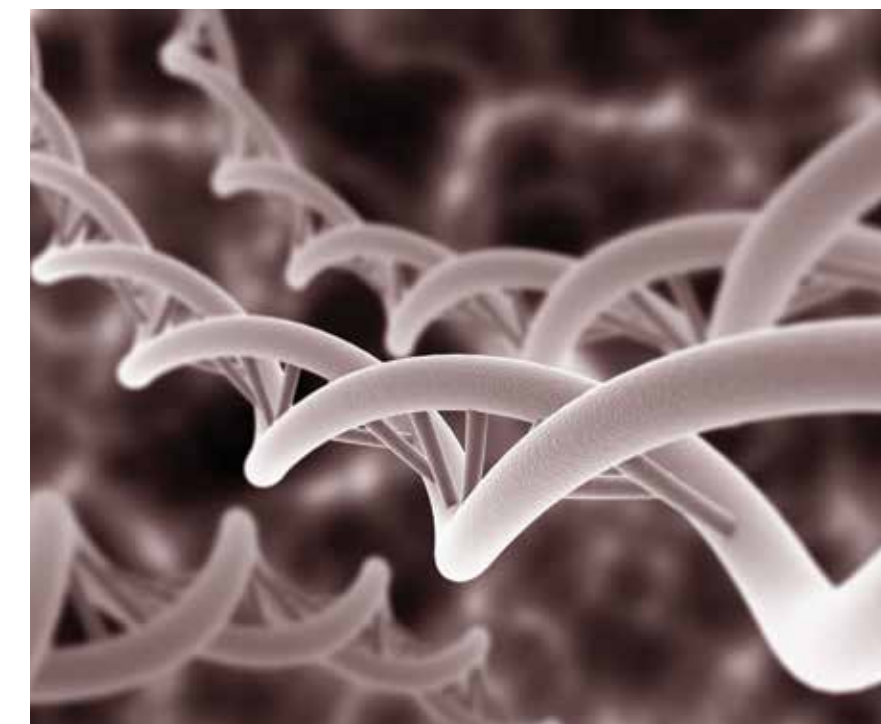
www.englishimmigrants.com

PRE-GENETIC INTERVENTION AND IDENTITY

If you can diagnose a genetic condition in an embryo and are able to intervene to change its genetic structure, have you changed the identity of the child?

This controversial question lies at the heart of research carried out by Dr Stephen Holland in the Department of Philosophy. One of the Department's particular research strengths lies in ethics and bioethics, and advances in the science of genetics present a raft of important bioethical problems around issues such as pre-genetic intervention and identity, genetic determinism and eugenics.

3D rendering of DNA strings



HUMANITIES AND HEALTH

The creativity and intellectual rigour of the humanities subjects combined with that of medical sciences can yield deep and sometimes surprising insights into human health, past and present. Spanning humanities subjects as diverse as Bioarchaeology, Philosophy and English Literature, medical humanities research is extensive and diverse at the University of York.

From an investigation into the works of 17th-century physician Sir Thomas Browne, whose complicated amalgams of science, religion and literature come from an era when medicine and the humanities appeared inextricably linked, to electrical therapy in the 18th century, research into health histories delves into often unexplored areas.

At the centre of medical humanities research at the University sits the Centre for Global Health Histories, directed by Professor Sanjoy Bhattacharya, which works with partners around the world to conduct and promote research of broad medical, scientific, environmental and public health significance.

With current projects including a major initiative examining the history and contemporary workings of primary health care in South Asia, the Centre for Global Health Histories enjoys strong links with the World Health Organisation and is deeply involved in the Organisation's Global Health Histories seminar series.



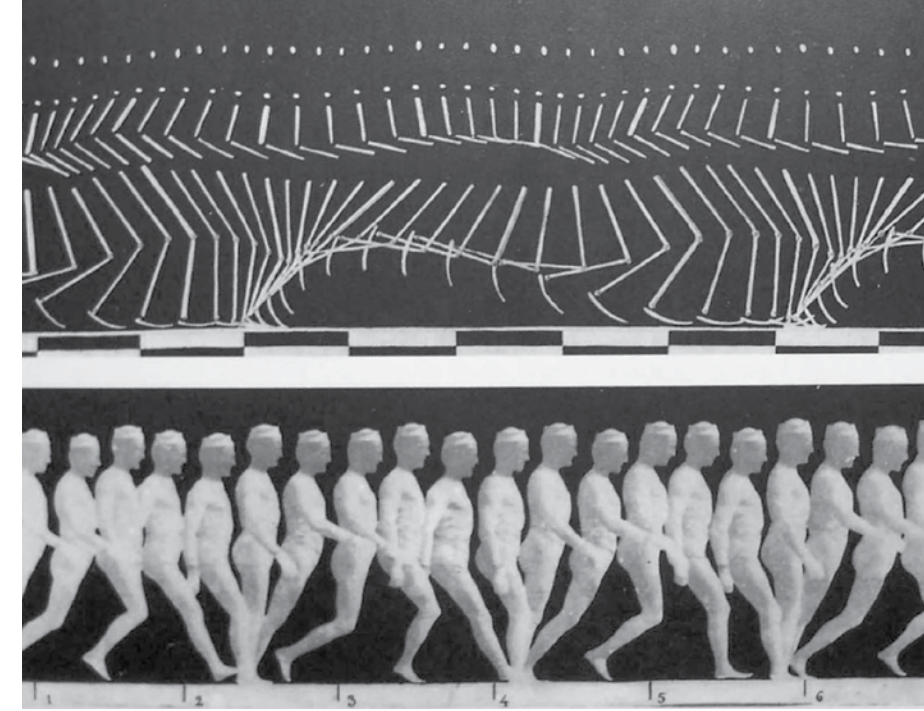
The last case of smallpox on the Asian sub-continent
Dr Tarantola © World Health Organisation

The initiative aims to show how medical history and medical humanities help the global public health community to optimise responses to the public health challenges of today.

www.york.ac.uk/history/global-health-histories/

The Centre for Global Health Histories houses the editorial offices of *Medical History*, published by Cambridge University Press, widely regarded as the world's leading journal in the history of medicine.

Chronophotographic image produced by French scientist cinematographer Étienne-Jules Marey, 1880. Marey's interest in the physiology of movement led him to develop the technique of Chronophotography, which he used to record and exhibit successive phases of motion in animal and human bodies. Marey's work informs research by Catherine Oakley, described below.



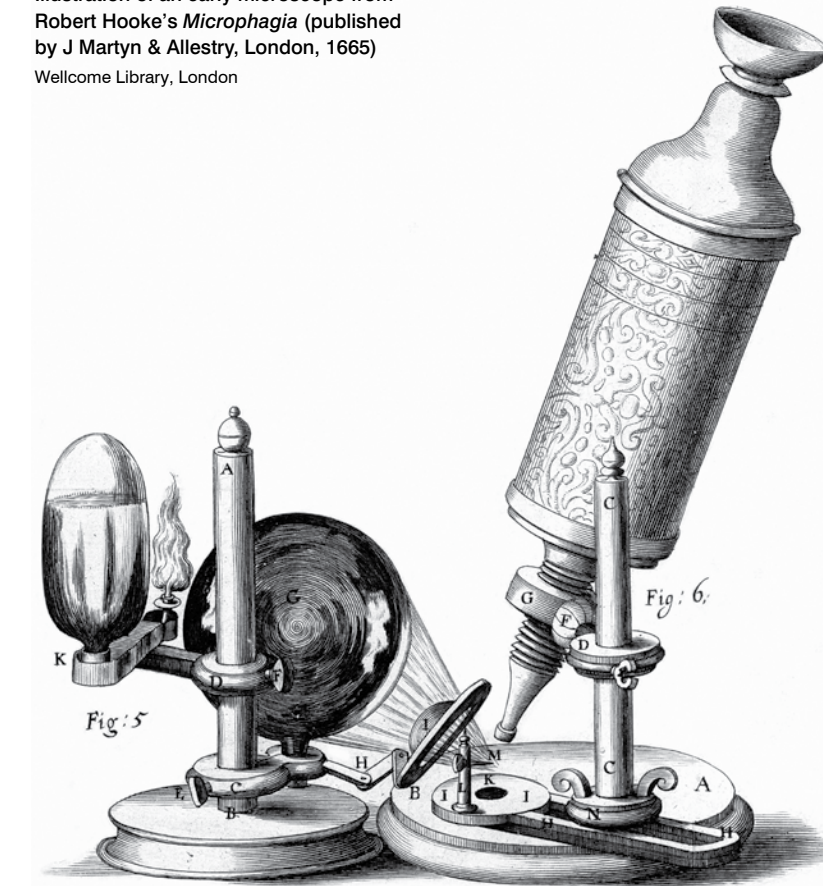
CATHERINE OAKLEY, AHRC-FUNDED PHD STUDENT, DEPARTMENT OF ENGLISH AND RELATED LITERATURE

“My doctoral research investigates the close relationship between medicine, literary fiction and early cinema in the period 1880-1925; a key historical moment in the emergence of modernism and modernity. In particular it traces written and visual representations of the human body across a range of cultural forms. The real and imaginative representations of physicians, patients and bodies in literature and the visual arts during this period of unprecedented technological and perceptual change have continuing implications for a broader understanding of the ways in which ideas of the ‘normal’ are framed, and ways of representing bodies that are considered in some way abnormal, debilitated or compromised in form or function.”

In the 17th century, the invention of the microscope opened up a new world of observation, profoundly revising the thinking of scientists and philosophers alike. The interior of nature, once closed off to both sympathetic intuition and direct perception, was now accessible with the help of optical instruments. Professor Catherine Wilson, Anniversary Professor in the Department of Philosophy, has undertaken in-depth research into the impact of the invention of the microscope.

In her book, *The Invisible World: Early Modern Philosophy and the Invention of the Microscope* (1997), Professor Wilson challenges historians who view the abstract, theoretical sciences as the sole catalyst of the Scientific Revolution. She stresses the importance of observational and experimental science, brought about by the invention of the microscope, to modern thought.

Illustration of an early microscope from Robert Hooke's *Microphagia* (published by J Martyn & Allestry, London, 1665)
Wellcome Library, London



PERFORMANCE AT THE UNIVERSITY OF YORK

Visit our vibrant campus on any day of the week and you can sample performance of one kind or another; whether through one of our many music ensembles playing in the impressive Sir Jack Lyons Concert Hall, or a more experimental work playing in a 'found space', or through a rehearsal for a theatre or film production in one of the dynamic studios within the University's new £30 million, state-of-the-art facilities for Theatre, Film and Television.

We study, create and perform music, theatre and film. And our practice-led academics and students can be found leading and taking part in quality performances, not only on campus but also in the culturally rich city of York, across the UK and beyond.



Eminent theatre critic Michael Billington with playwright Sir Alan Ayckbourn at a masterclass in the Department of Theatre, Film and Television

The complete archive of Sir Alan Ayckbourn, one of the most celebrated and prolifically performed living playwrights, is now part of the Sir Samuel Storey Writing and Performance Collection in the University's Borthwick Institute.

RENAISSANCE MUSIC'S 'MISSING LINK': THE FIRST SURROUND SOUND, c 1566

The recent re-discovery of a Renaissance mass for an astounding 40 individual parts, composed by Medici employee Alessandro Striggio in 1566, led to its first recording by the Department of Music's Dr Robert Hollingworth and his top UK vocal ensemble, 'I Fagiolini'. The recording won two international awards for best CD of the year in 2011 and has toured the UK, Belgium and Italy.

Dr Hollingworth led a workshop on the mass at the University of York, followed by a performance in the spectacular surroundings of York Minster. In this, student singers sang alongside the UK's leading performers – and, most innovatively, the audience was encouraged to enter the performing circle made by the 40 parts, gaining a unique perspective on 16th century surround-sound. The experience was described by some of those there as overwhelmingly moving in its effects.

The research project, 'Playing the small screen', led by Dr Tom Cantrell in the Department of Theatre, Film and Television, is the first exploration of the particular demands of television acting and how these challenges impact on actor training. The project combines new interview material from television actors and directors with the analysis of the broadcast performance, to investigate the innovative and largely overlooked techniques of small screen performance.



Downton Abbey actress, Penelope Wilton, leads a student masterclass in the Department of Theatre, Film and Television

MAD WORLDS AND COURTESANS: PERFORMING COMEDY

"I am currently directing our own, highly acclaimed theatre company, Out of the Blue (comprising a student cast and production team), in John Marston's *The Dutch Courtesan* (1605), a deliberately chosen sequel to Thomas Middleton's brilliantly witty *A Mad World, My Masters* (1605) performed in our exceptional new facilities in 2011. A dialogue between the two productions will be explored on a specially created website, which will document the development of *The Dutch Courtesan*, from early text preparation and research, via workshops and design process, through rehearsals, to public performance. The website will also host films of both productions and a discussion about the two plays between a team of international scholars."

Professor Michael Cordner
Department of Theatre, Film and Television

The set of *A Mad World, My Masters*, 2011





Masters student, Tom, rehearses in the Department of Music

SPEECH AND SOUND

From re-creating the original acoustics of the York Mystery Plays, to an in-depth analysis of accent and identity on the Scottish-English border, the study of speech and sound richly informs many areas of humanities research at the University of York.

In particular, our Departments of Music, of Language and Linguistic Science, and of Theatre, Film and Television are tackling the nature of sound and speech in very different ways but with some interesting areas of connection.

ACCENT AND IDENTITY ON THE SCOTTISH-ENGLISH BORDERS

If you live in England, even close to the border, do you automatically sound 'English', and, if you live in Scotland do you automatically sound 'Scottish'? These are just some of the questions framed by the Department of Language and Linguistic Science's 'Accent and Identity on the Scottish-English Border' project and exhibition, which explored the relationship between regional accents and identities in four border towns. Their findings have implications for border communities more generally, and in particular for ones with a significant history of cross-border traffic and cross-border conflict.

www.york.ac.uk/res/aiseb/

TURN-TAKING IN SPEECH AND MUSIC

In a collaborative project between the Department of Language and Linguistic Science at York and the Centre for Music and Science at the University of Cambridge, researchers are using video recordings of pairs of friends in conversation, looking at how they co-ordinate speech and physical movements as a way to negotiate their conversation. They are given tasks to do together, eliciting instances of 'joining in', such as playing an unusual musical instrument. As Dr Richard Ogden explains, the study is enriching our understanding of the codes and conventions of sociability and human engagements.



MARIANA LOPEZ, PHD STUDENT, DEPARTMENT OF THEATRE, FILM AND TELEVISION

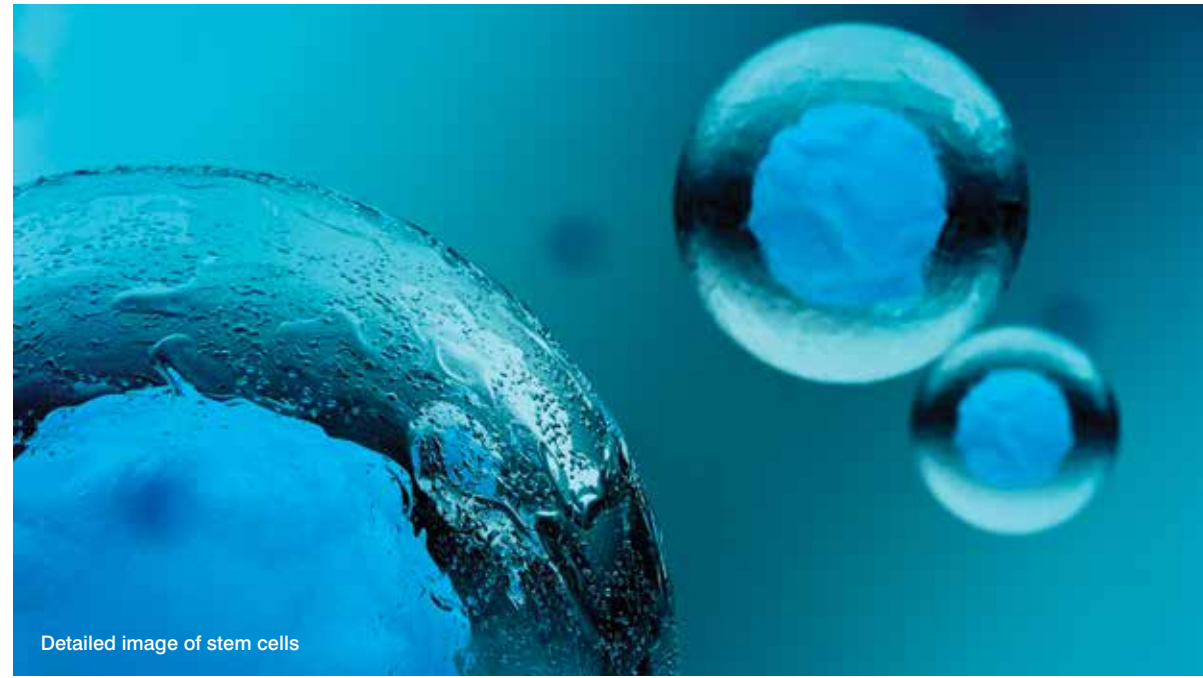
"The York Mystery Plays are a magnificent example of medieval drama. Using the colourful language of medieval Yorkshire, they present the 'history of the world' from the mystery of God's Creation, through the birth, death and resurrection of Christ, to the Last Judgement. The plays were performed on wagons through the streets in York, from the 14th to the 16th centuries. They were revived in 1951 and have been performed many times since in a variety of locations in central York.

Research into the plays has been extensive but it has rarely touched on the importance of acoustics and how early outdoor performance spaces would have affected the presentation of the plays and how the audience experienced them. My project uses computer models that allow us to determine which performance configuration would have been more beneficial acoustically."

Noah's Flood scene, with umbrellas as props, York Mystery Plays 2012, performed in the ruins of St Mary's Abbey in Museum Gardens, central York
Kippa Matthews

HUMANITIES AND POLICY

Research from sections of the arts and humanities departments at York is having a wider impact in helping to shape policy at both national and international levels, in areas such as conservation, film, schools curriculum reform and health.



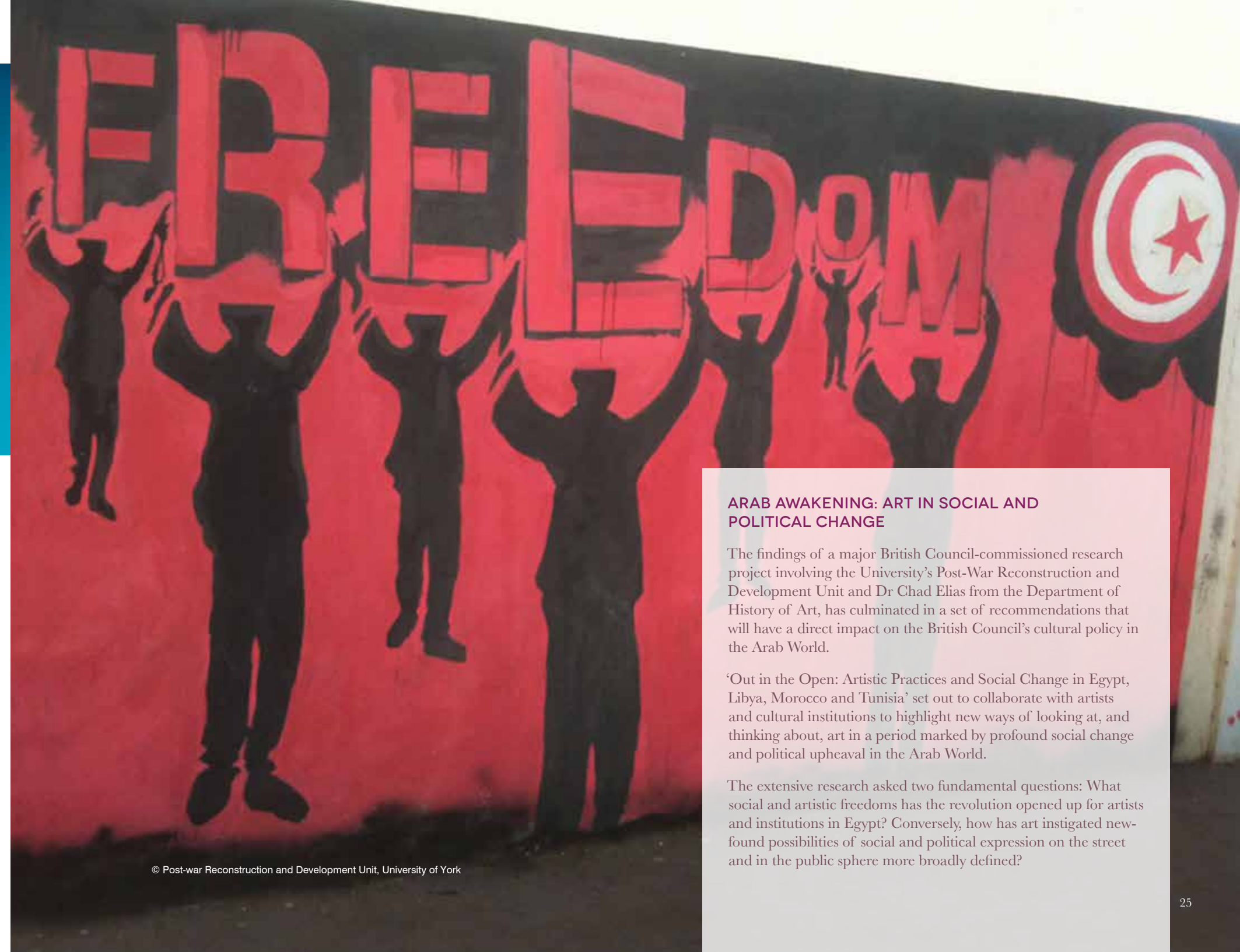
Detailed image of stem cells

'Applied philosophy' sounds like a contradiction in terms, but for many years Professor Tom Baldwin of the Department of Philosophy has contributed to public debates in bioethics including the use of human embryonic stem cells and the grounds for granting patents on genes. In his work on public health, he has contributed to the public debates on the legitimacy of 'paternalist' interventions in personal life to deal with ill-health linked to personal habits, such as obesity-linked problems.

In the 2006 report that Professor Baldwin co-authored, he argued that the state has a responsibility to provide an environment in which people are helped, but not coerced, to lead healthy lives. The intuitive policy guide ('the intervention ladder'), developed for and advocated in the report to help assess policy options, has since been used to help frame government policy. Professor Baldwin's current research in bioethics has switched to new developments in neurosurgery which offer the prospect of treatments for previously untreatable neurological disorders.



Professor Tom Baldwin delivers a lecture at a conference in Berlin



ARAB AWAKENING: ART IN SOCIAL AND POLITICAL CHANGE

The findings of a major British Council-commissioned research project involving the University's Post-War Reconstruction and Development Unit and Dr Chad Elias from the Department of History of Art, has culminated in a set of recommendations that will have a direct impact on the British Council's cultural policy in the Arab World.

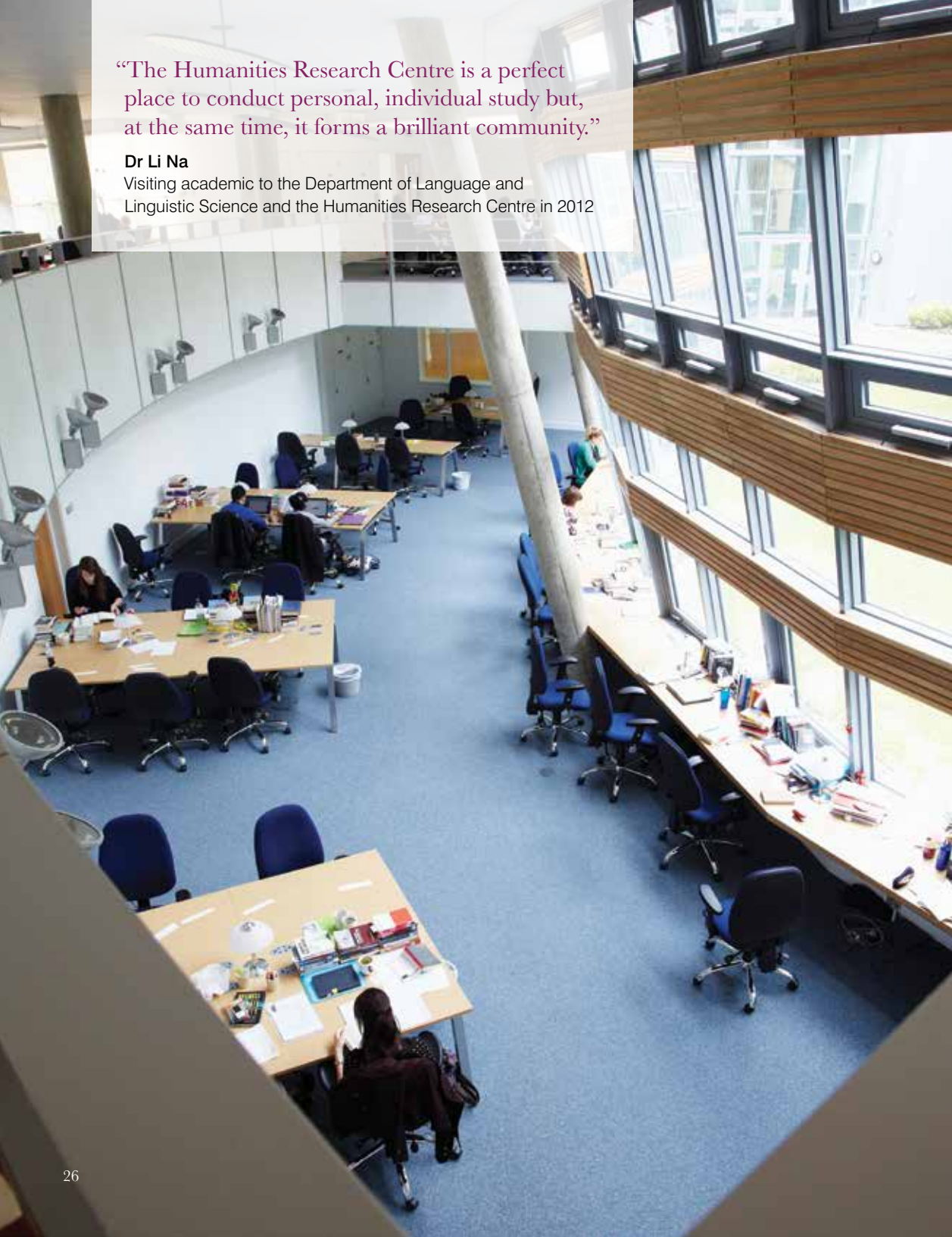
'Out in the Open: Artistic Practices and Social Change in Egypt, Libya, Morocco and Tunisia' set out to collaborate with artists and cultural institutions to highlight new ways of looking at, and thinking about, art in a period marked by profound social change and political upheaval in the Arab World.

The extensive research asked two fundamental questions: What social and artistic freedoms has the revolution opened up for artists and institutions in Egypt? Conversely, how has art instigated new-found possibilities of social and political expression on the street and in the public sphere more broadly defined?

“The Humanities Research Centre is a perfect place to conduct personal, individual study but, at the same time, it forms a brilliant community.”

Dr Li Na

Visiting academic to the Department of Language and Linguistic Science and the Humanities Research Centre in 2012



LIFE IN THE HUMANITIES RESEARCH CENTRE

Based in the award-winning Berrick Saul Building, the Humanities Research Centre provides a place of shared belonging and an intellectual home for academics from across the University's eight arts and humanities departments and many interdisciplinary centres. It is an energetic and inclusive community of research excellence, interdisciplinary collaboration and academic outreach for scholars from the UK and around the world.

In its outstanding facilities, the Humanities Research Centre houses major interdisciplinary funded research projects and many reading groups and research networks. It is the venue for international conferences, distinguished academic lectures, public talks by well-known broadcasters, authors and politicians, and events for local schools and other sections of the community.

As well as providing beautiful workspace specifically for arts and humanities postgraduates, the Humanities Research Centre actively supports their career development through interdisciplinary workshops, training programmes, project grants, fellowship awards, work in public engagement and a lively, shared community life. It is a stimulating place for research conversations that jostle received ideas, broaden our understanding of ourselves and our world and challenge us about how others might now benefit from this.

If you would like to know more about arts and humanities research at the University of York and opportunities for partnering with it, do get in touch with the Humanities Research Centre.

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