Research Events, Semester 2, 2010/11

Saturday 12th February  
**Speaker:** Professor Susan Sellers and Others  
**Venue:** Lawson Room  
**Time:** 10.30 – 4.30  
**Title:** Virginia Woolf in the Twenty First Century (Symposium) - [Symposium programme](PDF, 137 KB)  
The School of English is delighted to host a one-day symposium to mark the publication of a new edition of Virginia Woolf’s writing and performances of a new stage play about Virginia Woolf and her painter sister Vanessa Bell at the Byre Theatre. The symposium will take place on Saturday February 12th in the School of English, Lawson Lecture Room, Kennedy Hall, The Scores, from 10.30 to 4.30, and will include talks on the relevance of Virginia Woolf for the 21st century, Nicole Kidman in *The Hours*, and creating the stage play *Vanessa and Virginia*. Admission to the symposium is free and open to all. At 7.30 there will be a performance of *Vanessa and Virginia* in the Byre Theatre. The play will also perform in the Byre Theatre at 7.30 on Friday February 11th. Tickets for both performances of the play can be obtained from the [Byre Theatre Box Office](https://www.byre.ac.uk). The symposium will include an optional writing workshop with playwright Elizabeth Wright - as this workshop has limited places please register early. For more information please contact Cecily Davey on [crd23@st-andrews.ac.uk](mailto:crd23@st-andrews.ac.uk).

Thursday 17th February  
**Speaker:** Professor Hugh Magennis (Queen’s University, Belfast)  
**Venue:** School III  
**Time:** 5.00  
**Title:** The George Jack Lecture - “Beowulf in the Nineteenth Century”.  
**Abstract:** This lecture traces the story of the early recovery and reception of *Beowulf* and considers a range of translations of the poem produced in the nineteenth century, with particular reference to verse translation. Issues of translation theory and practice are explored in the context of a consideration of changing perceptions of *Beowulf* as a poem, a historical document and a monument of national significance. Figures receiving attention include Sharon Turner, John Josias Conybeare, Diedrich Wackerbarth (who produced the first complete verse translation in English), William Morris and (‘a bit later’) J. R. R. Tolkien.

Wednesday 2nd March  
**Speaker:** Professor Thomas Docherty (Warwick)  
**Venue:** Garden Room  
**Time:** 5.00  
**Title:** “The Student Experience, and Other Myths.”  
**Abstract:** Thomas Docherty, Professor of English Literature at the University of Warwick, will be speaking about current approaches to teaching and learning in HE, and about the constraints he feels are limiting the effective management of the student experience. Author of a diverse body of works of literary criticism, encompassing all periods from the 16th century to the present, Professor Docherty has turned his attention in recent years to the role of the university and its practitioners. He has suggested that: 'Universities now proudly boast about the quality of 'the student experience' (or SE). However, the ideas and practices that govern the SE are there for one major reason: to try to preclude the possibility of students and teachers actually having any real experiences at all in the field of learning and teaching. SE is about establishing limitations and controls on the intellectual work and play that should govern learning and teaching. It is a myth, and one that should be abandoned.' This provocative topic will be of relevance to students and staff both within the arts and humanities and beyond.

Wednesday 9th March  
**Speaker:** Professor Elaine Treharne (Florida State University)  
**Venue:** Garden Room  
**Time:** 2.00  
**Title:** “‘See Me, Feel Me, Touch Me”: The Sensual Book, 930-1930.”
Abstract: This paper, given by Professor Elaine Treharne (Florida State University), seeks to reveal the sensuality of the medieval manuscript and the handmade book through an appreciation of the voluminoseness and fleshiness of the form. Using a new theory of architextuality, coupled with the phenomenology of Maurice Merleau-Ponty, the visual, acoustic, haptic and kinetic qualities inherent in the codex can be foregrounded, to permit a more intelligent and multi-dimensional reading of the book as artefact. The paper will focus on the Anglo-Saxon Chronicle, Anglo-Saxon Bibles, early medieval Apocrypha, and the work of William Morris and his Kelmscott Press, and Eric Gill and the Golden Cockerel Press.

Thursday 10th March
Speaker: Kathleen Jamie (University of Stirling)
Venue: Garden Room
Time: 5.00
Abstract: Professor Kathleen Jamie is an acclaimed poet and essayist and holds the Chair in Creative Writing at the University of Stirling. Poetry collections include The Queen of Sheba (1994), Jizzen (1999) and most recently The Tree House (2005). Awards for her work include the Forward Poetry Prize and the Scottish Book of the Year Award. Non-fiction work includes a collection of non-fiction essays, Findings, which appeared in 2006. Kathleen Jamie will be reading from her work on Thurs March 10 at 5pm in the Garden Seminar Room.

Wednesday 16th March
Speaker: Professor Greg Walker (Edinburgh)
Venue: Garden Room
Time: 2.00
Title: 'The Spectatorial Turn: Witnessing Early English Drama from The York Cycle to Shakespeare.'
Abstract: This paper will consider two very simple and basic premises (that a spectator's physical viewpoint affects the way that they engage with a dramatic performance, and that consequently, as the cliche has it, no two people ever see exactly the same performance) and will explore some of their implications for early drama. These implications might be particularly interesting when, as with the medieval cycle plays, performance and devotion are closely related, and so spectatorship has a broader than simply aesthetic significance. But the same might hold true of the indoor great hall plays and the playhouse drama too. Professor Walker will look primarily at both an old favourite, the York Crucifixion pageant, and also (more briefly) at some familiar Shakespeare texts and (hopefully) fairly familiar interludes, before raising some more tentative general questions about how cognitive theory has been, and might be, used in the study of performance and spectatorship.

Thursday 14th April
Speaker: Janice Galloway
Venue: Garden Room
Time: 5.00
Abstract: Janice Galloway is a critically acclaimed writer of short stories, novels, and creative non-fiction. She has written for Opera and also produced three cross-discipline works with Anne Bevan, the Orcadian sculptor. Awards for her work include: The MIND Book of the Year/Allen Lane Award for The Trick is to Keep Breathing (1989). The E.M.Forster Award for Foreign Parts (1994) and The Saltire Scottish Book of the Year Award for Clara (2002). Her most recent work, This is Not About Me (2008) described as an 'anti-memoir' - won the Scottish Arts Council Non-Fiction Book of the Year in 2009. Her Collected Stories appeared in 2009.

Wednesday 20th April
Speaker: Professor David Hawkes (Arizona State University)
Venue: Garden Room
Time: 2.00
Title: "The Soul: An Obituary."
Abstract: This paper, given by Professor David Hawkes of Arizona State University, will show how far the construction of the soul in early modern England took place in opposition to the growing power of financial value. The autonomous force of money, particularly as expressed in usury, was widely held to be antithetical to the flourishing, and even the existence, of the human soul. Analyses of dialogues between the body and soul, and also between "man" and "money," will be used to illuminate this debate. The paper will conclude with a study of the "post-human" self extolled by many twenty-first
century critics, and will question the ethical and political approval that such a self frequently receives, by demonstrating its implication in the discourse and practice of financial capitalism.

**Wednesday 18th May**

**Speakers:** Gordon Kendall, Louise Wilson et al.: Symposium on Translation

**Venue:** Lawson Room

**Time:** 1.00-5.00

**Abstract:** This symposium, chaired by Professor Neil Rhodes, will feature an introduction on “The MHRA Tudor and Stuart Translations” along with the following papers:

- "Plutarch in Renaissance England” (Fred Schurink, Northumbria)
- "Ignotum per ignotius? - editorial issues in redoing Douglas's translation of the 'Aeneid' (1513)" (Gordon Kendal, St Andrews)
- ‘Elizabethan Translations of Iberian Romance: The Editions of Anthony Munday’ (Louise Wilson, St Andrews)
- ‘Authorizing the Italian novella: the 1620 English Decameron’ (Guyda Armstrong, Manchester)

Translation symposium programme (Word, 63 KB)
Translation symposium - further information (Word, 25 KB)
Translation symposium poster (PDF, 75 KB)