

The Ever Present Past: How Public History Informs the Present

Department of History Annual Conference for Postgraduate
and Early Career Researchers

14 October 2017

Essex Business School, Rooms 2.65, 2.66

9:00-16:45



Keynote Speaker Dr Geoff Cubitt

“Museums and Narratives: Framing, Telling and Following
Stories of Transatlantic Slavery in Museums in Britain”

Welcome

Thank you all for joining us today. This conference has been organised by a group of Postgraduate students within the Department of History at the University of Essex, and brings together a range of fascinating papers on Public History. The conference combines work from scholars, from various institutions and professions, on an array of topics, from the use of history in the construction and shaping of the present, through to the role of media and museums and to the challenges facing the discipline and practice of Public History.

We are joined today by our keynote speaker Dr Geoff Cubitt, University of York, with his paper, "Museums and Narratives: Framing, Telling and Following Stories of Transatlantic Slavery in Museums in Britain". We are also joined by Dr Alix Green, University of Essex, who will open discussion with some opening remarks. We would like to thank them both for giving their time to be here today.

We would like to thank everyone who has made this day possible. In particular, we would like to thank Lisa Willis and Karen Shields for all their help over the past months. We would also like to thank Dr Lisa Smith, the Graduate Director and Dr Mark Frost, Head of Department, and to thank the Department of History for funding the conference. A huge thank you also to Louise Ratnage and Mariella O'Brien from Event Essex, and a thank you to Elijah Bell for his early support with the conference. Finally, thank you to all the speakers that have kindly joined us today.

We hope you all enjoy your day.

Sarah Marshall, Lewis Charles Smith, Jessica Fure & Michael Sewell

Conference Timetable

9:00 Registration, tea and coffee

9:25 Welcome

9:30 Presentation from Palgrave Macmillan

10:00 Opening Remarks by Dr Alix Green

10:15 **Panel 1: How the Past Influences the Present**

Chair: Lewis Charles Smith

Katherine Howells: "Stoicism, solidarity and cynicism: examining the role of Second World War posters in defining present-day British culture and identity"

Christian Velasco: "When We Broke Our Chains: Public Memory and Colonial Past in Mexico and Kenya"

Dr Julian M. Simpson and Dr Eureka Henrich: "Going back to where we came from: Critical public history and the immigration debate"

11:30 Refreshments

11:45 **Keynote Address by Dr Geoff Cubitt**

"Museums and Narratives: Framing, Telling and Following Stories of Transatlantic Slavery in Museums in Britain"

13:00 Lunch

13:45 **Panel 2: The Role of Visual Media in Shaping Histories**

Chair: Jessica Fure

Mona Becker: "The Good, the Bad, and the Ugly: The Representation of Good Germans, Bad Germans, and German Victimhood in Dramatic Narratives about the Third Reich"

Jade Lee: "Colonial Women and Imperial Optics: Representation and Erasure in Public History"

Steven Bishop: "Re-Writing and remembering the US Civil War in Hollywood and beyond"

15:00 Refreshments

15:15 **Panel 3: Challenges Facing Public History**

Chair: Michael Sewell

Somak Biswas: "The Lives and Afterlives of Academic and Popular Histories in India"

Dr Kieran McCarthy: "Whose Public History is it? Challenges and Opportunities for Academia and Local Government"

Mark Stoddart: "The 1887 Jubilee Exhibition in Newcastle – Public Event as Forgotten Public History"

4:30 Closing

Dr Alix Green

Dr Alix Green is a lecturer at the University of Essex in the Department of History. Having completed her BA and MPhil in History at Clare College, Cambridge, she went onto a career in policy and government affairs, and later entered academia. Alix is a Fellow of the Royal Historical Society as well as founder of the Institute of Historical Research's Public History Seminar. She has published extensively on history and policy, including her recent book, *History, Policy and Public Purpose: Historians and Historical Thinking in Government* (Palgrave, 2016). Alix's research interests also extend to ideas of citizenship, and the relationship between the public and political, with a focus on modern Britain and Europe. Alix's current work includes a collaborative project with the John Lewis Partnership Heritage Centre looking at the Partnership's history to inform future business strategies.

Dr Geoff Cubitt

Dr Geoff Cubitt is a Reader in Modern History at the University of York, and is currently Director of its Institute for the Public Understanding of the Past (IPUP). He began his research career as a historian of modern France, working on political and religious cultures and mentalities, but has recently worked mainly on issues of history and memory, commemorative cultures, and museum representations of history, both generally and in a contemporary British context. He was co-investigator on the AHRC-funded '1807 Commemorated' project, analysing museum activity around the 2007 Bicentenary of Slave Trade Abolition. Geoff is the author of *Conspiracy Theory and Politics in Nineteenth-Century France* (1993) and *History and Memory* (2007), and editor of *Imagining Nations* (1998), *Heroic Reputations and Exemplary Lives* (with Allen Warren, 2000) and *Representing Slavery and Abolition in Museums: Ambiguous Engagements* (with Laurajane Smith, Ross Wilson and Kalliopi Fouseki, 2011). He is currently developing a research project on military memories and regimental museums in Britain, and is also working more broadly on the conceptual analysis of commemorative events.

Panel 1: How the Past Influences the Present

Stoicism, solidarity and cynicism: examining the role of Second World War posters in defining present-day British culture and identity

Katherine Howells (King's College London)

The events of the Second World War are frequently recalled in modern British political and cultural discourse. Words, images and concepts that originated during the war are repeated and republished for a variety of contemporary purposes. The reuse and repetition of particular historical artefacts can have a powerful influence on the cultural memory and personal and national identities of people in Britain today, people whose experience is far removed from the realities of the Second World War period. This paper focuses on one particular instance of this phenomenon: the appropriation and reuse of home front propaganda posters created by the UK Ministry of Information (MoI) during the Second World War.

The MoI produced posters to promote its home front campaigns and inform and motivate the British people. Some of these posters have been republished in a variety of media over the last seventy years and are recognised today by large numbers of British people. This paper seeks to uncover what role the posters have in defining ideas and identities in the present. Drawing on data from a survey and interviews conducted with members of the public in spring and summer 2017, this paper will assess how particular Second World War images are able to influence present-day identities, historical consciousness and political and cultural opinion. This research contributes to our understanding of how historical artefacts can have unintended long-term impacts on national culture, long after their original purpose and context has faded.

Katherine is a PhD candidate in the Department of Digital Humanities at King's College London. Her research interests include the history of visual culture in digital and non-digital contexts and the relationships between visual images, cultural memory and history. Her doctoral research project focuses on the British Ministry of Information and the impact of visual materials published during the Second World War on British cultural memory in the twentieth and twenty-first centuries. This research is part of a larger project, the 'Publishing and Communications History of the Ministry of Information, 1939-45', which is being undertaken by the Institute of English Studies in collaboration with the Department of Digital Humanities at King's College London.

When We Broke our Chains: Public Memory and Colonial Past in Mexico and Kenya

Christian Velasco (University of Warwick)

The colonisation periods have in public memory a negative perspective, especially in underdeveloped countries in which the present difficulties tend to be related with its colonial past. This viewpoint is reinforced by the idealization of an earlier time and the struggle of independence, that is normally transmitted into the public as a fight between freedom and oppression, villain and heroes. The independence fight is also seen as a way of the original inhabitants to recover its country even when is not true.

In this paper, I analyse the construction of the public memory about colonization and later independence in Mexico and Kenya. My objective is to remark the use of the past into the construction of the national identity, but also its uses vindicating certain political groups. Choosing these two different historical cases, divergent chronological and geographical, but at the same time with important similarities, I will elucidate how the construction of an official history tend necessary to be reductionist and dropped of the real complexity of the social movements, in order to follow a political agenda and strengths in the people a theoretical common origin this kind of history at the time that portrays the rulers as the direct inheritors of the social struggle.

In that sense, the myth, and the villain/hero vision is spread over the real historical analysis and throughout these examples, during this paper I will also discuss the role and the importance of historians and public institutions breaking this mythology, in favour of a more critical and socially useful historical analysis.

Christian is a second-year PhD student at the University of Warwick and an associate professor of the National Autonomous University of Mexico. His main research is a banking history of Kenya during the last years of colonial life to the first years of independence, an interest developed during his master studies at LSE. Christian is also interested in public history, in how history is transmitted into the population, especially when this is used to create communal images and identities. He has also researched the Mexican independence and revolutions and how these political movements are transmitted into the public opinion. During Christian's PhD research he has had the opportunity to do a depth investigation about the national struggle in Kenya and the authorities later use of this in public memory. He has observed important similarities in the construction of the official history, that are valuable for a deeper analysis in order to have a better comprehension of the Public History.

Going back to where we came from: Critical public history and the immigration debate

**Dr Eureka Henrich (University of Leicester) and Dr Julian M. Simpson
(Independent Scholar)**

Anti-immigrant sentiment is an international phenomenon. It fuels debates that take similar forms across the globe. Those 'against' migration raise concerns about pressure on public services and cultural change; those 'for' champion migrants' economic contributions and talk of celebrating diversity. There is little room for the complexity and layered understanding that an historical perspective can bring. Moreover, at the heart of many of these exchanges is a sense of exceptionalism: the idea that current migratory flows are somehow unique.

History has the potential to play a pivotal part in undermining some of the assumptions that underpin the global immigration debate. Historical research can serve to transcend binary (for/against) approaches to migration and offer a challenge to identity-based responses to population movement that ignore the centrality of mobility to the human condition.

We argue here for a new approach to migration history that can achieve these aims. This involves a dual shift, positioning migration at the centre of the concerns of historians and bringing historical perspective into the immigration debate.

First we will reflect on the writing of history, the attention that it gives to immigration and what forms of migration history might be of relevance to ongoing political debates. We'll then consider how historians can communicate complex findings that encourage an appreciation of the role that human movement has played over time in shaping societies, cultures and nations.

A 'new' history of the type we advocate can play an important part in ongoing contemporary debates on immigration - by serving to ground them in a critical understanding of the past. This will involve seeking out new ways of communicating historical understanding that are perceived as relevant by the actors of the global immigration debate.

*Eureka is a Wellcome Trust Research Fellow at the University of Leicester. She is currently conducting research for a project on migrant identity and constructions of health in post-war Australia. Eureka holds degrees in Music and Arts and a PhD in History from the University of New South Wales. Her research interests lie principally in the history of migration and public history and she has authored publications on these topics in several journals and edited volumes. Along with Julian M Simpson, she is co-editing the book *History, historians and the immigration debate: Going back to where we came from* which is to be published shortly by Palgrave.*

*Julian is an independent scholar based in the North of England. He has a degree from the Institut d'Études Politiques de Paris ('Sciences Po'), an MA in History from the University of Northumbria and a PhD from the University of Manchester awarded for his research on the history of South Asian GPs. A book based on this project will be published next year by Manchester University Press as *Migrant Architects of the NHS: South Asian doctors and the making of British general practice (1940s-1980s)*. He has published widely on the history of migration and the relevance of history to policy and is a member of the committee of the Oral History Society.*

Panel 2: The Role of Visual Media in Shaping Histories

The Good, the Bad, and the Ugly: The Representation of Good Germans, Bad Germans, and German Victimhood in Dramatic Narratives about the Third Reich.

Mona Becker (University of Essex)

In this talk, I will discuss the representation of Germans in filmic and dramatic narratives about the Second World War and the persecution and genocide of the European Jews. I will focus on two main points concerning the fictionalisation of perpetrators, victims and bystanders of atrocity that show how these narratives can be used to better understand and analyse social changes and attitudes - and vice versa. Firstly, I will discuss simplifying approaches of 'good' vs 'bad' Germans, such as the depiction of Oscar Schindler and Amon Göth in Steven Spielberg's *Schindler's List* (1993), one of the most impactful films about the Shoah and a prime example of the 'hollywoodisation' of the Shoah. My second focus will be on the depiction of 'ordinary' Germans (as opposed to 'evil' Germans) in more recent German TV productions, such as *Generation War* (2013), which, I would argue, constitute a shift in narratives favouring a notion of German victimhood.

At the core of both approaches - Hollywoodisation and German claiming of suffering - lies a tendency to depoliticise and simplify the genocides and atrocities of the Third Reich, either by turning history into moralistic fairy tales, like *Schindler's List*, or by 'redeeming' the German bystander as apart from, and therefore 'innocent' of, the political atrocities of their immediate surroundings. While Spielberg dramatised the triumph of the benign humanist and politically moderate, but essentially liberal, Schindler, over the sadistic and fundamentalist Göth shortly after the 'triumph' of the USA over the USSR, a sense of victimhood similar to that voiced in those German narratives is now voiced by popular new right-wing movements like Pegida or the AfD in Germany, both with regards to the German engagement with its National Socialist past as well as with regards to current events like the so-called refugee crisis.

Mona was born in West Germany in 1986 and grew up in post-reunion East Berlin. After finishing her first MA degree in theatre in 2010, she worked as a dramaturg and playwright in Germany, before returning to the University of Essex for her PhD studies. Mona lives and works in Leipzig, Germany. Her degrees include a BA in Theatre (University of Essex, 2009), and a MA in Theatre (University of Essex, 2010; St Mary's University College, London, 2014). Mona's research interests embrace, Feminist playwriting & theory, German history in film and theatre. Moan's PhD Thesis is entitled "Everyone Could See Us. Forced Labour in Altenburg and Meuselwitz, 1944-45."

Colonial Women and Imperial Optics: Representation and Erasure in Public History: A Case Study of the National Archives' Cameroon Album

Jade Lee (SOAS University of London)

Alongside its physical material, the National Archives also has a substantial online presence. This paper is concerned with a specific collection of digitized, archival material and its place in a particular kind of imperial remembering; namely the National Archives' flickr account and the collection of photographs inherited from the Colonial Office.

Whilst all public archives are in theory 'Public History' their ease of access varies greatly. The flickr account as an online entity is, theoretically, available anywhere in the world and is relatively easy to navigate and explore. It allows comments and, at points, explicitly asks for public input to assist with dating or geographically placing photographs giving an interactive element to the process of creating and maintaining a shared history.

This paper uses the case-study of the 'Cameroon' album and its sixty-three photos inherited from the Colonial Office to pose specific questions about the nature of this kind of collective remembering. Of the forty-eight pictures where people are visible, all feature local men; twelve feature local women, ten feature male Colonial Office employees and one includes a British woman, a visiting dignitary. There are no photographs of female Colonial Office employees despite the fact that the Office's own records show that thousands of these women were in the colonies during this period. Their absence reminds us that these photographs are not transparent windows into history but deliberate representations which must be interrogated as such. What purpose did it serve to erase these women from the photographic record and what other narratives (local and international) are marginalized by their absence? This paper questions whose memories are allowed to cross over into Public History and what is sometimes lost to us in this process.

Jade is a third-year doctoral candidate based at SOAS, having been awarded a SOAS scholarship for her PhD (2015). Jade gained a BA honours in English and Comparative Literature from Goldsmiths College, and an MA in African Studies from SOAS, in-between which she spent seven years teaching in London, Paris and briefly in Kenya. Her thesis, entitled 'Women of the British Colonial Service: Contested Identities and Liminal Lives,' draws on literary, historical and anthropological discourses. It focuses on the personal archives and unpublished book of Elizabeth O'Kelly, who served as Education Officer within the Colonial Service in the British Cameroons, 1950-1961. Jade's research is concerned with the interaction between gender and imperialism in the final decades of the British Empire and what impact this has had on the stories we have been bequeathed and those we tell ourselves about our imperial legacy. Jade is also an associate CHASE scholar and is currently Senior Editor of, the CHASE-funded journal, 'Brief Encounters'.

Re-writing and remembering the US Civil War in Hollywood and beyond

Steven Bishop (University of Warwick)

Amidst the controversy regarding the Rhodes Must Fall, Chancellor of the University of Oxford, Lord Patten, warned that “Education is not indoctrination. Our history is not a blank page on which we can write our own version of what it should have been according to our contemporary views and prejudices.” A little over a year later tensions may have simmered over the statue of Cecil John Rhodes outside Oriel College, but the larger issue that Patten addressed has not been solved on either side of the Atlantic. On August 12th 2017, far-right groups met to protest the removal of a statue of Confederate General Robert E. Lee in Charlottesville, Virginia. The very site of the statue, Emancipation Park (known as Lee Park until June of this year), and the bloody outcome of the rally resulting in one death as protesters and counter-protesters clashed, highlights that the academic and public battle over how to remember the past in these so called “history wars” is not over.

This paper will primarily seek to provide an overview of how academics and public historians have grappled in recent years over the question of how contemporary society should regard the past; in particular, the less palatable moments in a nation’s history. Furthermore, this paper will examine the debate over whether it is possible to rewrite history by selecting which histories are recalled by looking at the different forms public history has taken to remember the US Civil War, focusing principally on how it has been memorialised and re-examined in Hollywood in recent years. As this paper will hope to convey, public history in the form of cinema, as well as other mediums, will continue to play a pivotal role in shaping the ever evolving local and national identity of Americans as they continue to grapple with their Civil War 150 years on.

Steven is a PhD student in the History Department at the University of Warwick, researching how the US South has been remembered in Civil War cinema. He previously completed both his Undergraduate Studies in Comparative American Studies and MA in History at the University of Warwick, choosing to focus his theses on perceptions of New England in the post-revolutionary era and the currency of the phrase “Puritan” in colonial New England.

Panel 3: Challenges facing Public History

The Lives and Afterlives of Academic and Popular Histories in India

Somak Biswas (University of Warwick)

This paper looks at the widening split between academic and public histories and their role in shaping contemporary Indian politics. The recent ascent of the Hindu Right wing (2014) to political power in India has seen a massive proliferation of 'popular' histories that have enabled parallel historical productions outside of the English-speaking elite academia, conventionally dominated by Left/ Liberal scholarship. These popular histories, produced and popularised by amateur historians without any disciplinary training but informed by specific ideological agendas drawing on community identities, binaries and anachronisms push for sanitised and glorious historical pasts, erasing much of the pluralities characteristic to various periods of Indian history. Published in a wide variety of vernacular languages, these discourses bring to the fore the expansive gap along axes of caste, class, region and language. The epistemic gap between elite metropolitan universities and their provincial counterparts have further fractured the practise of history to more partisan ends. The sites of historical production and memorialisation is no longer determined or dominated by professional historians but religious or communal ideologues, popular teleserials, and even comic books based on historical mythology. I illustrate these axes of the divide through the NCERT textbook controversy that saw numerous petitions and lawsuits filed against reputed academic historians in India for their unflattering portrayal of certain castes, communities and organisations in school history textbooks. I discuss how the systematic delegitimising of academic history and historians has made popular history an instrumental site in defining a 'national' identity for Right wing discourses in India.

Somak pursued his B.A.(Hons.) in History from the Presidency College, Calcutta, with a First Class First, followed by an M.A and M.Phil, at the Jawaharlal Nehru University, New Delhi. Currently, Somak is pursuing his PhD at the University of Warwick on the 'British Indophiles and the Cultural Politics of Intimacy' focussing on three major Indian figures, in the late 19th/early 20th century-Gandhi, Vivekananda and Tagore-and their transnational networks of Western disciples and followers as involved or associated in various nationalist and anti-colonial projects. Somak has been actively involved in organising several events, including the following panel discussions, 'Kashmir 2016: India and the Question of Kashmiri Sovereignty' (13 Oct, 2016), 'India: No Country for Beef' (1st February, 2016) and 'Times of the Nation: Being Anti-national in the Contemporary India' (17th March 2016). Somak was also convener of the International Young Scholars Conference on 'Pathways in History', 5-7 Feb. 2014, at the Centre for Historical Studies, Jawaharlal Nehru University.

Whose Public History is it? Challenges and Opportunities for Academia and Local Government

Dr Kieran McCarthy (Independent Scholar, Local Government Councillor, Cork City Council, Ireland & Member of EU Committee of the Regions)

In the study and practice of public history and public culture, I am fortunate to have four roles – local historian, academic, local government councillor and political member of an EU institution, the EU Committee of the Regions. Each of these pillars offer different insights into what public history should be; each one is connected to each other; each one frames a definition of what public history should be and could be, and how diverse the multiple meanings of the topic are, whilst intertwining with definitions of public culture and public heritage. Each pillar attempts to scale up the varied elements of the study of public history from local to pan European and are interlinked but do not always all align with each other.

The different approaches to framing the Irish historical narrative has been exciting the last number of years. The Irish decade of centenaries has brought new methodologies whereby diversity of interpretation is encouraged, being led by funders such as government and filtering down into council grant schemes and publishing streams. For example, historians, archaeologists, English literature scholars, artists, museum curators, sociologists have all been welcome in forging bricolage approaches in the public discourse to the study of the Irish Rising of 1916. Indeed, what are deemed fresher and personal approaches to the communication of public history and culture have emerged where the terms personal, public and culture interweave and interesting interactions and outcomes are emerging. This paper takes the example of the Irish Decade of Centenaries as a lens to explore the challenges and opportunities for public history from the perspective of a practitioner in local history, academia, local government and in an EU perspective framing challenges and opportunities for the dissemination of public history in the years ahead.

Kieran holds a PhD in Geography from the National University of Ireland, Cork. His interests are in the cultural geography vein in collective memory and landscape interactions. He has lectured widely at academic and popular level on the Cork region's past, present and future, and from 2003, has co-ordinated the Discover Cork: School's Heritage Project in Cork City and County Schools. Since 1999, Kieran has written a local history column in the Cork Independent and is the author of twenty books on Cork City and its region (see www.corkheritage.ie). Kieran was elected to Cork City Council in June 2009 and May 2014 as an Independent (Local Government) City Councillor (see www.kieranmccarthy.ie). He sits on a range of committees and is an active member of the SEDEC and COTER Commissions. In 2015, he was appointed as a member on the EU's Committee of the Regions (COR). He also sits on the COR's EU 2020 monitoring platform and Ireland's Southern Regional Assembly.

The 1887 Jubilee Exhibition in Newcastle – Public Event as Forgotten Public History

Mark Stoddart (Northumbria University)

In 2018 Newcastle/Gateshead will hold The Great Exhibition of the North. The stated ambition is that it "... will showcase world-class art, culture, design and innovation from the North." Their website states: "It will reveal ... how the North of England's great art and culture, design and innovation has shaped all our lives and is building the economy of tomorrow. The dramatic story of the North, ... will instil local pride and inspire people to pursue exciting lives and careers in the North. By attracting visitors from near and far, it will transform global perceptions of Northern England..."

In 1887 Newcastle held another exhibition with remarkably similar aims. Yet this event is almost forgotten – information boards at the location have only two references to it, and the main local museum has only a couple of items on display. Yet it attracted over 2 million visitors, and made a financial surplus of over £3700. Visitors came on excursion trains from around the UK, and a party of 250 Danish artisans, paid for by their Government, made the trip a cross the North Sea. The event was put together quickly, and it displayed a full range of North Eastern industry, from a 100 ton gun to a woollen needlework picture of Moses. It was fully lit by electricity, had an extensive art gallery and a theatre.

Archival material is almost non-existent, (compare the 1887 Manchester Exhibition) and there is only one peer-reviewed article. The paper will discuss how the exhibition came about and the role of business and workers, as well as contemporary reactions. It will question how far the past should inform the present, and will finish with provisional thoughts as to why the event has been largely forgotten.

Mark is a part time PhD Student at Northumbria University. He has had a long career in IT and Business Management with a global firm, so is especially interested in the history of work and business. His particular focuses are the Engineering Industries of the North East between 1850 and 1950, with his current research focussing on how work and 'not work' affected social and political structures in the region between 1880 and 1918. The Jubilee Exhibition has become a real interest as it is a puzzle as to why it is so forgotten in its own backyard, especially given the tendency towards exuberant parochialism in other aspects of the way the North East sees and refers to itself. It also shines light onto powerful local business networks, and the relationships between elites and other groups, as well as provoking thoughts about rational recreation in the context of the political and social challenges of the 1880s.

Sarah Marshall

Sarah gained a BA in Modern History and a MA in History from the University of Essex and is currently an AHRC-CHASE funded PhD candidate in the Department of History. Her research explores the Cultural Memory of Britain's Cold War, drawing on interests in memory, 20th Century and Contemporary British History and a further interest in Public History.

Lewis Charles Smith

Lewis is an AHRC PhD student at the University of Essex who is currently researching the role of BOAC and the Jet Age as a manifestation of British interest. He studied at the University of Essex where he wrote his BA dissertation on the De Havilland Comet airliner, and his MA on the cultural perceptions of British Rail. Lewis is particularly interested in the representations of transport technologies to tie together the roles of the enthusiast and the professional historian. He also has a keen interest in the Digital Humanities, and how digital methods can benefit the historian.

Jessica Fure

Jessica earned a BA summa cum laude in English Literature from the University of Baltimore, and followed that with an MA in Publications Design from the same. After completing a MSt in Literature and the Arts from Oxford University, she is currently a PhD candidate at the University of Essex's Department of History. Her project concerns John of Gaunt's posthumous appearance in literature and visual arts.

Michael Sewell

Michael graduated from the University of Winchester with a BA in History and the Modern World and a MA in History. His BA and MA dissertations examined the changing memory of Bomber Command and how the Anglo Dutch Wars have impacted on local and national identities. He is currently a PhD candidate at the University of Essex after receiving the University of Essex Doctoral Scholarship. His research examines the regional landscapes of commemoration of the British Civil Wars and their impact on local and national identities.



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