

PATRIMOINE



**ASMCF-SSFH postgraduate study day 2016
5 March 2016
Queen Mary, University of London**

**Organising committee: Dan Callwood, Will Clement, Clare
Siviter**



#frenchpg2016

PATRIMOINE

How do we view the past and how do we order the world around us? The term ‘patrimoine’, in the Francophone world, encompasses a range of historic and cultural places, objects and practices. From grand archives and collections down to the preservation of social and cultural heritage, the notion of patrimoine is fundamental to the ways in which actors from the collective down to the individual level bring order to memory and shape a conception of belonging.

The French Revolution marked the start of a new age of archives, making them the property of the people and a cornerstone of nationhood in the centuries to come, on paper if not in practice. The Revolutionary period also founded the Louvre, one of the world’s greatest collections and the world’s most visited museum, gathering collections of centuries past and building its own. Indeed, it is no coincidence that UNESCO has its headquarters in Paris, whose remit covers a wide list of cultural and natural phenomena, ranging from places and buildings to food and drink and to music and dance.

The practices of preserving patrimoine exist beyond the level of grand institutions; they are also private, individual activities. No matter the scale, to choose what qualifies as worthy of collection and preservation is extremely subjective to the person or institution organising. Academic fieldwork that examines texts, images, places, practices and other areas adds another level of subjectivity as we actively decide what elements of patrimoine are worthy for study.

In addition to analysing the subjectivity of what is highlighted by the processes of collection and heritage, the role of scholars is also to acknowledge gaps, erasure, and alterations. When we come to examine both public and private archives and collections, what is not preserved and remembered is as important as what is. Evaluating our assumptions around patrimoine seems ever more urgent at a time when we are faced with the increasing State patronage of ‘heritage’ whilst other millennia-old heritages disappear, the economic struggles of cultural institutions, and issues such as the digitisation of archives and the growth of ‘big data’.

It is our intention that the conference theme will be widely interpreted, and bring together doctoral students and early career researchers from a broad spectrum of disciplines.



ASMCF / SSFH Postgraduate Study Day 2016: Patrimoine

Saturday 5th March, Queen Mary, University of London, ArtsTwo building.

Programme:

10.00 - 11.00: Registration, foyer

11.00 - 11.45: Professional Development Session 1, room 320

'Getting published in an academic journal', Professor Penny Roberts, University of Warwick.

'Academics and social media', Dr Will Pooley, University of Bristol.

11.45 - 12.00: Coffee break, room 320

12.00 - 13.00: Professional Development Session 2, room 320

'Using archives and collections'

- Teresa Vernon, head of French collections, British Library.
- Emeline Rotolo, justice section, Archives Nationales.

13.00 - 13.45: Lunch, SCR (4th floor)

13.45 - 14.45: Keynote address - Dr Tom Stammers, Durham University - 'Heritage, the State and the Hexagon: Royalist Exceptions and Republican Rules'

14.45 - 16.15: Parallel Panel Session 1

Panel Session 1a - France and the World Wars , room 320

- A Monument of Ruins: French First World War Ruin Postcards from a British Archive. - Emily Marsden, Durham University.

- The Making of a Franco-Jewish "Patrimoine": Patriotic French Jews and their Nation in the Interwar Years. - Florence Largillière, Queen Mary, University of London.

- Plotting patrimoine in the Charente: has GIS got 'legs'? - Adam Spencer, University of Hull.

Panel Session 1b - Patrimoine in literature and the media, room 316

- Quand la télévision nourrit la passion patrimoine. L'exemple des programmes télévisés français, de *Chefs d'œuvre en péril* à *Des racines et des ailes*. - Thibault Le Hégarat, l'UVSQ, Université de Versailles St- Quentin-en-Yvelines.

- Patrimoine/matrimoine: Gendered Subjecthood and the Weight of History in George Sand's *Histoire de ma vie* (1854-55) - James Illingworth, Queen's University, Belfast.

- La transformation du patrimoine national en patrimoine corrompu dans *Quand on refuse on dit non* d'Ahmadou Kourouma - Wabiy Salawu, University of Kent

16.15 - 16.30: Coffee break, room 320

16.30-17.30: Parallel Panel Session 2

Panel Session 2a - Architecture and identity, room 316

- André Lecomte du Noüy and the creation of Romanian architectural heritage in late 19th century - Cosmin Minea, University of Birmingham.

- Curating landscapes: antiquarianism, artefacts and invented historical narratives in the French aristocratic garden in the 1780s - Gabriel Wick - Queen Mary, University of London.

Panel Session 2b - Postcolonial patrimoine, room 320

- The Algerian War and Remembering Female Combatants: Emancipated, or Restricted by Gender? - Claire Gillespie, University of Leeds.

- The contested remembrance of Algeria: Sites of pied-noir memory and colonial nostalgia - Hugh Hiscock, University of Liverpool.

17.30-18.00: Flash Presentations and Plenary, room 320

Thomas Wroblewski.

Ben Partridge - University of Newcastle.

Emeline Rotolo.

Harriet Morgan - Durham University.

18.00: Wine reception courtesy of QMUL History Faculty, SCR (4th floor).

Panel paper abstracts

Panel 1a – France and the World Wars, room 320

A Monument of Ruins: French First World War Ruin Postcards from a British Archive. - Emily Marsden, Durham University.

My paper investigates the ‘social biography’ of a group of twenty-three postcards depicting First World War ruins — villages and their monuments — on the Western Front and their place in a wider First World War ‘visual economy’. The postcards form part of the former Daily Herald picture library, now in the collection of the National Media Museum in Bradford. Produced in France as wartime propaganda, the postcards are anomalous objects within their archive, showing no signs of reuse in the paper, and perhaps reflecting the remnants of a personal collection then absorbed by the Herald’s library, in common with other First World War items which have survived apparently serendipitously within the collection. The images on the cards — reproductions of photographs taken by the official Section Photographique de l’Armée (SPA) — uncover further archival layers. The SPA’s project was itself conceived as an archival ‘monument’ of war-ruined monuments, drawing on the methodology of the pre-war survey movement, which saw the photographic archive as a means of heritage preservation. In the case of the SPA’s photographs, they were intended to preserve not only the memory of what had been lost, but looked forward to a time when the ruins themselves that bore the traces of the war had vanished. Focusing on this group of objects provides a case study of the complexity of archival structures and the trajectories of objects — and indeed images — within them.

The Making of a Franco-Jewish “Patrimoine”: Patriotic French Jews and their Nation in the Interwar Years. - Florence Largillière, Queen Mary, University of London.

After the Great War, French Jews believed their involvement in the conflict would mark the last step of their integration. They had proved their worth by fighting and dying for France, they deserved to be part, fully, of the French community. And this implied being part of the French “patrimoine”, be it material or immaterial – “patrimoine” being defined as a common heritage in its broadest sense.

This paper will focus on the patriotic part of the Jewish community that had settled for generations in France, and that was recognised in 1917 by Maurice Barrès as one of the “spiritual families of France”. The questions it will address are: How did French Jews construct and fashion their “patrimoine” in the interwar years? And how did they adapt this

Franco-Jewish “patrimoine” to the national one they wanted so much to be a part of, especially when antisemitism grew?

The Great War had a major impact on the identity of patriotic French Jews. They commemorated their dead and celebrated their participation in the national victory on many occasions in both words and stone. Nevertheless, their “patrimoine” was not limited to the memory of the war. They had managed to appropriate some elements of the French cultural “patrimoine” and to connect them to their Jewish heritage well before 1914, notably the French Revolution and its idealised values, and they continued to do so in the interwar years. However, as antisemitism started to spread, this Franco-Jewish “patrimoine” became a means of defence rather than a subject of pride for patriotic French Jews.

Plotting patrimoine in the Charente: has GIS got ‘legs’? - Adam Spencer, University of Hull.

This paper describes a system and methodology for the storage and presentation of data collected for a research project into French culture. The central dissertation involves a diachronic study of *lieux de mémoire* of World War 2 in the Charente. One component involves a fieldwork study collating such data in each of the 404 departmental communes. Of concern in terms of this important part of the Charente population’s *patrimoine* is the potential demise of some of the ceremonies and commemorative spaces due to an impending administrative restructuring. The data collected has necessitated a basic taxonomy of commemorative features spread over a large geographical area. To manage this information an archive system was necessary which provided flexible data processing, the potential for quantitative analysis and a platform to present the material in a clear and engaging manner. Geographic Information System (GIS) is a powerful tool for storing and analysing complex data in multiple-layered categories over a mapped area. Although its applications have principally been associated with scientific and commercial ventures, this paper argues that GIS has the potential to make a contribution to cultural research. Indeed an ambition for the project is to provide digital mapping of *lieux de mémoire* to French institutions as an instrument for fostering a collaborative relationship. This raises an interesting quandary concerning the researcher’s involvement in the processes under investigation; in this case should the investigator provide material which would potentially influence the heritage of the target population? This paper will provide an introduction to the possibilities of GIS, considering aspects such as the applications, methodology, analysis and advantages of this tool, wherever possible using the stated research topic as an illustration.

Panel 1b - Patrimoine in literature and the media, room 316

Quand la télévision nourrit la passion patrimoine. L'exemple des programmes télévisés français, de *Chefs d'œuvre en péril* à *Des racines et des ailes*. - Thibault Le Hégarat, l'UVSQ, Université de Versailles St- Quentin-en-Yvelines.

Quels sont les rôles des grands médias vis à vis du patrimoine ? Ont-ils instruit les Français sur ce sujet ? Les ont-ils sensibilisés à ses enjeux ? Ont-ils permis au patrimoine de devenir un loisir populaire et partagé ? C'est à de telles questions que j'ai souhaité répondre pendant mon doctorat. J'ai notamment mis au jour que les programmes de télévision ont pu nourrir la passion grandissante des Français pour le patrimoine. Ce goût n'a longtemps concerné qu'une élite cultivée, aussi tout restait à faire quand, en 1964, Pierre de Lagarde a créé à la télévision l'émission *Chefs d'œuvre en péril*. Appelée à connaître un franc succès, cette émission ambitionnait d'élargir le public habituel des « vieilles pierres ». Vers 1999, la spécialisation du magazine *Des Racines et des Ailes* témoigne, à l'inverse, de la grande popularité du patrimoine en France à la fin du XXe siècle. Aujourd'hui encore, les audiences des programmes ne démentent pas le goût des téléspectateurs pour les émissions qui mettent en image les richesses du territoire français. L'argumentaire des journalistes, mobilisant l'histoire, le sentiment national, l'identité culturelle, fournit aux téléspectateurs toutes les raisons pour s'en passionner. Les programmes mettent en scène toujours plus de passionnés qui se dévouent à leur protection et à leur restauration. Ces témoignages humanisent des programmes qui en outre mettent en avant les manifestations d'émotion, individuelles ou collectives, autour du patrimoine. En recherchant la sympathie du téléspectateur, les journalistes espèrent aussi susciter l'émulation pour transformer celui-ci en acteur du patrimoine.

Patrimoine/matrimoine: Gendered Subjecthood and the Weight of History in George Sand's *Histoire de ma vie* (1854-55) - James Illingworth, Queen's University, Belfast.

As the etymology of *patrimoine* suggests, women have long had little say in the processes of inheritance, be it cultural, historical, or economic, and in nineteenth-century France this is reflected the discriminatory statutes of the Napoleonic Code. George Sand therefore stands out as a figure who broke with convention, abandoning her unhappy marriage and becoming one of the most successful and influential writers of the period. Her notorious life has been a major focus of works on Sand, and hence her autobiography looms large. But the text is problematic, filled with factual inaccuracies, and the numerous letters from her father that Sand included to depict her ancestry are in fact heavily edited, whilst her

mother's heredity is briefly glossed. Amongst Sand critics, a split has consequently emerged between those who emphasise the influence of her mother or her father on Sand's identity construction. Focusing instead on the text's relationship with myth – particularly the sexless deity of Sand's imagination that she claims inspired her literary creativity – this paper will set aside the attention paid to facts by previous criticism to contend that through her autobiography Sand explores the potential for one to achieve subjecthood without being beholden to a prejudiced history. A new reading will thereby emerge of Sand experimenting with the possibility of taking control of her own history, allowing for an identity less constrained by gender codification, one that privileges individual attributes such as creativity, compassion and a love of nature over the values patriarchal tradition.

La transformation du patrimoine national en patrimoine corrompu dans *Quand on refuse on dit non* d'Ahmadou Kourouma - Wabiy Salawu, University of Kent

Si le roman africain francophone des ères des indépendances met l'accent sur la responsabilité des colonisateurs dans la transformation des sociétés africaines, le nouveau roman africain de l'ère de la globalisation n'hésite pas à présenter des récits historiques qui mettent en relief la gestion désastreuse du patrimoine national par des autochtones, désormais responsable du pouvoir.

Dans cet article, il s'agira de montrer à travers *Quand on Refuse on Dit Non*, comment les tenants du pouvoir ont fait de la corruption, la pratique la mieux partagée pour qu'elle devienne le principal fondement du fonctionnement de la société ivoirienne. Ce roman historique, raconte comment les populations de la Côte d'Ivoire sont, à la fois, victimes des atrocités de la guerre et de la mauvaise gestion des ressources nationales par les différents dirigeants qui baignent dans une corruption sans précédent. Alors, cette étude critique du roman de Kourouma, qui se fera à l'aide de L'Événement Interdiscursif de Jürgen Link et Ursula Link-Heer, qui privilégie le système synchrone des symboles collectifs, permettra de dévoiler comment le patrimoine commun est transformé en bien personnel. L'application du système des symboles ici pourrait quelques fois s'étendre à une partie ou à l'entièreté d'une phrase.

Il s'agira donc d'opérer une extraction naturelle ou contre nature au sein du texte pour y dégager, de façon claire, les contours multiformes d'une gestion scandaleuse transformant le patrimoine national en patrimoine corrompu.

Panel Session 2a - Architecture and identity, room 316

André Lecomte du Noüy and the creation of Romanian architectural heritage in late 19th century - Cosmin Minea, University of Birmingham.

The French architect André Lecomte du Noüy (1844-1914) was for three decades at the forefront of the first planned and consistent efforts to create and restore the “national” architectural heritage of the modern Romanian state. He heavily modified and even rebuilt anew monuments to create a type of neo-byzantine architecture that could be considered “specific” for the country, according to the standard European practices of the time, mostly those of his master, the famous Eugène Viollet-le-Duc. But he quickly fell from grace with the younger Romanian architects like George Sterian (1860-1936) or Constantin Baicoianu (1859-1929) who rushed to criticise what were seen as modifications or destructions of the country's past by a foreigner and who advocated a more unobtrusive way of restoration that would accordingly lead to a more faithful rendering of the monuments. The subsequent generations picked up the critiques and until recently the former favourite architect of the King became in everyone’s eye the main enemy of historical Romanian architecture.

In my paper I aim to look beyond nationalist rhetoric and contextualise Lecomte du Noüy’s activity as well as to reveal some implications that the debate on restorations had on concepts like “faithfulness” or “original state” and on the more general but elusive concept of “national patrimoine” for a new nation-state, that was building its identity out of a mixture of different cultural legacies.

Curating landscapes: antiquarianism, artefacts and invented historical narratives in the French aristocratic garden in the 1780s - Gabriel Wick - Queen Mary, University of London.

In France in the 1780s a new type of landscape garden emerged that employed artefacts, relics and local history to construct a complex spatial narrative that would unfurl over the course of a promenade. This paper examines two landscapes that initiated this vogue: the prince de Condé and his lover the princesse de Monaco's park of Betz (Oise) and the marquis de Montesquiou-Fezensac's Elysée of Mauperthuis (Seine et Marne). These composed landscapes showcased significant medieval artworks and architectural fragments, as well as tombs, monuments and the remains of revered historical figures. All were arrayed amidst pastiche ruin decors in an apparently forgotten and untended wilderness. Underlying this seemingly haphazard accretion was a carefully contrived narrative structure developed with the aid of a supporting cast of antiquarians, artists and dealers in architectural salvage.

There was also a social and political strategy: through their juxtapositions of the authentic and the pastiche, the ephemeral and the enduring, these immersive environments wove narratives that subtly evoked perceived irregularities and liabilities in their proprietors' public identities. The landscape formed an idealized portrait of its owner but in so doing also legitimised compromising aspects of their identities by placing them within a broader timeframe and a romantic setting. These pre-Revolutionary curated environments prefigured and shaped the development of post-Revolutionary museums and constituted an essential stage in the development of modern notions of patrimony.

Panel Session 2b - Postcolonial patrimoine, room 320

The Algerian War and Remembering Female Combatants: Emancipated, or Restricted by Gender? - Claire Gillespie, University of Leeds.

Whilst historiography on the Algerian War is 'growing in depth and diversity', there is still a significant absence of any evaluation of the diversity within the Algerian insurgency. Indeed, women are largely absent from discussions of the insurgency and their experiences both as insurgent, and as women. It is essential therefore, that women involved in violent struggles such as the Algerian insurgency, are allowed speak directly about their experiences and are not heard purely through the discourse of 'gendered roles'. The language used in reference to women who perpetrate violence is often used to de-gender and also silence, these women; being seen to have relinquished their womanhood in order to take on a combative role. Female participation in violent conflict is explored academically with two distinct themes in mind. Firstly, the extent to which women are limited by gendered expectations of them during their participation in these movements. Secondly, and more prominently in social science literature, the extent to which this participation enhances campaigns for female emancipation. A study of the memory of female experience in both French and Algerian history is important as it provides an insight into our willingness to remember, and the ways in which present expectations of certain groups can impact upon our visions of the past.

The contested remembrance of Algeria: Sites of pied-noir memory and colonial nostalgia - Hugh Hiscock, University of Liverpool.

Physical memorials and museological projects have served repeatedly in recent years as the focus of disputes over engagement with the ongoing political and cultural legacies of Algerian independence in France. While recognition and memorial inscriptions of the

Algerian War are increasingly visible at official, national levels, political lobbying has also long been active among several constituencies of memory, in particular the former colonial settlers (*pieds-noirs*). The influence enjoyed by community actors of memory has led to the proliferation of memorial sites in locations with strong concentrations of *pied-noir* population, notably in the south of France. Of particular interest in this context is Perpignan (Pyrénées-Orientales), where the successful development over the past decade of a series of monuments has reinforced reactionary attitudes of colonial nostalgia and lasting grievances over the consequences of decolonization. Repeated investments by local authorities in commemorations and self-appointed museological sites have indeed made the town an enclave of historical counter-narratives and, as argued by Roger Hillel in a recent study, ‘la capitale des nostalgériques’ (2015). In taking Perpignan as a case study, this paper aims to address the distinct unevenness of a postcolonial memorial landscape in contemporary France. In doing so, it will assess the significance of factors of physical place and locality to the mediation of collective memory of Algeria. The paper will also consider the broader utility of a topographical approach in developing an effective plural or multi-lateral form of remembrance.

Speaker biographies

Claire Gillespie initially studied BSc Politics and International Relations at the University of Bath, and went on to complete MA Modern History at the University of Leeds. She will begin PhD research in October 2017, under the broad working title of 'Algerian women and the role of femininity in the Algerian War'.

Hugh Hiscock is currently in the second year of his PhD at The University of Liverpool, where he is funded by a studentship from the AHRC North West Consortium DTP. His thesis is entitled 'Provincializing Paris: The Afterlives of Algeria and Contested Spaces of Memory in France.' His project examines memorialization and commemoration of the Algerian War in France and considers how contemporary literary narratives mediate frameworks for collective memory, in particular through conceptualizations of physical space.

James Illingworth is a second-year PhD student in French at Queen's University Belfast. His research interests lie in the intersections between gender and representation in nineteenth-century literature and culture. His PhD thesis, entitled 'The Mythopoetics of Representation in George Sand', focuses on Sand's symbolic representational strategies and above all her negotiation with myth as a means of resisting and deconstructing ideas of Otherness.

Florence Largillière has just started the second year of her PhD at Queen Mary, University of London in the Department of History. Her thesis is entitled "Conservative Patriotic Jews and the Nation. A Comparative Study of France, Germany, and Italy in the interwar years". She is supervised by Dr Daniel Wildmann and Prof Julian Jackson.

Thibault Le Hégarat – phd. He is the author of a doctoral thesis in contemporary history titled "Télévision et patrimoine, des origines à la fin des années 1990" (2015). A researcher in cultural and media history, Thibault works on the representations of cultural heritage in television programs. He is a member of the Centre d'histoire culturelle des sociétés contemporaines, ATER at Université de Versailles Saint Quentin en Yvelines..

Emily Marsden is an AHRC CDA PhD researcher at Durham University. She is working on with First World War photographs at the National Media Museum in Bradford.

Cosmin Minea is a PhD researcher at the University of Birmingham. His PhD thesis is entitled "Nation Building from Outside: Transnational Practices and the Architectural Heritage in Modern Romania (1878 - 1918)"

Harriet Morgan is currently undertaking a Masters by Research this year at Durham University. Her project is entitled 'Intellectuals and the Politics of the French Left since 2002.

Ben Partridge is a first year PhD student at Newcastle University, having just started in September. His project is titled 'The Entangled sites of Memory: The Significance of Photography for the Contentious Movements of May 1968 and June 1936'.

Dr Will Pooley is a lecturer in 19th and 20th century Western European History at the University of Bristol. Dr. Pooley is a historian of modern France since 1789, with special interests in folk cultures, the history of the body, the supernatural, and creative history writing. He is currently finishing a book on environmental change and the history of the body in south-western France. He is also the Web Editor for the SSFH.

Professor Penny Roberts is an Associate Professor and Director of the Centre for Arts Doctoral Research Excellence (CADRE) at the University of Warwick. Her most recent monograph *Peace and Authority during the French Religious Wars, c. 1560-1600* was published by Palgrave Macmillan in 2013. Professor Roberts is current co-editor of *French History*

Émeline Rotolo est inscrite en doctorat à l'École Pratique des Hautes Études, mention "Histoire, textes, documents" et exerce des fonctions d'archiviste aux Archives nationales de France. Elle poursuit actuellement une thèse, sous la direction de Jean-Claude Yon, intitulée "Les spectacles de marionnettes à Paris et Bordeaux (1799-1854). Une inspection aux sources des spectacles de curiosités". Par l'exploitation des fonds d'archives, elle initie une étude prosopographique des entrepreneurs de spectacles de marionnettes afin de faire émerger leurs stratégies commerciales *via* notamment le répertoire. Conjointement à une approche comparée entre Paris et une grande ville théâtrale de province, elle cherche à établir une cartographie de ces spectacles au sein de l'économie théâtrale de la société française du XIXe siècle. Par sa recherche et ses fonctions, elle s'intéresse plus largement à l'histoire de entrepreneuriat au XIXe siècle.

Wabiy Salawu is a third Year PhD Research Student at the University of Kent. His thesis title is: 'Corruption in francophone novels from 19 to 21st Century (France, Ouest Africa and Maghreb)'. The authors are Emile Zola; Ahmadou Kourouma ; Tahar Ben Jelloun.

Adam Spencer is a PhD candidate at the University of Hull, in the Modern Languages Department, where he completed his BA in French in 2013. He has just completed the first year of his PhD. His thesis is concerned with commemoration of a single event over a number of generations. Specifically, he is researching how a community manages its recollections of and ceremonies associated with the Second World War in the Charente department of France from the Liberation in 1944 up to the present.

Dr Tom Stammers is a lecturer in Modern History at Durham University, and is a cultural historian of France from the Revolution down to the end of the nineteenth century. His PhD thesis and forthcoming book explore questions of collecting, material culture and heritage in post-revolutionary Paris. He is currently finishing research related to early collectors of revolutionary prints, the afterlives of Rococo artefacts, clandestine worker theatres and the political controversies surrounding the antiques trade.

Teresa Vernon is Lead Curator, Romance Collections, at the British Library. She has been a curator at the British Library since 1988, working mainly with the Library's post-1850 French collections. She has co-supervised three collaborative PhD students working on the First World War and Napoleon III based in part on the British Library's collections of ephemera.

Gabriel Wick is in the fifth and final year of his part-time doctoral project in the Departments of History and Geography at Queen Mary -- University of London under the supervision of Colin Jones and Miles Ogborn. His dissertation, "Political Landscapes: garden design and aristocratic opposition in France, 1770-1781" considers the political and ideological significance of the adoption of English-inflected modes of garden design in France in the 1770s and 1780s on the part of the hereditary aristocracy and the crown. He is a lecturer in design history at the Paris campus of Parsons / the New School and in architectural history at the American University of Paris. He recently published *Un Paysage des Lumières* (Paris: Artlys, 2014), which reconstitutes the eighteenth-century form and design history of the Jardin anglais of the château of La Roche-Guyon. He is also currently preparing an exhibition on the landscape architecture projects of the painter Hubert Robert which will take place at La Roche-Guyon in the Spring and Summer of 2017.

Thomas Wroblewski is a 1st year PhD candidate at Manchester. His thesis is entitled, 'Demonic Possession, Embodiment and the Life-Cycle in Early Modern France and England'.

ASSOCIATION FOR THE **S**TUDY OF **M**ODERN AND **C**ONTEMPORARY **F**RANCE



Peter Morris Memorial Postgraduate Travel Prize

In memory of the late Peter Morris, an award of £250 will be made to a postgraduate student to contribute towards travel costs incurred on a short trip to France.

The terms and conditions of the prize are as follows:

Postgraduates applying for the award should send an outline of their research project and the aims of their research trip electronically to the Association's Hon. Secretary, Professor Chris Tinker. The deadline for applications is **15 July of the year in question**. Applications should be submitted in advance of the trip, which may take place at any time during the twelve months following the deadline for applications.

A subcommittee convened to adjudicate the prize will look for evidence that the trip has been well planned and that the student has attempted to maximize the benefits to be drawn from the time in France.

Each student shall be required to provide a letter of support from his or her supervisor. Bids to other funding bodies either pending or known should be disclosed.

The person to whom the prize has been awarded should provide a brief report on the trip, including details of expenses, no later than three months after return to the UK.

Submissions should be made electronically by **15 July of the year in question** to the Hon Secretary of the Association Professor Chris Tinker.

Initiative Fund

The Association's Initiative Fund provides small grants to individuals or institutions who are members of the Association to help defray the costs of day schools, seminars etc., and support for postgraduate activities and travel (in addition to specific funding for postgraduate conferences/day schools). The Association is particularly keen to encourage and support regionally based collaborative initiatives on the part of its members.

Please download and complete the [Initiative Fund form](#) (from <http://www.asmcf.org/funding/>) and return it to: Professor Chris Tinker, Department of Languages & Intercultural Studies, School of Management & Languages, Heriot Watt University, Edinburgh, EH14 4AS, UK. Email: c.g.tinker@hw.ac.uk
Applicants please note:

- Applications should be accompanied by relevant supporting documentation such as a call for papers and, where possible, an outline programme
 - Applicants should provide FULL financial details of the event and not just the cost for which ASMCF funding is being sought.
 - It is normally assumed that organisers will charge a conference fee to offset costs. If no fee is being charged, the reasons for this should be stated on the application.
 - Maximum contribution that can be applied for: £500
 - Successful applicants will receive funding FOLLOWING the event and AFTER SUBMISSION of a report to the Honorary Secretary. Details of these grants will then be posted on the website and reported in the Newsletter.
- Forthcoming deadlines for the initiative fund are:

Friday 06 May 2016

Friday 26 August 2016



The Society for the Study of French History

(The information below, with active links, can be found at
www.frenchhistorysociety.co.uk/grants.htm)

Grants and Bursaries.

The Society for the Study of French History offers a range of grants and bursaries for postgraduate students in the UK, undertaking research in any aspect of French history:

- [Research Grants](#): each worth £1000, to enable to enable postgraduate students registered at a UK or Irish university working on subjects related directly to French history to undertake research trips abroad. Deadline: Friday 25 March 2016 (1 deadline).
- [Conference Bursaries](#): worth up to £300 each, to help fund travel to any conference, except the Society's own (for which a discount is already offered to postgraduates). [[Case Study](#), read a report concerning a successful conference application.] Deadlines: Friday 4 September 2015 and Friday 4 March 2016 (2 deadlines).
- [Conference Grants](#): The Society for the Study of French History is also willing to entertain requests for funding assistance for whole conferences, organised by postgraduates or academics in British or Irish universities, on a subject concerning wholly or partly the history of France. Deadlines: Friday 4 September 2015 and Friday 4 March 2016 (2 deadlines).
- [Postgraduate Conference Panels](#): The Society welcomes proposals for the sponsorship of postgraduate panels, on any theme in French history, at overseas conferences (whether annual or one-off events). In support of such a panel, the Society is willing to contribute up to £2000 to cover the travel expenses of the participants. Deadline: Friday 4 September 2015 and Friday 4 March 2016 (2 deadlines).
- [The Ralph Gibson Bursary](#): The Society offers an annual bursary of £3000 to a fourth year PhD student, to facilitate the completion of a PhD thesis in French history. Deadline (Board of Assessors): Friday 22 April 2016.

- [Visiting Scholars](#): The Society is willing to consider providing up to £2000 per year to support visits by foreign scholars of French history to UK or Irish institutions, on the condition that the proposed host university is committed to underwrite essential costs. Enquiries about this scheme should be addressed to the Secretary of the Society. Deadline: Friday 25 March 2016.

For further details on these awards, how to apply, and the conditions attached, click on the relevant term above. To see examples of Grants and Bursaries recently awarded by the Society, see the [Past Awards page](#).

Please note: retrospective requests for funding will not be considered.

Collated Deadlines:

Research Grant Competition: Friday 25 March 2016 (1 deadline)

Conference Grants: Friday 4 September 2015 and Friday 4 March 2016 (2 deadlines)

Conference Bursaries: Friday 4 September 2015 and Friday 4 March 2016 (2 deadlines)

Postgraduate Panels: Friday 4 September 2015 and Friday 4 March 2016 (2 deadlines)

Ralph Gibson Bursary (Board of Assessors): Friday 22 April 2016

Undergraduate Dissertation Prize (Board of Assessors): Friday 29 July 2016

Visiting Scholars: Friday 25 March 2016