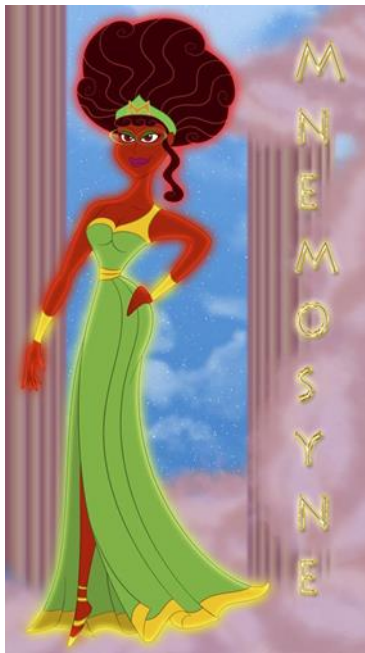


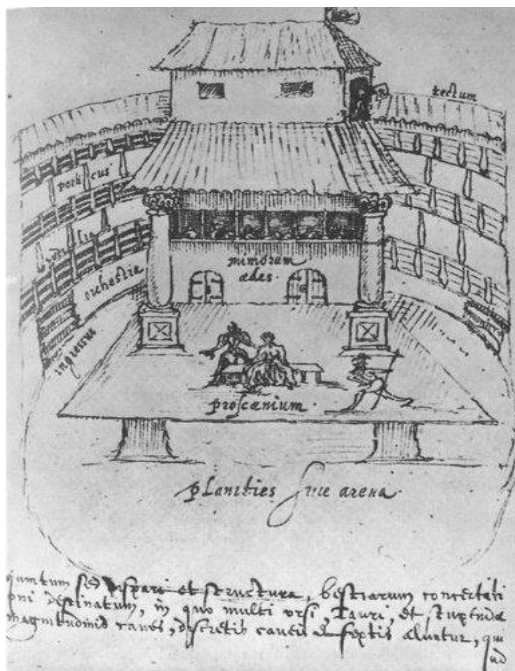
ARCL0121 Module Handbook

CULTURAL MEMORY – 2022-23



Clio Thalia Erato Euterpe Polyhymnia Calliope Terpsichore Urania Melpomene

The Muses



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Course Objectives

- The module (a half-unit) will examine the latest concepts and approaches to the study of cultural memory. The focus will be on the relevancy and application of these concepts, including theory and method, case-study and ethical issues, will be placed in critical dialogue with other (inter-) disciplinary discourses including cultural heritage, museology, cultural studies, health humanities, anthropology, philosophy and to material and visual culture studies.
- Emphasis will be placed on drawing out the **variety of 'memory cultures' and the convergences and divergences of memory-work and cultural transmission through time and cross culturally**. As such we critically explore 'western' approaches to cultural memory while challenging and opening these up to other approaches/ modalities/ paradigms.
- Our key objective is to investigate the philosophical, intellectual and ethical issues at stake in order not only to critically apprehend dominant power-laden 'regimes of memory' but to map memory/ heritage/ identity/ place-making, personhood, belonging/ exclusion 'on the margins' and to harness the subversive potentials located within memory discourse and in related critiques vis-à-vis social justice.
- Specific connectivities between memory and topics such as the muses, arts of memory/ forgetting, oblivion, the making/ re-making of self, the production of memory, place, wellbeing – issues of trauma, illbeing, normalcy, madness and therapeutic value are critically examined. As such memory and heritage are thus recontextualisation within a larger cultural field via an in-depth analysis of core issues relating to cultural transmission, identity-work and to the intersubjective and diverse corporeal, material, visual and spiritual-intellectual practices defining this critical domain.

Aims

Students studying this course should:

- Gain a critical knowledge of cultural memory as theory, methodology, content and ethics.
- Relate memory-studies sources and literature to the broader critical intellectual fields.
- Cover topics relevant to practical and ethical issues and which open-up new directions for future research.
- Be able to grasp the complexities of memory-work and its intimate relationships to heritage and cultural transmission.
- Be able to articulate the intimacies between memory and the core question of 'what it is to be human?' and to related themes of consciousness, creativity, inspiration: the 'good life'/ homo sacer, human/ 'more-than-human', wellbeing/ illbeing, spirit/object, haunting/ futurology, self/group realization and social justice/ virtue.
- Be able to consider the future of memory and the limits of current categories and definitions as a means of understanding and engaging with new and alternative paradigms and ethical turns.

Intended Learning Outcomes

On successful completion of this course a student should:

- Pursue critical heritage perspectives vis-à-vis diverse 'memory cultures'.
- Gain critical knowledge of the key issues and debates that define cultural memory studies.
- Be conversant in the ethical and practical implications and applications of cultural memory studies, i.e. including verbal discussion and debate.
- Develop a critical understanding of the use of cultural memory studies for new situations.
- Be able to critically engage with information in written work and via presentation skills.

Teaching Methods

This module is taught through a **combination of Power Point presentations** and **guided walks and seminar discussions**. Students will be made aware of the **essential readings** and **must read** these in preparation for each individual session. There are **2 readings per week/session**. Students will also be asked to engage in weekly **creative memory tasks** including contributing each week to creating an individual 'Room of One's Own' and collective 'Mind Palace'. [To be more fully detailed in seminar sessions].

Module Assessments

This module has **two pieces of assessed work** which will be discussed in detail in advance.

Module Framework

We explore dominant and alternative discourses in memory studies – across 'North-South' directionalities, ancient/modern/ future temporalities and in critical 'relationalities' with diverse cultural contexts and cosmologies/ ontologies etc. By using this framework, it allows us to engage with issues relating to memory and human and 'other' consciousnesses. Here too we articulate core themes that underpin the course such as: human/ more than human, temporality/ space/ place, mortality/ immortality, divine/ human/ thing, spirit/ object, supernatural/ haunting/ futurology, legacy/ commemoration/ ancestors, personhood/ collective identities, self/ other, suffering/ healing, visible/ invisible worlds transmission/ creativity/ inspiration/ trauma, wellbeing/ illbeing, virtue, ethics and fulfilment.

This also offers a means to outline certain 'Thought Points' which we return to during the course:

Thought Points

- How do we/others make/ access memory?
- Where does memory reside?
- When is memory? What is the past/ present/future of memory?
- How does memory-work/ manifest itself?
- How is memory imagined/ reimagined? Mediated, remediated? Unmediated?
- What are the models/ metaphors/ moral framings that accompany memory-work?
- What are the relationships between memory, creativity and consciousness
- What are the implication of paradigm shifts and ethical turns?
- Can memory cure? Can it harm?

Module Overview – Cultural Memory

Week	Muse	Session
Week 1 12/01/23	Calliope Epic	First Things First': From Calliope's 'Wax Tablet' to Sherlock's Mind Palace.
Week 2 19/01/23	Clio History	Clio's 'Scroll' & Cultural Memory as 'Umbrella'
Week 3 26/01/23	Terpsichore Dance	Terpsichore's 'Lyre': Memory & Movement
Week 4 02/02/23	Polyhymnia Sacred Hymns	Polyhymnia's 'Veil' - Portal to the Supernatural.
Week 5 09/02/23	Melpomene Tragedy	Melpomene's 'Tragic Mask' - Memory &/ as Crisis & Care.
Reading Week	13-17/02/23	NO CLASS
Week 6 23/02/23	Thalia Comedy	Thalia's 'Comic Mask' – Memory, Humour & Laughter.
Week 7 02/03/23	Urania Heavens	Urania's Globe – Planetary Memory & Return to Gaia
Week 8 09/03/23	Euterpe Music	Euterpe's 'Flute' – Memory, Mysticism & the Origins of Music
Week 9 16/03/23	Erato Love	Erato's Rose: Towards an Erotics of the Arts of Memory
Week 10 23/03/22	10th Muse	What have we learnt?

Overarching Vision & Structure

The Muses

“Tell me now, you Muses who have your home on Olympus, for you are goddesses ... & you know all things, & we have heard only the rumour of it & know nothing.

... I could not tell over the multitude of them or name them, not if I had ten tongues and ten mouths, not if I had a voice never to be broken and a heart of bronze within me, not unless the Muses of Olympia, daughters of Zeus of the aegis, remembered all those who came beneath Ilion”

(Homer, *The Iliad*).

In this module we invoke the Nine Muses, the daughters of the Greek Goddess Mnemosyne: – ‘Memory’ herself – to provide our overarching structure. We adopt and adapt these goddesses as our inspirational personae who collectively and individually act as salient points of departure by which, each week, we introduce and gain insights into key themes, issues and critical perspectives on ‘memory’.

As such we have a dual interest into ‘memory’ as concept /paradigm /metaphor and as memory-work as ritual practices and techniques. We pay particular attention to the motif of the 10th Muse as a means to keep in play the question of the ‘elsewhere’ and ‘otherwise’ and to subvert, challenge and open up routinized approaches to memory and to apprehend those ‘without memory’.

Week 1 - ‘First Things First’: From Calliope’s ‘Wax tablet’ to Sherlock’s Mind Palace.

12/01/23

‘Socrates: Let us say that this [wax] tablet is a gift of Memory, the mother of the Muses; and that when we wish to remember anything which we have seen, or heard, or thought in our minds, we hold the wax to the perceptions and thoughts, and in that material receive the impression of them as from the seal of a ring; and that we remember and know what is imprinted as long as the image lasts; but when the image is effaced, or cannot be taken, then we forgot and do not know’

- Plato, *Theaetetus*

Session One offers a general introduction to the module, to do this we call up Calliope, who as leader of the Muses and the Muse of Epic Poetry, offers us insights into the efficacies of myth-poetic memory-work before we move on to re-contextualise this ‘heritage’ within the wider historical-philosophical discourse of the ‘Western tradition’ or ‘Greek mnemohistory’ (cf. Erll 2018).

We therefore explore the ‘origins’ of cultural memory within Classical Greek discourse – notably the Aristotle vs Plato debate - before reflecting on the ancient arts of memory and ‘pre-modern’ renaissance ‘memory-craft’. We critically investigate significant bench marks in this genealogy such as epic-narratives, orality, rhetoric and the impacts of literacy, writing and religiosity, secularity and latterly digital technologies on these modalities of memory work. We

problematize 'Western' discourse on memory as that which has often been taken up as a universalizing thesis by drawing out the strategy of 'relational mnemohistory' (cf Erll 2018).

Moving further into modernity we contrast the 'arts of remembering' with the growth in the study of the mind and with psychoanalytic preoccupations with the 'art of forgetting'. Finally, we explore the manifestation of memory within popular culture, and use this to look at the re-emergence of the 'mind palace' in the BBC series Sherlock.

In the related Seminar Session One we discuss the above in the light of the essential texts outlined below:

Essential Readings

Butler, B.(2011). Heritage as Pharmakon and the Muses as Deconstruction: Problematising Curative Museologies and Heritage Healing. In Dudley, S., Barnes, A...J., Binnie, J., Petrov, J., Walklate, J. (Eds.), *The Thing about Museums: Objects and Experience, Representation and Contestation*. (pp. 354-471). London & New York: Routledge

Erll, A, 2018, Homer: A relational mnemohistory, *Memory Studies*, Volume: 11issue: 3: 274-286 <https://doi.org/10.1177/1750698018771858>

Recommended Readings

Barnier, A,J, and Hoskins, A, 2018, Is there memory in the head, in the wild? *Memory Studies*, 2018, Vol. 11(4) 386–390

Bleakley, A Neilson, 2021, Poetry in the Clinic - Towards a Lyrical Medicine, <https://doi-org.libproxy.ucl.ac.uk/10.4324/9781003194408>

Carruthers M, 2009, *Ars oblivionalis, ars inveniendi: The Cherub Figure and the Arts of Memory*, *Gesta*, 48/2, 1-19

Carruthers, M, 2010, How to make a Composition: Memory –Craft in Antiquity and the Middle Ages, in Radstone, S, and Schwarz, B, *Memory – Histories, Theories, Debates*, US Fordham Uni Press. 15-29.

Clement, E, 2022, Theuth, Thamus, and digital civics: Plato's formulation of memory and its lessons for civic life in the digital age, *Memory Studies*, 2022, Vol. 15(4) 767–783 <https://doi.org/10.1177/17506980221094516>

Isay, G.C. 2022, Non-forgetfulness and forgetfulness 忘 (wang) in ancient Chinese philosophical texts, *Memory Studies*, 2022, Vol. 15(2) 465–479. <https://doi.org/10.1177/17506980211044704>

Jansen, Jan, *The Sunjata epic--the ultimate version*, *Research in African Literatures*; Spring 2001; 32, 1; ProQuest pg. 14

Creative Task

***Each week we will be asking students to participate in a creative task*.**

Week 1 Creative Task: - Students are asked to think of their own memory-work, firstly, in terms of their strategies of remembering. Please note down for the seminar session examples, in terms of things memorized/ committed to memory. i.e. poems learnt at school, song lyrics, times-tables etc ... are you still able to recite/ recall these years later? Do you

consider these as conscious and creative acts of memory-work? Conversely, how do you deal with that which you wish to forget/ consign to oblivion?

Do you consider that you have developed certain 'arts of memory' or acquired distinctive 'techniques' of memory-work whether for remembering or forgetting? Have alternative, changing memory techniques emerged as you have got older? Do you like Sherlock have a 'mind palace'?

Think about how these may in turn relate to variables such as time, place, objects and embodied sensory perceptions. How do these in turn relate to individual and collective memory? To 'old' and 'new' technologies/ memory-media? And to emotional states of happiness/ unhappiness etc.? And to imagination, creativity, consciousness, gender? Or any other dynamics you consider important?

Week 2 - Clio's Scroll & Cultural Memory as 'Umbrella'

19/01/23

"Cultural" (or, if you will, "collective," "social") memory is certainly a multifarious notion, a term often used in an ambiguous & vague way. Media, practices, & structures as diverse as myth, monuments, historiography, ritual, conversational remembering, configurations of cultural knowledge, & neuronal networks are nowadays subsumed under this wide umbrella term ... What these criticisms overlook, of course, is that it is exactly the umbrella quality of these relatively new usages of "memory" which helps us see the (sometimes functional, sometimes analogical, sometimes metaphorical) relationships between such phenomena as ancient myths & the personal recollection of recent experience, and which enables disciplines as varied as psychology, history, sociology, & literary studies to engage in a stimulating dialogue'.

- Erll 2008 intro

In the session we invoke Clio, the Muse of History to lead our discussions on rethinking cultural memory as 'umbrella' discipline. This offers a point of departure to engage in a critical overview of diverse typologies of memory. We explore contributions from key memory theorists/ critics to prompt debate. We ask such questions as: What are the relationships between cultural memory and history, and, to other forms of memory-work? We address debates regarding 'memory-booms' and 'memory crises' and examine why discussions of 'collective' and 'personal memory' are so contentious. We also explore how memory relates to materiality/immateriality, to memory medias and genres of 'counter-memory'. A key concern is the theoretical and the moral-ethical issues at stake. Our purpose is to open-up cultural memory to a more agent-centred vision of diverse 'memory cultures' capable of critically challenging dominant frameworks and highlighting hidden heritages/connectivities regarding memory and memory-work.

***[Prior to this session and an accompanying Creative Task will be circulated]**

Essential Readings

Nora, P, 1989, Between Memory and History: Les Lieux de Memoire. Representations, No. 26, Special Issue: Memory and Counter-Memory: pp 7-24

Saryusz-Wolska, et al, 2022, New constellations of mnemonic wars: An introduction, Memory Studies 2022, Vol. 15(6) 1275–1288, <https://doi.org/10.1177/17506980221133733>

Recommended Readings

Erll, A and Nunning, A, 2008, Cultural Memory Studies: An International and Interdisciplinary Handbook, Berlin/New York: de Gruyter [Introduction].

Hoskins, A. 2011. Media, Memory, Metaphor: Remembering and the Connective Turn. Parallax 17 (4), 19-31

Levi, Neil and Michael Rothberg. 2018. Memory Studies in a Moment of Danger: Fascism, Postfascism, and the Contemporary Political Imaginary. Memory Studies 11(3), 355-367

Stainforth, E, 2022, Collective memory or the right to be forgotten? Cultures of digital memory and forgetting in the European Union, Memory Studies 2022, Vol. 15(2) 257–270
<https://doi.org/10.1177/17506980211044707>

Vermeulen, Pieter; Craps, Stef ; Crownshaw, Richard ; De Graef, Ortwin; Huyssen, Andreas ; Liska, Vivian ; Miller, David Dispersal and redemption: The future dynamics of memory studies - A roundtable, Memory Studies, 2012, Vol.5(2), pp.223-239

Week 3 - Terpsichore's 'Lyre': Memory & Movement

26/01/23

Where does memory reside? Is it in the brain, or in the body? Or the space in which that body moves? Returning back to the spatial nature of memory and mind palaces, Terpsichore the Muse of Dance allows us to explore the relationship between muscle memory and cultural memory. How do the performance of embodied memories in a space converge with the cultural memories latent within its structures?

This week explores the commemoration of pacifism and the Bloomsbury group in a memoryscape of Tavistock Square. It takes the form of a psychogeographic walk (street haunting) beginning at the bust of Virginia Woolf in Tavistock Square based on a sculpture by Stephen Tomlin in 1931 and finishing at the wax sculpture in the lobby of the Virginia Woolf building at King's, created by the sculptor Eleanor Crook in 2016. In her essay Street Haunting, Woolf explores the power of moving through space to evoke memory. Combining visits to memorials with archival recordings we will explore the intersection between material and digital memory and how it relates to Woolf's own writing regarding memory, space and commemoration.

Essential Readings

Plate, L., 2006. Walking in Virginia Woolf's footsteps: Performing cultural memory. European journal of cultural studies, 9(1), pp.101-120.

Woolf, V., 2022. Street haunting. Random House [to be circulated].

Virginia Woolf's voice, 1937 – "Craftsmanship"

<https://www.youtube.com/watch?v=zcbY04JrMaU&t=52s>

Wax Virginia - Virginia Woolf Building

<https://www.youtube.com/watch?v=BNXAM9bdMio>

Week 4: Polyhymnia's veil: Memory and Haunting

‘A spectre is haunting Europe — the spectre of communism.’ Marx and Engels, 1848 Communist Manifesto.

Taking Polyhymnia's role as a muse of sacred hymns as a means of communing with the supernatural, this session confronts issues of ruination, leftovers, archives, and the lingering effects of things which are no longer or never came to be. Our point of departure here is Derrida's concept of 'hauntology' – the study of the haunting of being, and of the being of haunting. The notion of the spectre and the ghost surface in this reading as spirits from another world, but as uncanny presences that draw attention to repressed histories of violence and exclusion. As well as a portmanteau of haunting and ontology coined by Derrida, hauntology itself is an electronic musical genre that resurrect 'spectral sounds of old music technology.' To what extent might hauntology move us beyond critiques of post-modernity as an era of endless nostalgia and amnesia?

It takes the form of a psychogeographic walk that begins in the British Museum and ends at the Petrie Museum to explore how the ghosts of colonialism and eugenics still haunt the landscape of Bloomsbury. Using case studies of Zar spirit possession in Sudan, this session seeks to underline the return and repurposing of traumatic memories of Colonialism and Communism in the twenty first century. Through our wandering through and between the galleries of these museums we will explore the following questions. Can the spectre and the ghost provoke new understandings of memory under late capitalism? What new vocabularies might we require to describe and analyse the affective and mnemonic structures of hauntings? Finally, we will ask whether the ghostly can ever be represented, and, if so, what forms of memory work might help us – in the words of Derrida – to learn to live with ghosts.

Essential Readings

Fisher, M., 2012. What is hauntology?. *Film Quarterly*, 66(1), pp.16-24.

Kenyon, S.M., 2019. Memory and Alterity in Zar: Religious Contact and Change in the Sudan. *Entangled Religions*, 8.

Recommended Readings

Stroumsa, G.G. 2016 Religious memory, between orality and writing, *Memory Studies* 2016, Vol. 9(3) 332–340, <https://doi.org/10.1177/1750698016645271>

Week 5 - Melpomene's 'Tragic Mask' - Memory & Crisis & Care

09/02/23

We look to the Muse of Tragedy Melpomene as a conduit to thinking about how Cultural Memory might help us best engage with what has been variously couched as 'negative heritages', 'cataclysmic', 'catastrophic' and 'critical' events. In this session we raise questions such as: how experiences of loss, illbeing and trauma might be apprehended via the arts and sciences of memory. We address an on-going question of whether memory can cure and/or whether it can harm. We bring in discussions of the impacts of the 'study of the mind' in terms of medicalisations and therapeutics of memory. We counter pose this with appeals to creative, artistic forms and forces to bring about change and transformation. We ground this session in a discussion of how the Covid-19 pandemic has brought these dynamics into sharp relief and by exploring our own 'constellations and cosmologies of care and protection'.

[A related 'Creative Task' will be circulated]

Essential Readings

Kattago S. Ghostly pasts and postponed futures: The disorder of time during the corona pandemic. *Memory Studies*. 2021;14(6):1401-1413. <https://doi.org/10.1177/17506980211054015>

Hindrichs, Cheryl. (Fall 2016). "Virginia Woolf and Illness." *Virginia Woolf Miscellany*, 90, pp. 1, 44-48. https://scholarworks.boisestate.edu/english_facpubs/286/

Recommended Readings

*Please also see the *Memory Studies Journal* Special Issue: Memory and Crisis, Volume 14 Issue 6, December 2021 <https://journals-sagepub-com.libproxy.ucl.ac.uk/toc/mssa/14/6>

Butler, B.J. 2007. Taking on the Tradition: African Heritage and the Testimony of Memory. In DeJong, F., Rowlands, M. (Eds.), *Reclaiming Heritage: Alternative Imaginaries of Memory in West Africa*. (pp. 31-69). Walnut Creek, CA: Left Coast Press.

Ekelund, R, 2022, Fascination, nostalgia, and knowledge desire in digital memory culture: Emotions and mood work in retrospective Facebook groups, *Memory Studies* 2022, Vol. 15(5) 1248–1262, <https://doi.org/10.1177/17506980221094517>

Erll, A, 2020, Afterword: Memory Worlds in Times of Corona, *Journal of Memory Studies*, vol 62.2 : 285-293. Volume: 13 issue: 5, page(s): 861-874

Franz Fanon, Intro and Chapter 1, *The Wretched of the Earth*.

Hirsch, M., 2008. The Generation of Postmemory. *Poetics Today* 29(1), 103-128

Qian L. Making memory work: The SARS memory and China's war on COVID-19. *Memory Studies*. 2021;14(6):1489-1502. <https://doi.org/10.1177/17506980211054358>

Soares, J.S. and Storm, B.C., 2021, Exploring functions of and recollections with photos in the age of smartphone cameras, *Memory Studies* 2021, Vol. 15(2) 287–303 <https://doi.org/10.1177/17506980211044712>

Urban, P. 2022, Blogs' archives and revision of the past: A case study *Memory Studies*, 2022, Vol. 15(2) 318–331, <https://doi.org/10.1177/1750698019882046>

Varlık N, 2020, Centaurus International Journal of History of Science and its Cultural Aspects, Rethinking the history of plague in the time of COVID-19, Volume 62, Issue2 Spotlight Issue: Histories of epidemics in the time of COVID-19, May 2020 Pages 285-293 <https://doi.org/10.1111/1600-0498.12302>

Wang, Y, 2022, Contesting the past on the Chinese Internet: Han-centrism and mnemonic practices, *Memory Studies* 2022, Vol. 15(2) 304–317, <https://doi.org/10.1177/1750698019875996>

Reading Week	13-17/02/23
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NO CLASS

Week 6 - Thalia's 'Comic Mask' – Memory, Humour & Laughter

23/02/23

We re-approach an on-going concern regarding connectivities between memory and intensities and states of being. We follow Thalia the Muse of Comedy in order to explore relationships to humour, laughter and their cross-cultural efficacies. We investigate the

different 'logics' and 'values' at stake and how these operate across diverse registers of performativity, social interactions and political interventions.

Essential Readings

Obadare, E (2010) State of Travesty: Jokes and the Logic of Socio-Cultural Improvisation in Africa, *Critical African Studies*, 2:4,

John Carty & Yasmine Musharbash (2008) You've Got to be Joking: Asserting the Analytical Value of Humour and Laughter in Contemporary Anthropology, *Anthropological Forum*, 18:3, 209-217,

Recommended Readings

Freud on Humour [Extracts to be circulated]

Week 7- Urania's Globe – Planetary Memory & Return to Gaia

02/03/23

Our thoughts turn to overarching heavenly cosmologies as we position Urania as our portal to explore 'Planetary Memory'. In this session we critically explore these dynamics by engaging with discourses on 'End Times', Prophecy and Utopian and Dystopian thinking. In Latour's words, we to come 'Down to Earth' in order to make our return to Gaia, who as the Mother of Mnemosyne, allows us to re-engage with myth-poetics, creation myths and other narratives of the rebirth of Worlds.

This week further explores the concept of decentering of cultural memory studies through a focus on Indigenous/Chinese national minority forms of commemoration. It does this by drawing on the cosmological belief systems and memorial sites of the Nuosu ethnic minority in southwest China. Nuosu heritage in China is frequently framed around the concept of slavery. The Nuosu are presented within Chinese heritage discourse, such as the Xichang slavery museum, as one of the world's last slave-based societies in China. This is contested by a number of Nuosu scholars and there has been a self-conscious attempt to both challenge this narrative and explore other aspects of Nuosu culture. In particular, this has involved a representation of the Nuosu belief system of animism and ancestors centred around the figure of the religious practitioner known as Bimo. The Nuosu believe that an individual has three souls, which can leave the body, and that spirits can reside in both animals and the landscape. This cosmological belief system has in recent years been used as an alternative means of conceiving of the Anthropocene related to the Nuosu book of origins in which, in a previous age, the planet heated up and the majority of life became extinct. The lecture will explore different ways how these different forms of memory commemoration are entangled through the creative practices of Echo of Liangshan – a group of Nuosu young people who try to present an alternative perspective on Liangshan than that presented by state-funded memorials or the mainstream media.

Essential Readings

Kraef, O., 2014. Of Canons and commodities: The cultural predicaments of Nuosu-Yi "Bimo culture". *Journal of Current Chinese Affairs*, 43(2), pp.145-179.

Swancutt, K.A., 2018. The Return to Slavery?: Nostalgia and a New Generation of Escape in Southwest China. In *Recovering the Human Subject: Freedom, Creativity and Decision* (pp. 131-147). Cambridge University Press (CUP)

Recommended Readings

Danowski, D and E. Viveiros de Castro, 2016, *The Ends of the World*.

Latour, B, 2017, *Facing Gaia: Eight Lectures on the New Climatic Regime*.

Week 8 – Music Euterpe’s ‘Flute’ – Memory, Mysticism & the Origins of Music

09/03/23

We call up Euterpe as a conduit to our critical engagements with music and memory-work. This session addresses the implications of Freud’s supposed rejection of musical experience from the field of psychoanalytic enquiry. We will discuss early psychoanalytic theories that situated the origin of music in the ritual representing the killing of the father, and compare this model to Wagner’s conception of the Total work of Art, as exemplified in his tetralogy, *The Ring Cycle*.

Freud’s rejection of music because of its link to mysticism will also be considered with specific reference to Wagner’s opera *Tristan and Isolde*, and Schopenhauer’s idea that music is a direct representation of the Will.

Essential Readings

Chafe, E, 2005, *The Path to Schopenhauer* in, *The tragic and the Ecstatic*, 16-48, [to be circulated].

Reik, T, 1932, *Ritual Psychoanalytic Studies*, *The Shofar (The Rams Horn)* 291-325. [to be circulated]

Recommended Readings

Gilroy, P 2019, “Rhythm in the Force of Forces”, *Music and Political Time*, *Critical Times*, 2:3, December, DOI 10.1215/26410478-7862525

Week 9 - Erato’s Rose: Towards an Erotics of the Arts of Memory

16/03/23

“In place of a hermeneutics we need an erotics of art” (Susan Sontag, 1966, Against Interpretation).

The Muse of Love Poetry, Erato, was believed to inspire eros (desire) and this week we explore Aby Warburg’s obsession with art and the concept of pathos. Warburg combined a love of art with a theory of cultural memory that manifested itself in the *Kulturwissenschaftliche Bibliothek Warburg* (Library for Cultural Studies), which was relocated from Hamburg to London and its current building close to Gordon Square in 1937. Our seminar today will consist of a visit to the Warburg Institute to experience how Warburg’s theory of cultural memory is embodied in the library’s space and classification system.

Essential Readings

Johnson, C.D., 2012. *Memory, metaphor, and Aby Warburg's Atlas of images. In Memory, Metaphor, and Aby Warburg's Atlas of Images. Cornell University Press.*

Gopnik, A., 2015. *In the Memory Ward*. *The New Yorker*. 16 March 2015.
<https://www.newyorker.com/magazine/2015/03/16/in-the-memory-ward>

Aby Warburg Bilderatlas Mnemosyne Virtual Exhibition <https://warburg.sas.ac.uk/aby-warburg-bilderatlas-mnemosyne-virtual-exhibition>

Beplate, J. 2014. "Weaving the Wind: Joyce's Uses and Abuses of Memory." In *Memory Ireland: James Joyce and Cultural Memory*, Volume 4, edited by Oona Frawley and Katherine O'Callaghan, 4th ed., 157–71. Syracuse University Press, 2014.
<http://www.jstor.org/stable/j.ctt1j1nvx9.15>

Week 10 - 10th Muse - What have we learnt?

23/03/23

Discussion of module & ideas for assessments.