Hendrick Avercamp: Winter Landscape with Skaters, c. 1608, oil on panel, Rijksmuseum Amsterdam

WORKSHOP | FEBRUARY 23-24, 2024 | 16-19 CET | ONLINE | **REGISTRATION REQUIRED (FORM HERE)**
Digital Cartography Workshop

This two-day workshop aims to showcase the potential of maps in auditory history, providing participants with the opportunity to try out, experiment with, and gain firsthand knowledge about using georeferencing systems from pioneers in the field: Sergi González, Juan Ruiz, and Giovanni Svevo. The event will feature keynote lectures and offer four active participants the chance to work directly with the keynote lecturers on their data during 10-minute sessions on the first day. On the second day, the mapping process will be explained in detail, and there will be ample opportunity for everyone to ask questions. Registration for the event is mandatory.

COLLOQUIUM | MARCH 19, 2024 | 16-17 CET | ONLINE
Claire Turner (Leeds): *Sensing Disease in Seventeenth-Century London*

This paper proposes a sensory history of plague epidemics in seventeenth-century London. Outbreaks of plague were hyper-sensory events, and experiences of epidemic disease were shaped by the many sights, smells, sounds, tastes, and textures that people experienced as they attempted to navigate the plague-time city. The focus throughout this paper is not only on the senses, but how the senses interacted with each other. Understanding these interactions is fundamental in transforming how we investigate historical episodes of illness and disease

COLLOQUIUM | APRIL 16, 2024 | 16-17 CET | ONLINE
Linda Pearse (Mount Allison): *Austrian Habsburg Responses to the Ottoman Empire (1593–1606)*

This in-progress work will explore ritualistic practices ordered by Rudolf II (1552–1612) that reveal a soundscape that both voiced fears and allayed anxieties. Mandates prescribing special practices in response to Habsburg defeats reveal a pattern that dates back to the first Siege of Vienna (1529). Dancing, street music, and parties were banned; people were admonished to conduct themselves morally to please God and to improve Austrian fortunes. Forty-hour-prayer rosters illuminate extended communal activity punctuated by bell ringing and supported with hymns (e.g., *O salutaris hostia*), litanies, psalms, and prayers *contra turcam*.

READING GROUP | MAY 14, 2024 | 16-18 CET | ONLINE | **REGISTRATION REQUIRED (FORM HERE)**
Reading *Silence*

The second reading group session will focus on silence. We will pair a chapter from Alain Corbin's *History of Silence* (Paris: Albin Michel, 2016; English translation Cambridge: Polity, 2018) with a curated selection of recent contributions to the discussion by various authors. Through these readings, we aim to understand how individuals and communities perceived and crafted silence throughout history. Given the numerous calls to integrate silence into historical research, and considering silence's inherent relativity, how can we include it in our work surpasing the usual clichés?

COLLOQUIUM | JUNE 17, 2024 | 16-17 CET | ONLINE
Jamie Savan and Helen Roberts (Birmingham): *Introducing Aural Histories: Coventry c.1451-1642*

The AHRC-funded project, *Aural Histories: Coventry, c.1451-1642*, investigates the experience of music in late-medieval and early modern Coventry through performance and recording in digital reconstructions of its lost performing spaces. The research centres on music that might have been heard within and between the buildings at the civic and ecclesiastical centre of the city, most notably including St Michael's parish church (and later cathedral) which was destroyed in the blitz of 1940, Holy Trinity parish church and St Mary's Hall. Taking a long chronological view over two centuries of religious and political upheaval, these buildings can be understood as dynamic spaces that change both through different phases of construction and furnishing, and in their use as ritual and performative space. This paper will introduce some of the interdisciplinary methodologies underpinning the project, and will demonstrate some of the audio-visual reconstruction work undertaken to date.