

UCL HISTORY ALUMNI NEWS
2014 ISSUE



UCL



Marvellous Malborough

From Edwardian capers to Commonwealth secretariats

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View from the Bridge



Stephen Conway, Head of the History Department, on the past year and things to come

In the last newsletter, I briefly described the challenges that I believed we were about to face with the new funding regime for higher education. This year we have met those challenges and emerged as a stronger department. I am very grateful to my departmental academic and administrative colleagues, who had to cope with the introduction of a new curriculum *and* our largest ever first year undergraduate intake – 173 students. To deal with either of these changes on their own would have been stretching; to tackle both together was quite a task. Fortunately, we had planned enough teaching provision for the number of students, and the new elements of our curriculum proved to be a great success and made the transition for our first-years much smoother than it might have been. The reward for all this hard work is that the faculty has allowed us to make three new appointments. These new posts will revolutionize our geographical coverage. Up until now, we have been constrained by the legacy of the old University of London's division of labour. We specialized in European (including British) history, the history of the Americas, and ancient history, including the history of the ancient near east. Other colleges had their own specialisms, designed to complement ours. Unfortunately, the old University of London system has been breaking down for many years; most colleges offer their own courses in the history of the United States, for instance, rather than send their students to UCL. So, as UCL is now branded as a Global University, we decided that we had to catch up with other colleges, and other history departments in other universities, and establish posts outside our traditional specialisms. We have therefore appointed **Dr Lily Chang**, a new historian of modern China, **Dr Jagjeet Lally**, a new historian of early modern and modern India, and **Dr Tim Gibbs**, a new historian of modern Africa. All of these appointments are at junior lecturer level, which means that the department has been able to create three new posts for young historians, who have only recently finished their doctoral studies. In addition, faculty has given us the green light to appoint a replacement for **Dr Sarah Snyder**, our international historian of the United States. **Dr Alex Goodall** will be joining us in September as a senior lecturer. We will also be welcoming **Dr Sarah Washbrook**, who will be a three-year teaching fellow in Latin American history, replacing **Professor Nicola Miller**, while she is on Levehulme Trust-funded research leave. During the course of this year, three of my senior colleagues delivered inaugural lectures: **Professor Axel Körner**, **Professor Margot Finn** and **Professor Karen Radner**. This year, then, has been a busy but satisfying one for the department. We are expanding, but trying at the same time to retain our reputation for close attention to students and individual tutorials. We remain enormously grateful to our alumni for their generous support for current students. In particular, I should like to thank all of you who contributed to our appeal for bursaries to allow all of our first-years to go to Cumberland Lodge – an experience I know many of you valued highly, and which we are determined will continue to be part of induction for new undergraduates. •

MA News: the Department is expanding the number of studentships and bursaries available for MA students. These include the James Henderson, Margaret Drower and Arnaldo Momogliano Studentships; the Furlong Bursary for MA study in the Ancient Near East; and two full studentships for students on the MA Medieval and Renaissance Studies programme. For these and other opportunities, see: www.ucl.ac.uk/history/postgraduatestudy/taughtmasters/ma_funding



**Summer Alumni Evening, Friday 6 June 2014 (6.30pm for 7.00pm)
Terrace Restaurant, Wilkins Building, Gower Street**

Kathleen Burk: "What Caused the First World War - and Was It Worth It?"

Professor Burk taught at UCL for many years before retiring in 2011 and she was consistently one of the most popular teachers in the department. A small army of PhD students, many now in academic positions around the world, have been trained by her. A graduate of Berkeley and Oxford, Professor Burk is one of the most esteemed historians of diplomatic relations. She is the author of books on the First World War and of a prize-winning and best-selling book on Anglo-American relations (*Old World, New World*), as well as books on banking and on financial crises. She was a student and more recently a biographer of A.J.P. Taylor. Professor Burk also has a scholarly and personal interest in wine about which she has written numerous articles and a deliciously witty book. She blogs at wineprofessors.com.

This event will combine wine with intellectual stimulation in equal measure. Professor Burk will talk about recent controversies over the causes of the First World War, from Michael Gove's complaints that teachers don't celebrate a British triumph to Niall Ferguson's controversial claims that the British decision to go to war in 1914 was wrong-headed and unnecessary. Professor Burk recently appeared on the BBC programme *Pity of War* discussing Professor Ferguson's vision of the Great War. In this lecture, she will cut through the polemics and the propaganda and explain how the war came about and why Britain felt it had to be fought.

Wine and nibbles will be provided and we will be joined by current and past members of staff. Professor Stephen Conway will speak briefly about our alumni network and developments in the department. Final year history undergraduates will also be invited, and this will provide the opportunity to find out about the latest happenings at UCL and how our students are finding their studies. Friends and partners are very welcome. Please join us (no RSVP required).



Rigour or rigor mortis?



Adam Smith looks at the controversy surrounding the latest proposed changes to the teaching of history

One place where the frontiers of the state have never been rolled back, indeed where the state just keeps rollin' on, is successive governments' preoccupation with school history teaching. Ever since the introduction of a national curriculum in the 1980s, History has generated particular controversy. Education Secretaries would not make public pronouncements on what should be taught in a physics lesson, or even in an English lesson in the way they opine about history. The reason is not hard to discern, of course: history is a subject on which everyone has opinions because it seems so directly connected to citizenship and national identity. It is not – nor has it ever been – just another academic discipline. The fact that it is more than that is, for many of us, one of its attractions.

The latest skirmish in the 'history wars' kicked off in the spring of 2013 when Michael Gove unveiled a draft curriculum that provided a chronological list of key events and people that English school children should know (or at least be taught) between the ages of 5 and 14. The predictable dividing lines emerged, with Mr Gove's supporters (including, up to a point, Niall Ferguson and Jeremy Black, as well as the Campaign for Real Education and the *Daily Mail*) arguing that his proposals would inculcate more knowledge as well as better understanding of British traditions and values. Its opponents, equally predictably, suggested that far from introducing rigour, the approach to history that Mr Gove endorsed would merely induce *rigor mortis* in bored students. Unfortunately Mr Gove's draft was painfully easy to satirize as a return to the *1066 And All That* fallacy. Reading Mr Gove's list of Important People Who Have To Be Included, it was quite a surprise not to find the Venomous Bead. The media concentrated on such apparently vital questions as whether a black nurse, Mary Seacole, should be included or not.

Much about this skirmish was entirely artificial. From the point of view of real live teachers, not to mention children, it must have seemed somewhat surreal. The debate was conducted as if 'knowledge' and 'skills' were two alternatives, when in practice, neither can exist without the other. There was also the supreme irony that Mr Gove had set off a debate about the national curriculum just at the time when the government was encouraging every state school – secondary and primary – to become an Academy and one of the supposed benefits of being Academy is that they don't have to follow the national curriculum. Given this – and even acknowledging the implicit role in setting expectations that a national curriculum might play even in independent schools and Academies – it is hard to avoid the conclusion that having fights about the national curriculum in History is more to do with political identification in the present than in a serious effort to understand how children learn about the past.

“History is more than a set of facts, or even a narrative, that has to be learned”

There are problems with the teaching of history in schools that cannot be addressed by a new curriculum. GCSEs in particular have become extremely narrow. But the national curriculum doesn't apply to Key Stage 4, when GCSEs are sat. At Key Stage 3, there is huge pressure on teaching time for history, and with the withering away of Local Education Authority support functions there is a catastrophic collapse of professional support for teachers. This is especially a problem at primary level where few teachers have a history specialism.

While the content of the national curriculum is potentially important (although in practice much less than journalists seem to assume), much more relevant to the experience of learning history is the expertise of the teacher and *how* the subject is taught. At Pimlico Academy in London, a 'history specialist' school, they have developed a new model curriculum for primary and secondary levels which is distinctive not just by its emphasis on knowledge and factual recall among the students but also by its very teacher-led approach. Primary school children taught by the Pimlico method follow along in their workbooks while a teacher reads out a text containing factual information. In contrast, most primary schools teach history in a high immersive way – through dressing-up, role-play and school trips. This is as much a difference in pedagogic approach as it is about content.

In the end, Mr Gove's first draft was modified after consultation with the Royal Historical Society among others. The new national curriculum still retains a 'broad sweep' in chronological order, but it is now less prescriptive than the first draft, allowing more space for teachers to supplement the required content with other things. At least for the time being, the controversy has died down. When it returns – as it surely will – the challenge once again will be cutting through the rhetoric to the underlying issues. As good teachers have always known History is about more than a set of facts, or even a narrative, that has to be learned, but that does not mean that it is not those things. History has more than one function – it is both a humanities subject inculcating critical reasoning ('skills') *and* it provides a basis on which people, as citizens, can come to understand their society. As the authors of *1066 And All That* remind us in a book that is as fresh in its wit as ever, you can download as much information as you like, but it won't make children learn it.

Adam Smith is a Senior Lecturer in UCL's History Department. He is currently the Honorary Secretary of the Royal Historical Society.

Opening the History Vault



**Rebecca
Rideal (2013)
on a life-
changing
decision...**

It was three years ago that I experienced my mid-mid-life crisis. I was 27 years old and sat behind a desk at ITV Studios in Norwich writing a proposal for a new television series. Like many people with an enormous amount of written work and a tight deadline, my brain had malfunctioned. It was during this unavoidable respite that my thoughts began to wander into dangerous places... *When did this become routine? Where will I be in the next 27 years? Then, the big one... what am I doing with my life?*

Up until that point I'd been reasonably content with my lot. I'd developed documentaries for David Attenborough and was proud to be a specialist factual television producer (and relieved to have a stable job following the birth of my daughter a year earlier). But truth being told, the wide-eyed zeal that had spurred me on at the beginning of my career had started to move into the realms of cynical indifference; a cancer on creativity. I reduced my Word document, checked my emails and Facebook, and then typed the following into the Google search engine: 'History', 'MA' and 'UCL'.

Six months later, I was walking down Euston Road armed with a writing pad and some new pens. Destination: University College London. Taking those first steps onto campus was, of course, a little daunting. I had a very stereotypical view of what a student should be and it wasn't me, but naturally I was mistaken. Students on the History MA were a delightfully mixed-bag and it didn't take me long to settle. I was lucky to find a kindred spirit in a fellow 'mature' student who also happened to be a mother and had had a career in television before returning to academia. There were a few surprises – the dramatic change in digital archives was the most notable. When I had studied for my undergraduate degree I had relied chiefly on trips to the library and archive collections. Now I was presented with the unexpected luxury of being able to do a substantial chunk of my work online.

Guided by Professor David D'Avray, the first year was spent exploring the landscape of historical theory and probing the methodology of thinkers such as Max Weber. He was an incredibly inspiring teacher. I fast became the annoying student with too much to say and loved the thrill of reading and discussing historical texts once more – nothing beats the rush of adrenaline when you have a really important point to make but have to wait for an opportune lull in discussion! A personal highlight was the regular trips to the British Library to explore and analyse manuscripts. It was here that I felt drawn towards documents from the seventeenth century and quickly decided upon the focus of my dissertation.

I have always had a soft spot for the Stuarts, it started when I read John Wilmot's poetry as an undergrad and realised that people from history could be just as

“I was determined to pummel the depths of the seventeenth century further...”

obscene as people today. I am fascinated by the war-torn century of strife and change in which they lived and, although a republican at heart, I'm deeply impressed by Charles II's experience of life. Determined to pummel the depths of the seventeenth century further, I signed up to do Dr Jason Peacey's fantastic module on the Public Sphere during the Early Modern period. His office was on the very top of floor of the history department so students would arrive out of breath and parched, but discussion was always lively and stimulating – a mental as well as a physical work out!

For me, studying at UCL was a game-changer. It reinvigorated my mind and gave me the confidence to try something different. It goes without saying that the university is stacked with world-leading academics, but what I found to be most impressive was the huge support network there was for budding scholars. Tutors were only ever an email away and the department was always buzzing with events and student-led initiatives. At the beginning of the course I was offered a role producing a history series about the Tower of London for National Geographic Channel. Juggling this full time job with my academic work would have been nigh on impossible had it not been for the encouragement and support of Professor D'Avray, something for which I will always be grateful.

After graduating I decided to move away from television. Utilizing my media skills and building on the interests acquired during my MA, I set up *The History Vault*, an online history magazine released on the 15th of every month. To be honest, I still don't quite know where the idea came from, but for posterity I'll say I was inspired by the newspaper editors of the mid- to late seventeenth century. Prior to launch, I contacted academic friends and television colleagues and put a call out for article submissions via Twitter and Facebook. I was overwhelmed by the level of interest. Getting the tone of the first issue right was of utmost importance – too simplistic and it wouldn't have appealed to anyone, too scholarly and it would have garnered only a select audience. On 15 October 2013 the website went live and, thankfully, it seemed to be spot on. The website had a very high level of hits on its first day and has continued to grow ever since. Twitter has been a very important factor in this success (there is a rich and welcoming history community on Twitter and I urge anyone studying history to engage).

I think what stands *The History Vault* apart from many blogs and other small history websites is that all of my contributors have authority over their subject matter. That is to say, they write as historians, not history fans. Whether they are PhD students, fully-fledged academics, authors or experts, they really know their stuff. Alongside these contributions, I have managed to build strong relationships with publishers and the film and television world so that I can also feature book

“History talks fuelled by gin-punch... always lots of fun”

reviews and ‘behind-the-scenes’ reports on new history-related releases. Furthermore, in February 2014, *The History Vault’s* new podcast series exploring iconic historical texts such as *Leviathan*, *The Communist Manifesto* and *Utopia* was launched. I have also joined forces with Adrian Teal, author of *Gin-Lane Gazette*, and medical historian Dr Lindsey Fitzharris to create a series of history talks and events in London (fuelled by gin-punch and always lots of fun!)

None of this would have been possible had I not experienced a spell of writer’s block in Norwich that afternoon. I am now set to continuing my mid-mid-life crisis in style by studying for my PhD on Restoration London under Dr Jason Peacey this year. I very much look forward to my continued association with UCL, a fantastic centre of academic research.

Rebecca Rideal has worked as a specialist factual television producer with credits including Bloody Tales of the Tower (National Geographic), Adventurer's Guide to Britain (ITV), and the triple Emmy award-winning series David Attenborough's First Life (BBC/Discovery). She is also one third of Historic Punch, a hugely popular gin-fuelled history event at Blacks private members club in Soho. Rebecca is set to start her PhD about the 'spaces' of Restoration London at UCL in 2014.

Student Prizes 2013

Margaret Elizabeth Dale Cast Prize - Mark Power Smith

Joel Hurstfield Prize - Michael Acton

Sir William Meyer Prize - Alice Mulhearn

AJP Taylor Prize in 20th Century British History - Mical Nelken

MA Thomson Prize - Alice Taylor

Ella Keeler Prize - Joe Mason

History Department Alumni 1st-year Core Courses Prizes - Helen Rodger, James Marshall-Lockyer

Alfred Cobban Prize - Oliver Miller

Dolley Prize - Anna Barker

Pollard Prize - Helen Rodger

West Prize - Chris Georgiou

Burns Prize - John Blick

Donations from UCL History alumni have helped to fund these student prizes. The Department is very grateful to all benefactors for their continued support of our students.

Where are they now?



**Anna Howorth
(2003) and
other alumni
on life after
UCL**

Anna says: ‘I have incredibly fond memories of my time at UCL. I spent my first year in halls in Gower Street and living and studying in Bloomsbury was a world away from my upbringing in rural Shropshire. Walking through the quad and the cloisters each day on our way to lectures, my friends and I would always nod and say hello to Jeremy Bentham. In the History Department, seminars with David d’Avray – up in his book-lined room in the eaves – always pushed us to our limits intellectually, but one of the things that I’ll remember most clearly is David telling us female students to speak up, make our voices heard, and never think of ourselves as inferior to our male counterparts. Excellent advice for young women making their way in the world! After I graduated, I found an ad in the *Guardian* for a job at Usborne Publishing, working in the Foreign Rights team. After a couple of years there and a year working for London Book Fair, I returned to Usborne in UK Sales & Marketing and am now Marketing & Publicity Manager. A History degree from UCL is, and always will be, a well-respected qualification. I didn’t want to specialise too soon, and was ultimately glad I didn’t; my original plan to move on to study law no longer appealed by the time I graduated. When I started in publishing, a good degree from a good university was enough and I just worked up from there. Unfortunately new graduates face harder times.’

Jenny Hughes Swanson (1983): ‘Following a DPhil in Medieval History at Oxford, I managed to persevere through a combination of research fellowships, grants and part-time teaching until around 1998. A decade-long career break raising two children in a rural area gave me time to develop a new career as a researcher specialising in genealogy and family history. Through this I meet all kinds of people with ancestors in intriguing corners of history. I hope to submit an MSc in genealogical studies in 2014.’

Contact: 37 Eason Drive, Oxford OX14 3YD (01235 536781,
jenny@swansonfamily.co.uk)

Stan Newens (1951): ‘Coal miner 1952-6; teacher 1956-64 and 1970-4; Labour MP 1960-70 and 1974-83; Director and President of former London Co-operative Society 1971-80; Labour MEP 1984-99; author of books and articles; numerous voluntary offices. Married 1954-62 (wife died), two daughters; married 1966-the present, two daughters and one son; four grandchildren in all.’

Contact: The Leys, 18 Park Hill, Harlow CM17 0AE (01279 420108,
stannewens@hotmail.com)

Let us know what you’ve been doing since your UCL days - contact details on page 3 (and please specify whether you’re happy for your contact details to be included for publication).

ALUMNI
EVENT

Marvellous Malborough

John Deards reports on an alumni trip to Marlborough House

Walking down the The Mall or turning north up Marlborough Road, between St James's Palace and The Queen's Chapel, many of us will have looked up at the grand red brick house with white stone dressings sitting securely behind its own garden wall and wondered about its history and its modern use. Not generally open to the public, its entrance is guarded by a road barrier and manned gatehouse off Pall Mall. However on one cold March afternoon we were all made very welcome to Marlborough House and given a tour and commentary by the guide, Terence Donovan.

On entering the vestibule our first sight was a bank of individual pictures of young people from all over the world. Each is a citizen of a Commonwealth country and signals the house's role since 1962 as that organisation's international headquarters, offices and location of many of its conferences and gatherings. The Mission Statement in the reception area states: 'We work as a trusted partner for all Commonwealth people as a force for peace, democracy, equality and good governance; a catalyst for global consensus-building; a source of assistance for sustainable development and poverty eradication.' Taken further in, we settled ourselves into a cube shaped space, known as the Wren Room, where the history and evolution of the house was explained.

Sarah Churchill, the first Duchess of Marlborough, secured a lease from Queen Anne and the House was completed in 1711, though in a much simpler form than we see today. The chosen architect was Sir Christopher Wren, in preference to Sir John Vanbrugh who was then building Blenheim Palace. The Duchess was a famously argumentative woman, who fell out with both of her architects and even went on to lose Queen Anne's friendship. However, she died in the house and her descendants lived there until 1817, when the lease was bought back by the Crown. From then on it housed various members of the Royal Family and was put to a number of public uses until 1959, when Queen Elizabeth II passed it to the Government to use as a Commonwealth centre. Thus, while the Wren Room with its timber wall panelling, ornamental plaster ceiling, chimney piece and other features would be recognisable to that architect and his contemporaries, the history and modifications made to many of the other spaces over the next century or so were bound up with subsequent royal inhabitants. Some of this history was related as we sat comfortably next door in the State Dining Room admiring the royal portraits. Queen Adelaide lived in the house during her widowhood and gave a wedding banquet for Queen Victoria and Prince Albert in 1840. Twenty or so years later, it became the residence of the Prince of Wales, later Edward VII. Extensive alterations were needed to accommodate his lifestyle; adding two additional floors to give the outline that we see today and knocking two or three rooms together to create the State Dining and Drawing Rooms.

“To his mother’s dismay, Edward gathered around him a raffish, rich and hedonistic set of friends and hangers-on”

As our guide remarked, if Victoria was a Victorian then Edward was an Edwardian, and his London house and the parties he threw there gave its name to the dissolute Marlborough House Set. To the dismay of his mother, he gathered around him a raffish, rich and hedonistic set of friends and hangers-on whose lifestyle and extramarital affairs led to many famous scandals and heartbreaks. We all felt very sorry for Queen Alexandra! Then in 1903, when the Duke and Duchess of York (later King George V and Queen Mary) were given occupancy, the Duchess refused to move in until the whole place had been cleaned and refurbished to bury the memory of its recent history. In the State Drawing Room, with its gilded pillars and ornate ceiling, we sat around the enormous table with its cherry mahogany veneer and were told of its current role as the Main Conference Room for Commonwealth meetings. In this setting, and under the portraits of four Commonwealth Secretaries-General, our guide explained that that the Commonwealth was a voluntary association of countries that supported each other and worked together towards shared goals in democracy and development. The Secretariat, located at Marlborough House, employs around 275 persons full time from around three-quarters of its 54 member states. It sets about quiet diplomacy for peace and the avoidance of strife and bloodshed amongst its members. Visitors were urged strongly to inform themselves and others better about all that it did.

From an artistic point of view the House is most renowned for its paintings, created from 1713 to 1714 by the French decorative painter Louis Laguerre, on the upper walls of the saloon, and the grand staircases that we ascended and descended. These murals show The Duke of Marlborough’s famous battles. Although we see the Duke in historic poses, no attempt was made to hide the horrors of the battlefield. This included a gruesome scene of a peasant woman stripping a dead soldier of his uniform that would then be resold, repaired and reissued to other troops. But a small human touch is supplied by the inclusion, at the Duke’s insistence, of his West African page who was with him at the Battle of Ramillies. Finally, descending into the Main Saloon we looked up and admired the paintings of Orazio Gentileschi that had been taken from the Queen’s House in Greenwich, then cut down and reduced in size to fit their new location.

Our tour had lasted two hours and we had enjoyed a fascinating mix of history, architecture, art and royal gossip from an earlier age. We stepped back into Pall Mall with an overwhelming impression of a house whose foundations were in the European wars and aristocratic society of the early 18th century but whose role in our time was to provide a base for those who strove for peace and equality throughout the world.

Britain and Europe: a cinematic relationship



**Matthew Jones
on how a UCL
project on film
sheds new
light on the
European
question**

There is often a tendency in Britain to think of the country as both belonging and not belonging to Europe. As an island floating off the coast of a larger landmass, this tension is perhaps understandable. In recent months the issue has been on the political radar as a result of debates about immigration, the proposed in/out referendum on EU membership and the lifting of restrictions on the ability of Bulgarians and Romanians to work in the UK. These discourses are framed by an image of Britain as a distinct entity, separate to and distinguishable from the rest of the continent. This is difficult to argue against from a geographical perspective, given the existence of the English Channel, or a political perspective, given the existence of the Her Majesty's Government (despite fears of sovereignty being compromised by EU membership).

However, one can begin to question these arguments by pointing to other areas in which Britain's relationship with the continent is perhaps not as hesitant as is often imagined. For example, one could explore the extent to which British cultural tastes have leaned towards Europe. Superficial evidence would give a rather dim picture here too, since it has often appeared that Britons favour both domestic and American cultural productions, while television, theatre and cinema from continental Europe has been much less popular. This has, it seems, been the case for many decades, with Hollywood taking a dominant share of the British box office for most of the 20th century. Unfortunately, by way of contrast, European cinema has usually performed very poorly indeed in the UK. However, such statistics can only give us part of the story and, by looking a little more closely, one can trace connections between British cinematic tastes and European films.

This is one of the areas in which UCL History's *Cultural Memory and British Cinema-going of the 1960s* project has been making a significant contribution to our understanding of Britain's place in Europe's cultural landscape. By collecting memories of 1960s cinema-going from 700 respondents so far, we are building a complex and challenging account of what it meant to enjoy watching films during this decade. One of the most surprising things that has emerged, particularly given that statistical data shows British and American dominance at the 1960s UK box office, is the vividness of people's memories of seeing European films. Our respondents watched a significant number of these films over the decade and, in many cases, hold fonder, more specific memories of them than they do of their Anglo-American counterparts.

From French New Wave films, such as *Breathless* (1960), *La Jetée* (1962) and *Jules et Jim* (1962), to masterpieces from Fellini and Wajda, such as *8½* (1963) and *Samson* (1961) respectively, British cinema-goers were exposed to many films from a range of countries across the continent. These films were not only shown at the

“European films had a significant impact on their British audiences”

National Film Theatre in London, but were also screened in specialist cinemas in the capital, such as the Academy on Oxford Street, and in other, non-specialist venues both in London and in towns and cities across the country. Of course, not everyone had access to such films and there were many Britons whose local cinemas only offered British and American productions, but European films seem to have enjoyed a much wider circulation in Britain than national box office statistics alone might lead one to think.

Of course, the fact that these films were shown does not necessarily mean that they were popular and well-received. While their continuing exhibition throughout the decade might indicate that they made some profit for cinema owners, perhaps the best guide we have to the ways that they were watched and understood lies in the memories that we have been collecting. Indeed, within our archive of reminiscences there is substantial evidence that European films had a significant impact on their British audiences. Many talk about their appreciation of the distinctive visual styles of, for example, Truffaut and Goddard, while others frame these trips to the cinema as educational experiences, allowing them to see how societies operated in countries they had never visited. Unfamiliar landscapes, attitudes and situations played out before these audiences and offered them a taste of life across the Channel. As one respondent put it, these films opened windows onto other worlds, through which the existences of people in such exotic places as Italy, Sweden and Poland could be glimpsed. It did no harm that these films were often quite racy, offering content that could titillate and tempt in audiences that perhaps might not otherwise have attended. There is evidence within the memories we have collected that, once engaged by these European productions, some British audiences were encouraged to reflect on their own lives and Britain's place in both the continent and, to some extent, the world.

This suggestion that Britain was more substantially engaged with European films cultures than one might expect is reflected in the country's own cinematic output itself. While the kitchen sink dramas that characterized the late 1950s and early 1960s focused explicitly on the lives of northern, working-class families, the 'Swinging London' films that followed, which are often thought of as axiomatically British, took a more international perspective. American stars sometimes made appearances, as when Shelley Winters appeared opposite Michael Caine in *Alfie* (1966), and US directors certainly made an impact, with Richard Lester taking charge of the Beatles' *A Hard Day's Night* (1964) and *Help!* (1965), but European influence was also significant both in terms of personnel and locations. Italy's Michelangelo Antonioni directed *Blow-Up* (1966), perhaps the most iconic of the Swinging London films, and Miroslav Ondříček was the cinematographer of another classic of the era, *If...* (1969). When the protagonist of *Darling* (1965)

Pictured below: Matthew, with project director Dr Melvyn Stokes and an audience. If you would like to help this project, please visit www.ucl.ac.uk/cinemamemories and click on 'contribute your memories', or contact the History Department (address on page 3).

wishes to escape Britain, she heads not for Miami, New York or Los Angeles, as perhaps she might have done nowadays, but for Paris and Rome. British films also targeted European festivals. *The Knack...and How to Get It* (1965) was nominated for the Golden Bear in Berlin, while the top prize at Cannes, the Grand Prix du Festival International du Film as it was then known, was taken home by both *The Knack..* and *If...*

Britain was, then, a participant in the continental circulation of films, personnel and national imagery. Many of the country's best-known films were produced by Europeans, were exhibited in Europe and were rewarded by European festival judges. Simultaneously, Britain's cinemas tempted audiences in by offering tantalizing glimpses of mainland Europe and the types of lives that were lived there. Britons seem to have responded generously, with an openness to European culture that is pleasantly surprising given the nature of much of the public debate about the continent today.

In this sense at least, Britain cannot be thought of as essentially distinct from the continent. During the 1960s its cinemas and their audiences were embedded in a European film culture that transcended national borders and perforated the island mentality that is often invoked in discussions of Britain's attitude towards the mainland. While the UK has long imagined itself as both belonging to and not belonging to Europe, in a cultural sense at least it has been much more deeply integrated for a much longer time than perhaps we currently recognize.



Secrets of St Albans

Katherine Housden reports on a walking tour by 21 alumni of the site of the first battle of the Wars of the Roses

Peter Burley (PhD 1981) of the Battlefields Trust proved to be a highly informative and entertaining guide who maintained the spirits of the group on a wet and extremely windy day. St. Albans witnessed the first battle of the Wars of the Roses on 22 May 1455, and was the location of a second in 1461.

There were no commemorative signs about the battles which was surprising, especially given the significance of the first clash in 1455 when the Lancastrians were challenged for the first time since seizing power in 1399. During the course of our tour we were taken to several key vantage points, including the top of a multi-storey car park where we saw the narrow passage where the Yorkists amassed their men. We also had a good view of St Alban's Clock Tower which still houses the Gabriel Bell which tolled to mark the start of the Wars of the Roses. It was fascinating to hear how troops were deployed in a town and the antagonism of the act of putting on your armour, which took a staggering 45 minutes! When the Lancastrians donned this, it was seen as a provocative stance!

It was interesting to hear how the troops were too confined to fight a set piece battle and there was no way to use the archers taking away that Yorkist advantage. It was the Earl of Warwick who seized the initiative and made a decisive breakthrough giving the Yorkists the advantage of having stormed the town at three different points. The King was injured and in the force of the Yorkist attack Lancastrians were either killed or fled. It was hard to imagine the carnage and confusion as we walked around St. Albans that Saturday morning. On a lighter note it was intriguing to hear the story of the 'Flying Earl', James Butler the Earl of Wiltshire who had a reputation for escaping from tight situations – at St. Albans he stole a habit from a monk in order to successfully run away! According to one contemporary account he was reluctant to fight because he was 'fearful of losing his beauty, for he was named the fairest knight of this land.' The Duke of Somerset was the most important fatality and we were shown the spot on the High Street where he fell. The Earl of Northumberland and Lord Clifford were also important casualties. They were buried in the Lady Chapel in the Abbey, sadly their tombs were destroyed in the Reformation.

Our group had the added bonus of an extra guide in the form of Harvey Watson who added extra colour and detail to the tour. Many of us completed our trip with a visit to the Cathedral with its beautiful shrine. The peacefulness and serenity of this holy place were in a sharp contrast to the bloody events that unfolded around it over 500 years ago!

*Thanks to Peter Dave for organising this event and many others for alumni. Peter Burley is a co-author of *The Battles of St Albans (Pen & Sword Military, 2007)*.*

Publications in 2013

A selection of published work by members of UCL History Department

Arena, V; *The Orator and his Audience: the Rhetorical Perspective in the Art of Deliberation*. In: **Community and Communication: Oratory and Politics in Republican Rome**. (195 - 209). Oxford University Press.

Chilosi, D; Murphy, TE; Studer, R; Tunçer, AC; *Europe's many integrations: Geography and grain markets, 1620–1913*. **Explorations in Economic History**, 50 (1) 46 - 68.

Collins, MP; *Decolonisation and the 'Federal Moment'*. **Diplomacy and Statecraft**, 24 (1) 21 - 40.

Conway, SR; *The British Army and the War of Independence*. In: Gray, E, (ed.) **The Oxford Handbook of the American Revolution**. (177 - 193). Oxford University Press: New York.

Corcoran, S; *Various entries* In: Bagnall, RS and Brodersen, K and Champion, CB and Erskine, A and Huebner, SR, (eds.) **The Encyclopedia of Ancient History**. Wiley-Blackwell: Malden MA and Oxford.

Draper, NA; *Research note: "Dependent on precarious subsistences": Ireland's slave-owners at the time of Emancipation*. **Britain and the World**, 6 (2) 220 - 242.

Fischer, L; *Is the Study of Jewish-Christian Relations in Europe Still Important?* **East European Jewish Affairs**, 43 (3) 332 - 341.

Gowland, AMT; *Medicine, Psychology, and the Melancholic Subject in the Renaissance*. In: Carrera, E, (ed.) **Emotions and Health, 1200-1700**. (185 - 219). BRILL: Leiden, The Netherlands.

Gusejnova, D; *Adel als Berufung: Adlige Schriftsteller im deutschsprachigen Europadiskurs, 1919-1945*. In: Conze, E and Meteling, W and Schuster, J and Strobel, J, (eds.) **Aristokratismus und Moderne**. (249 - 277). Böhlau: Vienna, Cologne, Weimar.

Kaplan, BJ; *Religious Encounters in the Borderlands of Early Modern Europe: The Case of Vaals*. **Dutch Crossing-Journal of Low Countries Studies**, 37 (1) 4 - 19.

Körner, A; *Masked faces. Verdi, Uncle Tom and the unification of Italy*. **Journal of Modern Italian Studies**, 18 (2) 176 - 189.

Lifschitz, AS; *Language as a Means and an Obstacle to Freedom: The Case of Moses Mendelssohn*. In: Skinner, Q and van Gelderen, M, (eds.) **Freedom and the Construction of Europe**. (84 - 102). Cambridge University Press: Cambridge.

Makepeace, C; *Living beyond the barbed wire: the familial ties of British prisoners of war held in Europe during the Second World War*. **Historical Research**, 86 (231) 158 - 177.

Mistry, Z; *The Sexual Shame of the Chaste: 'Abortion Miracles' in Early Medieval Saints' Lives*. **Gender & History**, 25 (3) 607 - 620.

Page, SL; *Magic in the cloister: pious motives, illicit interests and occult approaches to the medieval Universe*. *Magic in History*. The Pennsylvania State University Press: University Park, Pennsylvania.

Peacey, J; *Disorderly Debates: Noise and Gesture in the 17th-Century House of Commons*. **Parliamentary History**, 32 (1) 60 - 78.

Radner, K; *Cuneiform Inscriptions in the Archaeological Museum of Sulaimaniya*. **Archiv für Orientforschung**, 52 98 - 103.

Rath, T; *Myths of demilitarization in postrevolutionary Mexico, 1920-1960*. (1st ed.). University of North Carolina Press: Chapel Hill, North Carolina, USA.

Rieger, B; *The People's Car: A Global History of the Volkswagen Beetle*. Harvard University Press: Cambridge, Massachusetts; London.

Robson, E; *Bel and the dragons: deciphering cuneiform after decipherment*. In: Brusius, M and Dean, K and Ramalingam, C, (eds.) **William Henry Fox Talbot: Beyond Photography**. (193 - 218). Yale University Press: New Haven, USA.

Satzinger, H; *The politics of gender concepts in genetics and hormone research in Germany, 1900-1940*. In: Gabaccia, DR and Maynes, MJ, (eds.) **Gender history across epistemologies**. (215 - 234). Wiley-Blackwell: Chichester.

Sennis, A; *Linguaggi della persuasione. Le visioni soprannaturali nel mondo monastico medievale*. In: Barone, G and Esposito, A and Frova, C, (eds.) **Ricerca come incontro. Archeologi, paleografi e storici per Paolo Delogu**. (227 - 243). Viella: Rome.

Sim, D; *A Union Forever: The Irish Question and US Foreign Relations in the Victorian Age*. Cornell University Press: Ithaca, NY, US.

Smith, AIP; *Conservatism, transformation and the war for the Union*. In: Morgan, IW, (ed.) **Reconfiguring the Union**. Palgrave: New York.

Stokes, M; *American History through Hollywood Film: From the Revolution to the 1960s*. Bloomsbury: London, New York, New Delhi, Sydney.

Van Bremen, R; *From Aphrodisias to Alexandria, with Agroitas and Agreophon*. In: **Greek and Indigenous Names in Anatolia**. Oxford University Press: Oxford.

Wees, HV; *Ships and Silver, Taxes and Tribute*. IB Taurus: New York.

*For a fuller list, and to find publications in other years,
see <http://discovery.ucl.ac.uk/view/UCL/SO/>*



Sureshkumar Muthukumaran: An Ecology of Trade: Tropical Cultivars, Commensals and Fauna between the Near East and South Asia in the 1st Millennium BC

Thesis abstract: My paper endeavours to offer a *mélange* between history and environmental archaeology by investigating the botanical transfers through maritime and overland routes between the Near East, Mediterranean and South Asia from the age of Assyrian ascendancy to the Hellenistic period (c. 8th-2nd centuries BC) with the aim of assessing the economic, ecological and social impact of this phenomenon.

Like the ‘Columbian exchange’ of the early modern period which saw a profusion of New World crops irrevocably altering the palate and landscapes of the Old World, the gradualised process of crop and faunal exchange (including rice, cotton, cucumbers, citrus varieties, poultry and ornamental birds) between South Asia, the Near East and the Mediterranean in the 1st millennium BC marks a watershed in global connectivity. The sources for this highly interdisciplinary study of ecological circuits in antiquity are dispersed in a great many tongues including Akkadian, Hebrew, Aramaic, Greek, Latin, Sanskrit, Tamil and the Prakrits.



Roderick White: Locus Classicus: origin branding in Roman luxury markets, 100BC to AD130

Abstract: The study of brands in the ancient world is relatively new. The Romans regularly attributed places of origin to the ‘best’ of various commodities, a process today known as origin branding (think of champagne, Cheddar cheese, etc). While there are more conventionally-branded product categories in the Roman world, mostly ceramics, these are not usually the subject of literary comment.

My thesis uses case studies, embracing literary references and archaeology, of luxury products – ivory, silk, wines and decorative bronze – to explore how these brands were communicated among the Roman elite, using insights from modern branding theory to understand the process.



Aaron Hope: Hireling Shepherds: English bishops and their deputies, c. 1186-c. 1323

Thesis abstract: The purpose of my thesis is to investigate how and why bishops began to employ specially empowered deputies to run their dioceses around the turn of the thirteenth century. It consists of two main sections: first, an exploration of the legal background, including the relevant substantive law (canon and civil) and the accompanying glosses, and second, a case study based on the bishops of Lincoln from St. Hugh (1186-1200) through to the episcopate of Richard Gravesend (1258-1279). An edition of the *acta* produced by episcopal deputies in the diocese of Lincoln forms an integral part of the thesis.

Matthew Ross: The papal chapel 1288-1304: a study in institutional and cultural change

Thesis abstract: My doctorate is a study of the structure and personnel of the papal chapel, and the administrative, governmental, legal, liturgical and cultural activities of papal chaplains in the period 1288-1304. Papal chaplains were multi-functional high-level churchmen, very many of them with significant governmental, diplomatic, legal and cultural careers. I analyse papal chaplains' functions at the curia in light of broader structural changes affecting the whole papal court, and compare the papal chapel with its counterpart in England; the English chapel royal. I aim to determine whether the papal chapel had a distinct place in curial court culture, and how its cultural life changed in line with developments in its administrative, legal and governmental functions. More broadly, I also consider the papal chapel's place in cultural exchange between major courts and centres of learning in western Europe and the importance of institutional change for cultural history.



Alison Ray: The pecia system and its use by the cultural milieu in Paris 1250-1330

Thesis abstract: I study a unique form of book production known as the *pecia* system that operated in Paris from c1250 to 1330 and the use of this system in the cultural milieu of the city during this period. Paris and its university was the intellectual centre of Western civilisation during the thirteenth and fourteenth centuries, with scholars travelling from across Europe and further afield to the city for the gaining of knowledge and the exchanging of ideas. The aim of my research is to examine the popular themes of study and sermons amongst the cultural community during this period by comparing the codicological and textual evidence of individual manuscript users found in *pecia* manuscripts.



Lucy Dow: British Cookery Books and British Identities, 1747 - 1860

Thesis abstract: My research looks at how cookery books reflect changing British identities between the publication of two key cookery books, Hannah Glasse's *The Art of Cookery* (1747) and *Beeton's Book of Household Management* (1860). I analyse how recipes changed in terms of what they tasted like and in the range of cuisines they represented, and how they were interpreted and understood within the cookery books and how this represents changing and multiple ideas of British identity in the period. Stemming from this central theme I look at how cookery books interacted with their audiences, the centrality of gender to this particular form of domestic experience, and the constant negotiation of a variety of influences on British food culture in this period. Engaging with anthropological investigations into the role of food in determining cultures and expressing identity, my intention is to emphasise how cookery books are an important facet in understanding the relationship between domestic culture and wider British identities.

Ed Legon: Remembering Rebellion: communities of memory in the Three Kingdoms, 1660-1685

Thesis abstract: My research concerns the processes by which Britain's tumultuous and traumatic 1640s and 1650s were remembered during the reign of Charles II. By studying sources evidencing the expression of otherwise impenetrable individual memories, I hope to throw light on the construction of a common past by different "communities of memory" in order to secure group identity. I aim to draw out common styles and themes of memory expression which show membership to communities of memory and the use of two broad "grand narratives" (Parliamentarian and Royalist). I consider the concretion of these constructed pasts into "cultural memory" and how the Revolution could be remembered by those without first-hand experience of events.



Guido van Meersbergen: Ethnography and trade in South Asia: Dutch and English East India Company policymaking and cultural discourse (c.1595-1700)

Thesis abstract: My research focuses on the approaches towards cross-cultural contact in South-Asia developed by the 17th-century Dutch and English East India Companies (VOC and EIC). Using a comparative perspective, my thesis explores how Company agents represented the people they encountered in varying social and political circumstances, and seeks to discover to what extent their assumptions about these ethnically and religiously diverse people informed their commercial, diplomatic, and political strategies.



Kevin Guyan: Metropolitan Masculinities: Gender and Space in London in the Aftermath of War and Decolonisation, c. 1945-1965.

Thesis abstract: This project will explore the relationship between masculinities and the urban environment of London in the postwar period (c. 1945-1965), exploring to what extent the design, style and layout of physical spaces and their associated rules, regulations and customs supported or challenged ideas of gender. An examination of key sites within which masculinities are evident, for example the public house, the factory, the dance hall and the kitchen, will highlight the role of material spaces and their contingent objects in forming how a sense of one's individual identity is formed.

Takaki Nishiyama: The International Leviathan: The British Imperial Institution and the East Asian *Ab-intra* States System, 1842-1943

Thesis Abstract: The primary purpose is to explore the function of international law and relevant legal instruments in the relationship between different world orders of East Asian and Euro-American countries. It will show not only comparison or contrast between 'civilisations', but also their political, social and economic interaction through international law. While the history of international law has previously been subordinated to the interests of international jurisprudence, this project will locate the development of international law in the historical context. Particularly, my focus is on legal instruments in relation to the diplomatic and commercial transactions between the British Empire and East Asian countries. I will mainly use treaties on international law and official documents of the British, Chinese, Japanese, Korean governments.



Julia Mitchell: Subterranean Bourgeois Blues: Folk Music Revivalism in England and the United States, 1945-1970

Thesis abstract: From roughly 1945 to 1970, folk songs provided a trusted medium for the articulation of social and political anxieties, especially amongst young people – the 'baby boomers' who came of age during the same period. This precipitated a renewed popular interest in, and greater commercial success for, folk music in the 'late capitalist' period. My thesis contends that the flourishing of interest in folk music after the War indicated a deep-seated impulse to define new cultural identities in the wake of transformative change. It examines folk movements through a comparative and transnational approach to questions of germination and development, as well as cultural and political influence, investigating how and why folk music experienced a revival in public interest concurrently in these two countries following the Second World War.

Media coverage in 2013

Featuring members of UCL History Department

- BBC Radio 4 - Professor Axel Körner comments on Brahms' *German Requiem*
- BBC Radio 4 - Dr Matthew Jones talks *Doctor Who*, as part of a 50th anniversary celebration
- BBC Radio 3 - Dr Adam Smith discusses the Gettysburg Address on *Night Waves*
- History Today - Dr Avi Lifschitz considers the changing meanings of the Enlightenment
- Nevis Radio - Dr Matthew Jones interviewed about 1960s cinema-going
- *The Guardian* - Professor Catherine Hall on the forgotten story of Britain's slave trade
- *Forbes Gazette* - UCL cinema memories project enlists the help of *Dr No* to unearth movie memories
- myScience - Our 'East India Company at Home, 1757-1857' project team's collaboration with the National Trust on a 'Trappings of Trade' exhibition is featured
- ITV - Professor Margot Finn talks about the East India Company on *Britain's Secret Homes*
- CNN International - Professor Stephen Conway took part in a live interview on CNN's W1 programme regarding colonial cannibalism in Virginia
- BBC Two - Professor Stephen Conway contributes to *Fit to Rule* with Lucy Worsley
- *The Guardian* - Dr Bernhard Rieger's new book *The People's Car* is reviewed
- BBC Two - Professor Kathy Burk appears on *Newsnight* with Jeremy Paxman to discuss fascism
- FP - Dr Bernhard Rieger's book *The People's Car* is the subject of a story on the VW Beetle overcoming its Nazi past
- NDTV - Dr Thom Rath discusses the legacy of Chavez
- **Legacies of British Slave-ownership encyclopaedia launch** - over 60 pieces of coverage received including the BBC, the *Independent*, the *Guardian* and major overseas newspapers
- *The Observer* - Professor David d'Avray comments on the new school curriculum
- Bloomberg - Professor David d'Avray comments on papal resignations
- *FT* - Professor David d'Avray tells the *FT* about precedents for a papal resignation
- ITV - Professor Stephen Conway talks to Julian Fellowes about branding and slavery on ITV's *Great Houses*
- BBC Radio 3 - Dr Adam Smith discusses Spielberg's *Lincoln*
- BBC History - Dr Adam Smith gives a historian's perspective on Lincoln
- *FT Alphaville* - Dr Thom Rath explores the legacy of Chávez

For more details, and links to various media, see
<http://www.ucl.ac.uk/history/media>