

UCL DEPARTMENT OF ENGLISH NEWSLETTER

Welcome from the new Head of Department

I'm delighted to say that after a summer of great upheaval we have now returned to newly refurbished accommodation on the second floor of Foster Court. We very much hope that you may be able to visit us and admire the transformation! Many thanks are due to our administrators Kathy Metzenthin and Anita Garfoot for making the move out of and back to Foster Court as smooth as possible. The first floor has yet to be refurbished: this will take place next summer but will be much less disruptive for the Department as a whole.

We welcome several new members of staff this term. Kathryn Allan has been appointed to teach the History of the English Language, Eric Langley has been appointed to a five-year post in Renaissance Literature to cover for Henry Woudhuysen while he is Dean of the Faculty of Arts and Humanities, and Sarah Wood has been appointed to a three-year post in Medieval Literature to cover for Ardis Butterfield during her Leverhulme Research Leave. We welcome too a new temporary Admissions Officer, Jenny Pitkin, and welcome back John Morton (himself a recent alumnus!) in the new role of Alumni Events Coordinator. We also hope to see a lot of Richard Hamblyn, who has been appointed as the new collaborative Environment Institute and English Department Writer in Residence.

It is always a pleasure to record new books by members of the English Department. Important publications since the last newsletter include

Boxing: A Cultural History by Kasia Boddy, *Translation and the Poet's Life* by Paul Davis, *Thorold Dickinson: A World of Film*, a collection of essays edited by Philip Horne and Peter Swaab, and an edition of William Hazlitt's *Liber Amoris* by Gregory Dart. This time, the productivity of our alumni also deserves particular mention! Three former students of the Department have had books published recently: Chris Laoutaris (now a British Academy Post-doctoral Fellow in the Department as well as a former student) had his book *Shakespearean Maternities: Crises of Conception in Early Modern England* published by Edinburgh University Press in June; *Elizabeth in the Garden: A Story of Love, Rivalry and Spectacular Design* by Trea Martyn (nee Liddy) was published by Faber in September; and Tom Rutter's book *Work and Play on the Shakespearean Stage* was published by Cambridge University Press in September. Rene Weis offers reviews of all three books below.

We are pleased to report that we now have a number of eminent people associated with the Department as Honorary Professors or Visiting Professors: John Russell Brown, Shakespearean scholar and theatre director; Katherine Duncan-Jones, scholar of Renaissance literature; Kevin Jackson, writer, broadcaster and film-maker; and Robin Simon, editor of *The British Art Journal* and author of a recent book on Hogarth, *France and British Art* (2007). We look forward to developing opportunities for collaboration with all of them.

In the last Newsletter I mentioned exciting plans for next year's alumni activities, and you will be pleased to hear that these plans are now coming

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to fruition. The Department has been successful in obtaining funding from UCL Futures to run three events in the coming year on the theme of 'Literature Seen, Heard, and Spoken'. The events are designed to explore ways in which literature interacts with image, music, and the spoken word, and to bring together participants from different parts of UCL and the wider arts community. We very much hope that you will wish to attend one or all of these events. Please put the date for the first one (which will focus on Milton) in your diary: FRIDAY 5 DECEMBER (4-8 p.m., followed by a drinks reception).

Do keep in touch through our recently redesigned website (thanks for this to Sean Wallis in the Survey of English Usage and also to Anita), where we'll post updates on arrangements for the events and other information that may be of interest. I hope to see you all later in the year.

Professor Susan Irvine
Head of Department
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UCL Alumni Events 2008-2009: Literature Seen, Heard and Spoken

The Department of English Language and Literature at UCL is delighted to announce a series of three Alumni events in the 2008-2009 academic year entitled 'Literature Seen, Heard and Spoken'. Funded by UCL Futures, the English Department and the Faculty of Humanities, the series will comprise three interdisciplinary events, to be hosted at UCL. The events are as follows:

Friday 5th December 2008, 16.00 **ono: *Milton 400***

A celebration of the 400th anniversary of the birth of John Milton. This event will include a performance of an original musical setting of one of Milton's poems, as well as panel sessions, featuring distinguished Milton scholars and UCL English Department staff, concerning 'Milton and Education' and 'Milton's Influence'. There will also be a drinks reception, and a hands-on exhibition of rare books.

Friday 6th March, 2009: ***Shakespeare: Words and Performance***

An event focusing on Shakespeare - in text and in performance. World experts on Shakespeare, as well as actors and theatre directors, will discuss their experiences of living with the Bard. There will also be an exhibition of rare Shakespeareana and a drinks reception.

Friday 12th June, 2009: ***Literature and Song***

A celebration of the ever-developing relationship between literature and song. It will feature input from lyricists, novelists, poetry critics and musicians, among others.

Booking forms for each event will be sent out to alumni in due course. In the meantime, if there are any questions, our Alumni Events coordinator would be delighted to hear from you at: john.morton@ucl.ac.uk.

There is now a Facebook group for English alumni – search for 'UCL English Past and Present'.

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The shock of the new Foster Court

It was with a mixture of excitement and trepidation that the staff of the English Department heard the first rumblings, a few years ago, of plans for a refurbishment of Foster Court. Alumni will know that Foster Court had remained substantially the same, apart from the occasional lick of paint, for as long as most of us can remember. It was a departmental tradition to complain about Foster Court – the floods, the mice, the toilets, the general dinginess – but could we really cope with change?

Alarm grew when initial plans by some over-eager architect suggested that we would be ensconced in tiny cell-like offices, each with room for no more than a work-station – certainly no room for books or students. Glass walls would allow the level of activity in this human hive to be clearly visible from the corridor, perhaps in some kind of homage to Bentham's Panopticon. 'Break-out' areas would be provided, presumably for us to break out of our cells screaming when it all became too much.

Thankfully the money was too tight for this radical vision. Foster Court would remain substantially the same in structure, but repaired, redecorated and refitted. The building would even get the disabled access which it had lacked for so long. This all sounded promising, except for one thing: we would all have to move.

The biggest move was the 'decant' of the whole second floor, departmental office included, to Torrington Place for

the summer of 2008 while the works took place. If we thought Foster Court was dingy, Torrington Place struck new depths, boasting, for instance, a basement room with grimy pink bubblewrap taped over the windows, conjuring up images of bizarre tortures and interrogations. Staff put the bulk of their belongings into storage and teamed up to share offices. In fact a sort of austerity camaraderie seemed to develop, and those of us left behind as a rump on the first floor of Foster Court felt a little left out.

Not that all of us first-floor dwellers were spared dislocation. I was one of the first to be displaced by the renovation works, in summer 2007, when I had to give up FC 139 to the French Department and take up temporary residence in a smaller office nearby. I had been in FC 139 for fifteen years, and it hurt to move. Some alumni may remember that the walls were almost entirely covered by postcards. I had to take them all down, one by one, and as I did so I re-read the messages on the back – some of them from some of you – and a significant portion of my life flashed before me.

But now the second floor of Foster Court is ready for us – sort of – and I have joined a new outpost of the English Department, round the corner at the north end of the corridor. There have been the inevitable hitches and irritations as we all move in, or back in. Our books were packed and unpacked for us, with the result that I nearly ended up with Phil Horne's book collection instead of my own, which would have made life interesting. Even when my own books were unpacked onto my shelves, they were inevitably scrambled, which made my brain feel scrambled as I

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surveyed them. But they're sorted now, and my new office is spacious and bright, and I like this new little English community, not least because some of my neighbours have come with me from the first floor.

As in all crises that ever beset the English Department, Kathy and Anita have been the heroines on the front line. The move has created an inordinate amount of work and stress for them, dealing with everything from major decisions to the petty niggles of academic staff (we're good at these). As always, we are very grateful to them.

The more Eeyorish of my colleagues have of course found things to dislike about the new Foster Court. The bright new main staircase, one of the first things to be changed, already looks a little worn. And the trauma is not over: the staff still on the first floor have their upheaval yet to come. But as another colleague sagely observed, whether we think the disruption has been worth it or not, we are highly unlikely to be refurbished again in our lifetimes.

Helen Hackett

New Alumni Books

In the space of a few weeks in the summer of 2008, three former UCL English Department research students, Trea Martyn, Chris Laoutaris, and Tom Rutter, all published major books in the early modern period. Here they are reviewed by René Weis who is Professor of English in the Department.

Shakespearean Maternities: Crises of Conception in Early Modern English (Edinburgh University Press 2008) by Chris Laoutaris, Morley medallist at UCL where he also studied for his PhD (awarded 2004), is a wide-ranging, interdisciplinary study of the iconography and imagining of maternity in Shakespeare and early modern England. At the literary core of the study sit four masterpieces by Shakespeare, each of them the subject of one of the book's four chapters: *Hamlet*, *The Tempest*, *Macbeth*, and *Antony and Cleopatra*. The contextual materials underpin these peaks while being of considerable intrinsic interest. Laoutaris ranges with impressive authority across many seemingly disparate materials, from the writings and researches of the most famous anatomist of the age, Andreas Vesalius, to Titian and the risqué *sonetti lussuriosi* by the delightfully priapic Aretino, before homing in on *Hamlet* and its obsession with corpses, humours, fluids, and the maternal body. Here we learn that the word 'matter' occurs more often in *Hamlet* than in any other play by Shakespeare, a statistical fact which Laoutaris skilfully relates to word play on mother / mater / matter. The blending of literature and context is seamless and archly illuminating of hidden corners of the plays while providing fascinating insights into some more recondite areas of period interest. This is a book driven by a huge appetite for synthesis and a natural talent for spotting new connections. Laoutaris is an astute close reader of literature and brings out novel meanings from familiar phrases in *Hamlet* and *Macbeth*, a play which he powerfully contextualizes with reference to alleged practices of witchcraft in the period. *Macbeth* will never again be a

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play about a flawed Aristotelian hero. Instead Laoutaris homes in on demonic possession and Lady Macbeth's 'flaw', her inability to reproduce. His pages on the *Tempest*, on Prospero's appropriation of the island's natural resources, particularly its water, and the merging in the metaphoric texture of the play of monstrous cabinets of wonder, grottoes, and Caliban's with Miranda, are among the best I have read on the play's engaging with colonial issues and broader notions of usurpation and fertility. This is new historicism at its best, resisting closure of the literature it treats, but time and again offering new readings. The book is exquisitely produced by the publishers and its ninety four images, embedded in the text, add value to the argument as do the remarkably full and instructive notes at the end of each chapter.

Elizabeth in the Garden: A Story of Love, Rivalry and Spectacular Design (faber and faber 2008) by Trea Martyn (Cambridge; PhD at UCL, awarded 2000) is a delightful book about the great rivalry of Robert Dudley, Earl of Leicester, and William Cecil, 1st Baron Burghley, both vying for the Queen's favour. The younger man had almost certainly been her lover while Cecil was a possessive father figure. He was the Grand Vizier of the Court, a schemer and strategist who excelled at the long game. On 8 July 1575 the Queen paid Dudley the supreme compliment of a visit to the home that she herself had granted him, Kenilworth. She stayed for nineteen days while he wowed her with spectacles the likes of which had never been seen anywhere in England. The Queen's visit cost the notoriously profligate Dudley nearly £300,000 in today's money; little wonder that he

died a bankrupt. As it is, all was not wasted since echoes of these very revels may be found in Shakespeare's *A Midsummer Night's Dream*, notably in Oberon's moonlit lines to Puck, about hearing the mermaid sing 'on a dolphin's back / Uttering such dulcet and harmonious breath' while Cupid's arrow could not touch 'the imperial votaress' who remained in 'maiden meditation, fancy-free'. Cecil though was not to be outdone by his rival and, calling upon the best designers in the country, created even more elaborate gardens at Theobalds near Cheshunt in Hertfordshire. The Queen loved them as did her successor James I, who traded Hatfield House with Robert Cecil for Theobalds where he died. As Martyn puts it, 'When I picture Elizabeth, I see her not crowned on a throne in a palace, as she is so often represented, but in a garden.' After reading this stylish book it is hard not to share her sense of Elizabeth as Queen of Maying. Martyn artfully interweaves the literary, political, and historic strands of her narrative with a remarkable horticultural inwardness. She becomes our guide to the flowers, borders, and scents of these *loci amoeni*, simultaneously Spenserian pastorals and real English places, now forever lost unlike their southern European counterparts. It is entirely characteristic of this book that its index lists all the flowers mentioned in it. Her last chapter is appropriately called 'Paradises Lost - and Remembered' and is followed by a wistful account of the gardens of Kenilworth and Theobalds as they are today. *Work and Play on the Shakespearean Stage* (Cambridge University Press 2008) by Tom Rutter (Oxford, PhD at UCL, awarded 2002) is a timely and judicious study of a key topic of work in the period. Remarkably there has not

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been a major book on work in relation to the art and craft of actors. What Rutter does is to tease out from a wide range of texts, contexts, and literature the way shifting interpretations of work are presented by various companies at competing venues. Thus the Children of the Chapel were bound to appeal to a different audience from the professional adult companies because of the elitist market that they targeted; again, when the King's Men finally started playing at the exclusive, seating-room only Blackfriars venue, their own sense of their activities and audience base must have played a part in how they interpreted their dramatic activity. And the rewards of theatre are immediate as in this literary labour market the wages came in quite literally as money in a box. Underpinning Rutter's astute discussions of key plays dealing with work is a wide-ranging review of conceptual interpretations of work from the Middle Ages to the Renaissance. We are invited to reassess fundamental ideas about perceived attitudes surrounding the gently born and the impact on play / work of the birth of a professional drama in London during the second half of the sixteenth century. After the rise of fully-fledged playhouses like the Theatre (1576) and Curtain (1577) in Shoreditch, acting and writing became big business. Rutter repeatedly flags up the need for caution, never losing sight of the fact that work in the drama of the period is a constantly evolving, fluid construction. This finely calibrated scepticism, an intellectual refusal to allow hypotheses to harden into facts, produces a number of deeply engaging readings of, among others, the Jack Cade scenes in *Henry VI* or Hal's reaction in *Henry V* to his 'wilder days', a dry run for

kingship after all perhaps. The core of this book consists of close analyses of the join of work and wider imaginative concerns from *The Shoemaker's Holiday* (1599), *Julius Caesar* (1599), *Hamlet* (1601), and *A Woman Killed With Kindness to Coriolanus*. Rutter demonstrates how the creative complicity these plays invite from their audiences revolves not least around the legitimacy of acting as work. His arguments are immeasurably enhanced by a limpid prose style and admirable fair-mindedness.

Rene Weis

Finding Direction through Dissertation

Many of you may already know Kohinoor Sahota or of her work. Only very recently graduated from the department, Kohinoor already has a promising free-lance career in journalism with pieces appearing in *Time Out* and the *Financial Times*. *Time Out* even used one of her articles in its display to celebrate its 40th anniversary in the Museum of London last month. Her success can offer inspiration to other recent graduates and current students, especially those wondering where the study of English might lead. It was the subject of her final year dissertation which resulted in her recent interview of the respected filmmaker Gurinder Chadha, whose films, *Bend it Like Beckham* and *Bride and Prejudice* amongst others, have enjoyed international success. Kohinoor met the filmmaker briefly at a reception and when she mentioned her thesis topic, Chadha agreed to an interview, quite a *coup* for a student who was not yet then a professional journalist.

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Kohinoor has allowed us to print some extracts of that interview here:

It is usually the DJ who is besieged by requests at a wedding, but Gurinder Chadha has a similar experience whenever she is at one. "Indians are always coming up to me saying do another film like Beckham, Bride, something for us," says the director who made her name with Bhaji on the Beach in 1993 and achieved critical and commercial success with Bend It Like Beckham in 2002. "I am very attuned to my Indian audience who just want me to sit there and make films for them constantly", she laughs, "and I'm happy to do that, but I don't think people realise how long it takes to make a film". Her other successes include What's Cooking? and Bride and Prejudice. Now the director, who was awarded an OBE for her services to the British Film Industry in 2006, has just completed her latest movie, Angus, Thongs, and Perfect Snogging.

Born in 1960 in Kenya to Punjabi parents who moved to Southall, England, Gurinder says, "When I was growing up the whole riots were happening". She refers to the Southall riots of 1979, "I was very conscious of the images that we were seeing of other Indians and black people on TV. I was like, huh this isn't the reality. We were being shown as monsters or as very different and I decided, no, this has to change. We have to start getting behind the camera and challenging these stereotypes. I entered the media very much with that in mind". After graduating from the University of East Anglia she trained as a journalist, moved into news reporting for BBC radio, and was then a researcher on TV.

Gurinder's films frequently represent a multicultural Britain, a Britain as she sees it. Whilst she was motivated by race then, what motivates her now? "I think racism and difference is still at the core, sure, but I think it's still the idea about trying to mitigate difference. I find that a lot of films are very cynical, people have a very cynical attitude towards the world and what I try and do in my films is be a bit more Capra-esque, if you like".

The new film is just that, a heart-warming story about the fourteen year-old Georgia Nicolson who goes through the joys and angst of being a teenager. "I wanted to make a film that girls of all ages, particularly young girls, could see as their first film about falling in love and always cherish it". Based on Louise Rennison's best-selling novel Angus, Thongs, and Full Frontal Snogging, Gurinder wanted to do a British take on American teen films like Mean Girls, Clueless, and, her own personal favourite, Sixteen Candles.

And what was Gurinder like as a teenager? "Funny, jolly, quite innocent. I still am in some ways". She admits to relating to the characters Georgia and Ellen because of that innocence. But in a society where teenagers are represented as attaining ASBOs as opposed to GCSEs, is the film too innocent? "I think the film might come over quite innocent to some people. I do believe that girls at fourteen are quite innocent, they've never been kissed and wouldn't dream of doing any kind of sexual stuff. I think because of television we get these images of teenage girls having unwanted pregnancies and on drugs and all the rest of it, but if you think about your own relatives and the

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people who have got fourteen year old daughters there's still a lot of innocence around and I wanted to capture that innocence".

In the film Georgia wants to pucker up to high school hunk Robbie and devises a ten-point kissing scale. What about Gurinder, what was her first kiss like? "Oh I don't think I can talk about that in Asian Woman!"

Gurinder momentarily leaves, as there is a phone call, and Paul her husband of twelve years who has collaborated with her on scripts naturally takes over. "The hardest part of any script for us is always the conception because we sit there and talk through the whole film. We start with a very detailed treatment, which sort of outlines the whole story scene by scene. You've got to know exactly where you're going and every scene really has to earn its keep. We used to do it where we'd sit there, we'd be in our office, and have all of our sheets out on the floor and literally cut and paste with the scissors".

So do they ever have conflicts when writing? "I don't think we've ever had a situation, touch wood, where we want two very different things. The one thing that she does sometimes which is funny, which is different from me, is she sometimes wants to go broader with the humour than I'll want to go to. I think it's her very English side that comes out".

Gurinder returns. As if on cue Ronak Singh, her boy twin, crawls in when I ask what other projects are lined up. She reveals that there is a film to shoot in India and that she is writing a comedy with Paul, but of course as she adds "the biggest project are my twins.

I'm absolutely a complete and utter devoted mother these days. So whatever I will do will be however I can best see them and how I can work with them". Gurinder Chadha: part blockbuster director, complete mum.

Kohinoor Sahota

Editor's note: Many thanks to Kohinoor. We will watch her work with real interest and congratulate her on her success so far.

The Bloomsbury Project

The Bloomsbury Project continues to gather momentum. The Project held its first conference on 26 June, an event well-attended by academics, local historians, and representatives of Bloomsbury institutions. Papers included an outline of the development of specialist medical institutions in Bloomsbury, by Anne Hardy, the relationship between educational reform and the Society for the Diffusion of Useful Knowledge, by Rosemary Ashton, the results of investigations into early women students at UCL, by Charlotte Mitchell, and the literary resonance of town planning, homœopathy, physiology, and two Bloomsbury squares, Russell Square and Gordon Square. Berry Chevasco presented a paper on the many homes for fallen women in Bloomsbury, with particular attention to the London Female Preventive and Reformatory Institution. She also discussed a certain Miss Elizabeth Stride, who ran homes in Great Coram Street and what is now Bloomsbury Way; her establishments were haunted by persistent rumours of mistreatment and misappropriation of funds, provoked,

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perhaps, by resentment at the success of an independent woman!

In addition to the conference, the Project participated in the London Festival of Architecture, with a guided walk in July led by Rosemary Ashton around 'Historic Highlights in the Building of Bloomsbury.' Members of the Project will be contributing papers to the Camden History Society and the Institute of Historical Research's Metropolitan History seminar series in the coming term. The Project's investigations into Bloomsbury's reforming institutions have focused on one in particular over recent months: the Foundling Hospital orphanage. Founded in the eighteenth century in what was then open fields, by the early nineteenth century it found itself under extreme financial pressure to lease its outer land for development. As eighteenth-century altruism gave way first to benevolent paternalism and then to an escalating commercialisation of charity, the Foundling Hospital found itself both in an increasingly competitive market, and in the middle of a highly-developed neighbourhood dominated by educational institutions. Its response is a story waiting to be told.

To discover the network of relationships between this old and the new institutions, the wealth of material deposited in the Foundling collection at London Metropolitan Archives has been extensively investigated by Project researchers Rosemary Ashton and Deborah Colville, ably assisted by Juliette Atkinson. Hundreds of documents, from deeds to accounts, from committee minutes to estate plans, from apprenticeship records to job applications and correspondence of all kinds, have been painstakingly

examined and analysed. A guide to these documents, along with some selected highlights such as an annotated copy of the ballad based on the notorious 'Foundling-Chapel Brawl', and detailed information about the destination of some of the Foundlings, will be included on the Project's website in due course.

In total the Project is now investigating the history and archives of some two hundred institutions, as well as looking in detail at selected Bloomsbury streets to see what effect these institutions had on the development of the surrounding residential area and its residents. Not all institutions have surviving archives of the quantity and quality of the Foundling Hospital material, but there are rich and varied collections at the Art Workers' Guild in Queen Square, the Swedenborg Society in Bloomsbury Way, and the Peabody Trust, all of which have been surveyed prior to more in-depth investigation by the Project.

And finally...the mission of the Project to provide information of interest to the general public, as well as academics and specialist local historians, has resulted in new sections planned for the website, 'Did You Know?' and 'Look Up in Bloomsbury'. The latter will highlight the many surviving curiosities of Bloomsbury buildings, from boundary plaques to statues which are not what they seem, while the former includes items on a colt named Bloomsbury, which won the 1839 Derby in a snowstorm, and on Dickens and the case of the benevolent Brownlows. All will be revealed when the Project's website goes live to the public in 2009.

Deborah Colville

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Departmental Books and other news:

John Mullan published *Anonymity. A Secret History of English Literature* (faber & faber 2008) in January and was one of the three judges for the Best of Booker award this year (with Victoria Glendinning and Mariella Frostrup). He continues to write the 'Book Club' column in *The Guardian*, which is accessible at <http://www.guardian.co.uk/books/series/bookclub>.

Henry Woudhuysen became Dean of the Faculty of Arts and Humanities from 1 October 2008. Last year he published an edition of Shakespeare's Poems with Katherine Duncan-Jones, Honorary Visiting Professor, for the Arden Shakespeare Third Series. His next book is *The Oxford Companion to the Book*, of which he was co-general editor with Michael Suarez, SJ - this is a million-word long account of the book in all countries, in all ages and in all forms and will be published in January 2010.

Gregory Dart's edition of William Hazlitt's *Liber Amoris* (Carcanet 2008), a chronicle of obsession, presents the work in the context of Hazlitt's other writings for the first time.

Philip Horne and Peter Swaab are the editors of a new collection of essays on the British film director Thorold Dickinson. *Thorold Dickinson: A World of Film* (Manchester University Press 2008) includes contributions by Martin Scorsese, Laura Marcus, and the UCL English Department's own Gregory Dart. The publication was

accompanied by a two-day festival of Dickinson's films at the Barbican in October 2008. Dr Swaab wrote an article in the *Times* to accompany the publication which can be found at http://entertainment.timesonline.co.uk/tol/arts_and_entertainment/film/article4774937.ece. Alumni can receive a 30% discount on the book until the 30th November; details available via <http://www.ucl.ac.uk/news/ucl-views/0809/kebleplayers>.

Philip Horne also writes a column for *The Guardian* entitled 'DVD Connections', exploring the cinematic ancestors of recent DVD releases. An archive of the columns can be found at <http://www.guardian.co.uk/film/series/dvdconnections>.

Lee Grieveson has a forthcoming edited collection and is currently a Visiting Associate Professor at Harvard. The book is co-edited with Haidee Wasson and is called *Inventing Film Studies*. It comes out with Duke University Press next month.

Kasia Boddy's *Boxing: A Cultural History* (Reaktion 2008) has been called 'a treasure trove for boxing historians and aficionados' Joyce Carol Oates believes, and 'a magnificent achievement' by the *Sunday Telegraph*.

Professor Emeritus John Sutherland recently published *Curiosities of Literature: A Book-Lover's Anthology of Literary Erudition* (RH Books 2008). A collaboration with the cartoonist Martin Rowson, the book is a 'grab-bag of bibliophile and antiquarian anecdote and literary lore'. Professor Sutherland also published a memoir last year, *The Boy Who Loved Books* (John Murray 2007).