

UCL ENGLISH DEPARTMENT NEWSLETTER

November 2011

Welcome from the new Head of Department

Not so new now perhaps. I took over as from Susan Irvine as Head of Department in January, so am already more than a little soiled i' the working. It is a strange time to be taking over, with the study of Arts subjects at university suddenly a topic of hot political dispute. Read the newspapers – or even the letters columns of the *TLS* or the *London Review of Books* – and you would think that the Humanities were in freefall, and the academics in a shared state of despair. It is true that financial pressures – on the students and on the Department – have been ratcheted up. But you certainly would not detect any gloom if you returned to your academic haunts. The enthusiasm of our new students seems as great as ever and the Department's ethos is what it was when I first joined it. New undergraduates are still plunged straight into *Paradise Lost* and Homer, and still get a three-year saturation in English and American Literature. The expanded MA programmes and the larger numbers of PhD students mean that there is a buzzing graduate community. And my colleagues still relish their teaching, and still do research simply because they think it is interesting and important.

There is one thing that I think we have not been doing well enough, however, and that is staying in touch with our alumni. Being in London probably makes us a bit complacent about this:

you do keep bumping into former students. It is striking to me that when I meet alumni, they often speak with more-than-polite affection about the Department. I nurse the sense that very many former students of English at UCL feel warmly towards us. Yet the occasions on which we invite you into the Department are rather rare. In the past we have staged big days on particular themes. These have been a great success, but require a major commitment from participants as well as organisers. So they do not happen very often. I would like there to be more frequent and more relaxed occasions – at least once a term rather than just once a year, for an hour or so after work.

As I am still in that blessed period as Head of Department when colleagues think that it might all turn out OK and will agree to my suggestions, I have persuaded everyone that we will have a series of alumni evenings, where a member of the Department gives a thoroughly entertaining and quite short talk based on his or her literary interests, and you can meet up with former teachers and contemporaries. There must be wine from the start. The first occasion will be in the spring - more details to follow.

In the Department, things stay the same but also change. Amongst those departing, Eric Langley has gone to a permanent post in Renaissance

Literature at Royal Holloway. We have had several new arrivals. There are two teaching fellows, who will be here for two years: Chris Stamatakis who specialises in the Renaissance, notably the poetry of Thomas Wyatt, and Scarlett Baron who is a Modernist and has been researching James Joyce. Both have come from Oxford. Anindya Raychaudhuri, who was once an undergraduate in the Department, has arrived from Cardiff as a new British Academy Post-Doctoral Fellow. He is a specialist in post-colonial literature and researching the culture of the South-East Asian diaspora.

Apart from individuals coming or going, there are changes in store that we will have to treat as opportunities rather than problems. Next year we will receive our first new undergraduates studying on for UCL's BAsc: a degree designed to mix elements of Arts and Sciences. We have designed a special Introduction to English Literature course for such students. It is possible that we will soon be given some freedom to choose the size of our undergraduate intake (sternly limited by government diktat until now). So we will have to decide how to balance our undergraduate and graduate programmes. Whatever we think of the new fee regime, it will give us as academics more room to make choices as well as more responsibilities towards our students. I would welcome more occasions on which we can meet those who were once our students to hear what we have done best in the past, and what we can do best in the future.

EVENTS

**The Spirit of Bloomsbury:
Bloomsbury Project Conference and
Website Launch, April 15 2011**

Inside a box situated within UCL's South Cloisters famously sits the preserved body of Jeremy Bentham, reformer and spiritual father of the university. Fittingly, the Leverhulme-funded Bloomsbury Project's third and final conference, 'The Spirit of Bloomsbury', took place not ten feet from Bentham's box, on Friday 15th April 2011. **Rosemary Ashton**, principal investigator of the project, welcomed fifty-five delegates and ten speakers to the conference, which set out to explore some of the artistic, social, scientific, and religious networks that developed in nineteenth-century Bloomsbury.

The first group of papers explored the area's artistic networks. **Elizabeth Crawford**, author of *Enterprising Women: The Garretts and their Circle* (2002), presented the 'Spirited Women of Gower Street: The Garretts and their Circle'. The pioneering Garrett family boasted the first British female doctor (Elizabeth), the president of the National Union of Women's Suffrage Societies (Millicent) and the first professional female interior designers, based in Gower Street (Agnes and her cousin Rhoda). Focusing on the latter, Crawford demonstrated that Agnes and Rhoda sought to raise the status of household art but also saw decoration as an agent of reform which women could participate in and for which they should have professional training. **Neil Rennie** (UCL English), who has edited R. L. Stevenson's *In the South Seas* (1998) and is researching J. M. Barrie as part of a forthcoming book on pirates, evoked both writers in the lively 'Imaginary Bloomsbury: Dynamite and Peter Pan'. In 1874, Stevenson published an article celebrating the creation of the Working Women's College (whose secretary, Edith Sitwell, he was in love with) located in the 'grave and kindly'

Queen Square, which he also commemorated in his novella *The Dynamiter* in 1885. The same year, J. M. Barrie arrived in Bloomsbury and, having none of the sentimental attachments that tied Stevenson to the area, was less impressed: it was in a 'rather depressed' Bloomsbury street that he located the Darling family in *Peter Pan*. Rennie's paper gently probed the complex manner in which novelists blended fictional and factual representations of Bloomsbury.

Queen Square was also the subject of 'Arts and Crafts Protagonists Living in Bloomsbury' by **Monica Grose Hodge**, Secretary of the Art Workers Guild. Hodge complemented Crawford's presentation by considering the more masculine approach to design promoted by the Guild, which was established in 1884 in Queen Square in response to the Royal Academy's exclusive preoccupation with 'fine' art. The paper offered a vivid portrait of the clubbish atmosphere of the Guild, where heated debates were conducted in smoke-filled rooms before members retreated to their Bloomsbury homes. Members included Dunbar Smith and Cecil Brewer, the creators of the Passmore Edwards settlement on Tavistock Place, William Morris, Eric Gill, and Ambrose Heal, who built the pioneering department store on Tottenham Court Road. The Guild was not as socially progressive as it was artistically: 'ladies' nights' were held, but women were only formally admitted in the mid-1960s. All three papers vividly communicated the manner in which Bloomsbury functioned as a networking space, in which wide-ranging institutions forged links between artists and writers.

The following pair of papers explored social problems – drinking and

prostitution – and the problematic combination of moral disapproval and sensationalism they attracted. **Matt Ingleby** (UCL English), one of two PhD students attached to the project, presented 'Brewing Trouble: Bloomsbury and Booze'. The paper began by considering newspaper coverage of the 'Great Beer Flood' of 1814, when the explosion of 300,000 gallons of beer in Tottenham Court Road killed eight women and children; the event shifted attention away from alcohol consumption to the site of its production. The twin problems of who consumed alcohol and where were united in numerous Victorian novels, which examined working-class drinking with varying levels of disapproval. Drunken antics are used in Trollope's *The Small House at Allington* (1864) to measure a landlady's fraught attempts to maintain the respectability of her Burton Crescent boarding house. In Gissing's *Workers in the Dawn* (1880), the secretive drinking of Arthur's wife is used as a symbol of his degradation; Oliphant's *The House in Bloomsbury* (1894) pathologises working-class drinking, and illustrates how middle-class readers regarded it as something that was both appalling and stimulating to contemplate.

Berry Chevasco (UCL English) addressed the even more alarming topic of child prostitution in 'The Sensational Spirit of Reform: Modern Babylon in Bloomsbury' through the scrutiny of W.T. Stead's controversial career. Concern with the spread of sexual diseases, the age of consent, child trafficking, and prostitution kept matters of sexual conduct in the public eye throughout the nineteenth century. Stead, the 'father of tabloid journalism', began a series in *The Pall Mall Gazette* entitled 'The Maiden Tribute of Modern Babylon' in which

he graphically exposed the abuse of young girls. Stead credited the government's subsequent decision to raise the age of consent from 13 to 16 to his own efforts, but he emerged in an unsavoury light when it appeared that he had set up the purchase of a thirteen year old child for one of his articles. Stead, convicted of abduction, was sent to Holloway Prison, from which he advertised his own 'martyrdom'. The divergent reactions to the case, from condemnation of Stead's unethical journalism to admiration for his impact on reform, provide further evidence of ambiguous middle-class responses to social ills.

In the ensuing three papers, the conference travelled from social to scientific concerns. **Natasha McEnroe**, director of the Grant Museum, demonstrated how two very different scientists contributed to the intellectual life of nineteenth-century Bloomsbury in 'Scientific Spirits: Galton and Grant in Bloomsbury'. Edinburgh-born Grant became, at the London University, the first professor of zoology in 1827, and set about remedying the lack of teaching materials by creating a substantial teaching collection, which remains in use. Galton was another kind of scientist: his inherited wealth allowed him to pursue his own interests, which began with mapping the interior landscapes of Africa, and progressed to measuring people. Galton promoted the study of eugenics at UCL, a field that continues to cloud him in controversy. McEnroe introduced a theme that ran throughout the three papers: both men felt that Bloomsbury in general, and UCL in particular, was an ideal place to pursue their radical, and often tendentious, research.

Tom Quick (UCL History of Medicine), the second PhD student

attached to the project, shed light on an equally hotly-debated branch of scientific investigation: physiological psychology. Here, too, UCL assisted the development of a discipline that seemed suspiciously radical and 'atheistic'. In 'Taming the Spirit: the University, Domesticity, and the Definition of Hypnosis in Mid-Nineteenth-Century Bloomsbury', Quick argued that the development in Bloomsbury of another branch of the study of the mind, mesmerism, enabled physiological psychology, which developed in and around UCL, to define itself as a respectable academic discipline. Table-turning and hypnosis usually took place in middle-class homes and could be practised by women and amateurs, two factors that contrasted with the more 'scientific' discipline of psychology, which used the perceived threat of mesmerism and its disreputable nature to define itself in contrast as a professional activity.

Roger Luckhurst (Birkbeck) extended the discussion of Bloomsbury's association with table-turners in the engaging 'Story of the British Museum's Unlucky Mummy'. Bloomsbury was a magnet for psychics: the British National Association of Spiritualists set up in 38 Great Russell Street in 1877, the Society for Psychical Research was founded in 1882 in Bloomsbury, and the British Museum attracted a considerable number of magicians and spiritualists undertaking research. The Museum attracted unwelcome attention when it made acquisition #22542, a mummy which was donated by the sister of Arthur F. Wheeler, and which was said to curse whoever owned it or even attempted to photograph it. Amongst those who supposedly suffered from its powers were Thomas Douglas Murray, who first acquired the case before accidentally shooting

himself in the arm, and the journalist Bertram Fletcher Robinson, who died after researching the story. Together, the three papers began a fascinating conversation about the manner in which, by defining itself as a space preoccupied with rational scepticism, Bloomsbury attracted supplemental superstitions.

The final papers focused on yet another kind of ‘spirit’ by considering Bloomsbury’s ties with religious institutions. **Richard Lines**, Secretary of the Swedenborg Society, presented a discussion of ‘Swedenborgianism and Pugilism: The William White Affair’. Between 1855 and 1925, no.1 Bloomsbury Street housed the Swedenborg Society, which sought to disseminate Swedenborg’s works. In 1854, the Reverend Augustus Clissold donated money to the Society on the condition that its premises be used as a Swedenborgian bookshop and library. The publisher William White was appointed bookseller and was granted the right to live there as well as to pursue his personal retail business. However, when White began to publish works by the spiritualist Thomas Lake Harris, who claimed in works such as *The Song of Satan* (1860) that his own visions had surpassed Swedenborg’s, members of the Society objected. A lengthy tussle ensued, leading to division amongst the ranks of the Society and an unlikely-sounding brawl inside the premises which pitted contemporary prizefighters against the officers of the Society for the Suppression of Vice who had been called upon to evict White, offering a colourful demonstration of clashes between Bloomsbury institutions.

The final paper, ‘John Bate Cardale: Bloomsbury Apostle’, was given by **Tim Grass**, author of the forthcoming *The Lord’s Watchman: Edward Irving*

(2011). The Catholic Apostolic Church in Gordon Square was seen in the mid-nineteenth century as ‘a threat to the stability of the religious landscape’: it believed that the Second Coming was imminent, that the Christian church was unprepared, and that God had appointed apostles. The lawyer John Bate Cardale became increasingly attracted to the preaching of Edward Irving, whose work at the National Scotch Church made headlines when members of his congregation began speaking in tongues. When Irving was evicted, a new congregation was created in Newman Street, and Cardale was the first to be called as an apostle. Cardale moved between Albury and Bloomsbury to oversee the progress of the church until his death in 1877. The paper elegantly depicted the challenges of developing yet another controversial Bloomsbury institution. Overall, the conference reaffirmed the radical and reforming habits of the area, but also shed new light on the many tensions produced by these activities: between the respectable and the unfashionable, moral concern and sensationalism, professionalism and amateurism, and the rational and the superstitious.

The conference was followed by the official launch of the Bloomsbury Project website, to which over a hundred guests were invited. Malcolm Grant, provost of UCL, began the proceedings by paying tribute to UCL as a space of pioneering intellectual activity in the nineteenth century. Rosemary Ashton outlined the scope of the project, which was inspired by a desire to pay tribute to the radical history of UCL, a sense of Bloomsbury’s importance to a number of major Victorian novelists such as Dickens, Thackeray, Trollope, and Gissing, and also a wish to offset the tendency to associate Bloomsbury exclusively with the twentieth-century

group which, although undeniably avant-garde artistically, were less socially and politically radical than their forebears. Before officially launching the website, the novelist Ian McEwan paid a similarly strong homage to the area. McEwan regretted that Bloomsbury 'has been entirely captured by a privileged and undoubtedly gifted coterie', and insisted that Bloomsbury 'really is the brain of London. This is our Latin quarter. ... This part of London has been the intellectual powerhouse of London for a very long time.' McEwan proposed that a website offers a tantalising parallel to the human brain, and with that declared the website officially open. With the co-creator of the website, Deborah Colville, on hand, guests were able to navigate the website and explore its entries on over 300 institutions, from information on the university whose walls they were standing in to the lesser-known associations and individuals which had prospered only a few streets away.

Juliette Atkinson

The UCL Centre for Early Modern Exchanges Launch

The UCL Centre for Early Modern Exchanges held its launch conference on 15-17 Sept 2011 with an accompanying exhibition in the UCL Print Room (Formerly the Strang Print Room) entitled 'Word and Image: Early Modern Treasures at UCL'. This will be open for the whole autumn term, from 15 Sept to 16 Dec 2011.

The exhibition will be a rare and exciting opportunity to see items from the UCL Art Collections and UCL Library Special Collections, including a 1589 map of the world, a seventeenth-century History of Lapland with pictures of skiers and shamen, and a beautifully illustrated

early work of Egyptology. We hope to draw in as many visitors as possible to this showcase of UCL's precious treasures. We hope you will visit, and hope that if you teach in a related area you might think of taking a group of students on a visit. It will be open at 1-5pm, Mon-Fri, 15 Sept-16 Dec, in the UCL Print Room off the South Cloisters.

At the conference, over 120 speakers from all over the world will present papers on all kinds of intercultural exchange in the period 1450-1800, including travel, translation, and traffic in goods and ideas. Subjects range from Africans and Aztecs in the Atlantic world to the foreign correspondence of Queen Elizabeth I, from European court music to journeys in the Ottoman Empire. The keynote speakers are Barbara Fuchs, Andrew Hadfield, Brenda Hosington, Andrew Laird, and David Norbrook. Registration is open, and there are full details of the conference at www.ucl.ac.uk/eme/launch. It's supported by the British Academy, the MHRA, and the UCL European Institute, and participates in the UCL Grand Challenge of Intercultural Interaction.

The Medieval Song Network

Co-ordinated by Ardis Butterfield this held its second AHRC-funded workshop on 12-14 September. We had 40 invited delegates from North America, France, Germany, Holland, and Romania as well as all over the UK. On Tuesday 13th September, the award-winning Orlando Consort performed a concert of medieval songs newly discovered and edited by members of the Medieval Song Network. The well-attended public concert took place at St Bartholomew the Great, West Smithfield, London,

and was preceded by a pre-concert talk given by Helen Deeming and Ardis Butterfield. Along with new discoveries, some better-known items from English and Continental manuscripts of the twelfth to fifteenth centuries were performed, ranging from monophonic conductus to four-part polyphony. The Network as a whole now has around 150 international members, a lively interactive website (www.medievalsongnetwork.org), and several on-going projects including a plan to develop new semantic web technologies to link a wide variety of data relevant to the study of medieval song in history, manuscript studies, art history, literary studies, dialectology and music. Further literary topics of research involve song, performance and the emotions; lyric and medieval genre theory; and words, notes and images.

Days of Roses Event – Mark Ford's *Six Children*

Mark Ford's new collection, *Six Children* (named for a bizarre claim made by Walt Whitman that "although unmarried I have had six children) was published in May from Faber - his first since 2001's acclaimed *Soft Sift*. To celebrate its release, and Mark's understated influence on a host of up and coming poets, I enlisted the help of six of Mark's 'children' – people who had been taught, mentored or assisted by him. I have been running *Days of Roses* - a regular series of poetry, prose and music events – since studying for an MA in Creative Writing at Royal Holloway. My own poetic 'career' began when Mark awarded me the inaugural Joshua Brearley Prize for Poetry as an English undergraduate at UCL in 2004.

For the past year I've been leading regular poetry workshops for the UCL Young Writers' Society and the opening reader of the evening was a poet I first encountered through those workshops. Harriet Moore has just graduated from the English department and the poems she read on the night displayed her fine ear and enviable precocity. A disciple of Alice Oswald's modern mythmaking and Ted Hughes' rugged sonics, Harriet read from a long poem about a whale's gradual decay as well as other similarly visceral work. Since the reading she's been snapped up by the editors of the forthcoming *Salt Book Of Younger Poets*, as well as appearing in an anthology from South London arts collective Clinic – two of the most exciting anthologies published in 2011.

The second reader was Anna Kirk, who's just completed the MA at Royal Holloway after having also read English at UCL. I first read Anna's work while she was an undergraduate and her development during the MA has been thrilling to witness, with her knack for surprise and linguistic trickery now enhanced by successful experiments with a longer line and a Rosemary Tonks style ability to pull off high emotion and hysteria with effortless aplomb. The influence of her MA tutor, recent Costa winner Jo Shapcott, may lurk in the background also, but above all Anna's work is the result of a captivatingly singular voice.

Next up was another English department alumnus, Oli Hazzard, who appropriately I met through Mark, when he asked us to read at UCL's Bloomsbury Day event in 2010. That was Oli's first reading – although it would have been impossible to tell - and a year on he's improved still further as both poet and performer. With a debut collection forthcoming from Carcanet, as well as a number of

poems published in *PN Review*, *The Forward Book Of Poetry* 2010 and joining Harriet in the *Salt Book Of Younger Poets*, Oli's a rising star with similarly transatlantic influences to Mark. Elegant, often formally innovative and at times droll, Oli's poems were perhaps the most directly influenced by Mark's of any of the readers.

Next was Heather Phillipson, an acclaimed artist as well as a leading young poet, who was mentored by Mark on the Faber New Poets scheme. While her poems themselves may not have a great deal in common with Mark's, Heather's linguistic curiosity, ability to mix critical and literary allusion with humour, and self-deprecating reading style all recalled her mentor. Currently working on a full collection, as well as a number of exhibitions of her art, Heather's new work was striking - not least a poem written to celebrate the birth of her niece which contained the line "Mother, I cannot bear to outlive you."

A musical interlude was provided by Fiona Bevan, with whom I read English at UCL, and whose recent *Us And The Darkness* EP has been garnering critical plaudits. Fiona's acoustic, jazz-infused folk was not only rich in melody, but bore the hallmarks of a fascination with language, with her lyrics dancing around everything from piracy to loneliness, heartbreak and insomnia. With appearances on film soundtracks, television and BBC Radio under her belt, Fiona's one to watch, and ended on a Tom Waits-approved song which had just reached the shortlist of an international songwriting competition.

The last of Mark's 'children' was André Naffis-Sahely, who worked with Mark on editing the *Selected Prose* of Mick Imlah, as well as being a fine poet in

his own right. An heir of Michael Hofmann's laconic, Lowell-inspired life writing, André's poems were full of perfectly observed images and beautifully measured lines, balancing a taut skill with a generosity and ambition of subject matter. Unsurprisingly his work as a poet, critic and editor has been published in such estimable places as the *TLS*, *Poetry Review* and *Poetry London*, and he's currently translating two novels for publication in 2012.

The 'headliner' was, of course, the man himself, Mark Ford, who read for the first time from *Six Children*. Peppering his set with quips and illuminating back stories to the poems, Mark was an engaging presence, but it was the poems themselves which were centre stage. *Six Children* contains a vast array of allusions, formal experiments and delicious invention, and aside from the Whitman reference there are poems which address Hart Crane, Jeeves and Wooster and Jonathan Richman, as well as moving elegies to Ford's father and his late friend, the poet Mick Imlah. While Mark was characteristically keen to play down his centrality to the current poetry landscape it was clear that as a result of his teaching, writing and generosity there are a host of leading young writers and musicians who would beg to differ.

Many alumni will remember the late Keith Walker (1936-2004), who taught in UCL English Department from 1966 until his retirement in 1996. The Keith Walker Memorial Event takes place every two years in his memory, funded by generous donations from his friends and former colleagues and students. We were delighted to have as our guest this year Alan Hollinghurst, who

spoke about 'The Stranger's Child'.

Helen Hackett, Peter Swaab and René Weis, Steering committee, The Keith Walker Memorial Fund

A symposium on 'Beginnings and Endings: The Medieval Preface and Epilogue', organised by Susan Irvine and supported by UCL's Arts and Humanities Faculty Institute of Graduate Studies (FIGS), was held on Monday 20th June 2011. This interdisciplinary conference, whose speakers included medievalists from five different departments across UCL, considered medieval prefaces and epilogues written in a range of languages and in various literary contexts such as lyric collections, prologues, translations, chronicles and dialogues.

Alumni News

UCL Start-Up Looking for Film and Publishing Professionals

The problem of how to build a readership around a debut author is one that all publishers face. Whilst a publishing contract has always been a holy grail for writers, in the current publishing climate most writers ultimately don't end up with the kind of readership that they hope for.

Circalit (www.circalit.com) is an online platform, which enables book publishers to find novels that already have a proven readership, removing the risk associated with marketing first time novelists. Circalit allows novelists to showcase their work to professionals and the public and to build a readership around their project, gaining valuable insights into their fan-base, and a platform from which to market their work.

Circalit also gives aspiring writers

access to top class editors such as Silvia Crompton, senior editor at Random House, Tom Lazarus, Hollywood screenwriter and film producer, and Graham Fuller, film and book critic for the *LA Times*, *New York Times* and *The Guardian* amongst others. Writers can get editorial feedback directly from the professionals who matter, giving them all the tools they need to launch and market their project.

Circalit are currently looking to connect with people with experience in film and publishing in order to build their advisory board. Please contact Raoul Tawadey (UCL Alumni 2008) for more information

Raoul@circalit.com. Circalit won the UCL Bright Ideas Award, the Innovation Central Award 2011, and the Lloyds Creative Business Category at the National Varsity Pitch Competition receiving £15,000 prize money. Circalit was also selected by Enterprise UK to join the Virgin Media Pioneers sponsorship programme.

Raoul Tawadey
CEO and Founder

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Marella Caracciolo Chia, MA in Anglo-American Literary Relations, has published in December 2010 *The Light In Between* with The Pushkin Press.

Throughout July and August 2011 at the Southbank Centre there has been an installation in the boiler room based on the Old English poem *The Seafarer*, with a modern translation by, Amy Kate Riach, which brought the ancient poem to a modern audience with light and sound projections by Netia Jones,

David Sheppard and cellist Oliver Coates.

Poets Margo Berdeshevsky, Eve Grubin, Dante Micheaux and Michael Schmidt will all take part in an ambassadorial reading at Keat's House, 10 Keats Grove NW3 on September 22nd at 7:00 pm for Sheep Meadow Press. Founded in 1977 by Stanley Moss, the press is an American non-profit organisation dedicated to publishing poetry and belles-lettres, and is attracted to poets of great merit who for one reason or another have been turned away from commercial publishers.

A list of recommended reading for ages 14-18 compiled in the department several years ago is causing debate at Bedales School where Hannah Parsons is teaching English. It is interesting to know that such work has not slipped into obscurity and if any other alumni have other such information to pass on on the wider ranging application of work in the department, please do let us know.

A poetry event at Kings Place in May involved Robert Coover, John Banville, Tom McCarthy and John Sutherland.

Soumik Datta , young 'British Sarod Maestro' (Time Out) who has collaborated with mercury award winner Talvin Singh, choreographer Akram Khan, comedian Bill Bailey, composer Nitin Sawhney and Beyonce will direct this autumn *Borderland - A Homage to Rabindranath Tagore* Commissioned by DSC South Asian Literature Festival | Presented by

Baithak Record, a contemporary audio-visual experience with film, Blues, Indian classical, poetry of Rabindranath Tagore and Electric Sarod. Saturday 8th Oct: London, Rich Mix (Shoreditch), 8pm, Monday 17th Oct, Portsmouth, New Theatre Royal, 7pm, Thursday 20th October: Leicester Embrace Arts, 730pm
Tickets: dscsouthasianlitfest.com

UCL graduate Kohinoor Sahota, 25, has won funding from the Prince's Trust Enterprise Scheme to launch a new magazine for London students. It will be distributed free to key central London universities including UCL from Sep 30.

Ms Sahota previously featured in the UCL alumni newsletter when she interviewed her dissertation subject, director Gurinder Chadha, for *Asian Woman* magazine. After graduating in 2008 she has interned for a dozen prestigious publications including the *Financial Times* and *Vogue*, worked for *Time Out London*, and written freelance articles for *The Times*, *The Guardian* and *City AM*.

Since then she has created a role for herself, and potentially many other young people, by launching a glossy entertainment and lifestyle bi-monthly called *The Book*.

Ms Sahota says: "18-25 year olds often get a negative representation in popular media, but *The Book* is written by young people, for young people. It engages with the good and bad: unafraid to feature an ethnic minority on the cover and address provocative issues.

"Unlike other magazines it also embraces the new digitally minded

generation with reviews on music videos and downloads more than albums, blogs as well as books, and street art as much as exhibitions.”

Despite the recession, the formula is a hit with arts advertisers such as the London Film Festival, Barbican, Battersea Arts Centre, the must-have gadget the Livescribe pen, People Tree ethical clothing, the National Union of Students, and Gourmet Burger Kitchen which is promoting a 40% discount for students.

In addition to 20 pages of reviews on Music, Film, Stage, Art, Gadgets and Blogs, highlights of the October/November issue include an interview with X Factor judge Kelly Rowland; the NUS President asking if the new cost of university is worth it; and the history of hoodies from monks to grime star Chipmunk.

*To contribute contact:
kohinoor@thebookmag.com.
UCL students and alumni can follow *The Book on* @thebookmagazine or like it on www.facebook.com/thebookmag.*

DEPARTMENTAL BOOKS AND OTHER NEWS

A recent *Observer* article by John Naughton identified the 'top 300 British intellectuals' and among them were John Mullan, Rachel Bowlby, Rosemary Ashton John Sutherland, Karl Miller, and several alumni and previous members of the English Department, including Mark Lawson, A. S. Byatt, and Alan Hollinghurst. (editor's note: but of course they were amongst the top 300!)

Lee Grieveson was co-director of a major Arts and Humanities Research Council grant that sought to catalogue, analyze, and digitize British colonial film.

The project produced a catalogue for the 6,200 films representing British colonies housed in the British Film Institute, the Imperial War Museum (IWM) and the British Empire and Commonwealth Museum. That catalogue, with over 30 hours of digitized films and various writings about the films and other institutions, can be visited at colonialfilm.org.uk. Two books are also forthcoming from this project: Lee Grieveson and Colin MacCabe eds., *Empire and Film* (London: British Film Institute, 2011); and Lee Grieveson and Colin MacCabe eds., *Film and the End of Empire* (London: BFI, 2011). There will be a film series at the National Film Theatre also, in October 2011; and a related conference, "History and the Image," at the Tate Modern in November 2011.

Mark Ford has published three books. *Six Children*, a volume of poetry with Faber, *Mr and Mrs Stevens and Other Essays*, (Peter Lang), and *New Impressions of Africa* (Princeton University Press).

Rosemary Ashton took part in an event organised by the UCL Environment Institute, 'Darwin in Bloomsbury', chaired by John Mullan, with Ruth Padel reading some of her poems about her great-great-grandfather, Charles Darwin when he lived in Upper Gower Street. Catherine Hall and Rosemary spoke about the history and literature of Bloomsbury at the time.

Bas Aarts has published a new book *Oxford Modern English Grammar*
More details available on
<http://ukcatalogue.oup.com/product/9780199533190.do>

Professor Susan Irvine has been awarded the 2011 'Best Edition' Prize by the International Society of Anglo-Saxonists (ISAS) for *The Old English Boethius*, co-edited by Malcolm Godden and Susan Irvine (Oxford: Oxford University Press, 2009).

Philip Horne and Mark Ford took part in a 'Lamb House Literary Event' of 'Readings in the Garden' in June 2011. Mark read from his new collection of poetry *Six Children* and Phil gave a talk 'At Home with Henry James. Others who spoke were bestselling author Jonathan Coe, Tessa Hardy and Toby Litt.

'How to get a book published', a networking event hosted by the Alumni Office was chaired by John

Mullan and featured a number of prominent UCL alumni. The event was an enormous success and our thanks to all who took part. This series of professional networking events run by alumni relations is aimed primarily at recent graduates. The events have been designed to connect experienced alumni with recent graduates, and to provide information on career change, or how to break into an industry sector. Video footage from the event can be found here:
<http://www.ucl.ac.uk/alumni/professional-development/network>.

A new App for iPhones has just been launched by the Survey of English Usage. The (iGE) interactive Grammar of English: a comprehensive introductory course in English grammar which takes you from the most basic structures to the most complex constructions. More information available at:
www.ucl.ac.uk/english-usage/apps/ige.