



HISTORY

STUDENT

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MEET THE HISTORY DEPARTMENT

CLAIRE FREESTON MEETS WITH DR RAFE HALLETT TO DISCUSS LIV TYLER, MC HAMMER AND AN UNUSUAL FIXATION WITH PING PONG...

Why History? Well, at school I was always more focused on English Literature and I took History at A Level to complement the English. I did my BA in English at King's College, Cambridge and then went to Sussex to complete my MA in Renaissance Literature and my PhD concerned the history of rhetoric - I'm interested in the history of ideas and concepts.

Why Leeds? (Laughs) They offered me a full time job! I only had part-time work at Sussex and I was instantly drawn to Leeds and the department's lively attitude and the way they emphasised their enthusiasm and quality of teaching. I was also impressed by the way they put student development so high on their agenda.

What modules are you teaching this year? I'm doing a first year Historical Skills module and the second year Heresy, Witches and Conspirators module. I'm also co-teaching an MA in Research Methodology with Moritz Follmer which is very enjoyable. I'm hoping to begin a third year Special Subject soon which will investigate the relationship between faith and reason.

Have you had any books published? No, not yet but I'm having an article published later this year in the Reformation Journal as well as some essays in books.

On to the nitty gritty...where are you from originally? Mid-Wales. I grew up in a very rural area, we lived in an eighteenth century estate's gardeners cottage.



If you could have three historical dinner party guests, who would they be? (Thinks) I would say Isaac Newton but apparently he was pretty dull personality-wise! So...First would be Francis Bacon - he's very

knowledgeable and one of my favourite authors. Second would be Jacques Derrida, a French philosopher and third would be Gerald Durrell - my favourite author as a child. Oh, hang on, there's no women there! Can I have four guests? Well then, my dinner date would be Liv Tyler because she's amazing, I fell in love during 'Lord of the Rings', she must be at least 15% elf.

If you could be one historical figure for a day, who would you be and when would you be them? I'd be F. Scott Fitzgerald, sometime in the mid-late 1920's. He had a great outlook, he enjoyed himself and was so wise about the world even when he was young. Plus, 1920's fashion is a great look!

What's your favourite drink? Recently, I've got into mojito.... Other than that, I'm afraid I'm pretty ordinary; lager and cider.

What's your favourite place to go out in Leeds? A great place called the Adelphi Pub, down on Dock Street. It's got lots of rooms, all decorated differently and it's got a great atmosphere - it's recommended.

Any hobbies? (Looks shifty) I'm afraid that I've got a rather embarrassing fixation with table tennis. I play every week on Fridays with Chris Prior and Moritz Follmer down at the Sports Centre - we have competitions and let me tell you, Moritz has got a pretty mean backhand topspin... When I'm not doing that, I spend quite a bit of time at the Hyde Park Picturehouse.

Complete this sentence: "During my History lectures, I want to..." (Quite a long silence)...turn into MC Hammer! I have 'U Can't Touch This' in my head! I still get nervous before giving lectures - I don't think that ever goes away. Different tutors prepare in different ways, sometimes they write out their script but I tend to know what I'm saying and just finalise the structure beforehand. Preparation still takes time though, about three or four hours normally.

Any unfulfilled ambitions? Writing a book is definitely the main one. It will be about the printing revolution, looking at the changes in how people memorise and think. I'd quite like to communicate History through different channels, especially TV and radio; it would be great to combine performance and academia.



REMEMBER, REMEMBER THE 5TH OF NOVEMBER...

CLAIRE FREESTON INVESTIGATES HOW THINGS WERE NEARLY 'FAWKED'
UP FOR PARLIAMENT IN 1605



Bonfire Night in my day consisted of a no doubt familiar family scene. There's my father, precariously attempting to scale his lovingly assembled mound of detritus in an attempt to light the very top of it, all the while reassuring my anxious mother, who's standing by with buckets of water, tangles of hosepipes and the Leicestershire Fire Safety Department on speed-dial. Me and the little sister, as heirs to the dominion, are told to stand ninety feet away, wrapped up to the nines, sparklers in hand and ever expectant of another annual celebration of snap, crackle and pop. Veiled by the curtain of exploding fireworks, scorched grass and dogs running through back doors with their tails between their legs though, is a serious story, a serious *historical* story no less...well, come on, isn't there always?

Guy Fawkes is the now familiar face of a group of conspirators who hoped to end James I's Protestant reign in England by blowing up the Houses of Parliament in 1605. By placing James' daughter, Elizabeth, on the throne Catholics hoped that toleration of their religion could be assured. Robert Catesby was the orchestrator of the plot, with Fawkes simply assuming the role of resident explosives expert. The plotters planned to mine underneath the Government building but when this proved too cumbersome, Sir Thomas Percy hired a cellar beneath the House of Lords which was filled with wood and thirty-six barrels of gunpowder. The plot was betrayed by a letter sent from conspirator Francis Tresham to his brother, Lord Monteagle which warned of

Parliament receiving "a terrible blow," prompting searches of the cellars beneath the building. Fawkes, (alias: 'John Johnson') was discovered with slow matches on his person, arrested and taken for questioning. The King gave the instruction that torture was to be used – this was only ordered in extreme cases by the Monarch or Privy Council – until Fawkes revealed the plot and his co-conspirators, sending them all to trial on 27th January 1606 (except Catesby who had been killed during his arrest). The legal proceedings lasted one day and from the outset there was no doubt about the verdict; the plotters were hung, drawn and quartered, immortalising the 5th of November as a "joyful day of deliverance." Today, the legacy continues with Parliament still being searched by the Yeomen of the Guard before the State Opening, which since 1928 has been held in November.

So come on fellow historians, perhaps you should have spent Bonfire Night this year considering all this historical nonsense instead of rushing down to Hyde Park, flinging your 'guy' on the bonfire and snuggling up with hundreds of other thrill-seekers to watch the City Council blow up thousands of pounds...



WHO DO YOU THINK THEY ARE?

Following in the footsteps of the successful BBC series and the subsequent rise of genealogy as a hobby, Dorinda Gear delves into the heritage of some of the School of History's staff. Here, she examines just some of the ancestry of one of its longest serving Professors. This month:

JOHN CHARTRES — ROYAL AND REBELLIOUS ROOTS

A quick internet search for the name Chartres will easily bring up two results of significance. One; a reference to John Chartres, the illustrious Professor of Economic and Social History at the University of Leeds, and two; a reference to a town located 96km south west of Paris which is where our journey begins.

With a long history of its own, stretching back to Roman days, Chartres was a city under siege, and was briefly captured by the English during the fifteenth and sixteenth centuries. It became a duchy in 1528 and later, the title 'Duke of Chartres' was attached to the hereditary line of the family of Orleans; the French monarchic line. While there is no official proof that John Chartres of Leeds has a hereditary link to the Orleans family, rumours abound on the family grapevine, and it should be noted that there is an uncanny resemblance with some of the famous dukes...



The centre and skyline of Chartres is still dominated by the majestic tower of the cathedral, a world heritage site. Considered one of the finest representations of gothic architecture in the world, and a worthy rival to Leeds' own cathedral and even to the York Minster, it has been a destination for Christian pilgrims since the Middle Ages. Revived by the association Notre-Dame de Chretiente, Some 15,000 still make an annual pilgrimage from the cathedral Notre-Dame de Paris to the cathedral at Chartres. A nod to the town of the

Professor's family's origin can be seen outside Professor Chartres' office; at the dizzy heights of the top floor of the Parkinson building, in the form of a seventeenth century engraving of the townscape.



It is thought that in the 1690s, Professor Chartres' ancestors, made the journey out of France, via Cork, with some of them eventually settling in London. As Huguenots, they were part of a growing number of Calvinists and dissenters fleeing the persecution of Catholic France. By Louis XIV revoking the Edict of Nantes the degree of protection offered to Huguenots previously and the freedom they had been granted to practice their faith some five years earlier, was disbanded as Louis declared Protestantism to be illegal in his Edict of Fountainbleau. Professor Chartres' ancestors would have been just a few of the hundreds of thousands of their religious fellows who left France at that time, fleeing as far as Britain, South Africa, Scandinavia and North America.

Of those who settled in London, most are known to have set up communities in Spitalfields and Soho. They were not vagabonds or paupers; many were intellectual, well skilled tradesmen and financiers but almost all arrived with few or no possessions. Emigration from France was just as illegal as being a practising Protestant at that time and families were forced to flee



with no belongings. Where the financial revenue was lacking however, religious conviction sustained the growing number of refugees, and by 1700, there were more than twenty thousand Huguenot churches in the boroughs largely occupied by these Protestant settlers; who were, on the whole, warmly welcomed by their British hosts.

Many of the Huguenots were artisans and weavers, or in the case of John Chartres' family, clockmakers, based in Clerkenwell, East London. Professor Chartres says with a gleam in his eye, and a degree of excitement, "Believe it or not, I still have somewhere an antique clock hanging on the wall, made by one of my ancestors."



by the family's trade. "Of course, when your whole family is involved in that sort of business, you see, you don't play house; you play funerals. Great Aunt Dilys was the youngest and smallest, and her siblings thought it would be great fun to actually put the coffin lid on and leave her in there for a little while." The Professor seems to enjoy relating this particular anecdote, perhaps a little too much as his eyes beam at the absurdity and the lightest hint of a smirk graces his lips. After this brief moment's indulgence though, his face bears some degree of sympathy for poor Dilys, "Quite a traumatic experience for a young girl, and one which might well have stayed with her, and who knows, set her on the road to ruin. She was always much taken with the gin; a little too much really as that was how she met her end; thanks to the gin!"



The town of Chartres in a 17th century engraving

The family occupation and artisanship continued through several generations it seems, as the Professor adds, "If you had a little time on your hands, and you wanted to investigate more, you'd go and have a look at the Dictionary of English Clockmakers for 1830-1850, and there you'd find my great-great uncle, James Chartres." He smiles proudly at the historical recognition of the esteemed member of the Worshipful Company of Clockmakers of London; the oldest surviving horological institution in the world. One of the Company's most esteemed members was a certain Yorkshireman, John Harrison; a self-taught clockmaker who spent forty years trying to build the perfect timepiece, and solved the problem of how to measure longitude.

In the nineteenth century places like America were beginning to export an increasing amount of cheap brass movements to England, meaning many of the English clockmakers had to apply to the company for poor relief, or sadly left the trade. The Chartres family moved into what the Professor describes as, "White collar occupations, mainly in Islington."

On his mother's side, the Professor's family history is no less colourful. Hailing from Wales, his great-grandfather, and his father before him were undertakers. Professor Chartres remembers how childhood was, for his Great Aunt Dilys; at one time a high-flying fashion buyer for a major department store in Colwyn Bay, uniquely shaped

As we move into the era of modern history, and the Professor's more immediate family, we find that there are yet more colourful characters and potential for dramatic adaptation, or perhaps a prompt for Professor Chartres to pause in his academic research and write a biography of his family's history. His grandfather, a Mr. Waitlin was an Anglo-Spanish man who, despite speaking poor English dramatically ran away to sea leaving behind his two brothers and no doubt distraught parents. The Professor describes his story as, "A bit of an old fashioned romance. He finished up in Cardiff at the outbreak of the First World War, and enlisted. He didn't last too long as he was shot at the Western Front." Returning to a military hospital in Warwick, he met his future wife, a nurse and Professor Chartres' grandmother. "It's extraordinary really, that here was a man who hardly spoke English, and a woman who mainly spoke in a Welsh dialect, and love blossomed. So, getting shot turned out to be a good thing for my grandfather; and ultimately, for me."



THE DEBATE: ENTERTAINMENT VS HISTORY

SHOULD HISTORY BE COMPROMISED IN THE FACE OF ENTERTAINMENT?
TOM BROOKS, MICHAEL BIRD AND ALICE ANDERSON FIGHT IT OUT...

Tom Brooks: *"If a film does not pretend to be a historical document, it should not be judged as one."*

Film is art, in the same way as novels, poetry, paintings, plays and so on. It also shares with them the luxury of being able to contain artistic licence. When I see a play or read a novel, whatever the content of it, I want to be entertained above all else. Few people I have met criticise Shakespeare's plays for their varying degrees of historical inaccuracy when considering the lives of Julius Caesar, Cleopatra or Macbeth because that isn't the point of that type of writing. They are pieces of art written for the purpose of entertainment; not historical documents; the same principle can be applied to most Hollywood blockbusters which derive to some degree from historical fact. It is the job of a writer or director to create a new 'reality' in which their narrative can operate and they must assume that the reader or viewer will buy into that reality. In many films, this reality is historical and as long as the viewer buys into the separate reality presented, the film must be judged on that reality's terms, and artistic license may be allowed.

Therefore, as long as a film does not pretend to be a historical document it should not be judged as one. The makers of *Braveheart*, universally agreed as a film containing little historical accuracy, never claimed they were making a documentary. Instead, they claimed to be producing an entertaining and compelling drama set in a fictionalised version of 13th century Scotland. On the other hand, I have read an interview with Ridley Scott in which he said that from the start, *Gladiator* was supposed to be an accurate portrayal of antiquity and in this case, this film's many historical inaccuracies are grounds for criticism because it, unlike *Braveheart*, is an entertaining and compelling drama claiming to have some historical value.

By contrast, Stanley Kubrick's *Full Metal Jacket* has been consistently praised since its release for its realism and historical accuracy. It is, in my opinion, a more hard-hitting, moving and entertaining film than the two mentioned above; but not necessarily because of its historical accuracy. Indeed the reasons why I prefer *Full Metal Jacket* are irrelevant: the point is, by itself, historical accuracy does not make a film a better entertainment experience.

There may, on occasion, be a specific reason why historical accuracy is required to ensure a film's full purpose is fulfilled. One example is Paul Greengrass'

IN VIETNAM
THE WIND
DOESN'T BLOW
IT SUCKS



Stanley Kubrick's

**FULL
METAL
JACKET**

WARNER BROS. PRESENTS STANLEY KUBRICK'S FULL METAL JACKET
MATTHEW MOORE ADAM BALDWIN VINCENT DONOFIO LEE ERMEY JORDAN HAREWOOD ALESSI HONIGAU
KEVIN MAJORS HOWARD ED DITZIS STANLEY KUBRICK MICHAEL BIRD GASTON HASTOUD
WRITTEN BY THE SCRIPT GASTON HASTOUD PRODUCED BY PHILIP ARDIS DIRECTED BY JAN SIBALAN EXECUTIVE PRODUCERS STANLEY KUBRICK

inform rather than entertain; for this reason, no artistic license is permitted.

However, both of these examples are exceptions. Most entertainment media should be taken as what they are at face value: entertainment. For me, the embodiment of this principle is *Forrest Gump*. It's a story set against a backdrop of many real political events; entwined within the storyline are a series of meetings between Forrest and real famous people. I don't think it relevant that Forrest Gump didn't really meet Presidents Kennedy, Johnson or Nixon, or neither did he appear on Dick Cavett's show with John Lennon and speak at a rally with Abbie Hoffman. The film is not a documentary and it is not expected to conform to the rules of one. But films like *Braveheart* and *Gladiator* are. Why?

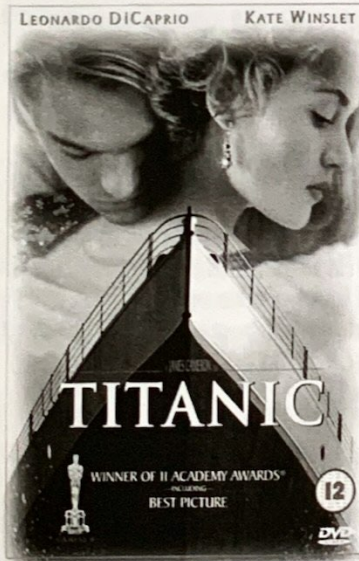
Michael Bird: *"When a filmmaker is alluding to the idea that what he is portraying is an accurate turn of events, I believe people have every right to be offended."*

The flouting and twisting of history in popular culture for the enjoyment of an audience is something that has caused increasing controversy in recent years. The willingness of filmmakers to use major historical events in the telling of historical fiction is something that must be scrutinised as to its principles.



The first issue I have with the distortion of history is its cheapening of actual events and the people involved. Hollywood films like *U571* and *Pearl Harbour* cost millions of dollars to make and have a pervading appeal across the globe, but quite obviously show a hugely weighted view of what happened at Pearl Harbour in 1941, and what did not happen to the U571 submarine in 1944, at the same time making a mockery of all the people that gave their lives in World War II. The bombing of Pearl Harbour in the 2001 film is shown to be a high-paced action affair, with pilots whizzing around in planes and getting entangled in love triangles. There is no mention of the 2500 or more people who were killed and no acknowledgement that this event affected the lives of thousands more around the world. Instead, Japanese fighter pilots are all portrayed as Bond villains, and there is no reference as to how the Americans finished the war; by dropping nuclear bombs on hundreds of thousands of innocent civilians. Now it is easy to say that, 'it is only a film', but films of this type inherently require a degree of sensitivity that many directors now seem to have lost.

Just look at one of the most expensive movies ever made, *Titanic*, and watch as the ship is sinking and one of the crew members shoots himself in the head, after shooting an Irishman to death when he tries to escape



with from below deck into a lifeboat. It is a shame then is it not, that in real life this crew member was First Officer William Murdoch, a hero of the real Titanic disaster who saved many people's lives by getting them into lifeboats. All was smoothed over however, when the Vice President of Fox, Scott Neeson, made a £5000 donation to the Dalbeattie High School (where Murdoch's family now live,) by way

of apology. This of course was a not a huge proportion of the gross capital taken by the film, and was, I believe, completely inadequate compensation for having a heroic man depicted as a cowardly murderer in a film shown to millions around the world.

It can be appreciated then, that films and TV programmes that do not have the pretence of being historically accurate, or include irony and sarcasm whilst distorting events are not as detestable as the aforementioned. For example, *Blackadder* is a classic British comedy set in different periods of history, occasionally using actual historical events. The show does have points to make, as in *Blackadder IV* when army generals are portrayed as cowardly and unintelligent men, but the show does not allude to actual names or places, and is sensitive about

issues such as actual battle and the deaths of soldiers (see the ending of the last episode). The difference between the aforementioned films and programmes of this type is the sensitivity they show to the actual historical events, whether they are twisted or not. My argument would therefore follow that if there is no degree of sensitivity in the making of a film or programme, then historical events should not be distorted at all.

Alice Anderson: "Films are entertainment and no matter how much research, time or money is spent, nothing is completely historically accurate."

It is clear that the key to this debate is balance; the need to weigh up historical fact with the purposes of entertainment so I have a few more points for us to ponder. Surely history is interesting enough without having to fabricate or exaggerate it? It is interesting that such huge events like Pearl Harbour have been distorted, when surely there is enough drama and interest present in the actual events. This is one of the positives of films depicting important past events; the increased interest in history that certain big films and dramas generate and the proceeding 'historical hype'. The idea that some films bring history alive allows audiences to empathise and gives them something to reference and relate to.

A line must be drawn to conclude this debate. Films have an underlying purpose of entertainment and thus, as Tom rightly argues, are not meant to educate people in every last detail of historical fact. However I think we underestimate how much the audience is swayed by what they see on the big screen; most would expect blockbusters to be historically accurate. It would be a travesty to educate audiences with distorted views of events and individuals although in certain, more sensitive cases, I think it would be right to stress that some events and situations are fictional. But then surely all re-creations of the past are fictional – portrayals of history can never be a hundred per cent accurate. More educational forms of entertainment, like documentaries, often depict actors recreating certain events in the background, particularly in Starkey's series 'The Monarchy.'

We have to accept films are entertainment and that no matter how much research, time or money is spent, nothing is completely historically accurate. However it is worrying that huge events like Pearl Harbour can be severely distorted without Hollywood experiencing any qualms. It wouldn't hurt for directors, when dealing with such horrific and sensitive issues to state the fictional content and if they choose not to then they must deal with the inevitable criticism and negativity. Therefore as long as we remain conscious of what we are watching and take care to ensure that people do criticise historical inaccuracies when needs be, it is acceptable for fact to be distorted for entertainment purposes. After all, if historical fact is what we are after, we should seek out the books.



WANT TO SEE LEEDS ON A STUDENT BUDGET?

AMY LANG AND SARAH BOOTHMAN SHOW YOU HOW...

LEEDS CITY MUSEUM – There is no reason why all history students should not visit the Leeds City Museum at least once during their degree course. Located in Millennium Square in the city centre, the Museum officially opened in September 2008. The Heritage Lottery Fund, Leeds City Council and Yorkshire Forward have transformed the Civic Institute building into a state-of-the-art museum fit for any major city and its interior is just as impressive as its façade. The museum offers four floors of exhibitions and displays as well as a number of temporary features. The fixed exhibitions includes 'Life on Earth' and 'Ancient Worlds', as well as more local displays including 'The Leeds Arena' which allows you to walk on a giant map of the Leeds Metropolitan District.



Entrance into the Leeds City Museum is free although some of the temporary exhibitions may incur an entrance fee. The Museum is closed on Mondays and the opening times for most weekdays are 11am until 6pm whilst on Thursday's the museum is open until 8pm. At the weekend, the opening times are from 11am - 5pm.



ARMLEY MILLS INDUSTRIAL MUSEUM – What was once the world's largest woollen mill is now the site of an award-winning industrial museum. Opened in 1788, Armley Mill was integral to Leeds' economy and its production and the wealth it brought aided the town's transformation into a major city. Today, not only does the museum have exhibits dating from the eighteenth century up to the present day, highlighting Leeds manufacturing history, but it also has an 'Optics Gallery' which allows you to explore the history of cinema and includes the world's first moving pictures filmed on the Leeds bridge. There are also regular 'working weekends' which involves the operation of several of the exhibits including the water wheels, a steam engine and the spinning 'mules'.

The Museum is open Tuesday - Saturday, 10am - 5pm and Sunday, 1pm - 5pm. There is a small entrance fee but student tickets cost £1.50, otherwise its £3.

KIRKSTALL ABBEY – When most people think of a visit to an abbey they picture a forced school trip or an equally forced family 'day out' but hopefully the beautiful Kirkstall Abbey will dispel such thoughts. Set in stunning parkland with a woodland trail along the banks of the River Aire, the Abbey is one of the most complete examples of a medieval Cistercian abbey in Britain. The ruins date back to 1152 but during the Dissolution, Henry VIII in 1534 closed the site. For us historians, the Abbey has recently benefited from a multi-million pound lottery funded investment and the Abbey now boasts a new Visitor Centre and exciting range of events and activities including tours (booking is advised). There are playing fields and tennis courts, woodland trails and picnic benches with seating near the river. From the Abbey it is only short walk to the Abbey House Museum.



The park is open all the time. In the winter, the Abbey is open Tuesday - Thursday and weekends from 11am - 3pm and in summer Tuesday - Sunday 11am - 4pm.





THE ROYAL ARMOURIES – If your interests lay more in warfare and armour then this is place for you. This museum in Leeds is a multi-million pound purpose built building which houses a large percentage of the national collection of arms and armour. The Royal Armouries is located only a short distance from the centre of Leeds at Clarence Dock; just a twenty minute walk from the shopping district. So, what does this museum have to offer you? Nowhere but the Armouries will you find people who utilise history in such a dramatic and exciting way. There are five different stunning galleries to explore; 'War', 'Tournament', 'Oriental', 'Self Defence' and 'Hunting' with over eight thousand exhibits to see. The museum also re-enacts moments in history thanks to dramatic performances from a team of professional interpreters; these not only include hand-to-hand combat displays but also international medieval jousting tournaments and stunning falconry displays.

The Armouries is open all year round except 24th, 25th and 26th of December from 10am - 5pm. Entry into the museum is free however some of the re-enactments and one off events may be chargeable.

HAREWOOD HOUSE—This is the perfect adventure for all those art lovers out there, although the stunning grounds and building itself are enough attraction for most. Home to the Queen's cousin, the Earl of Harewood, this property is a stately home with a museum and art collection as well as a highly regarded Bird Garden; one of the country's most important avian collections. During your visit to Harewood you can marvel at the extensive fine art collections and Chippendale furniture as well as partaking in the events including workshops, evening lectures, theatre as well as music events and exhibitions. Outside, you can explore the lakeside Bird Garden which is home to over ninety threatened and exotic species. There is also a tranquil Himalayan Garden and waterfall if you are looking for a relaxing afternoon.



Harewood House is only open at the weekends between November – March. Entrance to the grounds is available from 10am - 6pm whilst access to the House itself is from 11am - 4.30pm. The House costs £11 admission although this does include a 10% donation to the Gift Aid scheme.

A LITTLE MORE FURTHER AFIELD: WEST YORKSHIRE—_Why not take a ride on the Airedale train line? It passes several places of historical interest as well as spots where you can eat and drink. Get on the train for Skipton from Leeds and start your day out!

I'd recommend jumping off at Saltaire, a world heritage site and visit Salts Mill, an impressive building of light stone and glass. Built by Sir Titus Salt as a living space for the workers in his factories, it now houses shops, cafes, and the "1853 Gallery" with works by local artist David Hockney. Take a ride on the oldest working cable tramway in Great Britain, the Shipley Glen cable tramway, built in 1895, to see some idyllic woodland and to catch some great photo opportunities.

Visiting Haworth, capital of Brontë country, is a must for literature fans, as you will find traditional sweet shops, cobbled streets, and the Brontë Parsonage Museum. You can get here by getting off the train at the Keighley stop and taking a short trip on the Keighley and Worth Valley railway line which runs steam trains daily in the summer and every weekend in winter. After that, hop back on the train and head to Skipton, the gateway to the dales. You should head over to Skipton Castle which was built over 900 years ago—guided tours take you through the castle's decorated rooms and its dungeons, and you might even catch one of their military displays and costumed re-enactments of famous historical events. During December there are several Christmas themed markets in Skipton with the stall holders donning fancy dress and street performers entertaining visitors. Every first Sunday of the month sees the local farmer's market land on the canal-side market place selling local meat, fish and cakes.

When you're back on the train to Leeds, Bingley is the perfect location for the last stop of the day. There are several wine bars and traditional pubs in which you can enjoy locally brewed ales and some impressive cocktails. If you're feeling peckish then head to Valentino Ristorante for some authentic Italian cuisine. It has received rave reviews from critics and customers commenting on the high standard of food and impeccable service.

With a young-persons railcard you can buy a ticket from Leeds to Skipton for £5.20 and as long as you buy a day return you can get on and off as much as you like!



GRADUATION IN THE RECESSION: HAVE YOU GOT THE WRONG IMPRESSION?

JEMMA THOMPSON INVESTIGATES

Today it is difficult to avoid the Credit Crunch and as third year undergraduates begin to face their future career prospects it will become even more impossible to avoid. Every newspaper headline and news bulletin focuses on the meltdown in financial markets. Alistair Darling, the Chancellor of the Exchequer, sought to evoke confidence saying, "It's obvious now that our economy is moving into a recession. Yes it's going to be difficult, yes it's going to be tough, but we can get through it." Yet how will this precarious economic climate affect the graduate recruitment market?

A recent report published by the Association of Graduate Recruiters (AGR) provides hope as it revealed that graduate vacancies remain healthy with an 11.7% rise. The AGR is an organisation that offers the largest independent survey of Britain's leading graduate employers and are thus an important indicator of the employment situation. The results of this recent report suggest that the graduate recruitment market is successfully surviving the economic downturn. With 32% of all employers expecting vacancy levels to grow it seems that undergraduates can feel confident about their futures.



In addition to this, over a third of employers are now asking for a 2:2 classification. In terms of their selection process, companies are becoming increasingly interested in any additional relevant skills or work experience placements from their potential employees. Thus, in order

to beat the recession students can rely on their part-time work, involvement with societies and sports teams and experiences abroad to improve their applications and enhance their chances of securing full-time employment.

"It's obvious now that our economy is moving into a recession. Yes it's going to be difficult, yes it's going to be tough, but we can get through it."

- Alistair Darling, Chancellor of the Exchequer

However, in terms of graduate salaries, predictions for 2009 look bleak. The median salary in 2007 was £24,063 and this was increased to £24,500 in 2008. With a growth rate of just 1.8% this small rise in graduate salaries will continue to affect graduates in 2009 as employers plan to pay wages that will only cover the cost of living. This wage factor is becoming evermore crucial as a recent survey revealed that money worries are now encouraging university leavers to opt for well-paid jobs, rather than their dream options. Within the current economic climate this is hardly surprising, but after three or even four years of intense and expensive education is it fair that students are leaving their dreams behind? After graduation students have a variety of options ahead of them and shouldn't students find ways to take advantage of this even in a recession? Companies now emphasise that they expect undergraduates to have some form of work experience. So, if you find yourself struggling to secure employment, why not embark on an internship or work placement? The skills that you will acquire from this will provide with a huge stepping stone into further employment and there may even be career opportunities in the company that you specifically work for. Most of all, maintain a positive attitude. Undergraduates have a lot to offer prospective companies so if you are not successful in your first job application, try again! Yes, Britain is in a recession but the results so far suggest that graduate recruitment will not suffer because of this. My advice to all third years is to enjoy your last year as a student and go into the big wide world with the intention to find the job of your dreams!



IN THIS MONTH...

GRACE PERRETT DIVES INTO HISTORY TO DISCOVER WHAT HAPPENED 86 YEARS AGO

On 4th November 1922, Howard Carter, a British archaeologist, discovered the entrance to the renowned Tutankhamun's tomb, in the Valley of the Kings, Egypt, which had lain undiscovered for over 3,000 years.



KV62, as the tomb was known, was by far the best-preserved pharaoh's tomb ever discovered in the Valley of the Kings, with gold and ebony treasures surrounding the sarcophagus, still perfectly intact, and a golden death mask with which the pharaoh was buried. Brilliantly preserved, Tutankhamun's mummified remains revealed he was just seventeen when he died, and historians believe he probably inherited the throne, and control of the Egyptian empire, at the age of just eight or nine. King Tut reigned from 1333 – 1324BC, and was a Pharaoh of the Eighteenth Dynasty. Mystery still surrounds his death; some historians believe he died of an illness, however, a chip in his skull bone, later revealed in an X-ray, has prompted the view that he may have been assassinated. For many years after the discovery, the 'Curse of the Pharaohs' rumour was very popular amongst the media, fuelled by the untimely death of Lord Carnarvon, sponsor of the Tutankhamun excavation, a few months after the tomb was opened.

The fabulous treasures found in the young king's tomb recently went on tour in the 'King Tut and the Golden Age of the Pharaohs' exhibition which was extremely popular in London and is presently travelling in the USA. Most of the paraphernalia from the tomb is travelling with this exhibition, but the golden funeral mask is not permitted to leave Cairo.

A LETTER FROM THE HISTORY SOC

Hello!

The History Society has got off to a flying start this year. In its mission to furthering the success of last year, when we won 'Best Departmental Society' at the Riley Smith Awards, the new committee has put together a string of social dates for your calendar. First and foremost, the Christmas Ball is fast approaching. This masquerade themed event will be held at the Queens Hotel on 2nd December. A drinks reception followed by a fabulous 3 course meal and dancing makes it a party not to be missed. Tickets are on sale ever day 12-2pm in the History department so make sure you grab one before they sell out!

Following the success of our welcome party and social at the Original Oak we are currently organising more joyous social occasions for you to attend so watch this space. The Halloween party was a huge success and we are so thankful to Dr Bamji for such an entertaining and interesting talk. Next term a day trip to York and a historical tour around Leeds will be taking place along with some quiz nights, pub socials and the all important summer holiday. We are also putting an order in for the long awaited, much anticipated 'History Society' hoodies!

To keep up to date with organised events and news please join our Facebook group. If you are interested in becoming a member you can now pay online at LUU Online (departmental societies link) or you can fill out an application form outside the undergraduate office in Michael Sadler.



We look forward to seeing you at the Ball,

Love,

The History Society xxx
(President: Laura Pattison – hy06llrp@leeds.ac.uk)



LEEDS AFTER PEOPLE

TOM BROOKS INVESTIGATES WHAT WOULD HAPPEN TO OUR BELOVED CAMPUS IF ONE DAY THE HUMAN RACE SIMPLY DISAPPEARED...

If the human race just vanished tonight, what would happen? How long would the remains of the civilisation, our household pets and pests, books, CDs and DVDs, our houses, streets, and cities, that we've created last? This was a fascinating question I saw posed and speculated about in a superb History Channel programme called *Life After People*, on earlier this year. It was refreshing to see a documentary which, instead of comprising wild and half-baked theories from science fiction-obsessed lunatics, featured leading engineers and scientists making measured judgements.

The underlying question explored was; what would humanity's legacy to Earth be and how long would it be before nature took its course and wiped away the last traces of our civilisation? More relevant to us as students would be the question: what would happen to Leeds, and our campus, without the constant maintenance it currently gets? What would become of Roger Stevens' bleak concrete faces, of the Edward Boyle's book-lined shelves, of Parkinson Court's bannered pillars and varnished floors?

A matter of days after our disappearance, the electricity goes off. Coal or gas stations stop producing energy without fossil fuels being loaded into them; wind turbines overheat and stop turning without lubrication; nuclear reactors don't melt down, but without energy being consumed they go into automatic shutdown in as little as two days. With food going off and fridges and freezers across the city defrosting, rats, mice and other pests get to work on the leftovers. Any dogs that managed to get out of their houses are roaming the streets looking for food. Any particularly short-nosed or short-legged breeds start dying out, unable to compete with the bigger and faster breeds. Six months later, the pests have eaten all our waste and without us producing any more, their numbers drop significantly.

In months, weeds spread over the streets. They die, are consumed by moss and lichen, eventually becoming a sandy topsoil for small, hardy weeds to grow in. Within ten years, most cities are to paved with green instead of grey. Cockroaches and termites have taken over in our libraries and hallways. Anything organic – that is, any wood, paper, natural glue (including the substance which binds books) is food for them, and without pest control, their numbers soar as they get to work devouring Edward Boyle's books, papers and desks.

Twenty years after people's maintenance has vanished, some of our university building faces are badly weakened by a combination of plants growing in the cracks and freeze weathering. Windows start to crack and fall out as

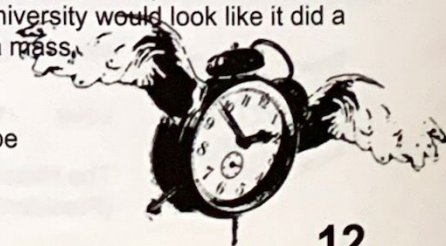
their insulation strips rot away, making the glass brittle and vulnerable to heat. Metal structures start to rust without painting and oiling. Fifty years after people, buildings start to fall apart. Many building faces have collapsed through weathering and no windows are left. All wooden structures have long since been destroyed by rot and termites, and the only structures left at all are those of brick, stone or concrete. Most cars are well on the way to becoming twisted, rusted skeletons.

On campus, the Brotherton Library has undergone serious changes. The brick walls have been damaged by salt, and start to collapse. The great wooden doors have been harvested by cockroaches, the wooden floors left rotten, the paint and wallpaper peeling and exposed. A few books and tables are left uneaten. In Michael Sadler, the lift cables snap and the lifts crash to the bottom floor, weakening the shafts and the adjoining walls. The History Foyer's doors, chairs and sofas have been eaten by termites, and the carpet is threadbare, covered in dust and decaying matter.

After a hundred years without protection, any objects made of cellulose or paper left uneaten have decayed and wasted away through over-exposure to the outside air. All digital media has passed its shelf life and has decayed. Nearby, the Humber Bridge's roadway falls into the water as the strands of its cables rust, twist and snap, leaving only the two supporting concrete towers standing. On campus, the Great Hall and other brick buildings have collapsed due to weathering and salt deterioration, and only the few reinforced concrete buildings remain standing. Roger Stevens is, it seems, among the last structures to finally fall apart: its great concrete edifices and stairways give substantial protection against weathering. However, after a few hundred years, the gradual deterioration of foundations causes even the hardest buildings to collapse.

Of the rest of the world, little evidence of any civilisation at all is left after a thousand years, and the last man-made structure to collapse is the Hoover Dam on the Nevada/Arizona border after ten thousand years without maintenance. The last evidence of humanity is the solid stone of Mount Rushmore; the history of the United States carved into the earth itself. As humanity fades and releases its grip on nature, the earth itself takes over and restores its natural equilibrium. In a thousand years' time, our university would look like it did a thousand years ago – a mass of forest and moorland.

The question is what kind of life form would be the next inhabitants of Leeds after People?



WHAT IF...

THE RESTORATION HAD NEVER HAPPENED?

MARIA CANNON TAKES US ON A TENTATIVE JOURNEY INTO THE WHAT-MIGHT-HAVE-BEEN'S OF HISTORY

The Monarchy – a loved, (or not so loved,) symbol of British heritage and the centrepiece of British history and identity. But what if they had never been invited back in 1660 and the Puritan Republic had remained?

We all know the story of the British Civil War. Power-hungry Charles I wouldn't listen to the people and didn't call Parliament for 11 years. When he finally did, they weren't happy. After debates, disagreements and attempted arrests, all communications broke down and the country suffered the only civil war in British history. After 7 years, the Parliamentarians captured Charles, and fairly promptly decided they didn't want or need him, and chopped his head off accordingly. After a few failed attempts at Republicanism, Oliver Cromwell emerged as the new non-monarch of Britain and defender of Parliament. His son, Richard, however, couldn't quite live up to the position. It was at this point that everyone realised how much they missed the monarchy, and invited Charles' son back to claim his throne and crowned him as Charles II. What followed was a return to tradition and a ruling monarch, although Parliament continued to cause a fuss if they were unhappy and to change the rules a little bit if they didn't like the sovereign. Nevertheless, after that blip, the monarchy is still here today. But what if Charles II had never been asked to return? What if we had kept the Puritan rules of the Republicans? Would we have missed the monarchy? Or would a king-like Prime Minister have been a better option for us? Let us dive into the depths of speculation and guesswork...

Britain today is nominally Christian, but in a liberal, "only going to church for weddings" type of way. How would our society be if Puritan values had prevailed? Let's take the example of the festive season – Christmas is fully apparent in most shops by this time of year; trees, reindeers and Santas abound. Imagine a Puritan government policy: all Christmas imagery had to be religious so nothing should detract from the godly nature of the holiday. Today, sadly, this would probably entail less presents and enforced church going, even an extra long sermon for the special day. Easter would get much the same treatment, so forget the Easter Bunny bringing you a chocolate egg – much too distracting from the story of Christ! The Puritans were also against any sort of immoral fun so I'm sure that modern-day Puritans would disagree with many parts of student lifestyle. I can't see a chain of 'Tiger Tiger's' being approved by an austere religious government (though this I think, would have been the best possible side-effect of maintaining a Puritan

Republic). The main difference in our imagined, society means an all-powerful Prime Minister figure replacing the monarchy. Imagine all the symbols associated with the monarchy transferring over to our Prime Ministers; Gordon Brown on a stamp, maybe? Thatcher on a throne? Other superficial changes might have included the demise of Britain as that quaint, little country with her Queen and I dread to think how much money the tourist industry would have lost if there were no longer American and Japanese tourists queuing up outside Buckingham Palace, cameras at the ready, hoping to snap a member of the Royal Family. In addition, the tabloid newspapers would probably only be half as thick after removing all the stories about Diana, Charles and Camilla, William and Kate etc.

However, more seriously, how would the government of our country have developed? After the Restoration, Parliament did begin to assert itself against the sovereign. Later, Parliament slowly began to take over as the main decision-making body. Although monarchs did continue to include themselves in government and were an important public reference point for power, their actual powers of influence did begin to decline. If the monarchy as an institution had been set aside in 1660 there is no definite way of knowing how our country would have developed. With one of their own in charge would Parliament have been more or less likely to pass controversial acts to improve life in Britain for ordinary people?

Of course, the beauty of 'What If's' is that anything can be imagined. If the abolition of the monarchy in 1649 had remained in place we could have had a more moral society and the Lord Protector/Prime Minister enjoying all the powers of a monarch. However, there is always the possibility that everything would have turned out much the same. We would still have retained tourist attractions of our old monarchical past, Parliament would have continued their assertion of power and by 2008 we would still be in the position where all citizens have a vote and Parliament can reject new policy change if they disagree with the leader's ideas and agenda. We'll never know if the lack of a Restoration would have made much difference at all but I think we can feel pretty happy with how it all turned out. As unpopular as they are, would the country be the same without a slightly odd family on its coins and postcards? I can't help but think it would feel like we were missing something.



FILM REVIEWS

HISTORICAL BASED FILMS GUARANTEED TO POP YOUR CORN

'Enemy at the Gates'

Director: Jean-Jacques Annaud

Starring: Jude Law, Ralph Fiennes, Rachel Weisz

Inspired by true events, *Enemy At the Gates* tells the story of Vassili Zaitsev (Law), a soldier in the Red Army fighting against the Germans at the Battle of Stalingrad who is plucked from obscurity after rescuing political officer Danilov (Fiennes). It turns out the shepherd boy from the Urals can shoot, and shoot well, earning himself a transfer to the sniper division after wiping out a handful of German officers. Danilov realises that Vassili is the perfect propaganda tool, not only to boost the failing moral of the Russians, but to earn himself a promotion in the process. Vassili finds himself elevated to hero status by Danilov and the pair enjoy a new friendship in the midst of the horrors of the battle of Stalingrad.

Then comes the complications, namely in the seductive shape of female soldier Tania, (Weisz,) and the untimely arrival of a German sharp shooter intent on finding and killing Vassili and ending the Russian's success.

The mise-en-scene of this film is one of its greatest strengths, with sets that powerfully portray the gritty nature of the battle. This effect, coupled with beautifully executed set pieces, make this a film a success and give it its genuine intent to portray the horrors faced in Stalingrad. The director demonstrates the massive scale of destruction with soaring long shots, but we also see the tragic beauty in the individual torments that inevitably make up the war in the close up wandering cameras that take the audience into the heart of the battle in harrowing scenes of violence on both sides.

The love triangle works well and provides the heart of the film, delivering the intrigue in the story; how this personal conflict resolves clearly holds more of a mystery than who wins the war, and keeps the audience interested, whilst the conflict of the two rival snipers acts as a personal metaphor for the war as a whole.

In parts the more dismissive film enthusiast may find it all a little too "Hollywood", criticising all the ends tying up a little too nicely, and the characters being almost too much like caricatures, but the film never pretends to be anything but Hollywood and it delivers exactly what it promises.

Overall, a highly entertaining film with something for everyone, war, romance, betrayal, revenge, rivalry, all set to the backdrop of the Battle of Stalingrad, what more could a history student ask for?

Reviewed by Jack Madden

'The Boy in the Striped Pyjamas'

Director: Mike Herman

Starring: Asa Butterfield, David Thewlis, Vera Farmiga

Director Mark Herman is known for slightly more upbeat films such as *Little Voice*, but this offering tries to capture the horror of the holocaust through the eyes of eight year old Berliner Bruno.

After being relocated to the countryside thanks to his father's promotion, Bruno is forced to leave his friends and the bustling German capital for a rather austere looking house next to what he believes is a mysterious 'farm.' Despite being banned by his mother from exploring, an inquisitive Bruno soon makes friends with pyjama clad Shmuel from the 'farm' next door. What results is a slightly awkward but genuine friendship forming through the fence, but when Bruno betrays his new friend it leads them both into a terrifying situation. This is a simple, poignant film which may not be as epic as the sweeping holocaust dramas such as 'Schindler's List', but proves that a big budget isn't essential to tug at the heart strings. The innocent truths from the mouth of Bruno, such as him noticing the horrible smell of smoke from the 'farm', touch on the horrors of the Holocaust.

The cast is excellent; no huge names appear which allows the story to keep its simplicity without us being distracted by someone's persona as an actor. Bruno's parents played by Vera Farmiga and David Thewlis especially deserve a mention as the growing horror of what they are living next door to puts a strain on their picture perfect marriage.

Sceptical recent reviewers of this film have become caught up in some of the holes in the plot such as why Bruno's parents have very clipped English accents and why the guards in the concentration camp are not very vigilant – surely they should be keeping a closer eye on Shmuel instead of allowing him to gorge on the sausage rolls Bruno passes through the fence to him... However, I do think these complaints, although valid, are trivial and detract from the essence of the film which is the friendship between the two boys. However, be warned the ending will make you come out of the cinema feeling a tad miserable.

Reviewed by
Emma Micklewright



MEET THE HISTORY DEPARTMENT

EMMA MICKLEWRIGHT AND ANNABEL GROSSMAN MEET WITH THE DEPARTMENT'S UP AND COMING ROMANIAN FOLK PLAYING SENSATION AND CONNOISSEUR OF CURRY... WILLIAM GOULD.

Why History? Whilst I was doing my A levels I felt like I should be doing sciences but I found myself veering towards the humanities. I find that history is a subject you can really get your teeth into in terms of research. I suppose I just fell into it – I never really thought about it as a long-term career.

What period do you specialise in? Mainly 20th Century India, but I teach from mid 19th Century up to the present day. My main research area is colonial period.

Why did you choose to teach at Leeds? It's a big and diverse university, which is growing and developing. As part of the Russell Group it's known to be good for research, and the history department in particular seemed very good. Also, the city seemed like the sort of place where I wanted to live and work.

Where are you from originally? I am originally from Herefordshire and spent my childhood in mid- Wales.

Can you give us a short summary of your career since University? I did my BA at Cambridge University, followed by an MA and PhD. I then went to India to do some further research and subsequently took a three year job at Cambridge before coming straight to Leeds in 2003. During these years I also spent some time in Romania where I am a trustee for a charity.

What books have you had published? I have had one published: *Hindu Nationalism and the Language of Politics in Late Colonial India* (Cambridge: Cambridge University Press, 2004) and I have two forthcoming called *Bureaucracy, Community and Influence in the Everyday State in North India* and *Religious Conflict in South Asia*.

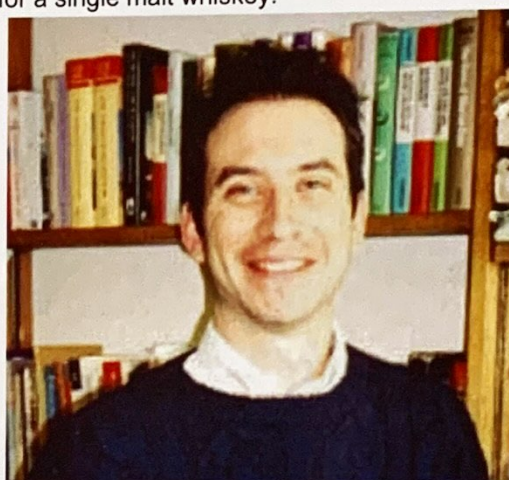
If you could have three historical dinner party guests, who would they be? Well, I couldn't not include Gandhi, even though he wouldn't sit at the table! I'd also invite Churchill although he and Gandhi never got on though it would be interesting to see some sparks fly. And then I'd have John Lennon – hopefully he'd keep the peace!

What's your party trick?! After a few drinks my friends often persuade me to bring out my guitar, I especially enjoy playing Romanian folk songs.

If you could be one historical figure for one day, who would you be and when would you be them? As a big cricket fan, I would have to say Ian Botham on 20th July 1981, as this was such a historically significant moment

in cricket. Although as a historian I would want to be Nehru on the 15th August 1947 – the date of Indian independence.

What's your favourite drink? When I'm at home it would be a glass of red wine, but if I was out I might go for a single malt whiskey.



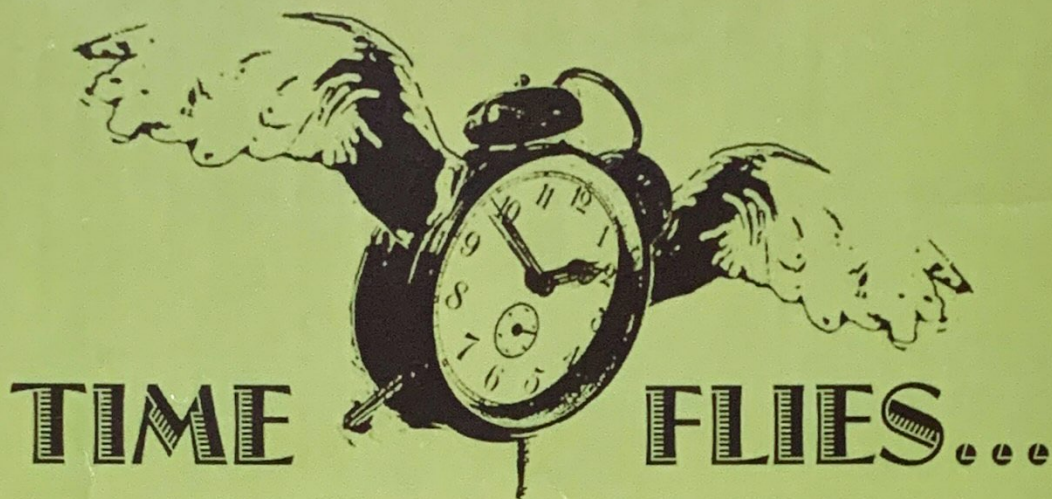
Any hobbies? I am into music; I play the piano and the guitar. I also enjoy painting and I'm quite artistic – I thought about going to art college when I was younger.

What is your favourite place to go out in Leeds? It is quite difficult to go out at the moment because I have a young baby, but when I do get the chance I like to eat out at Akbars. The food's really good and it has a great atmosphere. I also occasionally go to the Cockpit to see bands.

Complete this sentence: "During my History lectures, I want to..." ...inspire students to travel to India.

Do you have any as of yet unfulfilled ambitions? From around 17/18 I wanted to write novels. I suppose I have half fulfilled this but I would like the opportunity to write fiction and I would also really like to be successful with music.





We hope that you have enjoyed the first issue of the History Student Times for this academic year.
Many thanks to all contributors and particularly to the School for funding the printing of the HST.
If you are interested in joining the HST team or want to leave us any feedback, please contact the Editor.

I would like to give special thanks to Helen Burne and her technical wizardry, Michael Bird, for his great plays on words and hilarious puns, and Mike Harris for his support... and beatboxing talents.

Also a special mention to Will Coldwell, who designed the HST logo for us.

Claire Freeston
Editor 2008/09
(Email: hy06cf@leeds.ac.uk)

**The next issue will be
published in December.**