



# The Historical Times

Issue 3

THE NCH HISTORY SOCIETY'S TERMLY MAGAZINE

MICHAELMAS 2019

## Why do Queens Matter?



PLUS

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Migrant Crisis

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The Death of Stalin  
REVIEW

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Historical Fact  
vs  
Historical Fiction

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The Germans in  
South Australia

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Teaching Children  
about the Past





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## CONTRIBUTING TO THE HISTORICAL TIMES

*The Historical Times* welcomes contributions for future issues from any NCH student or staff member. If you are interested in writing an article on any historical subject then please contact the Editor on: [historysoc@nchsuo.org](mailto:historysoc@nchsuo.org)

# Welcome to The Historical Times



IMON SCHAMA CLAIMS 'History should not be about bringing the past back to life but inspiring the living.' *The Historical Times* and the NCH History Society hopes that it has and will continue to inspire curiosity of the past beyond those who already study history. I am sad to say that this Michaelmas issue will be the last paper I will publish as its editor. I am very grateful for everyone's contributions and help with creating and continuing this termly paper so far. In this brilliant edition we have had an interesting contribution from the History Faculty member Dr Estelle Paranque on why studying royal women in the past is important, as well as a riveting review of the film *The Death of Stalin* from Dr Catherine Brown in the English Faculty. Though I will no longer be the editor, the paper will continue under the guidance of Lucy Page and Samuel Doering, both continual contributors to the paper thus far. A massive thank you to all the contributors and readers of this paper! It has been a joy to produce!

*Teoni Passeeau*

Editor



## News from the NCH History Society...

# Bestselling Author Hallie Rubenhold Visits NCH

The final NCH History Society event held in the 2018/19 academic year was a fascinating 'in conversation' between the author of *The Five*, Hallie Rubenhold, and NCH's own Dr Estelle Paranque. Delving deep into Jack the Ripper's London we learnt not only about the five ripper's victims but also more generally about the lives of working-class women during the Victorian period. After the interesting discussion the audience asked many insightful questions during the Q&A. The event ended with drinks and topical conversations, and of course book signings!



Hallie Rubenhold arrives at NCH.



Joint book launch for authors Dr Estelle Paranque and Prof. Michael Questier

Day trip to Greenwich during  
Reading Week

The Butchering Arts and Joseph Lister:  
Guest speaker Lindsey Fitzharris in  
conversation with Dr Estelle Paranque

Toga Party Bar Night (tbc)

A Secret Christmas Event!



Hallie and Dr Estelle Paranque discuss her book *The Five* and London society at the time of Jack the Ripper.

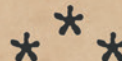




# Anniversaries in Michaelmas 2019

The martyrdom of King Edmund,  
the first patron saint of England,  
died 20 November 869 AD

869



1419

The imprisonment of Joan of  
Navarre, widow of Henry IV who  
was accused of sorcery and witchcraft  
and conspiring to murder her  
stepson Henry V, at Pevensey Castle  
in East Sussex - 15 December 1419

The start of the Rising of the North,  
AKA the Revolt of the Northern Earls  
- 15th November 1569

1569



The launch of one of the last clippers,  
the Cutty Sark - 22 November 1869

1869

The Suez Canal was opened despite  
British government opposition - 17  
November 1869



1894

South Australia passed the Adult  
Suffrage Bill giving women the  
right to vote - 18 December 1894

The first ever two-minute silence  
to mark Armistice Day  
- 11 November 1919

1919

Lady Nancy Astor was elected MP,  
becoming the first woman to sit  
in the House of Commons  
- 15 November 1919

Operation Market Garden, the  
failed attempt to shorten WWII  
by invading Germany, occurred -  
17-25 September 1944

1944



1989

The Fall of the Berlin Wall  
- 9th November 1989





# MIGRANT CRISIS

## THE EXPULSION OF GERMANS FROM EASTERN EUROPE

by Toby Gerrard-Anderson

**I**N AN ERA in which Europe is being reshaped by the influx of displaced peoples from sectarian wars in the Middle East its salient to remember an earlier exodus of peoples within Europe. The flight and forced expulsions of ethnic Germans at the end of World War Two permanently reshaped the frontiers of Eastern and Central Europe. But despite its foundational role in the establishing the post-war demographic map of our continent it remains generally unheard of today.

The large-scale removal of Germans from places as far afield as the Sudetenland to the Volga River was not only often violent and lawless, motivated as much by entrenched ethnic resentments as it was by rank opportunism. It was also a clear-cut case of premeditated ethnic cleansing, conducted by the Red Army and eastern European partisans, but tacitly supported by the Western democracies.

It's important to understand the history of ethnic Germans in Eastern Europe and the context in which their expulsion occurred. In the 18th and 19th centuries many Germans emigrated to Tsarist Russia in search of economic opportunity, encouraged by Russian modernisers who welcomed western farming expertise.

At the same time the Austrian Hapsburg Empire encouraged the settlement of Germans in the nether regions of its holdings. This meant that by the beginning of the 20th century there were a series of disparate German communities located in different regions of the East. Bosnia, southern Hungary and Transylvania all contained German minorities. German populations had also under the Kingdom of Prussia been settled in provinces such as Silesia and Pomerania which had been seized from Poland in various conflicts.



German children deported from the eastern areas taken over by Poland arrive in West Germany, August 1948.

By the beginning of the 20th century two out of the three empires which controlled Eastern Europe, the German and Austro-Hungarian, were dominated by Germans, while the Russian Empire was host to a significant German population. WWI however destroyed the latter two empires, while Germany became a truncated republic. Not only did the German diaspora find itself under the flags of patchwork multicultural states such as Yugoslavia and Czechoslovakia, but Germany also had to cede its border regions to the reborn Polish republic.

The new German minorities of these states proved restive, demanding autonomy or even unification with Germany, while the sense of aggrievement at Germany's territorial losses drove support for the revanchist National Socialists. After Hitler's rise to power Germany would not only seek to annex ethnically German areas contiguous with the Third Reich, such as the Sudetenland and Danzig, but saw the German communities scattered across Europe as the future bridgeheads of a much more ambitious programme of colonisation.

Hitler believed Eastern Europe could provide 'lebensraum' for Germany's surplus population, its largely Slavic population displaced or reduced to helotry in the service of Germany's economy. It was therefore convenient for the Nazis' geopolitical aims that there were already pre-existing German communities in these areas to which new German settlers could be added.

Germany's military successes from September 1939 onwards brought the Third Reich into contact with eastern German communities and the question of diasporic German collaboration with the Nazis remains contested. Ethnic Germans were given citizenship by the expanded German Reich and were privileged over local non-Germans. However, many of these communities had acculturated into the host culture of their countries and had tenuous connections to Germany. But their status as Germans from the perspective of the racist ideology of the Nazi authorities was unquestionable and identification as German was often not a matter of choice.

The expulsion of ethnic Germans from Eastern Europe can be divided into three stages.

First was the movement of diasporic Germans from Eastern Europe which was encouraged by Nazi authorities in accordance with their own demographic aims. From 1939–41 when the Third Reich and the Soviet Union were on friendly terms an 'amicable' population exchange occurred between the two powers. Germans were deported from the newly annexed Soviet republics in the Baltic and Bessarabia and were resettled by the Third Reich into the annexed Polish lands at the expense of the Polish population. By 1944, 867,000 Germans had been settled into Poland bringing the German population in some areas to nearly twenty percent. The purpose of this settlement was to consolidate ethnic Germans into an undivided geopolitical unit while simultaneously 'Germanising' Poland.

Another aspect to the ethnic cleansing of Germans were the policies adopted by the USSR after the beginning of the German invasion. Remaining German communities in European Russia were subject to internal deportation to camps in Siberia, suspected as a potential fifth column by dint of their ethnic heritage. The number who died of exposure and starvation is estimated to range from 176,000 to 310,000. These communities were not allowed to leave specially designated zones until 1955 and remained distributed across Central Asia until Germany allowed them a »→



'right of return' after the fall of the USSR in the 1990s (around 1,700,000 chose to emigrate to Germany).

The third aspect occurred after the war when the Allied powers agreed to the post-war border revisions of Eastern Europe. Article 12 of the Potsdam Agreement called for the 'human' transfer of German populations remaining in Hungary, Czechoslovakia and Poland.

In Poland such expulsions did not just pertain to the pre-war German community, but also to German populations inhabiting territory taken from Germany and awarded to Poland as compensation for the occupation. Four to five million Germans had already left what were to become the new borders of Poland during the final days of the war leaving an equivalent number behind. Of these the large majority were expelled to East and West Germany, with roughly one million left behind who were subject to 'Polonisation'. My family who originated from Stettin (now Szczecin) were affected by these expulsions, resettling in East Berlin in the mid-40s.

In Czechoslovakia where 4.5 million Germans were resident all except for 250,000 were expelled to the various occupation zones of Germany, with an estimated 30,000 dying in the process. In Hungary half-million German speakers were expelled due to external mandates imposed by the Soviet Union. Most were deported to West Germany and Austria, while 50,000 were sent to the USSR for forced labour of whom nine percent perished.

In terms of deaths the expulsion of diasporic Germans counts as one of the lesser atrocities of ww2. However, its cultural destructiveness was immense, resulting in the elimination of centuries-old communities throughout Eastern and Central Europe. While ethnic Germans were not subject to a programme of physical extermination, they were unable to retain their heritage and distinctive identity. Of those who remained outside of Germany most were forced to assimilate into homogenous states in Eastern Europe. The refugee populations who lived in the two Germanies acclimatised within several generations, losing their distinguishing dialects and customs and blending into wider German society.

Absent in our popular memory of ww2, this episode of ethnic cleansing was designed to end the question of future border revisions. In the absence of existing German minorities in neighbouring states it was impractical for Germany to dispute the borders which had been imposed on it after the war. It's possible to argue that the post-war peace was established through these population transfers, but it's a peace which was bought at a terrible human cost.



Left: Map of Europe in 1941 showing German-held territories, Allied territories and neutral territories.  
Right: Map showing the countries of Europe after 1946.



Evacuation from Pillau (now Baltiysk, Russia), 26 January 1945.



Refugee camp in Aabenraa (Apenrade) in Denmark, February 1945



German refugees moving westwards in 1945.



German refugees leaving Poland in 1951.





by Dr Estelle Paranque

FOR A LONG TIME, the history of great kings, noblemen, and male leaders have dominated our history books, documentaries, films, and more. There is no doubt that these men, such as Alexander the Great, Julius Caesar, Henry VIII, Suleiman the Magnificent, Louis XIV of France, Thomas Jefferson, Winston Churchill, and so on have played an important role in the shaping of European and world history. They have influenced their times and led their countries through peace and war, sometimes even to victory!

But their history – or rather, their stories – often overshadow the stories of other powerful people. And what makes us overlook these people? Their sex; their gender. The she-wolves of history, noblewomen, great queens, and leaders have also massively contributed to our history and shaped our societies. They also had strong voices, and even if generations of historians, philosophers, and writers (usually male themselves) have traditionally ignored them, these women were forces to be reckoned with.

In recent years, the field of queenship has expanded significantly. Anna Riehl Bertolet, an established scholar in early modern studies, edited the famous volume *Queens Matter in Early Modern Studies*, a tribute to the one of the world's leading experts on Elizabeth I of England:

Carole Levin. Ten years ago, Carole Levin and Charles Beem founded and became the series editors of *Queenship and Power*, published by Palgrave Macmillan. In this series, there are

now sixty different titles and studies – demonstrating that queenship scholars do much more than rehash a biography of their lives, instead further advancing their field and our understanding of female leadership in its broader sense.

Elena Woodacre, another big name in the field, created the *Royal Studies Network* in 2012, and sessions dedicated to queens were launched. Now, more than two hundred scholars worldwide take part in the network and annually meet at the well-established *Kings and Queens Conference*. This has become an international platform for all of those interested in royalty and queenship studies.

Some historians have rightly argued that the lives of ordinary women need to be examined and presented to a wider public, but we should not have to choose between the study of one class of women or another. Ordinary lives (and in many ways one can wonder what 'ordinary' actually is) are vital to our understanding of the past as they reveal a more complete picture of the social context of a historical period. However, the lives and endeavours of powerful women and female leaders demonstrate the existence of a path to wielding political power for future generations of women. These examples of women who managed to overcome the rules set by powerful men and succeeded in having a voice and agency in this male-dominated world give the mighty women of the future hope and motivation. If these women can achieve these things, why can't we?

The names of Elizabeth I of England, Queen Victoria, Catherine the Great, Catherine of Medici, Henrietta Maria, Margaret of Anjou, and Eleanor of

Aquitaine still resonate today because of what they have accomplished – and because of what they became: the epitome of female leadership. Often called 'whores', 'jezebels', 'snakes', and so on by contemporary and later men threatened by the power and intelligence of these queens, they proved that it was possible for women to rule and establish political power inside and outside the borders of their realm.

Beyond these well-known European names, Hurrem Sultan, favourite and later wife of Ottoman Emperor Suleiman the Magnificent, was a force to be reckoned with. Her love of and special relationship to the Emperor, but also her political acumen, enabled her to become one of the most important political players in the Ottoman Empire during the first half of the sixteenth century. »→



Above: Hurrem Sultan, (c. 1502–1558) wife of Suleiman the Magnificent. Left: *Queens Matter in Early Modern Studies*, edited by Anna Riehl Bertolet, published by Palgrave Macmillan, 2018.

Header image: Queen Elizabeth I of England, from the famous *Armada Portrait*, 1588 (detail).





In Aceh, a South Asian Muslim kingdom, four Sultanas succeeded one another: Sultanah Tajul Alam Safiatuddin Syah (r. 1641–1675); Sultanah Nur Alam Naqiatuddin Syah (r. 1675–1678); Sultanah Inayat Zakiatuddin Syah (r. 1678–1688) and Sultanah Kamalat Zainatuddin Syah (r. 1688–1699). The lives and reigns of these queens are examined and brought to life in Sher Banu Khan's *Sovereign Women in a Muslim Kingdom*. For too long their stories were forgotten, despite being great examples of female Muslim political agency and power.

In *A Companion to Global Queenship*, edited by Elena Woodacre, scholars look at queens and female leaders all over the world. Across the globe, from Madagascar, to New Zealand, to New Delhi, to Japan, women wielded significant political power and developed networks that allowed them to maintain and even extend that power. They lived in different cultures, different religions, different legal systems, and different times, yet women had an enormous influence upon the societies in which they were living.

Why is this important, you might ask? Because, as previously mentioned, for too long the historic narrative has been dominated by the accomplishments of

leaders, kings, emperors, and so on – all of them male – and how they shaped our collective memory and common identity. The truth is, women in power did as much as men, and deserve to be recognised as such. Hurrem Sultan is as important in Ottoman history as her husband Suleiman. She might not have gone to war and invaded countries, but she secured the dynasty, created hospitals and refuges for the poorest people in her region, dealt with domestic affairs while Suleiman was gone, and ensured the education of her progeny. Elizabeth I of England is as important as her father Henry VIII of England. Catherine de Medici's role in sixteenth century France goes beyond the black legend attributed to her – she was an equal to both her husband, Henry II of

France, and her father-in-law, Francis I of France.

Medieval and early modern queens, whether we like it or not, are fabulous examples of strong female leadership, providing lessons that can still be applied today. Studying their political roles, patronage, diplomatic skills, representations, influence, and agency, both inside and outside the borders of their realms, can serve as strong foundations for modern women who aspire to be leaders themselves.

These women have proved over and over again that they all had 'the heart and stomach of a king'. They deserve to be remembered – and celebrated.



Left: Catherine the Great (1729–1796), Empress of Russia, the country's longest-ruling female leader. Right: Catherine de' Medici (1519–1589), Queen of France from 1547–1559. Mother of Francis II, Charles IX and Henry III. From 1560–1563 she ruled France as regent for her son Charles IX.

# THE BUTCHERING ART



NCH History Society PRESENTS

*Joseph Lister's Quest to Transform the Grisly World of Victorian Medicine*



**LINDSEY FITZHARRIS**

in conversation with

**DR ESTELLE PARANQUE**

**11TH NOVEMBER 2019**  
**AT 18:30 HRS**

Come and find out about how historian Lindsey Fitzharris recreates a critical turning point in the history of medicine. At a time when surgery couldn't have been more dangerous, an unlikely figure stepped forward: Joseph Lister, a young, melancholy Quaker surgeon. By making the audacious claim that germs were the source of all infection – and could be treated with antiseptics – he changed the history of medicine forever.

Everyone is welcome to attend.

Get your free ticket at

<https://www.eventbrite.co.uk/e/the-butchering-arts-lindsey-fitzharris-in-conversation-with-dr-e-paranque-tickets-68595090763>

For more information, contact

[historysoc@nchs.u.org](mailto:historysoc@nchs.u.org)

Starts at 18:30 HRS, please ensure you arrive before 18:30 HRS as the doors will close once the talk begins.



# THE DEATH OF STALIN

by Dr Catherine Brown

I WAS INTRIGUED to see this *succès de scandale*. It had been called 'revolting' by the Russian Communist Party, and 'disgraceful' by Peter Hitchens. According to some it reflected on Putin, whilst according to David Cameron it reflected on Theresa May. It was praised as Iannucci's deepest work, and condemned as a gross lapse from form. It has not yet received a Russian license, and it grossed twice in its opening weekend what *In the Loop* did in 2009. I went fully prepared to hate it and walk out. In the event, I stayed in my Everyman armchair to the credits' end, so may now toss my own ha'pennyworth into the furor.

First the facts. Insofar as they are known about such a fact-averse period, this stylised comedy is surprisingly close to them. This is largely thanks to the graphic novel on which it is based (not merely 'inspired by', as the blurbs have it) – Fabien Nury and Thierry Robin's 2017 *La mort de Staline*. This writer-illustrator duo has clearly read the eyewitness accounts, such as Khrushchev's 1960s memoirs and Svetlana Alliluyeva's *Twenty Letters to a Friend*.

Khrushchev's recollection that the doctor eventually summoned to Stalin's deathbed touched his hand gingerly, before being roughly ordered by Beria to take it properly, is reproduced exactly in a couple of the comic's frames. The novel's madly-orthodox Molotov is a fair reconstruction from the interviews that Molotov himself gave to Soviet journalist Felix Chuev between his forced retirement in 1962 and his death in 1986, in which he castigated Khrushchev and Beria as non-Communists, praised Stalin for his terror ('of the three who spoke at the funeral, I was the only one who spoke from the heart'), and described the Cheka leader Felix Dzerzhinsky as 'a radiant, spotless personality'. These interviews were published in the Soviet Union in 1991, just in time to give inspiration, if not success, to the coup plotters of August 1991 – and in plenty of time to give inspiration to this novel.

The novel's relative fidelity to its sources has not bound Iannucci with equal fidelity to the novel. The latter's mild liberty of portraying Zhukov as young (which he was not) as well as a lantern-jawed and large (which he was), is magnified many times by the film's casting of Zhukov as a swaggering Jason Isaacs with chest padding and a Yorkshire accent. In fact, Zhukov had been exiled to the provinces by Stalin out of jealousy at his post-war popularity, but was called by Khrushchev and his co-conspirators to be one of the military leaders led by air defence commander General Moskalenko to arrest Beria. Khrushchev recalls that he was the first to enter the room at Malenkov's pre-arranged signal: "Hands up!", Zhukov commanded Beria. In the film, he is the commander of the Red Army and leads the plot to destroy Beria.

The novel observes the three months that elapsed between Stalin's death and Beria's arrest; the film comically exaggerates the Politbureau's competitive disarray by having this take place in a matter of days. Rather than being tried by a military court, as he probably was, he is lynched and burned by his colleagues, which he certainly wasn't. The film makes comic capital out of Orthodox priests' presence at Stalin's funeral by Beria's invitation; the novel rightly does no such thing. As Khrushchev recalls, after Stalin's cerebral hemorrhage two days before his death, the Orthodox Patriarch and Chief Rabbi of Russia were ordered to say prayers for him. After all, it had been Stalin himself who had re-permitted religion in Soviet life.

As far as the film's interpretation of Stalin is concerned, it is worth recalling the fraught history of his reputation. Non-Soviet Communists, as well as anti-Communists, had denounced his crimes well before his death, as Orwell's 1945 *Animal Farm* exemplifies. Inside the USSR, Khrushchev led the way with his (not very) secret speech to the 1956 Twentieth Party Congress, which expanded the blame for the crimes of the Terror and Gulag beyond Beria – on whom it had been concentrated since 1953 – to include Stalin himself. This speech denied him a significant role in the Soviet victory over Naziism, leaving the military to claim this as its own.

Thereafter, however, renewed claims have been made for Stalin's significance as a wartime leader – in England by historians such as Geoffrey Roberts; in the Soviet Union, with the effect of provoking Khrushchev to write his memoirs as a counter.

In the West, Stalin has remained a source of debate between some left- and right-leaning people over his equivalence or otherwise to Hitler (Peter Hitchens asked, in response to this film,



Jason Isaacs as Marshal Zhukov in Armando Iannucci's *The Death of Stalin*.



‘whether anyone would think the final days of Hitler, the other great European mass-killer, torturer and tyrant, would make a good comedy, with Goebbels, Himmler and the rest of the Nazi elite played for laughs. No, of course not’).

The film implicitly dismisses Stalin as a wartime leader by the simple expedient of making Zhukov a hero (albeit one caricatured beyond, I would imagine, the patience of his many admirers). The most-quoted line in the film is Zhukov’s: ‘I fucked Germany. I think I can take on a flesh lump in a waistcoat’ (which is dubbed in the Russian trailer as: ‘I took Berlin; somehow I’ll manage with a fatty in a pince-nez’). We see Stalin only in the last days of his life, at which time even disciples such as Molotov admitted that he was ‘not completely in control of himself’. It has even been suggested that he had a stroke in 1948, which led to a personality change, and to the increasingly contemptuous treatment of his Politbureau of which Khrushchev so vividly complains.



Simon Russell Beale as Lavrentiy Beria and Steve Buscemi as Nikita Khrushchev in Armando Iannucci’s *The Death of Stalin*.

But we hardly even see this; we hardly see him at all. We get little sense of the man who would call his colleagues to the Kremlin when he rose in the afternoon, conduct state business in the intervals of films that he would put them through, drag them to boozy all-night suppers at his dacha, then send them to their morning’s work. If Khrushchev was self-serving in representing Stalin as the perverter of a system, and he and his colleagues as his victims (‘the abuses of Stalin’s rule were not committed *by* the Party but were inflicted *on* the Party’), then the film, which otherwise owes so much to his memories, is having none of it.

Malenkov, Khrushchev, Beria, Mikoyan *et al* are represented as facilitators and confrères, whose careerism (a major sin in the Soviet catechism) and collusion in moral and intellectual madness becomes painfully exposed when their lynchpin is removed. Their lack of unity is indicated by their crazy range of accents: Khrushchev has a Brooklyn accent, Malenkov a Californian one, Mikoyan and Stalin are Cockney, whilst Zhukov is a Yorkshireman; this is in no way intended to represent the actual range of accents on the Politbureau.

So Iannucci takes the system at its own word. In theory there was no King or President, merely the General Secretary of the Central Committee of the Communist Party of the Soviet Union. In that case, he suggests, the responsibility was collective.

As Molotov lamented of A. Avtokhanov’s (Paris-bought) book *Enigma of Stalin’s Death*, which his interviewer had given him to read and comment on: ‘He depicts us all as a gang of brigands!’. So does this film.

Admittedly, the clearly most evil character is Beria – the one who, in the words of Peter Bradshaw, ‘puts the warhead on the satire.’ He is shown about to rape a woman arrested for the purpose (though not in the act, unlike the novel, which shows him raping a child over his desk). But he is merely the nastiest. He is not shown as having the peculiarly close relationship to Stalin that

existed during the preceding years (Khrushchev recalls: ‘When Beria and Stalin fought, Beria could always pretend it was just a lovers’ quarrel. When two Georgians fight, they’re just amusing themselves. They’ll always make up in the end.’) Beria’s colleagues are not shown as shocked – as they were, and as was Svetlana – by the way in which Beria spoke contemptuously of Stalin whilst he was unconscious after his hemorrhage, then fell to kiss his hand the moment he revived. They are shown as colluding in Beria’s crimes – and in that the film is right, even if the full extent of their horror, including the rape of over a hundred girls and women, only emerged after he was arrested.

The result is that Khrushchev (played by Steve Buscemi) comes out of the film rather less well than the novel, let alone Khrushchev’s own memoirs; the film will do little to revive his reputation from the low point it has stood at – in Russia as well as outside of it – ever since his displacement by Brezhnev in 1964.

The audience is pleased to learn from the film’s concluding surtitles that Khrushchev finally wins the power struggle in 1957. He is shown as sincere in his desire to liberalise, in clear contrast to Beria. But the film does not give him his due to the extent of noting that, when Brezhnev ousted him in his turn, he was not imprisoned or killed in large part because of the culture change that he himself had brought about. He had broken a tradition of conducting Russian power struggles stretching back centuries. When in 1957 Molotov and Malenkov launched a Stalinist coup which failed, they were expelled from the Politbureau, and a few years later from the party, but were not otherwise hurt. No Russian leader has lost their life with his office since then, and such assertions as are occasionally made that Putin holds onto office out of fear are implausible.

So much for fact. Now for value. Peter Hitchens, in his sharp formulation of a point made by many, argues that: ‘We are so free and safe that we can hardly begin to imagine a despot so wholly terrifying that his subordinates are even afraid of his corpse. This trivial and inaccurate squib does not help us to do so; ‘misery, pain, fear and mass murder are milked for feeble giggles.’

*The Death of Stalin* might return to mind should there be a power struggle after Putin leaves office. But such homologies are *post facto* and accidental. The film itself is as firmly directed towards late Stalinism as was *Animal Farm*, which was rejected by most English publishers as being too clearly about Stalin, a wartime ally, rather than dictatorship in general.

I am hopeful that the film will be granted a license in Russia. After all, permission was evidently granted to *film* it there, and Stalin’s Kuntsevo dacha and Beria’s residence were either actually used for shooting, or for the research necessary to make highly convincing reconstructions of them.

The Russian government has had to tread a careful line in its commemorations between the feelings of the Orthodox and of Communists, and it might well consider it prudent to wait with this film (which may be disliked by both these sizeable constituencies) until next year. But I hope, then, that it will be permitted – both because there is no good reason to ban such a film anywhere, and because it is a remarkable film. And I wish for Russians that they can move beyond the trauma of the presence and the loss of Stalin, to the point when Iannucci’s genius for conveying the comedy of past insanities can be appreciated without unbearable pain.



This article is an extract taken from Dr Catherine Brown’s review of *The Death of Stalin*. The full version can be read at: <https://catherinebrown.org/the-death-of-stalin/>





# HISTORICAL FACT

VS



A PERSONAL OPINION ON THE QUESTION WHETHER ACCURACY REALLY MATTERS

by Teoni Passereau

I WANT TO CONTRIBUTE to the debate on whether or not historical fiction should adhere to historical accuracy. Not only was this debate discussed in my second year module *History, Heritage and Memory*, but it is also present on social media platforms such as Facebook and Twitter. Quite surprisingly I hold an opinion which, as I discovered through my research for the module, many other historians do not strongly agree with.

First of all, it is important to understand where this debate has arisen from. The nature of history changed in the 19th century with the creation of academic history by historian Leopold von Ranke, as well as the beginning of the historical novel as Walter Scott published his in 1814. The term 'history' is quite broad in general as we can have academic history, popular history, public history, and even historical fiction. Historical fiction can come in many shapes; novels, video games, films, television series etc. As the definition of history began to expand and change, with it so began the debate as to what are the essentials for historical fiction. With many opinions on whether historical fiction should be allowed to fictitiously reimagine historical events, characters, and settings, the debate continues to be addressed by historians, novelists and critics in the present day. In my opinion historical fictions and novels should be anchored by historical research and accuracy, rather than the poetic reinterpretation of characters and figures of the past. Without historical truths, I do not believe that it should be considered historical fiction, but just merely fiction.

The idea of a historical truth is very contested. Though one piece of evidence may say one thing on a subject, another may say the complete opposite. Thus, trying to figure out the historical truth can be somewhat of a puzzle, the process of trying to untangle the web that is the historical past. However, as historian J. Willingham claims, 'History is not and should not aspire to be a science, and historical truth is always tentative, contested, and ever-changing.' For one to make a historical statement about the past in a piece of writing claiming it is historical in any way, therefore, there must be a 'historical truth' supported by the evidence collected from research, either by the person creating the historical fiction or published by another historian. However, it must also be accepted that this 'historical truth' put forward in the historical writing can and should be open to criticisms by other historian or critics that can support their own claims and arguments with supporting evidence. This leads us to the question, should the historical novel be considered an aspect of historical writing if the story is not historically accurate? My answer is no.

To understand why many historical novelists do not regard historical accuracy as the utmost important requirement to their stories, the motivations behind attempting to write a historical novel should be highlighted. Though each historical novelist will have their own personal motivations for constructing a historical fiction, Allan Massie identifies a compelling argument as to the main attraction towards writing historical novels. He argues 'The past is a place where they may seem to do things more colourfully. And it is the colour and detail that his more feeble imitators took as the essential ingredients of the historical novel.' This colourful past which has attracted novelists to write their historical fictions is not necessarily the same appealing colour of the past that attracts people to become historians. Therefore, for many historians, the past is the whole process of developments that leads up to the present. However, the romanticised attraction for fictional authors is the chance to co-opt the colour of the past, as it is a strange world to tell tales about.

In the historical novel *The King's Witch*, Tracy Borman explores the life of the historically underknown Frances Gorges. The novel deals with themes such as witchcraft and the female role which would have been relevant in the Jacobian era. However, since there is sparse historical evidence that remains on the life of Frances Gorges, much of the story has either been moulded around other historical characters from this period or from rumours left unanswered in history. With that being said, Borman claims in her Author's Notes 'The historical context for Frances's story is also largely accurate, and I have drawn upon contemporary sources and quotes for the narrative.' Borman also admits to committing to a theory in history which cannot, or at least has not yet, been proven. Her historical novel has a focus on the Gunpowder Plot. As she mentions in her Author's Notes, there is some evidence of a 'great person' that supposedly helped with the Gunpowder Plot. It is because 'historians have long since debated who this might have been' that within her novel Borman uses Anne of Denmark as the 'great person' whose involvement is unproven by historians. Borman also acknowledges another 'theory is that it was Robert Cecil himself' in the Author's Notes at the end. This addition in the Author's Notes allows people to enjoy the novel's story and have access to the real history and historical debates, despite the focus of this historical novel being on the imagined formation of Frances Gorges.

Unfortunately not all novels or historical fiction pieces take Tracy's approach to historical fiction. For example, a film can claim to be 'based on real events', however, if you decided to research the historical evidence via Google during/after the film »→



(like my Dad and I do), you can be amazed at the extent of creative licensing there is. In a lot of cases, I believe, the real history itself is fascinating enough itself. But that is not what my main issue is here. I read continually on Twitter and Facebook people trying to explain history based on what novels and what films they have watched. People believe they have found a source of information about the past that is reliable because the film states it is based on real events. Historian Allan Marshall argues that if a novel about ideas is set in the past, 'it can lead us to ponder and then go on to explore many of these ideas in a genuine historical context, which is perhaps what the really good historical novel should do.' With works such as Borman's, where a small amount of history and historical debate is added in the Author's Notes, a genuine historical interest can be piqued, creating an active interest in the reader to progress to more authoritative and accurate historical books. However, a lot of people do not have the time or motivations to further their research. This furthers the idea that some historical accuracy or historical truth needs to be present with real, compelling historical events to make a successful historical fiction as many people rely on its credibility.



The compelling story which can allow historical fiction writers to change history unsurprisingly goes a step further as some historical novels completely make up history. These historical fictions focus on aspects that are not at all historically accurate and are not based on any form of historical truths. These include historical novels with time-shift stories, alternative or 'what if?' histories, and completely made up historical fantasies. For the time-shift stories, the plot can include a modern character transported back in time, or more rarely, a historical character is transported to the present, or to a time period not their own. Some historical novels such as the *Outlander* series by Diana Gabaldon use the idea of a time-shift as a focal point in their historical novels. Alternate histories or 'what if?' stories, are set in a world where a historical event either did not happen, or the outcome of the events explored are different to the reality, such as a Nazi victory in World War II, a Texan victory at the Alamo, or the death of William, Duke of Normandy, in 1065. The television series *Timeless* often uses alternative histories within its plots, though its time-travelling heroes take actions that change the course of history so events end up matching the actual documented historical record we know. The final non-historical 'historical' novel type is the historical fantasy. In these fantasies characters, even historic figures, are depicted in historical periods or situations, but with the inclusion of magic, dragons or some other element of fantasy. The series *A Song of Ice and Fire* by George R.R. Martin is a historical fantastical series which draws parallels from history and adds both dragons and magic to embellish the story.

Though the three types of historical novel mentioned above can be considered 'historical' novels, arguably for some historians it is unfair for these works to be considered historical writings. As fun as time-travelling, witchcraft, magic, dragons, and other mythical beasts are to think about, they are too far from any historical truth to be rightfully known as historical writing. Thus, the question of whether historical fiction should be entitled to branch under the concept of historical writing again arises. Thus, for time-shift, alternative/'what if?', and fantasy historical fictions, it could be fairer to categorise them as solely fiction, and deny them the status of historical.

Historical fiction, to be considered an aspect of history, should have some anchoring in a historical truth, however subjective the interpretation, or else the question of the historical fiction's place in history becomes hard to distinguish. Unfortunately however, because of the existence of the 'compelling lie,' the historical fiction becomes an overused term, allowing for novels and films which should be considered just fiction to gain the status of historical. This is symptomatic of novelists and fiction writers placing more importance on the compelling story and poetic awakenings of characters than on what should in my opinion be important, the historical truth.



So why is there so much creative licensing in historical fiction? According to Ian Mortimer, there can be little anchoring to the truth in historical fiction as he claims there is a clear difference of technique between writing as a historian and writing as a historical novelist, which is lying. He says lying is something all historical novelists do, whether that is from making characters say or do things they never said or did, or making people die from causes they did not die of, or using modern language in their speeches, or changing people's names, at least some aspect of a historical novel's story is a lie. This idea of lying to the reader is further supported by Philippa Gregory, as she states 'One of the worst crimes in my book is putting a convincing lie on the record – whether it is the adulterer's story of a delayed train, or the government's story of Iraq's mythical weapons of mass destruction.' Does this not make historical fiction unfair to the general reader who wants to gain an understanding of history as they are sold some truths and some lies, whilst making them believe they are learning history?





# The Germans in South Australia

by Samuel Doering

**D**URING THE SUMMER HOLIDAYS, I had the opportunity to do an internship at the History Trust of South Australia. I was given free rein to develop a theme and concept for a limited podcast series. The length of time meant I could not complete all ten episodes, but of the ones that I did record, I was able to see, up close, some of the most remarkable, consequential documents and artefacts relating to German migrants and migration in the state of South Australia.

German migrants constituted between 10–12% of the state's population right up to the First World War. During this time, they had an influential effect on the social, academic, commercial, creative and political spheres in South Australia. Not to mention the fact that German Lutheranism remained prominent throughout the state during this time. Their pioneering legacy remains to this day through the wine-making tradition in the Barossa Valley to religion and education to festivities and geography.

I want to briefly share two remarkable artefacts relating to German migration and their surprising stories.

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The first podcast episode concentrated on the foremost reason for migration from Prussia to South Australia. It asked why Prussian farmers and laborers were willing to leave their ancestral homeland and trek across the world to a state that was only recently founded.

To understand this, I spoke with Lois Zweck of the Lutheran Archives in Adelaide. Together we discussed the far-reaching consequences of a single document: the *Kirchen Agende für die Hof- und Dom-Kirche in Berlin*, a text that was written and legislated by the Prussian king, Friedrich Wilhelm III, in 1822.

The *Agende* was the second attempt by Friedrich Wilhelm to unite the Reformatist and Lutheran Churches in Prussia into a single Union Church. For the three-hundredth anniversary of Luther's Reformation in 1817, he had asked for followers to find the will for union in their hearts. It was unsuccessful.

In 1822 the *Kirchen-Agende* was legislated across Prussia and was immediately met with opposition. Lutherans staunchly believed it abandoned their views on

Christ and the Sacraments. Those pastors who rejected the King's Liturgy and legislation to unite the churches were removed from their congregations and, in some cases, imprisoned.

Congregants who adhered to the old Lutheran belief system were without religious leaders. They could not attend church, could not have children confirmed, baptised or even educated, and had to worship in secret lest the police should storm the church and make arrests. Any followers who were caught faced financially-crippling fines.

When, in 1835, Pastor August Kavel was dismissed from his congregation in Klemzig in Silesia, he was asked by his congregation to travel to Hamburg to make arrangements for migration. He looked at migration to Russia, the United States and then South Australia. His travels took him to London where he found sympathetic, anti-established-church patrons who funded the migration of his followers. George Fife Angas, one of these sympathisers, was one of the directors of the South Australian Company which was managing the establishment of the new colony.

Angas had gained the financial support of the other Company directors, but later financial strain saw this migration scheme be dropped by the Company.



Samuel Doering with Lindl Lawton, Senior Curator at the Maritime Museum of South Australia, with the ship model made by a German internee on Torrens Island.

Angas, however, saw great potential in these Prussian migrants. He believed they would provide plentiful labour in the new colony; he saw their expertise in agricultural production; and was assured they would be devout Christian citizens by establishing churches and schools in accordance with their beliefs.

So, in 1838, after having encountered difficulties getting out of Prussia, nearly 600 migrants departed from Hamburg for a new life in South Australia. They immediately took up land around Adelaide, planted produce and crops, set up schools and congregations and settled across the state. These first German migrants started chain-migration to South Australia; once relatives and families back in Prussia had heard of this easier life across the oceans, more followed.

Although the religious persecution evident in Prussia ended upon the death of Friedrich Wilhelm III in 1840, the damage had been done. The desire to worship freely had pushed hundreds of Prussian migrants across the oceans to South Australia and created a Germanic identity in a new homeland where liberty reigned.

And so, the circle is completed: an 1822 piece of legislation that aimed to unite two Prussian churches began mass migration to a new state in South Australia, greatly influencing the cultural, political, artistic, agricultural and commercial spheres of the state to the present day.

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The second most consequential artefact I encountered was actually a model ship. At first this may seem ordinary and unremarkable, but its origin and maker links with a very dark chapter of South Australian history.

Prior to the First World War, German migrants were considered model citizens: they were hard working, they populated the Parliament, followed pious religious beliefs and were commercially very successful. Yet all this changed at the outbreak of war.

Accusations immediately surfaced concerning the loyalty of German migrants and descendants. Just days after Britain went to war with Germany, (Australia joined alongside Britain) newspaper reports started asking for German nationals, even citizens who had been in the state »→



for decades, to report to authorities and surrender all firearms. Overnight they became 'enemy aliens,' a term that cruelly reinforces their status as non-British citizens in a foreign land.

But it got worse. In October 1914 a concentration camp was opened on Torrens Island near Port Adelaide. It became a site for German internees who had failed to report to authorities. With hindsight, there was no reason to imprison them, but the anti-German hysteria of the war saw hundreds of Germans be interned.

Pastors, parliamentarians, businessmen and newspaper editors all ended up behind barbed wire for seemingly no good reason. One man, even committed suicide in the city gardens to avoid the brutality of Torrens Island. Admittedly records are scant, since most were purposefully destroyed by fire, but surviving photographs document two polar opposites of camp life: cafés, band concerts and tattoo parlours mixed with squalid conditions, flooded camps and, most horrifically, extensive bayonet wounds.

I met with Lindl Lawton, from the South Australian Maritime Museum, to discuss the model ship. She explained that it is one of the few artefacts left from the Torrens Island Concentration Camp. It was made of flotsam, cigar boxes, cork and string over several months and was gifted to one of the guards on the island. It is evidence of not only the boredom faced by internees on the island, but also of an extraordinarily rare friendship that formed between an internee and guard.

The Torrens Island Concentration Camp closed in August 1915 and internees were sent to New South Wales and Victoria to be incarcerated until the end of the war. The damage had already been done in South Australia: the reputation and cultural integrity of the German migrants in the state had been decimated. German schools were closed, language and traditions were



Samuel Doering with Dr Lois Zweck, historian and translator at the Lutheran Archives, with the 1822 *Kirchen-Agende*.

repressed and towns were renamed to reflect British attitudes.

There are now increasing calls for a public apology from the South Australian Government, something that should have been granted decades ago. Not only would it be an admission of the unfair treatment meted out to German-South Australians and the complete decimation of their culture, it would also form an important part of the idea of *Vergangenheitsbewältigung* or 'coming to terms with the past'.

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These two remarkable artefacts, which I had the privilege of viewing up-close, are central to two chapters of the story of German migration to South Australia. The *Kirchen-Agende* explains why migrants fled Prussia for a new life in South Australia and the model ship tells the story of one of the darkest periods in our state's history.



## TEACHING CHILDREN ABOUT THE PAST

by Rowan Sykes

**I**NTERACTING WITH THE PAST made me love history. Visiting historic sites as a child, dressing up, and role-playing as people from times-gone-by are to thank for what grew into an academic interest. It's made me invest time in finding out about the past, and transmitting that knowledge to others. I thought I'd give back to the world of heritage that so inspired me, and decided to get a summer job working for English Heritage. During my time at Goodrich Castle, a Civil War battle site with a 900-years-old history, I ran into an interesting problem:

***How do you simplify the truth about the past to a child?***

'Edutainment' is the word given to this unique genre in which kids expect not only to have fun, but to learn whilst doing so. The focus of my job quickly became a challenge of presenting reality to an audience with the world's shortest attention span. I had to ask myself questions like, 'Which parts of the story are necessary?', 'How do I make the facts stick in their minds?', 'Why does it matter that they know the truth?' After writing my second-year coursework on methods and uses of history for wider audiences, it was finally time to test my skills in a real-world situation.

***Which parts of the story are necessary?***

One part of my job – the *best* part of my job – was teaching children to use replica muskets. They're so fun! But the thing about muskets is that they were terrible weapons. Built and used centuries before rifling was commonplace in firearm design, they fired musket shots with no fixed calibre at a grand rate of two or three shots per minute, giving a fractional chance of hitting any target and carrying a high risk of injury to the user. When explaining the near useless function of muskets to an audience of excited children, it felt important to do so in a way that didn't ruin the fun of it. You can't just tell a child, 'The musket is a rubbish weapon and here's why,' you need to brighten it up a bit: '...but they still used them because the flash and BANG when they fire is terrifying!' Otherwise their enjoyment of the activity is ruined.

Now you might see the big question here. If it is such a difficult task to keep children invested in the activity after they find out that the weapons they're using are bad, why tell them at all? Here's the answer. There needs to be some understanding as to why relics of the past were left in the past. Four-hundred-year-old weapons are going to be objectively worse than anything we ➡



have now, and addressing this is necessary to understand the passing of time between the Civil War and the current period. This is especially important when many of the children visiting the castle have ideas of other wars to fit in the British historical chronology: muskets clearly need to come after the Viking and Norman invasions, but long before the Great War, and addressing the limitations of the technology enables a young mind to understand this more clearly. This all should, of course, be done in a way which doesn't interfere with the excitement or fantasy. So by all means address why the past is left in the past...but do so with a loud BANG!

### *How do I make the facts stick in their minds?*

Easy: engagement. But how do you engage somebody in a period they have little to no prior knowledge of? Some methods of putting things into a real-world perspective seemed to bore a younger audience, so giving them the cultural context for an activity or asking them what they'd learnt in school just wasn't an option. Three methods of engaging the children were, however, quite successful at keeping them listening:

- **Theatrics.** Props and costumes are always helpful in making an idea clearer to an audience, but we had to go beyond that at times, as far as providing action and sound effects, and using the castle itself to get people involved. If a child is having a hard time picturing how a pike can be used against cavalrymen, then acting out a horse throwing off its rider – complete with sound effects – is going to provide both clarity and entertainment. Using the castle itself can be a little harder, since every activity took place in the main courtyard. Luckily, tourists and families spend the time in between activities exploring the grounds. This meant we could point out the castle's great hall during dance activities, or the chapel during battlefield surgery (in a case of extreme injury, the barber surgeon would give up operating and send you to pray for your soul), which helped their understanding of this world come together a little more. Better-behaved groups could even march up to the battlements to fire their muskets at oncoming (imaginary) soldiers!

*Right:* Goodrich Castle, seen from the east. *Middle & bottom right:* Props and costumes help children picture the past. *Bottom left:* Firing a replica musket. *Far right:* An ariel view of Goodrich Castle.



- **Asking questions.** People love to share what they know; it makes them feel smart. A question also prepares an audience for an answer—it begs them to listen closely. Questions like, 'Which two sides fought in the Civil War?' and 'Does anyone know what a cavalryman was?' allow children to feel that they're making a contribution, and better still it encourages them to search for the facts in their mind even after hearing an answer. Even if a child has no idea what 'parliamentarian' means, you can see their eyes light up when they recognise the name Oliver Cromwell, and that's when you know that they've begun to piece the facts together.
- **Playing to misconceptions.** So many times I've asked an audience something, only to respond to a myriad of answers with, 'That was actually a trick question.' The Roundheads and Cavaliers didn't wear red vs. blue coats, they wore sashes. The barber surgeon wouldn't give you alcohol as a painkiller, because it's a blood thinner. You wouldn't be drinking wine or mead, you'd be drinking ale (unless you were very rich!). Having a wrong 'fact' corrected can be much more memorable than being told a new fact. The correction allows it to be tied to prior knowledge, and better still it displaces something untrue. For those who were never taught the misconceptions, this method of questioning still encourages them to exhaust all possible answers, further clarifying the point being taught.

### *Why does it matter?*

Why is it so important to give young people a realistic idea of the past? For one, it's entertainment! If a person can learn something new whilst having fun with costumes and weapons, their day at the castle has been well spent. It also helps to give perspective to modern ideas. By understanding what kinds of technologies and mindsets belonged to those who lived before us, we improve our understanding of how society develops and the effect it might have on the world. Tying the past to the present in an accessible way carries an intent to spark questions of otherwise unremarkable things. When we compare a bread trencher to Yorkshire puddings, or a soldier's woollen coat to a sleeping bag, we begin to question what else might have been different about the lives of those who came before us. It's important to remember that making an anachronistic comparison isn't the same as giving a simplified or inaccurate answer. This allows children to tie an unfamiliar answer to something that allows them to make sense of what they are taught about history. It has become evident to me over the course of the past couple of months that the challenge of teaching interactive history to children isn't finding a way to simplify the past, but finding a way for them to access history on their own terms.





# Recommended Events and Talks

## \* *A Hidden History of Women in the East End:*

### *Alternative Jack the Ripper Tour*

26 September, 31 October, 7 & 28 November at 6:30 PM

Come and hear the untold story of Jack the Ripper's victims. In this hidden history tour we celebrate the strength of women led to sell sex for survival, not a serial killer.

Saint Botolph Without Aldgate, Aldgate High Street, EC3N 1AB  
£5 for students. Book online at <https://www.eventbrite.co.uk/e/a-hidden-history-of-women-in-the-east-end-the-alternative-jack-the-ripper-tour-tickets-52260471477?aff=eprosfaved>

## \* *The Hidden History of Africa Before the Slave Trade*

26 September at 7 PM

This lecture discusses the Empire of Mali, the Yoruba Kingdoms, Medieval Sudan, Medieval Ethiopia and the East African Coast. These civilisations have left behind a splendid array of evidence that is discussed in the lecture.

St Ann's Library, Cissbury Road, Tottenham, N15 5PU  
£6.98 admission. Book online at <https://www.eventbrite.co.uk/e/the-hidden-history-of-africa-before-the-slave-trade-thursday-26-september-2019-tickets-62220951541?aff=eprosfaved>

## \* *The History of the Royal Arsenal, Woolwich Tour*

28 September at 2 PM and 8 December at 12 PM

This tour takes you through the reasons why the arsenal was built and the history of some of the original buildings. The tour will also touch on the two other organisations founded at the site, The Royal Regiment of Artillery and Dial Square FC.

The Taproom, 15 Major Draper Street, SE18 6GG  
£13.38 admission. Book online at <https://www.eventbrite.co.uk/e/the-history-of-the-royal-arsenal-woolwich-tour-tickets-53752312614?aff=eprosfaved>

## \* *Race & Ethnicity (BAME) Network: 'Black History Month'*

2 October at 6 PM

An event organised by InterLaw Diversity Forum to commemorate the Black History Month. A meeting with speakers will be followed by networking and drinks.

Bryan Cave Leighton Paisner, Adelaide House, London Bridge, EC4R 9HA  
Free. Book online at <https://www.eventbrite.co.uk/e/race-ethnicity-bame-network-black-history-month-registration-56242249081>

## \* *How to Academy presents...*

### *Simon Jenkins: The Complete History of London (in one hour)*

8 October at 6:45 PM

Come and find out the capital's two-thousand-year history – from the first Roman settlements to fire and empire and the thriving twenty-first century cosmopolis.

Regent Street Cinema, 307 Regent Street, Marylebone, W1B 2HW  
From £26.81. Book online at <https://www.eventbrite.com/e/the-complete-history-of-london-simon-jenkins-tickets-63155493782>

## \* *A History of The Worshipful Company of Tylers and Bricklayers, Dr David Allen*

16 October at 2 PM

Dr David Allen will discuss the history of the company including its most famous son, Ben Jonson, as well as three of its masters who designed and built cathedrals, and the company's present-day role supporting the craft.

Guildhall Art Gallery, Guildhall Yard, EC2V 5AE  
Free. Book online at <https://www.eventbrite.co.uk/e/a-history-of-the-worshipful-company-of-tylers-and-bricklayers-dr-david-allen-tickets-59385679165?aff=eprosfaved>

## \* *Ancient Africans in Europe, Asia & America – Black History Month 2019 Tour*

20 October at 2 PM

Witness institutional racism that writes Africans out of world history. Discover the evidence of Ancient Africans in Europe, Asia and America ONLY on this month's tour of the British Museum!

The British Museum, Great Russell Street, WC1B 3DG  
£10 admission. Book online at <https://www.eventbrite.com/e/ancient-africans-in-europe-asia-america-black-history-month-2019-tour-tickets-61154805670?aff=eprosfaved>

## \* *Heretics and Believers: A History of the English Reformation – A Talk by Peter Marshall*

31 October at 7 PM

This engaging history reveals what was really at stake in the overthrow of Catholic culture and the reshaping of the English Church.

Southwark Cathedral, London Bridge, SE1 9DA  
£3 admission. Book online at <https://www.eventbrite.co.uk/e/heretics-and-believers-a-history-of-the-english-reformation-a-talk-by-peter-marshall-tickets-49242082394>

# Recommended Reads

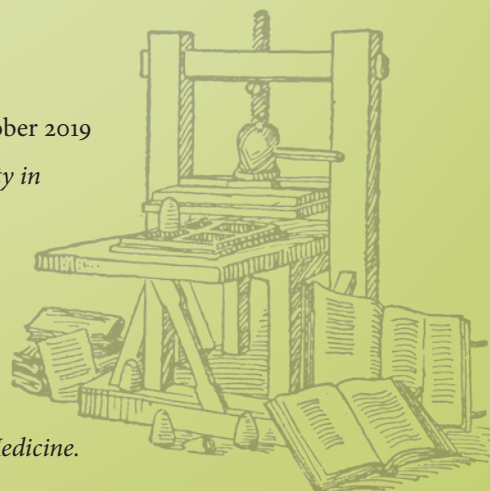
*Crusaders: The Epic History of the Wars for the Holy Lands.* Dan Jones. Penguin. October 2019

*The Medieval Gift and the Classical Tradition: Ideals and the Performance of Generosity in Medieval England, 1100–1300.* Lars Kjaer. Cambridge University Press. August 2019

*Remembering Queens and Kings of Early Modern England and France: Reputations, Reinterpretation, and Reincarnation (Queenship and Power).* Estelle Paranque (Ed.). Palgrave Macmillan. September 2019

*Dynastic Politics and the British Reformations, 1558–1630.* Michael Questier. Oxford University Press. January 2019

*The Butchering Art: Joseph Lister's Quest to Transform the Grisly World of Victorian Medicine.* Lindsey Fitzharris. Penguin. October 2017







# NCH History Society

As we begin a new academic year, we encourage you to sign up to be a part of the NCH History Society! With a successful start last year, we managed to kick off the society in style with the launch party, have a showing of Nicholas's documentary on 'Walford's War', take a day trip out to Hampton Court Palace, watched 'The Death of Stalin' on the big screen of the Drawing Room, sold and ate cakes to help fundraise for some interesting speakers, had the Easter Egg raffle, and finished the year with an appearance by Hallie Rubenhold as she spoke with Dr. Estelle Paranque about her book *The Five*. We look forward to what the future brings with regards to this society and hope you will join us in this adventure!

Contact us for more info: [historysoc@nchsu.org](mailto:historysoc@nchsu.org)