

WEBVTT

1

00:00:03.959 --> 00:00:13.290

Samantha Rayner: Hello everyone and welcome to this panel, with some of the contributors from the ucl press book George at her history and historical fiction, which is out today array.

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00:00:14.040 --> 00:00:22.800

Samantha Rayner: So i'm joined by three of our contributors and we're going to talk a bit about the background to their chapters and why they love her so much.

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00:00:23.580 --> 00:00:34.890

Samantha Rayner: First of all, we've got Kathleen Jennings Kathleen is currently a PhD at the University of Queensland researching jurisprudence in fantastic story works.

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00:00:35.850 --> 00:00:45.060

Samantha Rayner: And she's already got an infill in creative writing from the University of Queensland on the visual evocation of a sublime in Australian Gothic literature.

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00:00:46.470 --> 00:00:53.340

Samantha Rayner: And she's a book illustrator and in 2021 the world fantasy Award for best artist.

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00:00:54.300 --> 00:01:04.080

Samantha Rayner: she's also published a number of short fantasy stories and again award winning winning in 2019 and 2016 bit more awards best short story.

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00:01:04.680 --> 00:01:11.610

Samantha Rayner: And our Australian Gothic novella fly away was published by tor.com in the US and pick it Australia in 2020.

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00:01:12.090 --> 00:01:17.610

Samantha Rayner: And, of course, she is we're also working on a regency novel so welcome Kathleen.

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00:01:18.030 --> 00:01:28.080

Samantha Rayner: And we've also got Tom Tom zilla and Tom trained as a bookseller and subsequently studied, English and German literature linguistics at Berlin and Cambridge.

10

00:01:28.500 --> 00:01:42.810

Samantha Rayner: he's currently reading for a PhD in modern English teacher at the University of Cambridge and his first monograph, which is a study of the Enlightenment translated Christian Felix Weiser is published by imola books, I hope, I said that correctly term.

11

00:01:43.200 --> 00:01:44.310

Tom Zille: I am at all, but.

12

00:01:45.510 --> 00:01:47.700

Samantha Rayner: I didn't i'm sorry everyone apologies for that.

13

00:01:48.480 --> 00:01:49.560

Samantha Rayner: Welcome to them.

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00:01:50.700 --> 00:02:00.450

Samantha Rayner: And finally, but my name is Leslie we have Banda Wilcox, who is a military historian these research interests include the social and cultural representation of the First World War.

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00:02:00.900 --> 00:02:12.870

Samantha Rayner: She teaches European history at John Cabo University of it, thank you in Rome and NYU Paris and in 2006 he completed the de fille at the University of Oxford.

16

00:02:13.230 --> 00:02:20.280

Samantha Rayner: and her first book morale and the Italian army in the First World War was published by Cambridge University press in 2016.

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00:02:20.970 --> 00:02:29.850

Samantha Rayner: Like all of us, she has been a keen read and reread of Georgia has its childhood so welcome Vander as well, so thank you all so much for joining me.

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00:02:30.630 --> 00:02:38.310

Samantha Rayner: And we've got a couple of questions to ask you so to start with Kathleen, can you tell us a bit about the research, you did, for your chapter in the book, please.

19

00:02:39.000 --> 00:02:49.680

Kathleen Jennings: Show on my chapter is on hair in space, so it was an interesting one to research, looking at her influence on science fiction, particularly long form quite militaristic science fiction.

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00:02:50.340 --> 00:03:00.390

Kathleen Jennings: And it my research for it actually began when I was going to science fiction and fantasy conventions and running into friends who liked hair talking about hair and then you mentioned.

21

00:03:01.020 --> 00:03:12.570

Kathleen Jennings: you'd mentioned the name and all these Heads would pop up at the bar like meerkats and not the people you'd expect at all, often the very hard science fiction writers would be wandering over to talk about.

22

00:03:13.170 --> 00:03:19.440

Kathleen Jennings: All these books and that was just in the back of my mind is the thing that was happening, and then, when I was doing some.

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00:03:20.190 --> 00:03:27.870

Kathleen Jennings: teaching the class cheetah in Kim wilkins genre fiction costs at the University of Queensland we were studying Venetia is one of the books.

24

00:03:28.260 --> 00:03:35.640

Kathleen Jennings: and trying to convince my students to give it a chance to read it when they had no exposure to it, and especially everyone who was interested in.

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00:03:36.150 --> 00:03:43.680

Kathleen Jennings: Had military science fiction try and get look, this is a book that weaponize his costume it does things with rank and.

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00:03:44.430 --> 00:03:50.460

Kathleen Jennings: etiquette that makes sense if you're going to be writing a book that deals with any sort of military material and then.

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00:03:51.150 --> 00:04:00.030

Kathleen Jennings: for other reasons, I was looking into the way modern regency romance tends to be written and I enjoy it quite a bit, but I was really noticing the split.

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00:04:00.330 --> 00:04:05.640

Kathleen Jennings: between what I was reading in Venetia and other

books like that, and what I was.

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00:04:06.060 --> 00:04:14.760

Kathleen Jennings: Reading in contemporary regency romance but also the similarities with what I was reading in what seemed on the surface, like very different books, so I got.

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00:04:15.210 --> 00:04:21.840

Kathleen Jennings: really interested in that split that it happened in her readership between or not so much readership as.

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00:04:22.830 --> 00:04:33.030

Kathleen Jennings: enhances perhaps between the authors, who were you playing in that world playing with that language playing with the millennia, and the costumes and the charts.

32

00:04:33.810 --> 00:04:45.780

Kathleen Jennings: On the one hand, and then people who'd gone under that and taken the plot mechanics and the switchbacks and the chaotic inevitability of it and we're playing with that in worlds that have quite.

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00:04:46.290 --> 00:04:52.050

Kathleen Jennings: Interesting sets of rules that the story can push back against the way it can in melodrama or comedy of manners.

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00:04:52.950 --> 00:05:04.140

Kathleen Jennings: And from there, I ended up getting into a lot of research over the last well pretty much the last century really and seeing how far back the fandom goes in science fiction.

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00:05:04.530 --> 00:05:17.190

Kathleen Jennings: For his novels and reading lots of old write ups newsletters blog posts summarizing panel discussions people arguing over different sub genres and acknowledging and acknowledging and acknowledging.

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00:05:17.550 --> 00:05:22.710

Kathleen Jennings: The debt that they owed to the point that you can see, all these authors going Oh well, this is my space regency oh.

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00:05:22.980 --> 00:05:32.190

Kathleen Jennings: My publisher didn't notice that I managed to get away with a space regency you like nearly every book your publishers ever published is a space or agency and also publish it was a

founding member.

38

00:05:32.490 --> 00:05:43.110

Kathleen Jennings: Of the Al next society or of the high reading, something I don't think it was coincidental as people thought so Yes, that was a lot of the research, I was doing following those threads.

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00:05:43.500 --> 00:05:53.850

Samantha Rayner: Fantastic yes and we've actually got lowest mcmaster Buddha I think i'm one of the other panels that we've got some of these events, which is amazing, for me, as a as another science fiction fan as well, so.

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00:05:54.240 --> 00:06:00.570

Samantha Rayner: Thanks Kathleen Tom your chapter talks about language in has books, can you tell us a bit about the background to that.

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00:06:02.010 --> 00:06:10.830

Tom Zille: Yes, i'm i'm mainly focusing on the regency romance is that, starting with recency back in 1935 and.

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00:06:11.670 --> 00:06:19.710

Tom Zille: I was curious to explore the origins of this famous regency slang and modeling but, more broadly, the idiom chip pies.

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00:06:20.400 --> 00:06:29.670

Tom Zille: Employees and historical novels because, like Kathleen I was struck by how different these models are to everything that's written in Dharamsala and to me the.

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00:06:30.180 --> 00:06:38.940

Tom Zille: most noticeable different seem to be the language which is so unique and so recognizable and I was fortunate enough to be given access to.

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00:06:40.050 --> 00:06:44.340

Tom Zille: pay us trying to papers which are held by adults and door to divergent.

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00:06:45.420 --> 00:07:07.020

Tom Zille: Whereas these 15 binders in which hair connected index cards on your machine, because the information gathered by research and two of these on a particular vocabulary, which are essentially

just long lists of these and wonderfully colorful expressions idioms and visual words that he.

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00:07:08.070 --> 00:07:20.340

Tom Zille: uses on all levels of generation, and then I tried to study this a bit more systematically across to see whether they use this kind of.

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00:07:21.240 --> 00:07:30.810

Tom Zille: Language if it's between levels of integration, so the chapter docs and that's how the narrative voice if it's from the voice of the characters, for instance.

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00:07:31.980 --> 00:07:36.210

Tom Zille: And also, to see how he develops over the course of a career.

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00:07:37.560 --> 00:07:57.810

Tom Zille: Some really interesting things emerge from that and also quite frankly wireless is a scholarly endeavor I I really took just delighted in highlighting some of these wonderful phrases and their meetings which should be bright and I can use really because it's so wonderful and not forgotten.

51

00:07:59.010 --> 00:08:05.640

Samantha Rayner: agree Tom it's a fascinating chapter and i'm very jealous that you had access to all those famous binders that.

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00:08:06.780 --> 00:08:15.660

Samantha Rayner: You talk about so yeah another great chapter and then we've got vanda so it's no surprise that as a military historian, that your chapter looks at.

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00:08:16.890 --> 00:08:24.990

Samantha Rayner: Military history and has kind of response to that, so your chapters looking at wellington's army so, can you tell us about bit about about that.

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00:08:26.310 --> 00:08:30.510

Terry Daley: yeah absolutely I think it's interesting that, as someone that we think of as a romance writer.

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00:08:31.020 --> 00:08:35.700

Terry Daley: Who is really interested in war and actually there's a lot of was not only the regency.

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00:08:36.090 --> 00:08:40.920

Terry Daley: novels which obviously a set in the period of the Napoleonic wars, but in some of the earlier ones, some of the.

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00:08:41.220 --> 00:08:50.880

Terry Daley: Slightly strange medieval novels, for example, or the conqueror she's even really interested in, not just in war, but specifically in battle she says, amazingly detailed battle scenes.

58

00:08:52.560 --> 00:09:00.300

Terry Daley: And I think you can see how passionate for historical research sometimes running away with the plot of the novel slightly in some of those books and.

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00:09:00.810 --> 00:09:11.970

Terry Daley: But for me that this the research for this specific chapter began and just noticing lots of things that made me think of the First World War now my husband tells me I can turn anything into being about the First World War, and I.

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00:09:12.870 --> 00:09:16.950

Terry Daley: saw and everything and that's the danger when you work on something you spot it everywhere.

61

00:09:17.490 --> 00:09:26.190

Terry Daley: But I was beginning to think these scenes in in these regions universe makes makes the Napoleonic wars sound a lot, like the First World War, I thought it's not just me.

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00:09:26.700 --> 00:09:34.590

Terry Daley: Seeing the first on everything, and so I had to go a bit out of my comfort zone to actually research, the Napoleonic army, which is a long way from what I do.

63

00:09:35.250 --> 00:09:44.850

Terry Daley: But i'm challenging somewhat the the sort of sacred idea of hair is incredibly accurate at all times, I wanted to see how much of course her research is that.

64

00:09:45.450 --> 00:09:50.730

Terry Daley: And she did an immensely detailed research into the Napoleonic army, but I also wanted to see where.

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00:09:51.000 --> 00:09:58.410

Terry Daley: imagery and ideas that she'd lived to in her own lifetime we're creeping in, and influencing her and, of course, she lived through the First World War.

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00:09:58.710 --> 00:10:12.150

Terry Daley: As a teenager and her father served, and she lived through the huge publishing boom in the 1920s and 30s of war memoirs, and so I wanted to see what influence those had on her as she shaped her own images.

67

00:10:13.740 --> 00:10:29.280

Terry Daley: Of the Napoleonic era of Wellington's army So for me it was it was a fun project to at once, do something totally new reading up about the Napoleonic military while the Wellington's army and then bringing that back to the very familiar comfort zone of higher novels.

68

00:10:30.240 --> 00:10:42.810

Samantha Rayner: Yes, and it is, it is a really interesting chapter if if any any of you are interested in in that historic the you know the historical detail side of things, I think you really pull that out very well fans are so thank you so much.

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00:10:43.920 --> 00:10:52.770

Samantha Rayner: I hope that's given everyone just a little flavor of some of the chapters in the book and now i'm more interested to ask some of our contributors.

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00:10:53.550 --> 00:11:08.520

Samantha Rayner: How they encountered hairs works and what your favorites are and why you think the hair has such an enduring appeal for readers so Kathleen can I come back to you and could you give us a bit of your background so hey please.

71

00:11:09.510 --> 00:11:21.090

Kathleen Jennings: Sure i'm not 100% sure how I first came across here, except that it must have been a couple of books in a box of all books or that I picked up at a secondhand bookstore when I was probably in my.

72

00:11:21.780 --> 00:11:32.370

Kathleen Jennings: early teens and it would have been either sprig Muslim on Fridays childs and I just can't quite remember which it was and then.

73

00:11:33.360 --> 00:11:39.330

Kathleen Jennings: A few years after that I started really sinking into them finding more realizing other people were reading them and wanted to talk about them.

74

00:11:39.870 --> 00:11:47.430

Kathleen Jennings: So my favorite is usually the one of most recently revenge because i'm also in a judge at her book club it's always fun to read a with.

75

00:11:47.940 --> 00:11:55.920

Kathleen Jennings: we're cycling back through the has now and so adding in another book alongside at that appeals to us in the same way, so it's quite an eclectic next year.

76

00:11:56.220 --> 00:12:02.670

Kathleen Jennings: So we've just read read pharaoh's daughter and i'm not sure if I hold it up if you'll be able to see the spine i've just been going through lagging a little the.

77

00:12:02.670 --> 00:12:12.090

Kathleen Jennings: phrases that I like this time and trying to work out why this one appeals to me and I always liked it I like it so much more, this time, but I will set up the foundling when I read the founding.

78

00:12:12.330 --> 00:12:20.610

Kathleen Jennings: I don't it we were had done pattern patch Recently I was like oh it's a whole it's a makeover novel it's a training montage make of a novel.

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00:12:21.660 --> 00:12:32.880

Kathleen Jennings: So I think my favorites shift, but I still always love friday's child of just this group of young people, attempting to raise each other as adults with no good role models.

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00:12:34.140 --> 00:12:43.560

Kathleen Jennings: And I love that as a mechanism, the enduring appeal for me and among the readers have had, I see is probably the.

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00:12:45.060 --> 00:12:53.430

Kathleen Jennings: I think the that plot mechanic that inevitable sliver towards chaos aspect, but also the utter assurance of what she's doing.

82

00:12:53.730 --> 00:13:03.600

Kathleen Jennings: And i'm sure part of that comes from her confidence in her in research, but if you're not reading the books for the historical accuracy and if you are reading other authors, who are in that.

83

00:13:04.110 --> 00:13:16.800

Kathleen Jennings: descent from her novels and see that same degree of assurance in books which are entirely fictional it's quite remarkable to say and even in authors who deliberately evading history historical accuracy.

84

00:13:17.430 --> 00:13:23.610

Kathleen Jennings: This this off the cuff feeling this otter sense at least have control of the material.

85

00:13:24.120 --> 00:13:30.060

Kathleen Jennings: And that you will be along for a very good ride, and also to an extent characters were real but slightly smaller.

86

00:13:30.450 --> 00:13:37.770

Kathleen Jennings: than real life and I always think of the berries and Peter pan who only big enough human emotion, at a time and it's like everyone's everyone's in this little.

87

00:13:38.370 --> 00:13:47.190

Kathleen Jennings: concave world and the author moves around and makes terrible things happen to them, but they're so honest, this is actually their real world and they're running around.

88

00:13:47.910 --> 00:13:57.990

Kathleen Jennings: getting into terrible situation, so I think, from what I see in the authors, who I see ratting in his shadow that's part of the enduring appeal yeah.

89

00:13:58.440 --> 00:14:10.230

Samantha Rayner: No, I think you're you're right and yeah I think we've all encountered here in old boxes I love that you know there's still that hope isn't there wherever you go Is there going to be a box, with some visit.

90

00:14:10.440 --> 00:14:12.720

Kathleen Jennings: As a primary school at the end of my street and I went down.

91

00:14:14.010 --> 00:14:23.070

Kathleen Jennings: Get before last, and was going through the books and there's an entire box of has bought it should have done that I already own them all, but now I can give them difference.

92

00:14:24.690 --> 00:14:27.420

Samantha Rayner: I think, is another hair fan, we all completely get that.

93

00:14:29.820 --> 00:14:39.270

Samantha Rayner: So Tom coming to you, and I mean kathy's mentioned a few of his titles, I mean pharaoh's daughter, for instance, is one of those which is full of that a language that you talked about in your chapter.

94

00:14:39.720 --> 00:14:51.300

Samantha Rayner: And so yeah i'm interested how you encounters hey as works and what your favorites are and how how you think he has managed to maintain this enduring appeal with readers.

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00:14:52.770 --> 00:15:02.070

Tom Zille: So I think dimension it at some point that as a contribution in the in the collection by hand and David actually looks at how people have ahead.

96

00:15:02.730 --> 00:15:18.150

Tom Zille: And I felt I stood, apart from the mainstream and as much as being done and I didn't discover hair naturally as well, and because she's not quite as popular over here, even though she's been translated I discovered last Stephen Fries public.

97

00:15:18.240 --> 00:15:28.140

Tom Zille: acknowledgment that obviously the hair, which seems to be a popular, but not as popular as meeting her through your mother bentley.

98

00:15:29.550 --> 00:15:32.610

Tom Zille: And perhaps to that I also.

99

00:15:33.720 --> 00:15:35.790

Tom Zille: just adopted, Stephen Fries.

100

00:15:37.290 --> 00:15:51.660

Tom Zille: Particularly particular liking for the reluctant widow, and which, which is quite interesting in terms of the language and

the idiom as well, and that is still one of my favorites that I also have a soft spot for.

101  
00:15:52.680 --> 00:15:53.820  
Tom Zille: The Spanish bride.

102  
00:15:55.350 --> 00:15:57.000  
Tom Zille: couldn't particularly say why.

103  
00:15:58.200 --> 00:16:04.410  
Tom Zille: I think it might just be the reason it's not set oppressively British, like many others.

104  
00:16:07.860 --> 00:16:09.840  
Tom Zille: And as for the enduring appeal.

105  
00:16:11.790 --> 00:16:18.150  
Tom Zille: it's that's a difficult question for me because I find her quite complicated right and some way because.

106  
00:16:18.930 --> 00:16:28.620  
Tom Zille: I sometimes find it difficult in dollars of media hostility because her her social assumptions can be rather reactionary there's a good deal of.

107  
00:16:29.040 --> 00:16:39.300  
Tom Zille: classes and xenophobia, and so on in many of the novels and but at the same time there's this technical perfection as Catholics have this.

108  
00:16:39.990 --> 00:16:45.150  
Tom Zille: Self assurance everything's put together just right and that just.

109  
00:16:46.080 --> 00:16:58.050  
Tom Zille: brings me back to these novels comedy and not just the language, which was constructing character, construction, many of the contributions to our collection talk about that and it's just.

110  
00:16:59.010 --> 00:17:07.440  
Tom Zille: it's just so terribly accomplished that you just can't ignore it, and you can take the pure delight and technical perfection of the total.

111

00:17:07.980 --> 00:17:22.230

Samantha Rayner: Yes, no, I completely agree and I think that's part of the the mysterious appeal in a way that, despite the fact that there is, as you say, you know that she is her hair does right very much from her from her time and she was very much part of a class system and.

112

00:17:23.610 --> 00:17:42.060

Samantha Rayner: You know, seems to have been quite proud of her place within that so but, but despite that readers even in 2021 are still finding something new that appeals to them about it so yeah that's very interesting so and that brings us back to Uganda so from a historians perspective, then.

113

00:17:44.340 --> 00:17:46.260

Samantha Rayner: I want to be surprised by your.

114

00:17:47.340 --> 00:17:53.580

Samantha Rayner: Your favorites and how you encounter tires work was it from a historians point of view, or you know how did that happen.

115

00:17:54.180 --> 00:17:58.050

Terry Daley: Well i'm one of the people, Thomas mentioned he met her through her mother.

116

00:17:59.160 --> 00:17:59.640

Terry Daley: and

117

00:17:59.760 --> 00:18:06.120

Terry Daley: My mother gave me my first hair when I was probably about 13 and it was these old shapes.

118

00:18:06.810 --> 00:18:07.020

That.

119

00:18:08.160 --> 00:18:08.400

Terry Daley: Will.

120

00:18:08.790 --> 00:18:17.460

Terry Daley: Just wonderful and as an adult maybe you look at some of the slightly odd and problematic bits of it, but as a teenager it was just perfect and.

121

00:18:17.850 --> 00:18:28.590

Terry Daley: I completely ate up and then I proceeded to the rest of my mom has a complete collection she has lots of them in the beautiful hardback first editions with the Barbosa covers, which is so lovely.

122

00:18:29.280 --> 00:18:39.660

Terry Daley: And I loved the Spanish bride from early on as connected to me, historically, but actually my favorite is a civil contract I love a civil contract it's.

123

00:18:40.230 --> 00:18:55.830

Terry Daley: I think it's it's very different from what others, many people find it on romantic but it's to me the kind of realism and maturity of it, I think, is is so satisfying, but I think the, the question of enduring appeal is really interesting because.

124

00:18:57.480 --> 00:19:02.340

Terry Daley: I didn't read romance novels, this is the own she's the only romance author that I read.

125

00:19:02.730 --> 00:19:12.480

Terry Daley: And i've tried one or two and i've never really got on with them, and I think there's actually quite a lot of readers who love her and who don't enjoy other romance writers and I think.

126

00:19:12.990 --> 00:19:24.450

Terry Daley: That really that's her technical skill is Thomas guys are saying as a writer she's so funny I mean, I still even I could be reading a book for the fourth or fifth time and it will still make me laugh out loud and.

127

00:19:25.110 --> 00:19:38.760

Terry Daley: I love her big closing set pieces these big dramatic scenes or she pulls all the different threads together and there's some sort of hilarious showdown and the body is get their comeuppance and everything is somehow magically fixed and.

128

00:19:39.720 --> 00:19:46.500

Terry Daley: She that time and again, you get these big dramatic closing scenes and their their romantic but they're also just hilarious and I think it's that.

129

00:19:47.940 --> 00:19:56.310

Terry Daley: That ability to take you away from everything and you didn't trust her as a writer, you might not like necessarily have

values or her perspective always.

130

00:19:56.880 --> 00:20:03.600

Terry Daley: But you she knows exactly where she wants to take you and you can just relax put yourself in her hands and she is going to.

131

00:20:04.410 --> 00:20:14.610

Terry Daley: Take you on this journey you don't necessarily know how you're going to get there, but you you completely have faith in her and for the time that you're inside the novel you forget everything else, and I think her ability to do.

132

00:20:15.600 --> 00:20:23.790

Terry Daley: I mean, yes okay it's escapism as she said herself but it's more than that she she takes you away from everything I think as convincingly in 2021 years she did.

133

00:20:24.900 --> 00:20:29.010

Terry Daley: When she was first published, so I think a lot of pandemic reading of hair has.

134

00:20:29.010 --> 00:20:33.000

Samantha Rayner: been actually yes, she is the perfect kind of comfort read.

135

00:20:33.090 --> 00:20:36.450

Samantha Rayner: Lately yeah so thank you very much fun.

136

00:20:37.650 --> 00:20:52.290

Samantha Rayner: So I hope from this very kind of brief introduction to some of the chapters and hearing some of our contributors favorites and and where they encountered here for the first time is wasted your appetite.

137

00:20:53.100 --> 00:21:03.150

Samantha Rayner: to enjoy the other events that we've got on for you today to celebrate the launch of the book and that you'll take the opportunity to download a copy of the collection of essays.

138

00:21:03.660 --> 00:21:10.380

Samantha Rayner: and enjoy them for yourself, so thank you very much to Kathleen and Tom and to vanda for joining me and.

139

00:21:11.220 --> 00:21:22.440

Samantha Rayner: Yes, keep enjoying hair everybody let's hope that in another hundred years time there'll be another panel and another collection of books and people will still be enjoying her works, so thank you everybody very much bye.

140

00:21:23.340 --> 00:21:24.060

Thank you.