

Bedford Square 3 New Writing From The Royal Holloway Creative Writing Programme

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Discover 'Bedford Square 3,' the latest anthology of compelling new writing from the acclaimed Royal Holloway Creative Writing Programme. This collection showcases diverse voices and fresh literary talent emerging from one of the UK's leading creative writing institutions.

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Bedford Square 3

The third anthology in the brilliant Bedford Square series features the very best in young British writing. In 2004 Poet Laureate Andrew Motion established a brand new creative writing course at Royal Holloway, University of London. Bedford Square 3 showcases the writers from the Class of 2007--smartly original and refreshingly varied, here are some of the most exciting new voices in contemporary writing.

Bedford Square

In recent years, some of the most acclaimed writers have taken part in Creative Writing programmes throughout Britain, from Booker Prize winners Ian McEwan and Kazuo Ishiguro to 2004 Whitbread First Novel Award winner Susan Fletcher. Now Poet Laureate Andrew Motion has established a brand new course at Royal Holloway, University of London. This compelling anthology showcases the writers from its inaugural year: smartly original and refreshingly varied, here are some of the most exciting new voices in contemporary writing.

Bedford Square 8

In 2004, Andrew Motion established a landmark new creative writing course at Royal Holloway, University of London. Bedford Square 4 showcases the writing of his most recent graduates. Engaging, original and inspired, here are some of the brightest and most promising voices of a new generation.

Bedford Square 6

The nub of Allison McVety's poems is family history, learnt from her mother's lap: a father in Special Operations during World War II, tales of telegrams and de-mobs, an uncle dragging the docks for

bodies, abused wives and loving, dancing couples. Magical, intriguing stories, which nurtured and fostered her imagination.

Bedford Square 10: New Writing from Royal Holloway Creative

Smartly original and refreshingly varied, collected here are some of the most exciting new voices in British contemporary writing. A must-have for all readers who seek out innovative fiction, this compilation includes work from such up-and-comers as Tahmima Anam and Ben Gardiner. Edited by the Anthony Motion, Britain's Poet Laureate, this is pioneering fiction bound for greatness.

Bedford Square 4

L'enfant terrible Nina-Marie Gardner wrote a devastating novel on the truth of love, booze, addiction, ecstasy, isolation in Manchester. Now you can read it.

Bedford Square 9: New Writing from Royal Holloway Creative

A pseudo-religious epiphany in South London. The Simpsons in New York. Men are stabbed on the Boulevard de Sebastopol. A transmogrification in Hackney. William cruises around the East Village in a 1972 Mercedes 220. Voluptuous neo-Post Structuralists decipher the works of Beigbdr. Wasted sons of politicians and minor royalty agonise over Ibiza while in South Kensington. Infidelity and invitations to Le Carr adaptations on Tottenham Court Road. The hookers of Les Halles. Buying ketamin from Colombians in Vauxhall at 4am. A couple lose themselves in Epping Forest. Avian adventures on the Essex Road. Un soir, un train on the Central Line. Men's magazines and those transvestite nightclub leaflets in Harlem. A literary tour of Bloomsbury becomes a diplomatic incident. A callow youth is ignored by an Indian girl for his lack of knowledge of Dave Eggers. A jazz player's existential moment in Soho. Civil disobedience is called for in NYC. Small talk in bikinis on Paris plage. A taxi driver ignores Tameny on Lexington Avenue. The literary establishment of New York is brought to its knees. A film club in Islington leads to death. A man plays Shoot the Freak on Coney Island. Featuring Chris Cleave, Matthew DeAbaitua, Niven Govinden, Laura Hird, Travis Jeppesen, Toby Litt, Ed Park, Nicholas Royle and Matt Thorne, 3: AM London, Paris, New York is a tri-city boarding pass to decadence, delusion and deceit.

Bedford Square 11: New Writing from Royal Holloway Creative

The debut novel by the bestselling author of THE ESSEX SERPENT One hot summer's day, John Cole decides to leave his life behind. He shuts up the bookshop no one ever comes to and drives out of London. When his car breaks down and he becomes lost on an isolated road, he goes looking for help, and stumbles into the grounds of a grand but dilapidated house. Its residents welcome him with open arms - but there's more to this strange community than meets the eye. They all know him by name, they've prepared a room for him, and claim to have been waiting for him all along. Who are these people? And what do they intend for John? Elegant, gently sinister and psychologically complex, After Me Comes the Flood is the haunting debut novel by the author of The Essex Serpent.

The Night Trotsky Came to Stay

From its foundation in 1826, UCL embraced a progressive and pioneering spirit. It was the first university in England to admit students regardless of religion and made higher education affordable and accessible to a much broader section of society. It was also effectively the first university to welcome women on equal terms with men. From the outset UCL showed a commitment to innovative ideas and new methods of teaching and research. This book charts the history of UCL from 1826 through to the present day, highlighting its many contributions to society in Britain and around the world. It covers the expansion of the university through the growth in student numbers and institutional mergers. It documents shifts in governance throughout the years and the changing social and economic context in which UCL operated, including challenging periods of reconstruction after two World Wars. Today UCL is one of the powerhouses of research and teaching, and a truly global university. It is currently seventh in the QS World University Rankings. This completely revised and updated edition features a new chapter based on interviews with key individuals at UCL. It comes at a time of ambitious development for UCL with the establishment of an entirely new campus in East London, UCL East, and Provost Michael Arthur's 'UCL 2034' strategy which aims to secure the university's long-term future and commits UCL to delivering global impact.

Bedford Square 2

Following 5 years of systemic research exploring the efficacy and impact of Sure Start Local Programmes, this book pulls together, in a single volume, the results of the extensive National Evaluation of Sure Start (NESS).

Articulus

New York, Paris, London, Milan, Tokyo. This familiar list of cities conjures up the image of high fashion. This book examines the powerful relationship between metropolitan modernity and fashion culture. The authors look at the significance of certain key sites in fashion's world order and at transformations in the connections between key cities. The status of fashion capital has now become a goal for urban boosters and planners, part of the wider promotion of the 'cultural economy' of major cities. In a rapidly changing global fashion system, new centres like Shanghai are making claims to join the ranks of Fashion's World Cities. In chapters ranging from Los Angeles to Moscow and Dakar to Mumbai, Fashion's World Cities explores the relationship between major metropolises and the production, consumption and mythologizing of fashion.

The British National Bibliography

A comprehensive history of the Nazi persecution and murder of European Jews, paying detailed attention to an unrivalled range sources. Focusing clearly on the perpetrators and exploring closely the process of decision making, Longerich argues that anti-Semitism was not a mere by-product of the Nazis' political mobilization or an attempt to deflect the attention of the masses, but that anti-Jewish policy was a central tenet of the Nazi movement's attempts to implement, disseminate, and secure National Socialist rule - and one which crucially shaped Nazi policy decisions, from their earliest days in power through to the invasion of the Soviet Union and the Final Solution. As Longerich shows, the 'disappearance' of Jews was designed as a first step towards a racially homogeneous society - first within the 'Reich', later in the whole of a German-dominated Europe.

Creative Writing

The West feels lost. Brexit, Trump, the coronavirus: we hurtle from one crisis to another, lacking definition, terrified that our best days are behind us. The central argument of this book is that we can only face the future with hope if we have a proper sense of tradition – political, social and religious. We ignore our past at our peril. The problem, argues Tim Stanley, is that the Western tradition is anti-tradition, that we have a habit of discarding old ways and old knowledge, leaving us uncertain how to act or, even, of who we really are. In this wide-ranging book, we see how tradition can be both beautiful and useful, from the deserts of Australia to the court of nineteenth-century Japan. Some of the concepts defended here are highly controversial in the modern West: authority, nostalgia, rejection of self and the hunt for spiritual transcendence. We'll even meet a tribe who dress up their dead relatives and invite them to tea. Stanley illustrates how apparently eccentric yet universal principles can nurture the individual from birth to death, plugging them into the wider community, and creating a bond between generations. He also demonstrates that tradition, far from being pretentious or rigid, survives through clever adaptation, that it can be surprisingly egalitarian. The good news, he argues, is that it can also be rebuilt. It's been done before. The process is fraught with danger, but the ultimate prize of rediscovering tradition is self-knowledge and freedom.

Sherry and Narcotics

An overdue study of a groundbreaking event, this is the first book-length examination of the Manchester Art Treasures Exhibition of 1857. Intended to rehabilitate Manchester's image at a heady time of economic prosperity, the Exhibition became a touchstone for aesthetic, social, and economic issues of the mid-nineteenth century. Reverberations of this moment can be followed to the present day in the discipline of art history and its practice in public museums of Europe and America. Highlighting the tension between art and commerce, philanthropy and profit, the book examines the Exhibition's organization and the presentation of the works of art in the purpose-built Art Treasures Palace. Pergam places the Exhibition in the context of contemporary debates about museum architecture and display. With an analysis of the reception of both "Ancient" and "Modern" paintings, the book questions the function of exhibitions in the construction of an art historical canon. The book also provides an essential reference tool: a compiled list of all of the paintings exhibited in 1857 that are now in public collections throughout the world, with an analysis of the collecting trends manifest in their provenance.

This book explores the ways that council estates have been represented in England across a range of performance forms. Drawing on examples from mainstream, site-specific and resident-led performance works, it considers the political potential of contemporary performance practices concerned with the council estate. Depictions of the council estate are brought into dialogue with global representations of what Chris Richardson and Hans Skott-Myhre call the 'hood', to tease out the specific features of the British context and situate the work globally. Katie Beswick's study provides a timely contribution to the ongoing national and global interest in social housing. As the housing market grows ever more insecure, and estates are charged with political rhetoric, theatre and socially engaged art set or taking place on estates takes on a new potency. Mainstream theatre works examined include *Rita*, *Sue and Bob Too* and *A State Affair* at the Soho Theatre, *Port* at the National Theatre, and *DenMarked* at the Battersea Arts Centre. The book also explores the National Youth Theatre's *Slick* and Roger Hiorns' *Seizure*, as well as community-based and resident led performances by *Fourthland*, *Jordan McKenzie*, *Fugitive Images* and *Jane English*.

After Me Comes the Flood

Although prison can present a critical opportunity to engage with offenders through interventions and programming, reoffending rates among those released from prison remain stubbornly high. Sport can be a means through which to engage with even the most challenging and complex individuals caught up in a cycle of offending and imprisonment, by offering an alternative means of excitement and risk taking to that gained through engaging in offending behaviour, or by providing an alternative social network and access to positive role models. This is the first book to explore the role of sport in prisons and its subsequent impact on rehabilitation and behavioural change. The book draws on research literature on the beneficial role of sport in community settings and on prison cultures and regimes, across disciplines including criminology, psychology, sociology and sport studies, as well as original qualitative and quantitative data gathered from research in prisons. It unpacks the meanings that prisoners and staff attach to sport participation and interventions in order to understand how to promote behavioural change through sport most effectively, while identifying and tackling the key emerging issues and challenges. *Sport in Prison* is essential reading for any advanced student, researcher, policy-maker or professional working in the criminal justice system with an interest in prisons, offending behaviour, rehabilitation, sport development, or the wider social significance of sport.

The World of UCL

The first in-depth historical analysis of British art music post-1945, providing a group-portrait of eleven composers ranging from avant-garde to pop.

The National Evaluation of Sure Start

Looking beyond Euro-Anglo-US centric zombie narratives, *Decolonizing the Undead* reconsiders representations and allegories constructed around this figure of the undead, probing its cultural and historical weight across different nations and its significance to postcolonial, decolonial, and neoliberal discourses. Taking stock of zombies as they appear in literature, film, and television from the Caribbean, Latin America, sub-Saharan Africa, India, Japan, and Iraq, this book explores how the undead reflect a plethora of experiences previously obscured by western preoccupations and anxieties. These include embodiment and dismemberment in Haitian revolutionary contexts; resistance and subversion to social realities in the Caribbean and Latin America; symbiosis of cultural, historical traditions with Western popular culture; the undead as feminist figures; as an allegory for migrant workers; as a critique to reconfigure socio-ecological relations between humans and nature; and as a means of voicing the plurality of stories from destroyed cities and war-zones. Interspersed with contextual explorations of the zombie narrative in American culture (such as zombie walks and the television series *The Santa Clarita Diet*) contributors examine such writers as Lowell R. Torres, Diego Velázquez Betancourt, Hemendra Kumar Roy, and Manabendra Pal; works like China Mieville's *Covehithe*, Reza Negarestani's *Cycolonopedia*, Julio Ortega's novel *Adiós, Ayacucho*, Ahmed Saadawi's *Frankenstein in Baghdad*; and films by Alejandro Brugués, Michael James Rowland, Steve McQueen, and many others. Far from just another zombie project, this is a vital study that teases out the important conversations among numerous cultures and nations embodied in this universally recognized figure of the undead.

Fashion's World Cities

Bringing together scholars from film and television studies, media and cultural studies, literary studies, medical humanities, and disability studies, *Discourses of Care* collectively examines how the analysis of media texts and practices can contribute to scholarship on and understandings of health and social care, and how existing research focusing on the ethics of care can inform our understanding of media. Featuring a critical introductory essay and 13 specially commissioned original chapters, this is the first edited collection to address the relationship between media and the concept and practice of care and caregiving. Contributors consider the representation of care and caregiving through a range of forms and practices – the television documentary, photography, film, non-theatrical cinema, tabloid media, autobiography, and public service broadcasting - and engage with the labour, as well as the practical and ethical dimensions of media production. Together, they offer an original and wide ranging exploration of the various ways in which media forms represent, articulate and operate within caring relationships and practices of care; whether this is between individuals, communities as well as audiences and institutions.

Holocaust

From the author of *The Fortune Men*, longlisted for The Booker Prize 2021... 'From Somaliland's bitter past blooms a moving and mature novel of conflict and survival' *Independent* It is 1988 and Hargeisa waits. Whispers of revolution travel on the dry winds but still the dictatorship remains secure. Soon, and through the eyes of three women, we will see Somalia fall. Nine-year-old Deqohas left the vast refugee camp she was born in, lured to the city by the promise of her first pair of shoes. Kawsar, a solitary widow, is trapped in her little house with its garden clawed from the desert, confined to her bed after a savage beating in the local police station. Filsan, a young female soldier, has moved from Mogadishu to suppress the rebellion growing in the north. And as the country is unravelled by a civil war that will shock the world, the fates of the three women are twisted irrevocably together. Intimate, frank, brimming with beauty and fierce love, *The Orchard of Lost Souls* is an unforgettable account of ordinary lives lived in extraordinary times. *** Praise for Nadifa Mohamed *** 'Mohamed is a lyrical writer, and although her material could easily be exploited, she does not so much milk it for emotion as elevate it to a kind of searing poetry' *Publishers Weekly* 'A writer of great humanity and intelligence. Nadifa Mohamed deeply understands how lives are shaped both by the grand sweep of history and the intimate encounters of human beings' Kamila Shamsie, author of *Home Fire* 'The *Fortune Men* confirms Mohamed as a literary star of her generation' *Observer* 'Mohamed is . . . intent on expanding her world, listing its teeming varieties and presenting a wealth of character and language' *TLS* 'Evocative and enlightening' *New Statesman* 'As these three women's stories entwine, the result is a moving and captivating tale of survival and hope in a war-torn country, and confirms Mohamed's stature as one of Britain's best young novelists' *Stylist* 'Three women watch, and suffer, as their native Somalia descends into brutal civil war. It's 1988. The atrocities pile up, but the authorial voice remains resolutely melodic' *Vogue* 'With the unadorned language of a wise, clear-eyed observer, Nadifa Mohamed has spun an unforgettable tale. *The Orchard of Lost Souls* recounts not just a state's descent into war, but war's most heartbreaking human toll: the death of dreams' Taiye Selasi, author of *Ghana Must Go*

Whatever Happened to Tradition?

This book examines alcohol production, consumption, regulation, and commerce, alongside the gendered, medical, religious, ideological, and cultural practices that surrounded alcohol from 1850 to 1950. Through analyzing major changes in alcohol's place in society, contributors demonstrate the important connections between industrialization, empire-building, and the growth of the nation-state. They also identify the diverse actors and communities that built, contested, and resisted those processes around the world. Overall, this book proposes a new global framework that is vital to understanding how deeply alcohol was involved in central processes shaping the modern world. It shows how empires were partly built through alcohol, in both economic and ideological terms, yet alcohol production, trade, and consumption were also sites for anti-colonial resistance. Contributors also discuss how alcohol regulations and public health discourses increasingly revealed the intent and reach of state power to monitor and police citizens, as well as the legitimization of that power through nationalism. Illustrated with over 50 images, the book will be a valuable resource for students and researchers studying the history of alcohol, as well as the cultural history of the 19th and 20th centuries more broadly.

The Manchester Art Treasures Exhibition of 1857

As featured on Loose Women's Loose Books as their November book club pick. The Liar's Chair is Rebecca Whitney's stunning psychological thriller debut set in Brighton. Who can she trust If she can't trust herself? Rachel Teller and her husband David appear happy, prosperous and fulfilled. The big house, the successful business . . . They have everything. However, control, not love, fuels their relationship and David has no idea his wife indulges in drunken indiscretions. When Rachel kills a man in a hit and run, the meticulously maintained veneer over their life begins to crack. Destroying all evidence of the accident, David insists they continue as normal. Rachel, though, is racked with guilt and as her behaviour becomes increasingly self-destructive she not only inflames David's darker side, but also uncovers her own long-suppressed memories of shame. Can Rachel confront her past and atone for her terrible crime? Not if her husband has anything to do with it . . . A startling, dark and audacious novel set in and around the Brighton streets, The Liar's Chair will keep readers on the edge of their seats until the final page has been turned. A stunning psychological portrait of a woman in a toxic marriage, Rebecca Whitney's debut will show that sometimes the darkest shadow holds the truth you have been hiding from . . . 'A twist-filled tour of a marriage made in hell' Peter Swanson *Perfect for fans of Louise Doughty's Apple Tree Yard*

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Sport in Prison

The present volume is a Festschrift in honour of the distinguished Byzantinist Costas N. Constantinides. The title of the volume, Bibliophilos: Books and Learning in the Byzantine World, reflects Professor Constantinides' major contribution to the fields of Greek palaeography, editions of Byzantine texts, Byzantine history, scholarship and education, and Cypriot manuscripts and culture. The volume is introduced by a preface and a tabula gratulatoria dedicated to the honorand, followed by twenty articles, written by seasoned and younger scholars, who are former colleagues and students of Professor Constantinides. These articles, which appear in alphabetical order, offer new material and shed fresh light to the study of Greek manuscripts, binders and scribes, and the life, works and activities of Byzantine scholars, teachers and students, providing editions of unpublished texts, including letters and poems, and exploring various aspects of Byzantine and Cypriot history, literature, art, science and culture. In the process the authors often challenge earlier views and offer new interpretations and insights. Bibliophilos is a book for the student, teacher and scholar of Byzantium in particular, and for every bibliophile in general.

British Musical Modernism

Poetry. In FILM POEMS, readers find themselves with author Redell Olsen on the cutting-room floor of discourse, weaving together a manifesto of conceptual poetry that demonstrates the skipping and scratch of language. Just as really "seeing" a film is to experience our own vision the technology that is always mediating our sight really "reading" (a particular form of seeing) is to experience our own language as a constantly shifting medium; meanings emerge through ceaseless splicings and cuts. FILM POEMS brings together Olsen's "Film Poem" works written for performance and installation in relation to films made and appropriated by her between 2007-2011. The five sequences splice together a range of contextual references from London landmarks, lace manufacturing, synchronized swimming, and the history of camouflage. Words unfold on the page as a film unspools from a reel, with particular attention paid to etymologies and polyvalences, to the process and performance of meaning-making and its relationship to physical manufacturing. "Words are the film between what is said and seen," writes Olsen, "and also the means of writing that something burning in the projector called language."

Performing Arts Yearbook for Europe

Lavinia Greenlaw's latest collection, *The Casual Perfect* (2011), focused on 'the achievement of the provisional'. In the near decade since writing those poems, she has found herself exploring what we build out of the provisional: beginnings and endings, arrivals and departures, and the moments we fix as memories, fixing too their joy and pain. *The Built Moment* is divided into two sections. The first, 'The Sea is an Edge and an Ending', is a sequence of poems about her father's disappearance into Alzheimer's. It is not a narrative of illness so much as a meditation on the metaphysics of memory loss. What does it mean only to exist in the present, for your sense of self to come loose and for the past to float free? The second half of the book is called 'The Bluebell Horizontal'. If the first section is about loss (the verticals), this section is about possibility (the horizontals). It includes a prayer ('Men I Have Heard in the Night'), a blessing ('Fleur de Sel') and a speculation on why we cling on to pain ('The Break'). There are poems about Joy Division and David Bowie, and an elegy for first love. There are structures that arrest remembering and forgetting - monoliths and oubliettes - and the fundamental arrest of a poet's difficulty with words. These poems are about what we make and hold onto and offer one another. They are also about how, as we get older and death becomes more and more a part of life, what we build and what we break out of becomes more important than ever.

Decolonizing the Undead

When Chaucer composed *Troilus and Criseyde* he gave us, some say, his finest poem, and with it one of the most captivating love stories ever written. *A Double Sorrow*, Lavinia Greenlaw's new work, takes its title from the opening line of that poem in a fresh telling of this most tortured of love affairs. Set against the Siege of Troy, *A Double Sorrow* is the story of Trojan hero Troilus and his beloved Criseyde, whose traitorous father has defected to the Greeks and has persuaded them to ask for his daughter in an exchange of prisoners. In an attempt to save her, Troilus suggests that Criseyde flees the besieged city with him, but she knows that she will be universally condemned and looks instead to a temporary measure: pretending to submit to the exchange, while promising Troilus that she will return to him within ten days. But once in the company of the Greeks she soon realises the impossibility of her promise to Troilus, and in despair succumbs to another. Lavinia Greenlaw's pinpoint retelling of this heart-wrenching tale is neither a translation nor strictly a 'version' of Chaucer's work, but instead creates something new: a sequence of glimpses from the medieval poem that refine the psychological drama of the classical story through a process of detonation or amplification of image and phrase into original poems. In a series of skillfully crafted seven-line vignettes, the author creates a zoetrope that serves to illuminate the intensity with which these characters argue each other and themselves into and out of love. The result is a breathtaking and shattering read - contemporary and timeless - that builds into an unforgettable telling of this most heartbreaking of love stories.

New Society

Discourses of Care