

PHOENIX

2014-2015 | issue 1

An essay on two lines of Poetry: Imagism by Ezra Pound
Tea with Klaas de Zwaan: "I'm not planning on being a
study advisor my whole life"

How to Pumpkin

Content

<i>Albion Calendar</i>	4
<i>Word of the Board</i>	5
<i>Tea Time with Klaas de Zwaan</i>	6
<i>Reviews</i>	8
<i>“The Image is the poet’s pigment”: Imagism in Ezra Pound’s “In a Station of the Metro”</i>	10
<i>Phoenix serves... Pumpkin</i>	14
<i>Albioneers Abroad</i>	16
<i>I Smoke in Peace</i>	19
<i>The Scrumptious Bookshelf of Erik</i>	20
<i>Leenstelsel Flowchart</i>	22



letter from the editor

Dear readers,

The first term has come to an end, so it seems to be the perfect time to release a brand new Phoenix. A fresh committee has been working hard on putting it together, and I must say that I am very proud of the result.

This is the second year that we are releasing digital issues. Last year, Lars Engels took it upon himself to blow new life into the magazine. I was there to assist him in doing so, and we were able to produce four issues. Of course, creating a new magazine does not come without hurdles. We had to figure out how to design Phoenix, what kinds of articles were needed, and how to keep the members reading. There was a lot to learn, and learn we did. Now, Lars has graduated. I was glad to take over from him, of course.

While writing this, I would very much like to tell you things about my relation to journalism, such as that I finally graduated from Journalism at Hogeschool Utrecht last year, or that I have a healthy obsession with magazines, or that one should not think making something like Phoenix is a piece of cake (at least, not in the way that I approach it). However, you are probably not interested in any of that. Nonetheless, for those who would like my opinion on the subject matter: please read articles written by Nora Ephron. This legendary woman died in 2012, and has been on my mind ever since. Though she should mainly be an example for young women who desire to become journalists, she also has become an idol to me as well, for her writing style is immensely funny and invigorating.

Anyway, back to this issue. We tried to collect stories that suited the first Phoenix of this academic year. So for example, we have an interview with Klaas de Zwaan, study advisor and a beacon of hope for those who have trouble navigating the sea of troubles that is called a bachelor (sorry, I have been reading Hamlet). Some writers also joined hands to produce a pumpkin dinner, with autumn and past Halloween in mind. Also, for the first time ever, we publish an essay written by Niki Liebrechts. She wrote about Ezra Pound’s “In a Station of the Metro”, for which she was highly commended. This is our first step toward incorporating our study more into Phoenix.

I wish you all a happy reading experience.

Marijn Brok
Chief Editor

Not only our editor in chief, Marijn is also the proud owner of a Bachelor of Journalism



CALENDAR

NOVEMBER

11	Student Assembly	<i>Drift 23, 0.20</i>
12	svMT Minorvoorlichting	<i>Drift 25</i>
12	Monthly Drinks November	<i>Mick O'Connells</i>
12	Mix It Up party: THROWBACK WEDNESDAY -- Vroeger was alles beter	<i>Poema</i>
20	Gangmakers party: SINTEQUILA - Knock-out in de gang	<i>K-Sjot</i>
26	A6 party: KonnichiwaA6	<i>Maggy Malou</i>
27	Pubquiz 2	<i>Mick O'Connells</i>
4		

DECEMBER

2	Monthly Drinks: Drinking with the teachers	<i>Mick O'Connells</i>
4	Opening svMT office	<i>Trans 10</i>
17	svMT Kerstgala	<i>Havana</i>
Christmas break: December 22nd - January 4th		

word of the board

Dear readers,

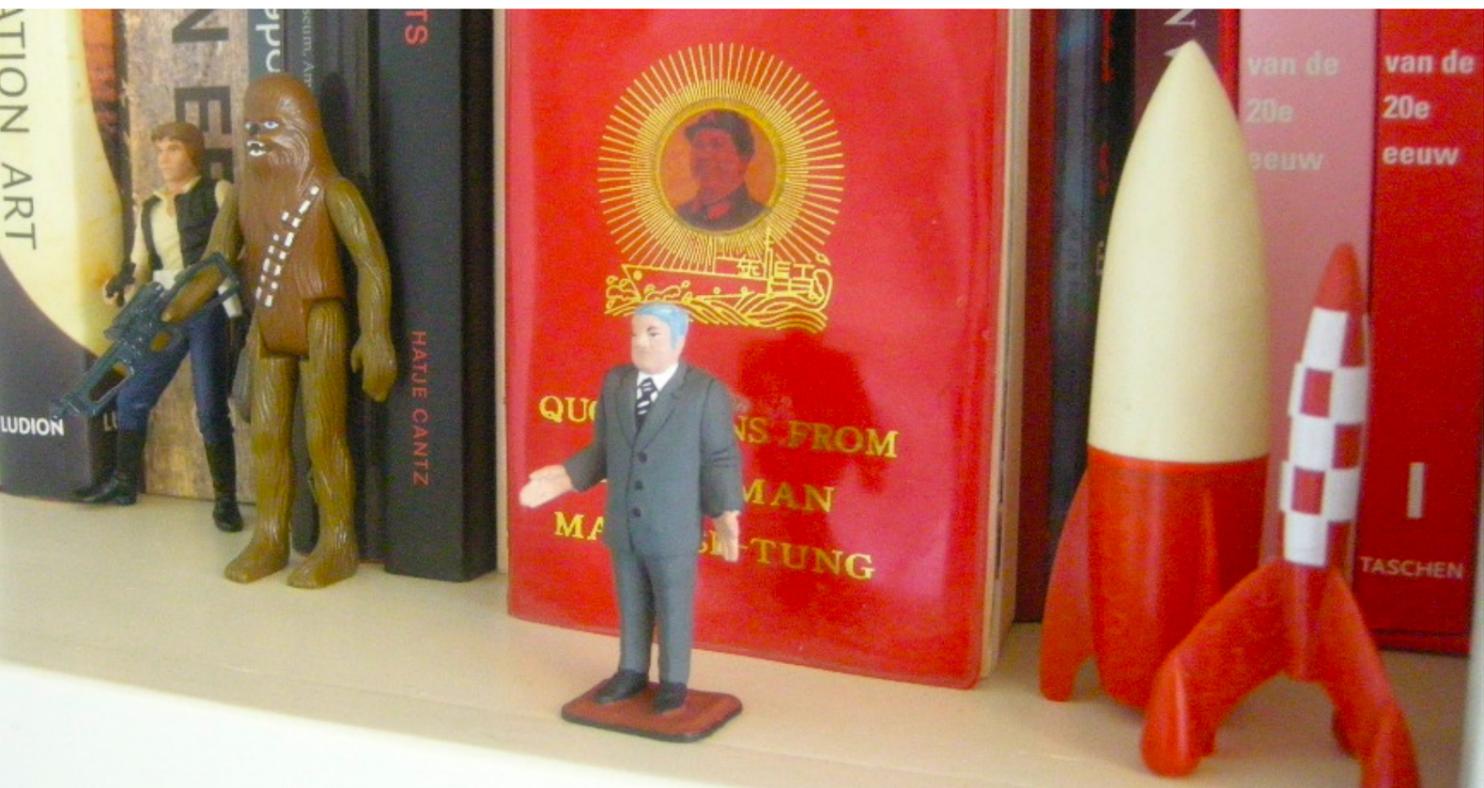
Congratulations to you, since you reading this means you have survived the first block! I hope to do so as well, since as I'm writing this, I still have to craft two 3000-words essays within a week. Let's not dwell on that, though! I'd like to look at the cool things the future has in store for me.

This afternoon, I received a call from Voetbal International. At first, I thought they would try to talk me into some kind of subscription I don't have the money for, but after a while I realised they called me to let me know I was the winner of an online competition I had participated in. The prize includes attending Ajax - FC Barcelona as a so-called 'Young Journalist', which means interviewing the match's television commentator, watching the match with a VI journalist, and attending the press conference afterwards. As I am a big football (and Ajax) fan, AND aspire to become a journalist in the future, winning this prize is a real dream come true for me.

The last thing I would like to share with you is my love for Pokémon. On the 21st of November, the 3D remakes of Pokémon Ruby and Sapphire will be released, which is something I have been desperately looking forward to for quite some time now. Do drop by during my Office Hours in December, so we can see who the Pokémon master is here. So much for the future fun - now I'm going to tackle those essays.

Enjoy reading Phoenix!

Jos de Groot
Chairman 2014-2015



Tea Time with Klaas de Zwaan

“English students, for example, are down to earth and practical but not used to working very hard”

On a Friday afternoon two of our committee members find themselves in a bus to Vianen, to share a cup of tea with Klaas, our beloved study advisor. We ring the bell and are greeted by five children. “There’s not all mine, everyone just wanted to play with my children today. My daughter is 10, and I have a 6 year old son.”

We sit down in the large kitchen, filled with red elements, and Klaas starts his search for tea. He eventually finds some and we start our interview.

by Simone Schoonwater and Kiki Drost

What did you study yourself?

I’ve studied TFT (Theater-, film- en televisiewetenschap) here at Utrecht University. I came from Ermelo, near the Veluwe and couldn’t wait to move to the city. I lived at IBB, in one of the most disgusting houses of the entire complex. We did throw great parties, though. This is also where I met my girlfriend. The first two years, I didn’t study at all and was hung over most of the time. After that, I decided to get serious and graduated without much trouble.

How did you become a study advisor?

After my graduation, I was asked to teach TFT at the UU. But because I didn’t get my PhD, I wasn’t offered a permanent contract. I got fed up with the insecurity of a temporary appointment, so I quit. That’s when a vacancy for study advisor opened

up and I decided to apply. I’m not planning on being a study advisor my whole life, although I enjoy it a lot. Apart from English Language and Culture, I also advise students of Celtic, Philosophy, Artificial Intelligence and Linguistics. It’s fun to see all the different characteristics these different students have. English students, for example, are down to earth and practical but not used to working very hard, as opposed to other students. Celtic and Philosophy students are somewhat mysterious, romantic types. Artificial Intelligence – they’re pretty nerdy, but so am I, haha. I think the English department is especially fun. All the teachers are very nice and make me feel like I’m part of the team.

What do you enjoy doing when you’re not working?

I run a lot. I’ve been running half marathons, and I’m planning to do an actual marathon next year. I also run home from work a few times a week, it takes me about an hour to get from Vianen to Utrecht. I’m quite a healthy person. I watch my food, embarrass-

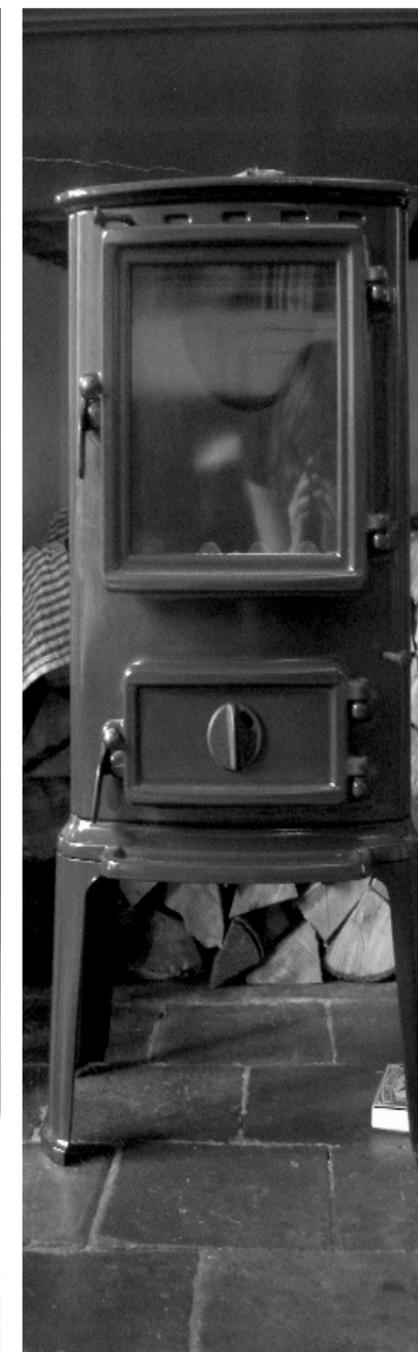
Music	More and more classical music, as I get older, but I also still enjoy 90’s guitar bands.
Animal	Whale.
Colour	Red. Without a doubt. Fire engine red.
Series	I don’t really watch any

ingly much really. I’m one of these people who eats Chia seeds and that sort of stuff. I’ve worked in a lot of restaurants, good ones and bad ones. De Draak is by far the worst you could ever eat, but I also wouldn’t recommend the food at Mick O’Connells! Cooking at our house is very equally divided, just like all the rest of the house work.

Do you have any plans for the Christmas break?

I have no big holiday planned. The last few years we went to Bonaire, my girlfriend has family living there. This year I’ll probably cook a Christmas dinner for some family, but there are no big plans this year.

After our interview is done we pack our stuff and leave his home. Klaas gives us some travel advice –how do we get out of here??- and we eventually find our way back to Utrecht. Klaas, thanks once again for your time, and your Chinese tea!





Swift Polaroids

The essence of a good pop star is reinvention. That is exactly what Taylor Swift has done with her new album *1989*. The singer has swiftly left behind her country origins and shifted into full pop mode. She explores her new image with 80's influenced synthpop, oddly in sync with the Polaroid that fronts her album cover. Of course, Taylor would not be herself without the classic scorned woman-songs she is famous for, but she also includes dreamy love songs that take you straight to her imagined world. With *Style*, imagine sitting behind your lover on a motorcycle, or long for him/her with *I Wish You Would*. Dance the night away with *Shake It Off* and *Wonderland*, or take a walk while listening *Out of the Woods*. You will have this album on repeat

Marijn Brok



Come With Me Now

On Friday November 7th the Kongos graced Bitterzoet Amstendam with their majestic hair and music. Anticipating a couple of people upon arrival (only 22 people attending according to Facebook), we were shocked to find the venue already packed. A diverse crowd had of all ages had gathered to see the four brothers play. Their accordion accompanied rock songs create a unique sound that has not remained unappreciated by the public. The brothers debut single *Come With Me Now* skyrocketed through the chart in a fashion like Lorde's *Royals*. Tonight it was saved for the end of the set. Otherwise they mainly played songs off of their album *Lunatic*, which consists of many similar - yet not *more* of the same - upbeat rocksongs. These songs just induce dancing and by the end of the show one Kongos brother was even amongst the crowd jumping up and down.

Astrid Nieuwets



The Marriage Mystery

David Fincher continues his reputation of filming large drama films with the adaptation of *Gone Girl*. After *The Social Network* and *The Girl with the Dragon Tattoo*, he now tackles this small-town drama. The main roles are reserved for Ben Affleck and Rosamund Pike, a couple who has moved from New York to Missouri because of family and financial problems. On a regular morning, Affleck's Nick Dunne discovers his wife Amy (played by Pike) is missing. Soon, he becomes the main suspect himself when Amy's diary is found full of accusing information. Nothing is what it seems, however, and it soon becomes clear marriage does not always work out. The real reason to see this movie, apart from the chilling story, is Pike in a breakout role, who, as the seemingly perfect wife, can give you the creeps with just one look. The first part of the movie picks up slow, but in the second part the pieces of Amy's puzzle fall into place, which makes this a must-see.

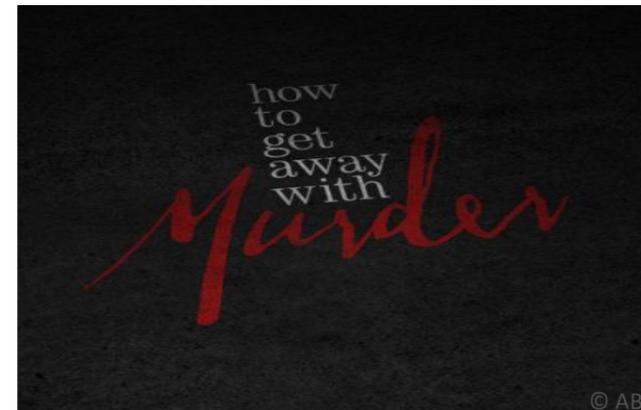
Marijn Brok



Penny Dreadful

If you're a literature lover, you can add this to your To Watch List. *Penny Dreadful* is the film version of the dreadful novels 18th century people bought for a penny. Vampires, werewolves, Frankenstein, Dorian Gray, and even Shakespeare: it's all there. The story is about a father who is looking for his missing daughter, with the help of her friend, Miss Ives, played by the wonderful Eva Green. Of course, something dark is going on, and people aren't who they seem to be. This wonderfully dreadful series only has one season, containing only 8 episodes, so even if you're not that into series, this won't take up much of your time, and it's worth every precious second you spend on it.

Kiki Drost



Getting Away with Anything

The United States has a new phenomenon. It is called Thank God It's Thursday, when ABC broadcasts *Grey's Anatomy*, *Scandal*, and their creator Shonda Rhimes' new show *How to Get Away With Murder*. This third show again focuses on a career woman who has to deal with the daily troubles that come with the job. This time, it is the magnificent Viola Davis who tackles the role of Annalise Keating, a law professor and much-demanded defense attorney. While the individual episodes focus on her qualities as a law practitioner, the larger story zooms in on the murder of a student at her university, and how her most loyal students are involved. As the title suggest, Davis portrays a ruthless and fearless woman, exactly the reason why Rhimes' shows attract so many viewers. If not for the lead actor's qualities, then watch it for all the drama the creator is known for.

Marijn Brok



Beyond Space and Time

In *Interstellar*, Christopher Nolan creates an imaginative world in which concepts of time, space and gravity play the key roles. A desolate earth is close to depletion of resources which requires Cooper, played by Matthew McConaughey, to venture into a wormhole to explore for new life space. Soon, things get much bleaker when optionable planets prove inhabitable. Because of the science concerned with time, space, and gravity, Cooper and his cohorts have to find a way to warn their companions on earth before those left behind expire. Other roles are reserved for Anne Hathaway, Jessica Chastain, Matt Damon and Michael Cane. Nolan grafts a magnificent story with exceptional visuals, and thrilling sequences which make this feature a must see.

Marijn Brok



Hoje Eu Quero Voltar Sozinho
"The Way He Looks"

There are a few aspects that make *Hoje Eu Quero Voltar Sozinho*, *Hoje* from hereon, so remarkable. First, the way it was created. It all started with a 17-minute YouTube short film, named *Eu Não Quero Voltar Sozinho* (Portugese, "I Don't Want to Go Back Alone"). In this short, viewers met Léo: a blind boy living in Brazil. The video gained traction online and, for a while, dominated blogs, Facebook and other social media outlets. The original now has close to 4 million views and a rating of 8.2 on IMDB, and this is just the *short* film. With such an overwhelming response the creation of a long feature seemed the only logical next step.

The film, told from a teenage perspective, has growing up, sexuality and exploring limits in it. In short, it has all the ingredients needed to create a cliché. However, that didn't happen. When you have Léo, a blind protagonist, it seems easy to exploit the disability that makes him different. That's not what first-time filmmaker Daniel Ribeiro did; he portrays a love story, focusing on exactly that what makes Léo like everyone else. He is growing up, falling in love and tries to broaden his horizon. Meanwhile, his blindness is cleverly used as plot device. *Hoje* is not a story of a blind boy who should be pitied, it's about a boy who falls in love and happens to be blind.

Léo also happens to fall in love with another boy. Besides the fact that this is a clever way of Ribeiro to show that sexuality is a given and not an aesthetic choice, it should be taken into account that this story is set in Brazil. Which is, overall, a very religious country. Although the film does portray the difficulties of homosexuality in Brazil, it is not the main point. Instead highlighting sexuality to add drama to the story, sexuality is but another side story to what *Hoje* is about.

Why is it such a hit? Simple: *Hoje* excels at taking something extraordinary and presenting it as ordinary and relatable for everyone.

Astrid Nieuwets

After winning numerous awards, Brazil has decided to send in *Hoje eu Quero Voltar Sozinho* as their contestant for best foreign film at the 87th edition of the Oscars in 2015.

“The Image is the poet’s pigment”: Imagism in Ezra Pound’s “In a Station of the Metro”

by Niki Liebrechts

The imagery and structure of Ezra Pound’s “In a Station of the Metro” has since its publication in 1913 both confounded and amazed readers and researchers alike. Not surprisingly, the poem has often been studied in association with the concept of Imagism by researchers like Miner (1957), Lipke and Rozran (1966) and Wilson (1997). In January 1913 Pound had introduced the concept of Imagism and mentioned the imagists as a group in *Poetry*, and in the March number of that same magazine he “set down the principles of imagism. These were printed over the signature of F.S. Flint in what purported to be an interview with an imagist but which as a matter of fact was merely a statement by Pound.” (Hughes 26) The three principles were first published under Pound’s own name in “Vorticism” (1913), an essay later collected in *A Memoir of Gaudier-Brzeska* (1916). These three statements came to lie at the heart of the Imagist movement. A close reading of these three principles in Pound’s essay along with both “In a Station of the Metro” and the studies of the researchers mentioned earlier will provide support for the statement that Pound’s “In a Station of the Metro” is the prime exemplary poem concerning the reflection of the three principles of Imagism as defined in “Vorticism”.

Pound’s first principle of Imagism, “direct treatment of the ‘thing’, whether subjective or objective” (Gaudier-Brzeska 83), is reflected in the poem’s form and Pound’s use of imagery. The original form of “In a Station of the Metro” was much different from the haiku-like sentence, or hokku as Pound calls it, it eventually became. Pound most likely first came into contact with this Japanese form in 1913 (Hakutani 49), the same year as the publication of “In a Station of the Metro”. Haiku was the ideal form for Pound; it had the ability to convey an image in no more than three lines (Miner 570). The original thirty lines that the poem consisted of were first cut down to half that length, then to the single sentence it is now (Gaudier-Brzeska 89): “Having no understanding of the language, and little knowledge of the culture, Pound’s understanding of haiku was confined to the imagistic technique, and to the condensation and suggestiveness which are so much a part of the method of haiku.” (Miner 572) For Pound, the characteristic of the haiku that he was most interested in for “In a Station of the Metro” is its ability to give a direct, concise presentation of an image, precisely the direct treatment that Pound was looking for.

Equally as important as the form, the imagery employed by Pound also conforms to the first Imagist principle. In line 1 of the poem, Pound speaks of “the apparition”, evoking the image of a ghost. The people he sees are lifeless, transparent, and zombie-like. This image is supported by the title itself, which describes the setting of the poem. Pound has descended into the underground world of the metro, and it echoes the concept of the Underworld as described in Virgil and Homer’s works. The second line further strengthens this gloomy image. The bough is described as wet and black, the darkness hinting at lifelessness. The petals

refer back to the people Pound saw in the crowd. Petals are small, delicate, and when they are removed from the flower, they die. This gives the impression that these people, like the petals, are disconnected, perhaps from each other or perhaps from life, and that it is unavoidable they will die in isolation. Both lines of the poem seem to refer to the notion of inevitable death, seemingly the ‘thing’ mentioned in the first Imagist principle, and therefore address it as directly as possible.

The second principle of Imagism, “To use absolutely no word that does not contribute to the presentation” (Gaudier-Brzeska 83), can be found in Pound’s word structure and punctuation, making the poem “an equation” (Gaudier-Brzeska 87) rather than a description. Essential to this poem is Pound’s choice to divide the two lines by a semicolon, rather than a colon. This is where the concept of the equation mostly comes into play. Had Pound chosen the latter punctuation mark, he might have indicated that the second line is an explanation of the first, as is usually the case when a colon is used. By choosing the semicolon, he signifies that the two lines are connected, but that the second is not necessarily an explanation of the first. Both lines are equally important for the image or notion he is trying to convey, as image and notion become interchangeable terms in the context of a poem that tries to be a presentation and representation at once.

This concept of equality in both lines is also reflected in the fact that “In a Station of the Metro” is a metaphor, rather than a simile. If it were a simile, Pound would be suggesting he is drawing a comparison of ideas, and words such as “like”, “so”, or “as” would have been added at the start of the second line. However, by making it a metaphor, the two parts of the poem are given equal importance: the two ideas can be replaced with one another, seeing as both are referring to the same concept: the “faces in the crowd” in line 1 are the same as the petals in line 2. The two images are fused together.

Essential to the notion of not using redundant words in Imagist poetry, Pound does not add any that contribute to the poetic color, or uses words that reflect emotion. “In a Station of the Metro” consists out of five nouns, four articles, three prepositions and only two adjectives, both used to describe the last noun of the poem. Strikingly, there are no verbs to be found in the poem, and it might be explained by the fact that Pound merely observed a particular, short moment in the metro and now presents the image as true to his own perception as possible: “The most striking thing about the structure of the poem is its verbless juxtaposition of a prepositional phrase and two noun phrases. This grammatical incompleteness seems to be a linguistic presentation of truncated, momentary qualities of perception.” (Wilson 140) This approach to poetry is seemingly almost scientific. Self-expression does not contribute to the presentation, and therefore has no part in Imagist poetry.

“As regarding rhythm: to compose in the sequence of the musical phrase, not in sequence of a metronome” (Gaudier-Brz-

“THE APPARITION OF THESE FACES IN THE CROWD :
PETALS ON A WET, BLACK BOUGH .”

eska 83) is the third principle Pound proposed, and it is reflected in Pound's abandonment of traditional meter and the poem's division of syllables. "In a Station of the Metro" is usually presented in a linear structure: making one read it as one straight line from start to finish. However, Pound's initial arrangement had a non-linear structure, with "spaces between the rhythmic units" (Selected Letters 17):

"The apparition of these faces in the crowd :
Petals on a wet, black bough ."
(Poetry Magazine 1913)

This lay-out of the poem as it appeared in the April issue of Poetry was specifically requested by Pound (Selected Letters 17) and gives the reader a guideline as to how the poem is supposed to be read: as a melody, rather than in regular meter. It also draws attention to the visual aspects of the poem, combining the three different art forms of music, design and poetry: "A special consideration for rhythm accomplished by selective spacing between words and phrases: precisely the aspect of a unity possible between musical harmony and the harmony of design..." (Lipke and Rozran 208)

The division of syllables fortifies the melodic effect of the poem: line 1 has twelve, as compared to seven syllables in the second line. As a result, line 1 feels more rushed, whereas line 2 decelerates the rhythm. This can be linked to the contents of the poem: in line 1, an enormous cascade of people hurries by Pound; the faces are blurry. There is no time to look at all the faces in detail; Pound only registers a few. However, the faces he does register all stand out because of their beauty: "Three years ago in Paris I got out of a "metro" train at La Concorde, and saw suddenly a beautiful face, and then another and another, and then a beautiful child's face, and then another beautiful woman..." (Gaudier-Brzeska 86) The second line is more static, describing a state rather than an action: the petals are unmoving, unlike their counterpart "the faces in the crowd". However, in the same way that these beautiful faces form a sharp contrast against the grey dullness of the masses, the petals stand out against the darkness of the bough. The rhythmic effect is strengthened further by the poem's stress placement in combination with an emphasis on either short or long vowels in the two lines: line 1 mostly has primary stress on short vowels (apparition), giving it a jittery effect, whereas in line 2 longer vowels are highlighted (bough), making it feel heavier and denser compared to the first line, again evoking the image of a moving crowd and the motionless petals. The imagery is very closely related to the melodic effect the poem has, and again, the concept of the equation plays a role in this respect: the imagery and the rhythm of the poem are of equal importance and influence each other throughout.

Pound was a pioneer of Imagism, and "In a Station of the Metro" is only one example that applies its three principles. Achieved through direct treatment, sharp concise language, and a lack of conventional meter, Pound gives his reader an "Image", defined by Pound in "A Few Don'ts by an Imagiste" as "that which presents an intellectual and emotional complex in an instant of time", adding that "It is the presentation of such a "complex" instantaneously which gives that sense of sudden liberation; that sense of freedom from time limits and space limits; that sense of

sudden growth, which we experience in the presence of the greatest works of art." (Norton Anthology 2065) The image has to be felt; elaborate descriptions will not do, as they are incapable of encapsulating the emotion that Pound felt in that metro station: "... I tried all day to find words for what this had meant to be, and I could not find any words that seemed to me worthy, or as lovely as that sudden emotion." (Gaudier-Brzeska 87) By the visualization and by emphasizing the musicality of the poem, Pound made "In a Station of the Metro" an experience of the image, and made the image evoke the experience, what is eventually the ultimate goal of Imagism: offering a glimpse into the poet's vision.

Works Cited

Hakutani, Yoshinobu. "Ezra Pound, Yone Noguchi, and Imagism." *Modern Philology* 90.1 (1992): 46-69. Web. 5 June 2014.
Hughes, Glenn. *Imagism & the Imagists: A Study in Modern Poetry*. Stanford: Stanford University Press, 1931. Print.

Lipke, William, and Rozran, Bernard. "Ezra Pound and Vorticism: A Polite Blast." *Wisconsin Studies in Contemporary Literature* 7.2 (1966): 201-210. Web. 5 June 2014. Miner, Earl. "Pound, Haiku and the Image." *The Hudson Review* 9.4 (1957): 570-584. Web. 5 June 2014.

Pound, Ezra. "In a Station of the Metro." *The Norton Anthology of English Literature*. Gen. ed. Stephen Greenblatt. 9th ed. Vol. F. New York: Norton, 2012. 2069. Print.

Pound, Ezra. "A Few Don'ts by an Imagiste." *The Norton Anthology of English Literature*. Gen. ed. Stephen Greenblatt. 9th ed. Vol. F. New York: Norton, 2012. 2065-2068. Print.

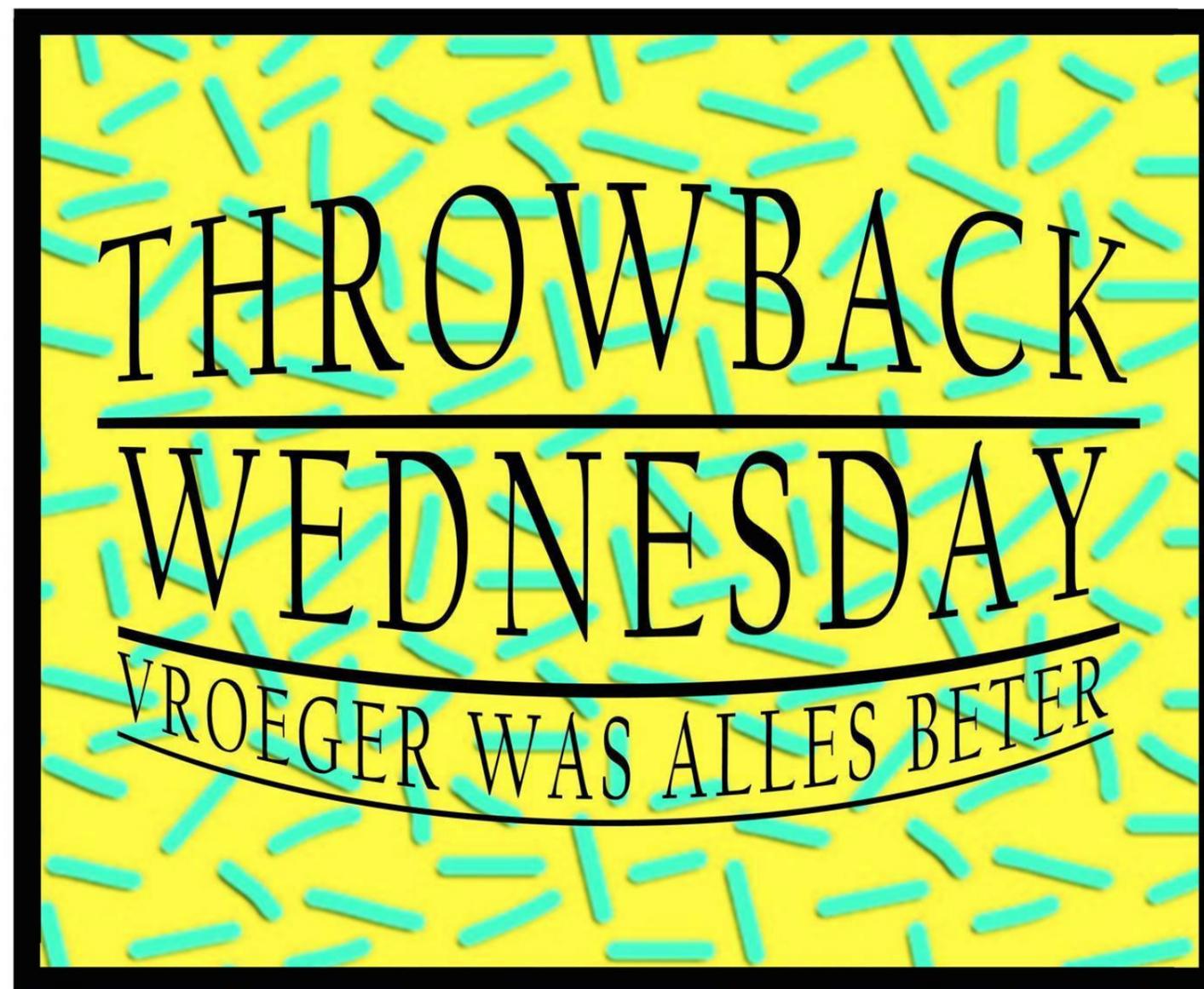
Pound, Ezra. *A Memoir of Gaudier-Brzeska*. New York: New Directions Books, 1970. Print.

Pound, Ezra. *The Selected Letters of Ezra Pound 1907-1941*. Ed. D.D. Paige. New York: New Directions Books, 1950. Print.

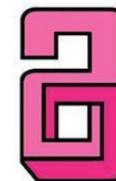
Wilson, Peter. *A Preface to Ezra Pound*. London: Longman, 1997. Print.



🕒 30s



🗨️ **mixitup #VVK: #4eu / #ADD: #5eu / #18+
#12november / #22:00 - #04:00**



Phoenix serves... Pumpkin

In the spirit of autumn and Halloween (the holiday itself may have passed, but the feeling is still there), Phoenix tried out some of the Web's tastiest looking seasonal recipes. We chose some easy- and affordable-looking things, then cooked, tasted, and reviewed them, all to make it easier for you to serve an impressive meal on a small budget.

by Stanzy Kersten

Pumpkin Spice Latte recipe

A couple of members of the Phoenix committee got together on a Sunday night to make the most delicious pumpkin-inspired dishes for not too high a price. We kicked off with an autumn classic: the Pumpkin Spice Latte, known by Starbucks lovers as PSL. This blend of coffee, foamy milk, and a spicy syrup proved itself to be not too difficult to make at home (if you have a nice collection of spices around), and the recipe we used was one of the easiest around. Quite obviously, it calls for pumpkin spice, something that can be quite hard to get your hands on here in the Netherlands. Luckily, we've found a recipe for the spice mix, too, which you can find below.

The cooking/tasting team, consisting of our very own Marijn, Astrid, Pleuni, and Stanzy, had the following thoughts about this latte:

Marijn: "The PSL gets a 4 out of 5 for flavour from me, because I was positively surprised. It wasn't as sweet as the one from Starbucks, it tasted better, and it was really wintery. The name is misleading though, because there is no actual pumpkin added to the latte."

Pleuni: "I have largely just been tasting things, so I can't really tell if it was easy to make. I give the PSL a 5 out of 5 for flavour, since it's not as sweet as the Starbucks one. So, yay!"

Astrid: "For recipe clarity it gets a 5 out of 5. The price compared to the quality gets a 4 out of 5, since you have to make your own pumpkin spice mix. Easiness of the recipe gets a 4 out of 5: you have to foam the milk, which can be a challenge. Finally, for flavour, the PSL gets a 3 out of 5 from me. It was better than the Starbucks one, but I thought it tasted quite bland. I tried it again with more spice mixture, which improved the actual flavour but made it less fresh than the original."

Stanzy: "The recipe was easy to follow, so a 5 out of 5 for that. It gets a 3 out of 5 for price compared to quality, since it is only actually cheap if you have all the spices at hand already. A 4 out of 5 for the easiness of the recipe, and a 4 out of 5 too for the flavour. I don't like coffee (I know, I live a very tired life), so I tried the spice syrup with just milk, and I liked that. It reminded me of a Chai Tea Latte, but with a slightly different flavour."

Pumpkin spice:

- 1/3 cup ground cinnamon
- 1 tablespoon ground ginger
- 1 tablespoon ground nutmeg
- 1.5 teaspoons ground cloves
- 1.5 teaspoons ground allspice



Pumpkin Soup recipe

Next, we made a pumpkin soup. This was a bit more of a challenge, since pumpkins are not the kindest of vegetables to work with. However, with teamwork and a sharp set of bread knives, we managed to cut it up successfully. Fortunately, the pumpkin didn't have to be peeled, only seeded, so we got to experience that super Halloween-y feeling by scraping out the slimy centre. After the pumpkin had been tamed, it was an easy job. The recipe consisted of aforementioned pumpkin, an onion, stock, double cream, and some salt and pepper, so messing it up was quite difficult. We enjoyed the soup with some baguettes, and these are the opinions of the team:

Marijn: "I tasted the soup and it gets a 5 out of 5 from me. It was surprisingly sweet, which made it delicious."

Pleuni: "The soup gets a 3 out of 5, I'm not a big fan of soup in general, but I really like pumpkin."

Astrid: "I love sweet soup, so I give it 5 out of 5. About the process of making it: chopping up pumpkins is seriously fun."

Stanzy: "A 4 out of 5 for recipe clarity and for price compared to quality as well, as pumpkins can be expensive. The recipe was really easy to follow, so a 5 out of 5 for that. The flavour gets a big fat 5 out of 5. The soup was sweet and quite light: I loved it!"



Pumpkin Pecan Pie recipe

Finally, for dessert, we decided to make an American favourite for this time of the year: a sweet pumpkin pie. The recipe called for canned pumpkin puree, another ingredient that can be hard to find, so we went for frozen pumpkin which we defrosted and mashed. If you have more time on hand, you could also cut a fresh pumpkin in half, place it in the oven for an hour, and then scoop out the flesh. If you're planning to make this for dessert, remember that the pastry has to chill for an hour in the fridge, so make it beforehand to save some time. After the pie had been in the oven for about 45 minutes, we could finally enjoy our well-deserved dessert. This is what we thought:

Marijn: "A 4 out of 5 for recipe clarity, the instructions are easy to follow but it's important to read them well. The price compared to the quality gets a 5 out of 5 since you've most likely got the basic ingredients covered. The easiness of making it gets a 5 out of 5 as well, there's really nothing to it. Finally the flavour gets a 5 out of 5, it wasn't too sweet which I really liked."

Astrid: "I give the pie a 4 out of 5 for flavour. It tasted great, but I'm not really a fan of the mushy fillings. Gimme them nice and firm."

Pleuni: "The pie gets a 5 out of 5 for flavour from me. It was the first time I tried pumpkin pie, and I want more!"

Stanzy: "The pumpkin pie gets a 4 out of 5 for the easiness of the process, since this process consists of many steps. The flavour gets a 5 out of 5. I love pumpkin pie, and this was one of the best I've ever tasted."

With the pie, we concluded a tasty and pumpkin-filled evening. Cooking together proved to be very successful. There were many things to do, so tasks could be divided. Obviously, it made for a great atmosphere as well, and eating the dishes you put effort in together makes them even more delicious.



Leneth in Canada

Already more than halfway there, but it definitely doesn't feel like that!

On August 25 I nervously set out to fly to the far away land that is called Edmonton, Alberta in Canada, to spend a semester abroad. All the usual fears and worst-case-scenarios went through my head: what if I don't find any friends? Don't like the area and/or university? Can't stand the cold?

Now, more than 75 days spent on Canadian land, I can simply dismiss all the fears I had coming here (although.... next week is going to be the first time that it will be more than -10 degrees Celsius, so let's wait with ruling out the fear of the cold until then). In the first week I already found myself surrounded by a lot of people, most of whom I call my friends now. But I still meet new people all the time. Maybe it is just Canadian culture (because yes, most people really are that nice), but I always seem to end up having small talk or just exchanging a smile with someone on the street, on campus or even on the LRT (the local subway system). I know it might sound creepy to the average Dutchie, but it is just sort of the vibe here. And I am becoming part of it.

Of course it is not all rainbows and butterflies. The oh-so-familiar homesickness definitely creeps in once in a while. However, when I remind myself of the 1,5 month I have left in this country of maple syrup, ice hockey and free hotdogs on campus (like, ALL the time) – I soon go back to enjoying my stay here. The cliché is true: time is definitely flying by and before I know it, it will be me who is flying home. But, not before I make a snowman in -20 degrees, go dogsledding and... oh right, I believe I have some exams some time. Trust me, when you're here, you soon forget the 'studying' in 'studying abroad'!

by Leneth Witte

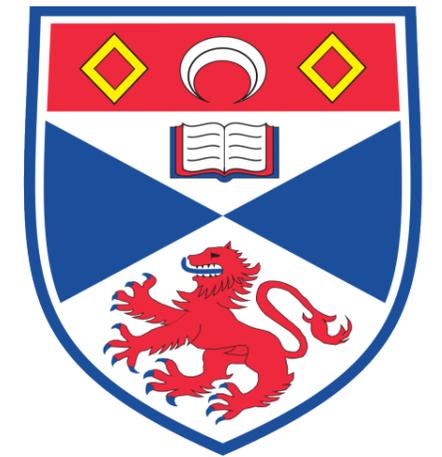
Spot the Corps

English is everywhere, that is why Phoenix is introducing Spot the Corps; you can encounter dead English writers almost anywhere. First up is Arlette who ran into Keats in Rome.

One of England's currently most celebrated Romantic poets can be found not on the Isle itself, but in a small, serene graveyard in Rome. John Keats, author of e.g. 'Ode to a Nightingale' and 'Bright Star', moved away from his home country, not to regain new insights for his poetic work, but to escape his dark fate for at least a little longer. Keats, who only started writing poetry when he was 20, suffered from Tuberculosis, a disease that drove many people from colder climates to the drought and warmth of Italy.

Laid to rest in a more open spot of the graveyard, Goethe and Shelley were buried as well. Keats's stone is accompanied by the stone of artist Joseph Severne. The poet's grave does not bear his name, but a memoir, somewhat hidden on a wall to the left, applauds him. Keats was only 25 when he died, and his work was tossed aside rather than applauded. His grave is a calm place, surrounded by some of Rome's stray cats, and somewhat secluded from the clutter of other stones. Although the burial site is now called the Protestant Cemetery, it used to be simply non-Catholic, and is held up entirely by donations and family of the bodies that were buried there. It is not a place you will pass arbitrarily, unless you wish to see the Pyramid statue and accidentally stumble upon the graveyard's entrance. It is not a melancholic place at all, but rather tranquil, and in a way, as pastoral as the romantic poets would have wanted to live.

by Arlette Krijgsman



Syme in Scotland

Syme, fourth from the left, graduated from the university of Utrecht in 2014. He now continues his masters in St. Andrews and has agreed to document his adventures abroad for Phoenix.

Please imagine a tiny, remote fishing village somewhere in rural Scotland, and fill it with super smart people from all over the world: the posh from England, the rich from Asia and the States, and regular folk from mainland Europe (especially Germans). Allow a few Scots in for supplying food and drinks, and you've got this weird micro-society called St. Andrews, my home this academic year.

It is a massive contrast with Utrecht. The outside world does not exist; it is simply too far away to be a bother. St. Andrews is called the bubble for a reason, after all. I spend way more time studying than I ever did in Utrecht: there's hardly anything else to do. To give you an idea about the size: everything in the town centre is within a ten-minute walking reach. Imagine a Utrecht consisting only of Voorstraat, Drift, and Janskerkhof, and you get the idea. It saves a lot of time commuting!

That makes settling really easy. The first person to get lost in St. Andrews has yet to be born. There's North Street, with most of the uni stuff: the library, Younger Hall – the St. Andrews version of the academiegebouw (it's ugly) – and the oh so British quad. Then there's Market Street, which is self-explanatory, and after that there's South street, with some shops and pubs. This cute little centre is surrounded by sea, golf courses, and some residential areas.

Having only a few shops made furnishing and decorating my room really difficult. I miss a Hema or Blokker. After two months, I still haven't found a proper biscuit tin, and if I ever run out of underwear, I only have an H&M to save the day. Thank god for Amazon. Well, there's Dundee, half an hour away, which is a real city with real shops. However, it's the ugliest city I've ever seen and deserves its title of Scumdee. I do not want to go there again; once was enough.

Back to St. Andrews. I'm here for a reason: the master Modern and Contemporary Literature and Culture, which will reward me with the shining title Master of Letters (MLitt). So much cooler than MA, sorry guys. It does require some work, however. Even though we get an insanely long Christmas holiday (two entire months), I actually have to write my dissertation in the summer. Not that it really matters, since I'll have plenty of time when I'm unemployed afterwards anyway.

by Syme van der Lelij

SINTEQUILA

KNOCK-OUT IN DE GANG



20 November | 23:00-04:00 | €4,- voorverkoop | €5,- aan de deur | K-SJOT
by Gangmakers

I Smoke in Peace

Hi. My name is Noël, and I smoke. It is something I am neither proud nor ashamed of, but something I do nonetheless. My father smoked, and his father before him. It is something I've grown used to, and have been raised with.

Over the past couple of decades, smoking has transformed from a perfectly normal, if not expected, pastime, into the most terrible of social faux pas. Apparently, the allegedly improved knowledge of the side-effects of smoking has people on edge. The existence of these side-effects (mainly cardiovascular diseases and a significantly increased risk of lung cancer) has been propagandised to such extent that it is already generally accepted as indisputably true. Luckily, critics like Colby, who wrote the extensive article "In Defense of Smokers", still exist, and found no factual evidence of a relation between smoking and decreased life expectancies. Since I am not knowledgeable enough to pick either side, I will acknowledge this link between smoking and death, as it does not matter for the purposes of this complaint.

It seems smoking and even people who smoke have become hated. Disgusting, egocentric, irresponsible, and weak-willed we have been called. Employers are sometimes allowed to deny applicants or fire existing staff if those people smoke, and prices have risen to absurd heights, but what frustrates me most is the way we are separated, secluded, deported to some remote area where we can sin in exile; herded like cattle. Train stops have designated smoke areas that are located on the far edge of the world, and offer no seating. Passengers who would like to smoke are chained to a pole in a ridiculously small area, to be displayed and judged. Recently, Utrecht University took similar measures, and now bans smoking near the entrance of the UBB, as well as in the entire bike lot of Israëlslaan 188, with the exception of a 3m2 cage in which we can behave like the scum we apparently are. Ironically, this cage does offer seating, whereas there are no other benches to be found there.

It is not enough to merely be discriminated and hindered. This country's anti-smoking policy would see us grovel, begging for mercy as we finally surrender and give up something we have enjoyed without a care for so long. KWF, the Dutch charity company for cancer research, leads the assault by enforcing the discrimination of smoking people with their recent campaign Roken kan echt niet meer. The sole content of these commercials is the comparison of smoking to not one, not ten, but nearly ALL negatively stereotyped activities, behaviour, and groups (the campaign even invited people to come up with even more ignorant ones), with the claimed purpose of scaring non-smokers away from smoking. Back in the real world, however, all that these commercials accomplish is offend people who smoke, in a not-to-be-taken-lightly kind of way. As if young people are not going to smoke because some anti-smoking campaign says it's not cool, anyway. You'd think KWF has better ways of spending its donations than on this bullying, or on its president's six figure salary and an 'accidental' 300k investment in the tobacco industry. Oops.

Please, pretty please, just let me enjoy my cigarettes in peace. If you are not capable of forgiving me for my social crime, however, just consider this: what do you think gas will cost if everyone stops smoking?

by Noël Vermeulen



The Scrumptious Bookshelf of Erik

Not unfamiliar among Albioneers is the tall and ever eloquent Erik. Especially those of us who went to see SUDS last year have come to realise that his talents truly shine on stage. To find out which books constituted to Erik everyday cool and collected persona but yet allowed him to also be heated and dramatic while on stage, Phoenix's Judith travelled to Maarsen to ask him about the books that have played a part in his life so far.

by Judith Brinksma

What was your favourite book growing up?

I have always loved works by Roald Dahl, for example *The BFG* and *Mathilda*. Roald Dahl has this talent for not talking down to children or creating this perfect fantasy world. Instead, his stories really matched my own imagination. As the English student I am, I also grew up with *Harry Potter*. I don't think it's an overstatement when I say I have read the first book at least ten times.

What is your favourite book now?

In *Cold Blood* by Truman Capote. I read it about five years ago, and it has never been surpassed. There are many books I consider to be very good, but there's always something that doesn't quite work. You always think 'but that one chapter was a bit weird' or 'but the language was a bit repetitive'. With this book, there is no 'but': it is perfect in every way. It details the research Capote did on a murder case. One thing he found was the diary of a murdered 15-year-old girl in which the handwriting from one day would be slightly different from the next. She was figuring out how to write, as if she was figuring out who to be. It is this tiny detail that completely humanizes this person and thus makes the story so heart-breaking.

Which author have you read the most books by and why?

I have read quite a lot by Willem Frederik Hermans. I love his dark sense of humour; it's very absurd and sort of cynical. All his novels have similar endings, in that everything turns out to be unlike what you expected. For me, he is the greatest Dutch writer.

What is the last book you read for 'fun'?

That's a long time ago! A poetry book by Leonard Cohen called *Book of Longing*. I really enjoyed that, because it's very simple, very direct poetry. I don't tire of it quickly; I can read it and re-read it. The shortest poem is only two lines, it goes:

"You go your way
I'll go your way too"



Are there books you are ashamed to have read?

Yes ... Well, I wouldn't say ashamed, but it certainly is a controversial set of books. I have read *The Fountainhead* and *Atlas Shrugged* by Ayn Rand, who was a Russian-born, later American, novelist. The books are deeply political and philosophical. It's an extremely libertarian philosophy she propagates called objectivism, with free-market and rational egotism. I was fifteen when I read those, and they made a huge impression on me. For a while I was completely convinced of this philosophy, and then it just slowly faded away. It was only later that I learned that Ayn Rand was not considered to be a very good writer. The message of the books just

really hits you over the head, and after reading ten pages, you know what she means. I have since moved on from those principles, and if I were to read those books now, with the knowledge I have acquired, I would probably call them bombastic, over-the-top, romanticized, idealized, and unrealistic. It's a love-hate relationship: I wouldn't have the intellectual background to say those things if I hadn't read them.

Which books are you most ashamed of for not reading yet?

There are so many of those! Some of the major American classics, I guess. I have never read *The Great Gatsby* and *To Kill a Mockingbird*. There are some British classics as well. I haven't read *Jane Eyre* or *Pride and Prejudice*. Jane Austen's novels seem to me to be very small-scale, there are no fireworks, and drinking a cup of tea has a huge importance. I like it when something is really extreme in art.

Which book did you only read halfway or even less?

I tried to read a novel by Nicci French. It was about a woman, a police detective, who gets injured by a suspect and rehabilitates... and that's as far as I got, because just that took a hundred pages. Nothing else happened. The characters were flat and uninteresting. There was nothing to draw me in.

What, for you, is the ultimate page limit of a book before you decide against reading it?

Infinite! I mean, *Atlas Shrugged* by Ayn Rand was over thousand pages, and I read that from cover to cover. I will say that if a book is extremely long, I'll try to find a vacation to read it in.

If you were to write a book, what would it be about?

I think something to do with myth and dreams and such. It wouldn't be fantasy in the sense of real characters in a fantasy world, but perhaps something in the atmosphere of Greek mythology. I think those stories are very powerful. In the story of Orpheus, just the bare bones, the basic plot points, are beautiful in themselves.

To conclude, what is your favourite English word?

Scrumptious - I think that is a good one!

Scrumptious | adjective |

delightful, excellent; especially :

delicious

Wat betekent het nieuwe leenstelsel voor mij?



Interstedelijk
Studenten
Overleg

**Het leenstelsel:
Vanaf 1 september 2015**

De OV-kaart blijft behouden. Je hebt hier nominaal + 1 jaar recht op.

De basisbeurs wordt afgeschaft. De aanvullende beurs wordt verhoogd naar max. €365.

Je kunt nominaal + 3 jaar lenen bij DUO

De aflostermijn voor je studieschuld is 35 jaar en maximaal 4% van het inkomen boven het minimumloon.

De aflofase begint twee jaar na je afstuderen. Je kan altijd eerder of meer aflossen.

Tijdens het afbetalen kun je gebruik maken van 5 jokerjaren waarin je niet hoeft af te lossen. De rente loopt echter wel door.

Als je start met studeren tussen 2015 en 2018 ontvang je na afronden van je studie een voucher van €2000 voor bijscholing.

Ik volg nu een hbo / wo master of begin aan een master opleiding voor 1 september 2015.

Ja

Ik volg nu een hbo of wo bachelor

Nee

Nee

Ik doe een tussenjaar of switch van opleiding.

Nee

Ik begin na 1 september 2015 met een hbo / wo bachelor of master opleiding.

Ja

Ja

Je behoudt je basisbeurs voor de master. Je situatie blijft onveranderd.

Voor je bachelor behoud je de basisbeurs. Voor je master ontvang je geen basisbeurs meer. Voor 1 sept. opgevraagde masterstudiefinanciering wordt omgezet in een gift mits je binnen 10 jaar je masterdiploma behaald.

Als je verder gaat met je bachelor of masteropleiding, dan behoud je het recht op de overgebleven maanden basisbeurs.

Je valt onder de voorwaarden van het nieuwe leenstelsel en hebt dus geen recht op een basisbeurs.

Lening afbetalen
Je prestatiebeurs wordt omgezet in een gift als je binnen 10 jaar je diploma behaalt. Voor de terugbetaalregeling zijn er 3 opties:

1. Je hebt alleen geleend onder de oude voorwaarde → studieschuld betaal je terug volgens de oude regeling (15 jaar).

2. Je hebt zowel geleend onder de oude als de nieuwe voorwaarde → je mag kiezen of je de studieschuld in 15 of 35 jaar wil afbetalen.

3. Je gaat alleen lenen onder de nieuwe voorwaarde → studieschuld betaal je terug volgens de nieuwe regeling (35 jaar).

COLOFON

This issue of Phoenix was made possible because of:

Committee
Judith Brinksma, Marijn Brok, Kiki Drost, Stanzy Kersten, Simone Schoonwater, Noël Vermeulen & Astrid Nieuwets

Albion

Jos de Groot, Arlette Krijgsman, Pleuni van Laarhoven, Syme van der Lelij, Niki Liebrechts & Erik de Vries Lentsch

With special thanks to:
Klaas de Zwaan

Images

Alyssa van Heyst (Alyssa van Heyst fotografie) | Leneth Witte | Syme van der Lelij | Floris Groeneveld | Kiki Drost | Judith Brinksma | Fiona de Both | Target | Paramount Pictures | American Broadcasting Company (ABC) | Twentieth Century Fox | Lacuna Filmes | Desert Wolf Pictures | Interstedelijk Studenten Overleg | Gangmakers | MixItUp

Want to contribute to Phoenix?

We are currently accepting pieces of creative writing and poetry. Just drop us a line at albionphoenix@gmail.com. The same goes for photography, we are always looking to improve the visuals of our magazine. Interested in shooting especially for Phoenix? Let us know as well!



“ONE CANNOT THINK WELL,
LOVE WELL, SLEEP WELL,
IF ONE HAS NOT DINED
WELL.”

-Virginia Woolf