

A Word from the Chairman

The Faculty has always been full of comings and goings but our (still) new building at 9 West Road has lent them higher visibility. We enjoy a steady stream of prestigious visitors giving lectures and readings, sometimes in collaboration with the Centre for Research in Arts, Sciences and Humanities (CRASSH, of which Faculty-member Mary Jacobus is the Director). Over the past year these have included Elaine Scarry, Stanley Cavell and Geoffrey Hartman, together with familiar faces from less of a distance, such as Andrew Motion and Sir Frank Kermode. Others still choose to spend sabbatical leave from their own institutions in Cambridge, enjoying our extraordinary library resources, and finding themselves roped in to give a paper to a graduate seminar. Meanwhile many of our own prestigious colleagues travel the globe, sometimes on the wings of the research awards that we have proved increasingly successful in winning. As I write this I am conscious of one colleague on leave in Los Angeles, another in Beijing, and two in New York. One consequence of this increased research leave – apart from anxieties about the Faculty's collective carbon footprint – is that we rely even more than in the past on the contribution to our teaching programme made by temporary Lecturers, by College Teaching Officers and others, and a number of new appointments to such posts are especially welcome. There is a wonderful and valuable diversity to the membership of the Faculty, and the initiatives to which they contribute. Good examples would include a couple of highly successful conferences organized by some younger colleagues (though by comparison with other Cambridge Faculties that need not be named our 'age-profile' is relatively youthful), one that addressed the relations between writers and the environment ('Passionate Natures'),



Photo: Jen Pollard

the other on Law and Literature ('Beyond Reasonable Doubt: Conversations in Law, Literature and Philosophy from the Reformation to the Present Day', of which see more within). These attracted a remarkable array of international speakers and contributors from a wide range of disciplines, and testify to just two of the fields in which significant new research, thinking and writing are being generated within the Faculty. Others would include the whole area of Commonwealth, International, Post-Colonial and World literature in English (as you can see, we are not quite sure what to call it), and 'Literature and Visual Culture', the subject of a very popular Part II optional paper. And then there is the new Drama Studio, which under the auspices of a permanent new Studio manager, Jeremy Hardingham, has been host to an increasing range of activities, including research-led performance, staged readings, rehearsal and even the occasional party, as for example recent celebrations of the Marlowe Society's Centenary, featuring distinguished alumni such as John Barton, Trevor Nunn and Tim Supple. Meanwhile our current students are eagerly preparing as usual for all kinds of future distinction.

Adrian Poole



The Alumnus Interview: Lunch with *Anthony Julius,* August 2007

Subha Mukherji and Jan-Melissa Schramm meet prominent lawyer and author Anthony Julius.



Photo: Jan-Melissa Schramm

The Art Deco offices of Mishcon de Reya are located on Red Lion Square, a leafy and tranquil corner of the Gray's Inn neighbourhood of London. A blue plaque records that Dante Gabriel Rossetti lived in an almost adjacent building in 1851: William Morris and Edward Burne-Jones took over the tenancy from 1856–1859. The literary associations of the Square seem particularly apt, given that Anthony Julius, a partner in the firm, is also a leading exponent of Britain's flourishing community of Law and Literature scholars. He read English at Cambridge from 1974–1977, where he recalls being taught by Stephen Heath, Howard

Erskine-Hill, Lisa Jardine, Colin McCabe, Adrian Poole and Raymond Williams. As an undergraduate at Jesus College, he was an earnest and determined student, committed to private study and excited by the prospect of a career in academia until illness interrupted his preparation for Part I of the Tripos, at which point he began to think about the law. Yet the decision to leave English was not an easy one, as Anthony found the work for dissertations at Part II to be particularly rewarding: he wrote on habit and snobbery in Proust, and Hellenism and Hebraism in Matthew Arnold, and both dissertations confirmed in him a passion for close reading and textual analysis. He attained a good first

at Part II and abandoned the formal study of English with considerable regret. English, he had thought, was his 'vocation'.

After graduation, Anthony undertook the 18-month programme at the College of Law in London in preparation for his professional exams. He describes this as a ghastly, utilitarian experience in which the common law was taught 'as if it were a code', without any introduction to its protean messiness. An early indication, this, of the way in which the 'dogmatism of advocacy' would bring home to him what he sees as the essential 'antinomy' between literary and legal analysis: the former rejoices in ambiguity and polyvalence, the latter represses these in

the pursuit of the maxim that ‘there must be an end to litigation’. As a law student, Anthony felt compelled to teach himself in the evenings in order to fully understand the law’s broader rhetorical and philosophical frames of reference.

Despite his initial unhappiness, he qualified as a solicitor and joined Mishcon de Reya in 1979: it remains the only firm for which he has ever worked. Though ‘the alchemy of capitalism’ fascinated him and drew him into the firm, he never stopped reading and thinking. After several years spent enhancing the efficiency of the firm and nurturing its niche interests in art-crime litigation, Anthony returned to the formal study of English literature, undertaking a PhD at University College, London with Dan Jacobson. ‘All academic work is about the collision between norms and their violation’, he felt, and the pursuit of this idea led to the book that grew out of his doctoral thesis: *T.S. Eliot, Anti-Semitism and Literary Form* (CUP, 1995). But it also informs much of his subsequent work on iconoclasm and transgression in art: ‘Art Crimes’ appeared in *Law and Literature* (OUP, 1999), followed quickly by *Idolising Pictures* (2000) and *Transgressions: The Offences of Art* (2002), both with Thames and Hudson. Anthony also began to teach part-time in the Law School at UCL, and he is now Chairman of the London Consortium and a Visiting Professor at Birkbeck. Yet he remains committed to a full case-load as a legal practitioner, and he only snatches time to write between seeing clients, appearing in court and fulfilling the commitments of family life. He is Mishcon de Reya’s solicitor-advocate, and he appears regularly in the High Court and the Court of Appeal. Even so, he remains astonishingly productive: he is currently writing *Trials of the Diaspora*, a comprehensive history of English anti-semitism from the medieval period to the present day, for OUP, and a study of the two trials of *Lady Chatterley’s Lover*, with a view to interrogating English and American conceptions of obscenity and modes of jury deliberation.

Straddling the literary and legal worlds as he does, Anthony is a key figure in the field of Law and Literature studies, and a champion of it. As a movement, ‘Law and Literature’ has risen to prominence earlier, and more obviously, in the US and Australia rather than the UK for pedagogic reasons: Americans undertake legal studies at graduate school and Australians often do five- or six-year

combined law degree courses which allow them to situate legal studies alongside immersion in literary criticism or history, and these approaches tend to foster a rather more jurisprudential or philosophical reading of the law. In contrast, Anthony sees the English practice of short, vocationally oriented law degrees (the ‘black-letter’ rather than ‘liberal arts’ approach to the subject) as depoliticising the law and separating it from broader cultural practice and reflection. This endorses a rather Austinian sense of the law – that it is somehow hermetically sealed off from other more vigorous and dynamic vocabularies. But it is increasingly common for many of our students to follow in Anthony’s footsteps and complete the law conversion course after reading for their first degree in English; so perhaps there is hope that traditional resistance to interdisciplinary enquiry will fade in years to come. But more importantly, the field is itself coming into focus at last in the UK: several recent colloquia and conferences across the two disciplines (notably, in Cambridge, as reported below, at Birkbeck College, London and at Warwick) are symptomatic, as are recent publications in the field coming out of academia in this country.

Anthony identifies Richard Weisberg’s work as a founding moment of the Law and Literature movement, and sees such thinkers as Martha Nussbaum taking it forward. He finds himself largely in agreement with Nussbaum’s understanding of literary representation of ‘reality’ as more comprehensive than that offered by legal discourse, and with her comparative approach. But he thinks that though she is right, she is ‘right at a price’ – the price being, at times, the elision of the difference between the fundamental purposes and functions of the two disciplines. Law is invested in arriving at verdict, literature at complicating it; law seeks to resolve uncertainty, literature revels in it. We need to be constantly alive to both the similarities and the distinctions between the disciplines to comprehend the interrelation fully and impartially.

While Anthony found it initially difficult to adapt to the language of power that the law is – a strange thought, given his reputation as a determined and fearsome representative of such high-profile clients as Princess Diana and Heather Mills – it was all part of the process by which he has arrived at his own understanding of the relation between law and literature. He sees law’s capacity to

regulate literary expression through legislation addressing copyright issues, blasphemy and obscenity; memorably, he describes law as ‘literature’s foreign relation’. But he also sees literature and law sharing a hermeneutic strategy, and a common parentage in scriptural exegesis (Anthony himself relishes the complexity of Jewish juridical practice). Shakespeare’s *Measure for Measure*, he says, owes its ‘creative’ engagement with law to a saturation in the Hebrew scriptures, while *The Merchant of Venice* comes out of a mind saturated in the New Testament and engaging with law in a ‘destructive’ way. The Authorised Version and Blackstone’s *Commentaries on the Laws of England* are, he believes, ‘the God and Mammon of English literature’. He is fascinated, too, by law as an object of great literary reflection (due its own imperative force and social status), but the process of interdisciplinary comparison reveals law’s own (often resisted) indebtedness to rhetorical traditions and literary practice. Curiously, though, it is Shakespeare’s Sonnets that are, for Anthony, the single text most emblematic and eloquent of the relation between law and literature, and the issues that, to his mind, define it: interpretation, constraint and analogy. It is as though the Sonnets encapsulate the nature of the ‘bond’ between the two modes of thinking, the ‘patent’ that keeps ‘swerving’ back and forth, in defiance of disciplinary hermeticism. It is a relationship as vexed and as bound as that which lies at the heart of the Sonnets – one that is registered in the poems’ enmeshing of the languages of law and love, affinity and difference; of dialogue and impasse, competition and belonging, owing and owning. It is perhaps this recognition of troubled reciprocity that allows Anthony Julius to inhabit the two domains, and to negotiate their threshold, with such intuitive felicity.

Beyond Reasonable Doubt

Co-organiser Yota Batsaki reports on the conference 'Beyond Reasonable Doubt: Conversations in Law, Literature and Philosophy from the Reformation to the Present Day', which took place on 7–9 September 2007 at Fitzwilliam College.

This conference arose out of a felt need for interdisciplinary exchange among scholars working in the fields of literature, law and philosophy. Its focus was on questions of evidence, judgment, and doubt across a range of periods from the Reformation onwards, and it featured several parallel sessions arranged both chronologically and thematically. A major attraction of the conference was the presence of six inspirational and highly regarded plenary speakers who addressed both the historical development of evidence and probability, and their rhetorical, aesthetic, and ethical dimensions. Barbara Shapiro (Berkeley) opened the proceedings with an overview of the evolution of the concept of 'Reasonable Doubt.' Kathy Eden and Lorna Hutson addressed questions of style and property, and probability and genre, in the early modern period. Leo Damrosch from Harvard took us into eighteenth century confessional autobiography with a talk on circumstantial evidence and paranoia; Peter Brooks traced the influence of the "Law and Literature" movement and suggested some future directions; and John Bender (Stanford), through the example of the novel, argued the case for the aesthetic as a vehicle for

experiment and knowledge. The plenary speakers were enormously generous with their time, and really gave of themselves to the event, both in an intellectual and a human sense.

A number of parallel sessions were organized around the plenary talks, expanding on the key questions and ranging from "Reason, Law and Theology in Early Modern England" to "Testimony and Trauma" in the twentieth century. The standard was consistently high, with thoughtful and carefully researched scholarship presented with vigour and enthusiasm, and animated conversation spilling over into the social events as the conference progressed. Approximately 75 delegates attended: lawyers, literary critics, historians of ideas and philosophers all featured amongst the audience. They came from the UK, but also as far afield as the US, Australia, New Zealand, India, Italy, Poland, and Sweden. These vibrant conversations among scholars drawn from all over the world demonstrated beyond reasonable doubt that the scope for further work on the intersections of literature, law and philosophy is immense.

Several graduate students were able to attend, and their contributions were astute

and appreciated. Another highlight for the convenors was the generous involvement of local English Faculty members, who supported the conference and enriched its scope by chairing numerous sessions and leading the ensuing conversation.

Convenors Yota Batsaki, Subha Mukherji and Jan-Melissa Schramm were heartened by the success of the event, notwithstanding all the demanding administrative work it had involved. There was a genuine sense of excitement amongst delegates as new connections – both intellectual and social – were made, and long-standing methodological questions were addressed. Lawyers learnt more about the philosophy of judgment; Victorianists learnt more about the assessment of evidence in the early modern period; modern historians were introduced anew to earlier rhetorical traditions and their continuing impact. A volume featuring the contributions of the plenary speakers and a selection of conference papers is envisaged in the near future. The organizers are very grateful to the English Faculty for a Judith E. Wilson grant, and to CRASSH (Centre for Research in Arts, Sciences and Humanities) for invaluable financial and logistical support.

For your bookshelf...

Every few years the government's Higher Education Funding Council conducts a Research Assessment Exercise (known to academics as 'the RAE'), which is intended to assess the nature and quality of the various kinds of research carried out in university faculties and departments across the UK. The outcome of the present RAE is important, because it will be used by funding bodies to determine research grants to universities from 2009–10, and the English Faculty is naturally keen to preserve its current 5* (top) rating. Various measures of what constitutes research are used, but one of the main ones is of course publication, which may include monographs, editions, chapters in collaborative works, journal articles, conference papers and so forth;

all of which are amply reflected in the Faculty's output. The final touches are being put to the Faculty's 2007 RAE submission as this issue of *West Road* goes to press, and it enables us to give a snapshot of some of the work that has been pursued in recent years, including the following attractive selection of recently-published stocking-fillers.

Contemporary cultural studies are represented by Mary Jacobus's *The Poetics of Psychoanalysis: in the wake of Klein* (OUP), and David Trotter's *Paranoid Postmodernism: Literary Experiment, Psychosis and the Professionalization of English Society* (OUP), whilst *Rude Britannia* (Routledge) edited by Mina Gorji examines current mores and their linguistic manifestations. Stefan Collini

has written on *Absent Minds: Intellectuals in Britain* (OUP), and amongst special studies of contemporary topics is Ian Patterson's *Guernica and Total War* (Harvard). Art and aesthetics are considered in historical perspective by Peter de Bolla in *Art Matters* (Harvard). In the *Cambridge Companion* to series *D. H. Lawrence* has been edited by Anne Fernihough, and *Harold Pinter* by Peter Raby. Moving back to the nineteenth century, Adrian Poole has contributed *Shakespeare and the Victorians* (Thompson), Rod Mengham *Charles Dickens* (Northcote) and Heather Glen *Charlotte Brontë: the Imagination in History* (OUP), whilst Robert Macfarlane has investigated *Original Copy: Plagiarism and Originality in Nineteenth-century Literature* (OUP).

continued opposite

Film Studies arrives in the Faculty

David Trotter, convenor of the Cambridge Screen Media Group, reports on new initiatives that give film studies and related research a formal place on the syllabus for the first time.

Screen media – from film, through television and video, to the gameboy console and the new digital arts – have become the focus of a rich and rapidly evolving array of research initiatives across the arts, humanities and social sciences. The opportunity has never been greater (or the occasion more urgent) to develop an understanding of the historical and theoretical relations between the moving image and the cultures which gave rise to it – cultures which have in turn been so transformed by these media that they are now unthinkable without them.

The complex and powerful relationships between cultures and their media have for some time been extensively researched and taught in many Cambridge Faculties, including Modern and Medieval Languages, Social and Political Sciences, Music, East Asian Studies, Anthropology and Archaeology, History of Art and Architecture, and Education. The English Faculty, too, has played its part over the years. But a new Cambridge Screen Media Group now exists whose function is to co-ordinate existing initiatives in this rapidly evolving field and develop new



ones. The Group has been responsible for organizing or co-organizing international conferences and symposia, practical workshops, and an interdisciplinary Screen Media Research Seminar. An innovative MPhil in Screen Media and Cultures has enjoyed a very productive first year, with eight of fifteen students securing an overall distinction, and

several continuing on to study for PhDs at Cambridge. The Group also has close links with the Cambridge Film Trust and the Cambridge Film Festival, and sponsors special events designed to raise the general profile of screen media studies in the University.

On 5 May 2007, the director (Isaac Julien), producer (Colin MacCabe), and star (Tilda Swinton, pictured left) of a new film about the life and work of Derek Jarman came to Cambridge to provide an exclusive preview screening, and to take part in a question-and-answer session. 'Film studies at Cambridge has been a long time coming,' Swinton told an audience consisting of staff, students, and alumni: 'too long for some of us – but how right it seems, perhaps more so now than ever, when cultural film in practice is so beleaguered by the stresses of market forces.'

American connections are pursued by Sarah Meer in *Uncle Tom Mania: Slavery, Minstrelsy and Transatlantic Culture in the 1850s* (Georgia). Focusing on the Romantics, Philip Connell has published *Romanticism, Economics and the Question of 'Culture'* (OUP), and Simon Jarvis *Wordsworth's Philosophic Song* (CUP). Studies situated in the eighteenth century have included Fred Parker's *Scepticism and Literature: An Essay on Pope, Hume, Sterne and Johnson* (OUP), and Peter de Bolla's *The Education of the Eye: Painting Landscape and Architecture in Eighteenth-century Britain* (Stanford).

Renaissance Literature has been studied from a variety of angles and approaches, in Christopher Tilmouth's *Passion's Triumph over Reason: A History of the Moral Imagination from Spenser to Rochester* (OUP), Deana Rankin's *Between Spenser and Swift: English*

Writing in Seventeenth-century Ireland (CUP), and in a fresh survey by Jason Scott-Warren, *Early Modern English Literature* (Polity), with accounts of special topics and particular authors in the shape of *Graffiti and the Writing Arts in Early Modern England* (Reaktion) by Juliet Fleming, *Ovid's Changing Worlds: English Metamorphoses 1567–1632* (OUP) by Raphael Lyne, *Shakespeare's Entrails: Belief, Scepticism and the Interior of the Body* (Palgrave) by David Hillman, *Law and Representation in Early Modern Drama* (CUP) by Subha Mukherji, *Walton's Lives: Conformist Commemorations and the Rise of Biography* (OUP) by Jessica Martin, *Thomas Browne and the Writing of Early Modern Science* (CUP) by Claire Preston, *Spenser's Legal Language: Law and Poetry in Early Modern England* (Brewer) by Andrew Zurcher, and *England's*

Helicon: Fountains in Early Modern Literature and Culture (OUP) by Hester Lees-Jeffries. In the medieval period, Jill Mann has edited *The Canterbury Tales* (Penguin), and Nicolette Zeeman has written on Langland in *Piers Plowman and the Medieval Discourse of Desire* (CUP). Christopher Cannon's *The Grounds of English Literature* (OUP) concentrates on the earliest texts of the post-Conquest period, whilst the development of a major genre is set out in Helen Cooper's *The English Romance in Time: Transforming Motifs from Geoffrey of Monmouth to the Death of Shakespeare* (OUP), and new approaches to fifteenth and early sixteenth-century writing opened up in Daniel Wakelin's *Humanism, Reading, and English Literature 1430–1530* (OUP).

Manuscripts and Miscellaneity

Senior Research Associate Christopher Burlinson writes on a year spent delving into and digitising the miscellaneous manuscripts of the late-medieval and early modern periods.

‘I hold the entry of Common-places to be a matter of great use and effect in studying,’ writes Francis Bacon in his *Advancement of Learning* (1605), ‘as that which assureth copie [copiousness] of invention and contracteth judgement to strength.’ Commonplace books were the personal organizers of their day: individual collections of notes, sentences and passages taken from classical and contemporary authors, and compiled over a lifetime of reading and study. The keeping of such books was regular practice among the learned men (and occasionally, though less frequently) women of the sixteenth and seventeenth centuries: it enabled their users to remember what they had read, pick out and study the most relevant points, and organize this information for future use in letters, sermons, essays, even plays, and so on.

Work began this year in the Faculty on *Scriptorium: Medieval and Early Modern Manuscripts Online*: a major

project which will make images of these manuscript commonplace books and other miscellany manuscripts of similar type publicly accessible. We have received a grant of £380,000 from the Arts and Humanities Research Council (AHRC), and are constructing an archive of high-resolution manuscript images and ancillary information, along with a set of educational and research resources for manuscript studies. We will be upgrading, for instance, English Handwriting: An Online Course (<http://www.english.cam.ac.uk/ceres/ehoc>), a teach-yourself palaeography tool that has already been widely used in graduate instruction and research in Cambridge and beyond. The project is being run by Richard Beadle and a committee made up of current and former members of the Faculty: Colin Burrow, Raphael Lyne, and Andrew Zurcher. Christopher Burlinson is working on the project as Senior Research Associate, and Mariko Brittain as IT Developer.

Among other things, the project will show that the compiling and keeping of miscellaneous manuscripts in the late medieval and early modern periods went far beyond the organised commonplace books that Francis Bacon describes. As well as these educational tools and reading compilations, we are working on collections of poems (some of them kept and circulated by students at Oxford and Cambridge), lecture notes, devotional tracts, legal treatises, medical instructions, recipes, topographical notes, genealogies, and so on: books that changed hands and changed use over periods of several decades, and into which – often into every available blank space on the page – information of all kinds was crammed.

We’re anticipating that this will be a crucial resource for scholars and students working in the late medieval and early modern periods – a period when the introduction of print meant that the idea and the function of the book was radically changing. By gathering and publishing this information, *Scriptorium* will provide considerable insight into practices of writing, reading and thinking in the late-fifteenth, sixteenth and seventeenth centuries, as well as opportunities for integrated study of the intellectual, public and domestic lives of the individuals who compiled these manuscripts.

The importance of the project also has to do with the accessibility that it will provide. Many of these little-known manuscripts are stored in college libraries in Cambridge (as well as the UL), and in private collections around East Anglia. They have often proved inaccessible to scholars from around the world, not just because of their geographical locations, but because cataloguers have not been able or inclined to describe and publicise their miscellaneous contents. *Scriptorium* will bring this information into the view of scholars of manuscript studies worldwide, and with its pedagogical focus, it will ensure that the Cambridge English Faculty continues to provide pioneering teaching in an age of online research.

Milton’s poem on Hobson, the Cambridge carrier (of ‘Hobson’s Choice’), in St John’s College MS S.32.

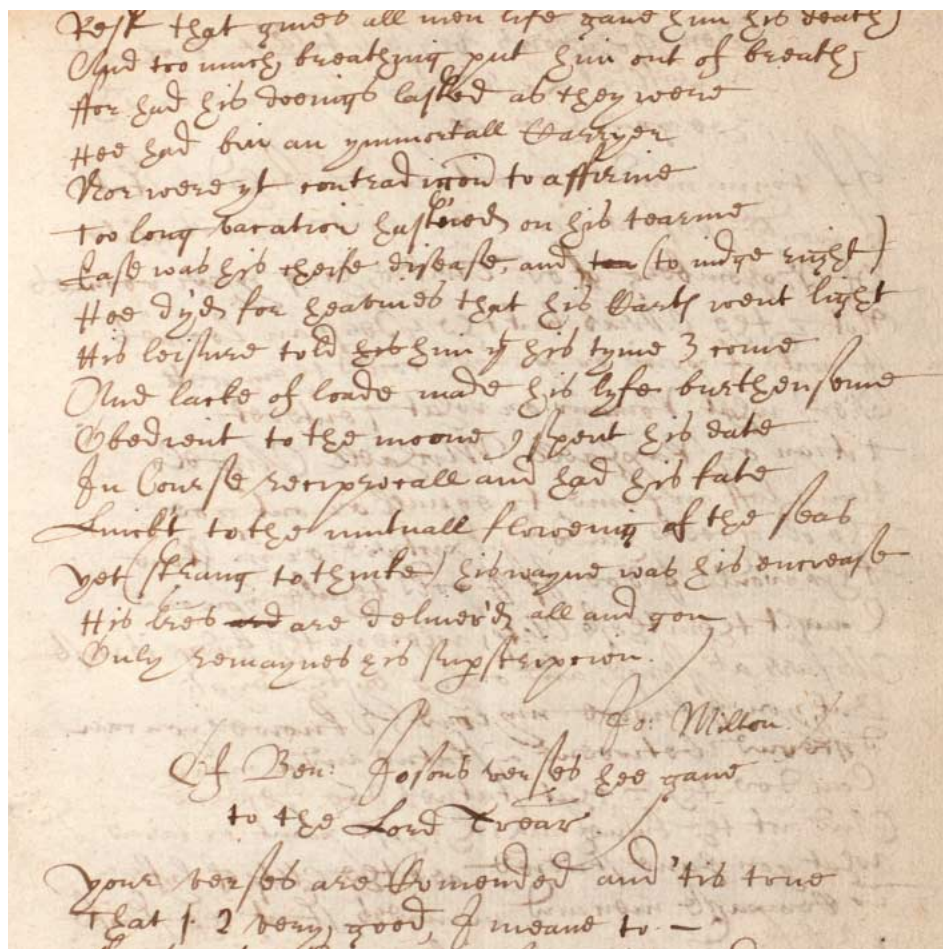


Photo: Christopher Burlinson, reproduced by permission of the Master and Fellows, St John's College.

Alumnæ/i News

Last year's call for news brought forth the following reports. Information for inclusion in next year's issue of *9 West Road* is always welcome.

Richard Beadle, Editor.

Catherine Arnold's (Girton 79–82) latest book *Necropolis – London and its Dead*, an account of how London has dealt with death for the past two thousand years, was published by Simon and Schuster to critical acclaim in May 2006. Peter Ackroyd called it 'a compendium of death in all its forms, while at the same time providing entertainment of the most ghoulish and exquisite kind... It is a Baedeker of the dead.'

Andrew Bannerman (Selwyn 61–64) has created and performed several programmes about great writers, most recently Charles Darwin and Thomas Hardy, and also a celebration of George Orwell, with his director brother Tim (Selwyn 71–74) and pianist nephew Alastair (Clare 92–95).

Patricia Barnard (71–74) has published *So long lives this: a dramatic arrangement of Shakespeare's Sonnets* (Chippenham: Piper's Ash), designed for an all-male gay cast.

Peter Batten (Jesus 54–57) arranged a full presentation of Tennyson's *Maud*, together with a selection of Browning's dramatic monologues, for the Chichester Festivities 2006.

Adrian Berg (49–52) was elected Royal Academician 1992 and Honorary Fellow, Royal College of Art 1994, and was Artist in Residence, Dartington Hall 1997.

Elizabeth Bray (Girton 49–52) has published a number of books on Scotland including *The Discovery of the Hebrides* (reprinted 1992), and most recently the preface to *A Voyage Round the Coasts of Scotland 1818–1825* by William Daniell.

John Coleridge (King's 48–52) founded Wells-Poetry-next-the-Sea thirty years ago, has edited *Poems of Bernard Wright, Books I and II*, and published a novel, *Turner of the Tide* (2007).

Angela Lisa Das (Homerton 00–03) has been awarded an MA in Literature and Medicine at King's College, London.

R.C.P. Elgood (Trinity 53–56) has published *A Handbook of Management Games and Simulations* (1997) and a novel, *Accidental Assassin* (2006).

Christine Mangala Frost's (Girton 68–71) first novel *The Firewalkers* was shortlisted for the Deo Gloria Award of the Commonwealth First Book Prize, Asia-Pacific region.

†Valerie Grosvenor Myer (Newnham 63–66) co-edited *The Continuum Encyclopedia of British Literature* (2003), and lectured on 'English Literature in Cambridge' for the Cambridge Society's Leonard Woolf in Ceylon conference at Lucy Cavendish in 2005.

Patrick Harpur (St Catharine's 68–71) has just finished a novel drawing on the life of Kierkegaard; his other writings include *Daimonic Reality: A Field Guide to the Otherworld*, *The Philosophers' Secret Fire: A History of the Imagination* and an alchemical tract, *Mercurius, or, The Marriage of Heaven and Earth*.

Alexander Haydon (Peterhouse 84–87) has published *Edmund Campion* in the 'Saints of the Isles' series (Catholic Truth Society).

Anthony Haynes (Trinity 79–83) has published two books designed to be of interest to teachers of English: *100 Ideas for Teaching Writing* and *100 Ideas for Lesson Planning*.

Tony Hodgson (Christ's 53–57) is joint warden of Ferrar House, Little Gidding, and joint author of *Good Food Stories* (2006).

David Horsley (Jesus 43–44, 47–50) received the 2006 Halstead Medal of the Geologists' Association.

Ian Hunt (Girton 83–86) has published a volume of poems, *Green Light* (Barque).

P.D. Hunter (Downing 75–78) is chairman of the Byron Society.

Rosemary Ingham (Girton 51–54, Hughes Hall 54–55) has published a novel, *Where the Truth Lies* (Macmillan 2007), having retired after fifteen years as head of a comprehensive school.

Richard Kroll (Downing 72–77) is professor of English at the University of California, Irvine; his most recent book is *Restoration Drama and 'The Circle of Commerce': Tragicomedy, Politics and Trade in the Seventeenth Century* (CUP, 2007).

Jonathan Mantle (Pembroke 72–75) is Director of Communications at TriStart Ltd. (Cambridge); his first play, *Take Two* (written with Emmeline Winterbotham) was premiered in London in 2005.

A.A. Marcoff (St John's 75–78) has published a volume of poems, *The Dialectics of Rain* (2006).

Professor Mark Nash (Christ's 65–70), Head of Department, Curating Contemporary Art at the Royal College of Art, was co-curator of *Documenta 11* (2002) and film curator of the Berlin Biennial (2004); he has most recently curated *Experiments with Truth* (Philadeplia, 2004–5).

John Nicholas (Selwyn 65–68) writes 'Towards the end of my third year at Selwyn Q.D. Leavis, who had spent the past six months guiding me through the English Novel, asked me what I intended to do with the rest of my life. I told her that I had decided to study accountancy as a route into industry. Although she was much smaller than me I could feel the heat in her breath when she told me that I had therefore wasted her time and might as well have gone to technical college instead. I am pleased to say that she was quite wrong. I have worked for thirty five years in various parts of the world for a British manufacturer whose valves and widgets help customers in every continent to save energy costs and process essentials such as food, textiles and medicines more efficiently and with less pollution. In that time I have found that what I learned at Sidgwick Avenue helped me to understand people's motivation, listen to what they say and communicate with them with good humour and therefore more effectively. I am quite sure that these qualities have been far more valuable to me and my company than the necessary (but mundane) ability to add numbers together!'

Michael Oakes (Pembroke 72–75) is Principal of South Downs College, Waterlooville, Hampshire, recently designated by the Government as a Beacon College.

Garry O'Connor has published *Chaucer's Triumph* (Petrak Press 2007), a fictionalised account of the last year of the poet's life.

Martin Payne (Magdalene 57–60, Institute of Education 60–61) taught and administered in Further and Adult Education until 1987, then qualified as a counsellor at Colchester Institute, and counsels in Primary Care in Norwich. He attended intensive training in Narrative Therapy under Michael White at the Dulwich Centre for Family Therapy, Adelaide, South Australia, and has published *Narrative Therapy: an Introduction for Counsellors* (2nd ed., Sage, 2006).

S.S. Prawer (44–48), Emeritus Professor, the Queen's College, Oxford, has published three books on Thackeray in the last ten years, and five books concerned with the art of film.

Richard Ramsbotham (Corpus Christi 80–83) has published *Who Wrote Bacon?* (Temple Lodge, 2004) and edited *New Selected Poems of Vernon Watkins* (Carcenet, 2006).

Douglas Rice (Corpus Christi 61–64) has published *The Life and Achievements of Sir John Popham, 1531–1607* (2005).

David Roe CBE (Selwyn 78–81) is currently Director of Strategy at the Department of Culture, Media and Sport, having previously worked in HM Treasury and the Prime Minister's Strategy Unit.

Jane Graham-Maw (Christ's 82–85), now director of Graham Maw literary agency, has ghost-written some ten titles, from celebrity autobiography to 'misery memoir' and self-help books.

Jonathan Steffen's (King's 76–78) debut album *The Road in Our Feet* was issued by his recording label Falcon Editions in 2007.

Chris Smith (Pembroke 69–75), now Rt. Hon. Lord Smith of Finsbury, co-authored *Suicide of the West* (Continuum, 2006) with Richard Koch, and is Director of the Clore Leadership Programme, and Chairman of the Advertising Standards Authority.

Dr James Stredder (Emmanuel 63–66) has published *The North Face of Shakespeare: Activities for Teaching the Plays* (Wincot Press, 2004), 'a necessary book for all English and Drama teachers' (TLS).

Jack Thomas (Peterhouse 49–53) has published *Arnolfini: Reflections in a Mirror* (Vanguard Press.)

Rev. G.C. Taylor (Christ's 34–37) has in his time written two books, *The Sea Chaplains*, and *London's Navy*.

Sean Taylor (Christ's 84–87) has published over 20 books for children, including *When a Monster is Born*, *Boing!*, *Purple Class and the Skelington*, and *The Great Snake and other stories from the Amazon*.

Micheline Wandor (Newnham 59–62) has published *Musica Transalpina* (Arc Publications), Poetry Book Society Recommendation 2006, was made a member of the Royal Society of Literature in 2006, and is Honorary Teaching Fellow, University College, London, 2007–8.

Christopher Whitby (Sidney Sussex 71–74) is launching an international sonnet competition: see <http://www.sonnetcompetition.com>.

Matthew White (83–86) has written *Staging a Musical* (A&C Black), and has adapted *Far from the Madding Crowd*, and Roald Dahl's *Revolting Rhymes* for the stage.

Margaret Windham Heffernan (74–77), has been Visiting Professor in Entrepreneurship, Simmons College, Boston, and has published *The Naked Truth* (Wiley, 2004), and *How She Does It* (Viking/Penguin, 2007)

Events 2007–2008

The ongoing Cambridge programme of distinguished lectures in literary studies has included two sets of Clark Lectures, the first by Elaine Scarry, Walter M. Cabot Professor of Aesthetics and General Theory of Value at Harvard University on *Imagining Colour* ('Colour Threads in Proust and Murasaki', 'Dreaming Green: Woolf and Gawain', 'Beauty and Colour', 'The Sky is Blue', January 18–29 2007), and the second by Professor Sir Frank Kermode of King's College, on *Some Lesser Known Aspects of E.M. Forster* ('Aspects of Aspects', 'Beethoven, Wagner, Vinteuil', 'Waiting for Krishna', 8–15 March 2007). The Poet Laureate Andrew Motion gave readings from his poetry and his memoir *In the Blood* on 26–7 April 2007. The inaugural W B Jones Memorial Lecture was given by Dr Sean

McEvoy on 13 February 2007, 'Con-Scripting the Audience: the dramaturgy of Jonsonian tragedy and comedy, 1603 to 1616', and the Judith E. Wilson Lecture, 'Medea, Murder and Metaphysics' was given by Edith Hall on 10 October 2007. Geoffrey Hartman lectured on 'The Incredible Mr Blake: the Contest between Poetry and Divinity', 'Holocaust and Testimony in a Genocidal Era' and 'The Critic as Witness', 9–12 October 2007. During the Michaelmas Term 2008 the Empson Lectures will be given by Professor Denise Riley, and the Tanner Lectures by Robert Chartier.

For information on events please contact the Faculty Office (01223 335070) or e-mail: english-events@lists.cam.ac.uk.

Appointments

The following have been appointed to college teaching posts during 2007: Dr Nuzhat Bukhari and Dr Paul Chirico (also Senior Tutor) at Fitzwilliam, Dr Charlotte Grant, at King's, Dr Sarah Houghton-Walker, at Gonville and Caius, Dr Louise Joy, at Homerton and Dr Isobel Maddison, at Lucy Cavendish. In the Faculty, Dr Mina Gorji and Dr Stefan Uhlig have been appointed to three-year university lectureships, Dr Ross Wilson to a Leverhulme Early Career Fellowship, and Mrs Elizabeth Tilley had been appointed Faculty Librarian.