

9 West Road

A Newsletter of the
Faculty of English

Volume 4, 2004

The New Building

Though our newsletter is called '9 West Road', that address has been a building site for the past year. Nigel Luckhurst's photographs show work nearing completion, and Claire Daunton, the Administrator for the Faculty, and Professor Barry Windeatt, Chair of the Building Committee, describe the new Faculty building that will be open to students and Faculty members from the start of the coming academic year.

The 'Mediterranean' appearance of the new English building (brown/pink terracotta cladding, with silver aluminium windows and 'shutters') has provoked comment: 'Spanish hotel', 'tin of salmon', 'refreshingly un-Cambridge', 'elegant and unusual', 'stylish and colourful'. Given its location on West Road, at the north east entrance to the Sidgwick Site, facing the University Library, it is not surprising that the building has attracted comment. Leaving aside some of the witticisms, and the envious remarks of some colleagues, the overwhelming reception from members of the University, and from members of the Faculty not closely involved in the planning and design of the building, has been favourable.

Further comments concentrate on the size of the building. With three storeys above ground, and a basement containing Library storage, the drama studio, plant room and other services, arranged round a garden court, it is a large presence on West Road. 'How is it that English needs such a large

continued on next page

F R Leavis by Quentin Blake



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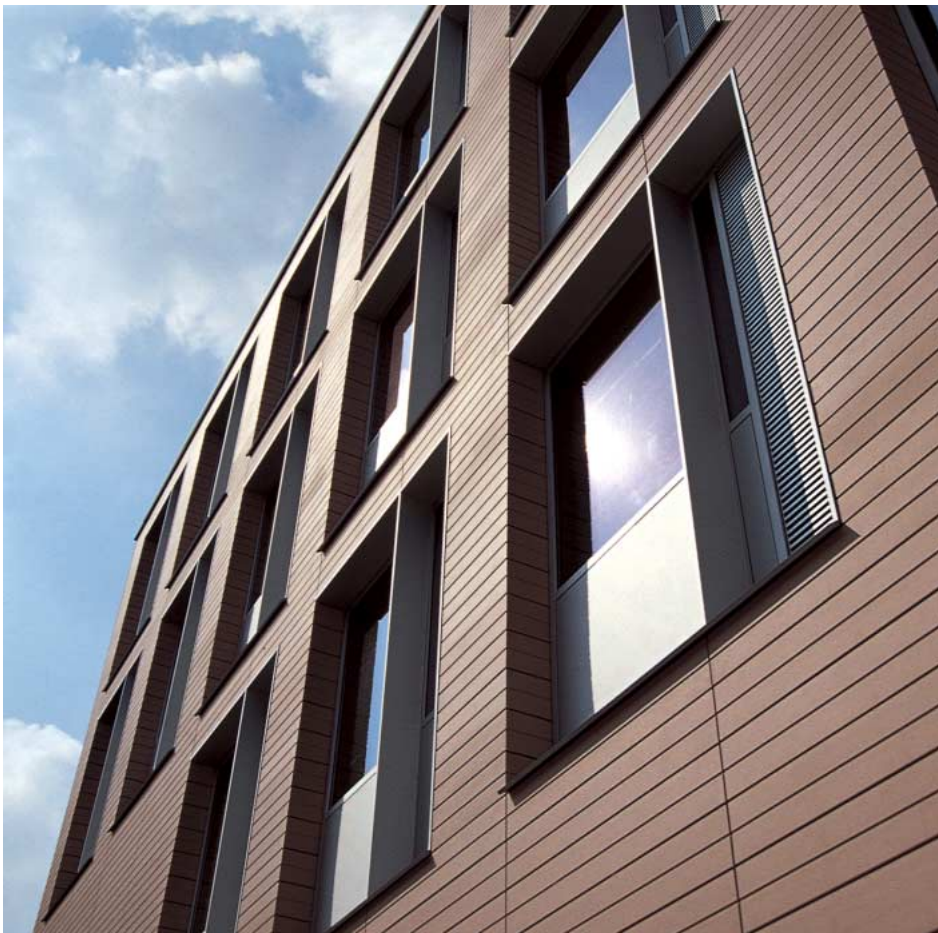
Quentin Blake (Downing 53–56) has very kindly made this drawing for the current issue. In a letter to the Editor he recalls: Just about fifty years ago I used to be able to look out of the window of my room on O staircase in Downing College and see Dr Leavis arriving to give his morning seminars. He rode a tall gaunt bicycle, and, no doubt

by long practice, was able to dismount, park the bike against the wall and mount the steps to his room in one fluent movement.

I think I drew him once when I was at college, and once later for the *Spectator* during his exchanges with C P Snow; but this little drawing is one that I have just done from memory.



UNIVERSITY OF
CAMBRIDGE



building?’ ‘We never realised English was such a large Faculty’. ‘Where are all your people now?’. It is these remarks which point up the need for a building for English and point towards the almost certain success of the building, both as construction and as function.

The Cambridge English Faculty has an enviable reputation for the quality of its research and teaching, and for the success of its alumni. That reputation, built up since the Faculty was established in 1919, is founded on the success of individual members of the Faculty and on its teaching programme, to a very considerable extent, on the success of College teaching. But the situation in the last few years has begun to change: while College teaching remains essential to the Cambridge English degree, the provision of Faculty teaching, increasingly through classes and seminars for some Part I papers and for all optional Part II papers, has become ever more important. And to provide this teaching the Faculty needs appropriate space.

In addition, in line with changes across the University, the Faculty’s focus has shifted somewhat in the direction of graduate teaching, with an increase in the numbers of PhD students and with the setting up of new M Phil courses. It is essential for the success of graduate teaching that space for seminars and informal meetings for research groups is available. Without space for individual members of the Faculty to carry out research and to meet each other, and without space for relevant teaching and informal meetings at both undergraduate and graduate level, the Faculty’s day to day work was becoming ever more cumbersome and the Faculty was in danger of lagging behind its close competitors.

Now the new building is very close to completion and the solution to some of these problems is becoming ever more clear. The building will be *the* place for teaching, for meeting, for social events, for private study, for use of the Library and drama studio, for open air study in the garden court. A whole new world for English opens up. Is the 85-year delay worth the wait? On the evidence of remarks from Faculty members who have visited the building to choose their rooms, on the evidence of colleagues from neighbouring Faculties who have visited the space, on the evidence of both graduate and undergraduate

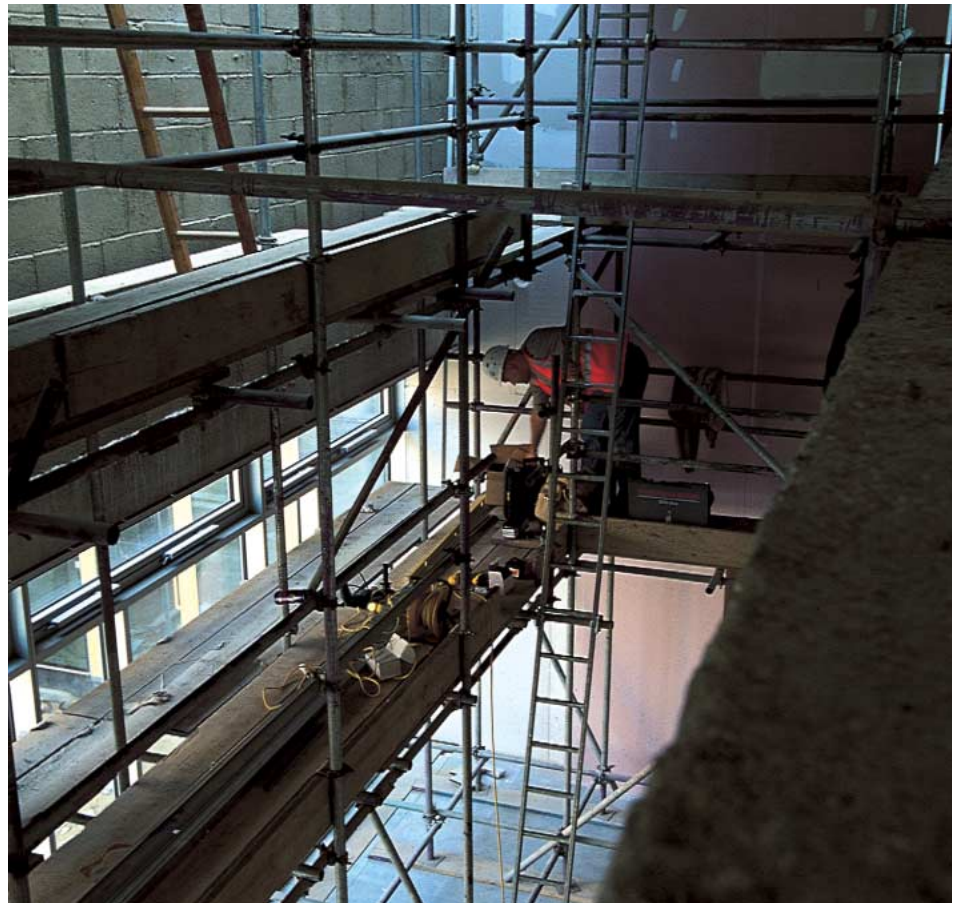
representatives, and on the evidence of senior colleagues in other parts of the University, most certainly *Yes*.

Not only does the building look striking from the outside it also has a lively and interesting presence from the inside, due especially to the clever use of light to open and mould spaces that are pleasant to move and work in.

Alumni, as well as most other groups in the University, are conscious, through reading issues of *CAM*, through fundraising campaigns and through issues of newsletters such as '9 West Road' and College magazines, of the Cambridge building programme and of the cost of buildings. The Faculty is extremely grateful to those many alumni who have donated to the cost of construction and furnishing the building. It has been a very long haul, since 1919, and it seems to have been a long haul since the launch of the major campaign in 1999. But the campaign has had a successful ending and the construction of the building is now complete. In addition, thanks to funds raised from alumni, from Colleges, and through successful bids for the Higher Education Funding Council, the plans for fitting out and furnishing the building are nearing completion.

We are particularly grateful to the Friends of Cambridge English, our distinguished alumni, who have lent financial and other support to the campaign from 1999.

The success of the building is in very large part due to the excellent working relationship developed between the Faculty's representatives and the architectural practice of Allies and Morrison, the award-winning firm responsible for the design and realisation of the project. It now remains for alumni to come and see for themselves: you will be most welcome, and we look forward to receiving your comments on the building. One of several events in the coming year to inaugurate the building is a day of lectures, readings and tours to be held on 25th September, during the Alumni Weekend. This will be followed by a handover ceremony on 29th September, to be performed by alumnus Griff Rhys Jones, a great supporter and donor: and there will be an official opening later in the year. Details of the programme for the Alumni Weekend, and of lectures and events in the coming year are given on the last page of the present issue.



The photographs show: the interior of the enclosed and part underground drama studio; the completed East facade; the interior of the Library, looking from the gallery towards the courtyard; one of the new common rooms.

Alumnæ/i News

This page has become a regular feature of the newsletter – a welcome one, perhaps, where people not seen for years return. The reports here come from last year's call for information – a call renewed for next year's issue.

John Harvey, Editor

Catharine Arnold (Girton 79–82) won a Betty Trask award in 1987 for her first novel, *Lost Time* (Hodder, 1986), and has published a further novel, *Changeling* (Hodder, 1987), and contributed to *City of Crime* (Five Leaves Press, 1997).

Andrew Bannerman (Selwyn 61–64) has co-adapted *Twelfth Night* for Channel 4; he has compiled and performs recitals of *A Shropshire Lad* and *The Lyrical Ballads*.

V O Bennett (Fitzwilliam 46–50) retired in 1983 from a career that included service with the Imperial Ethiopian Air Force as Senior Lecturer in English and Head of Ground Training and as Principal of the Debvra Zeit Technical Secondary Boarding School (1953–62), and periods as Director of Adult Education for Papua and New Guinea (1964–67) and as Chief Administrative Officer and Clerk to the Governing Body of the West Sussex Institute of Higher Education (1977–83). In 1961 he was created Chevalier of the Order of Menelik for services to education in Ethiopia and was commended by HM The Queen.

Jacqueline Bradshaw (King's 80–83) is Editor of *Debates* (Hansard) in the House of Lords.

Professor Michael J Collie (St Catharine's 49–53) has published *Murchison's Wanderings in Russia* (Keyworth), his twenty second book.

Jack Dalglish (Downing 46–48), HM Staff Inspector of English, retired 1985; he has published *Pride and Prejudice* (Blackwell) and *Eight Metaphysical Poets* (Heinemann Educational).

Sir Michael Day (Selwyn 54–57) became Chairman of the Commission for Racial Equality in 1993.

Paul Griffin (St Catharine's 46–49) won the Seatonian Prize in 2002 for a poem on Balshazzar's Feast and had a new book of poems out in 2003, *The Sound of Violins*.

Don G Harrison (St Catharine's 68–71) is an Adviser for Citizenship Education and has published articles on teaching English for young citizens.

Kenneth N Hastings (Fitzwilliam 50–54) published *In a Right State; the Reflections of an Education Inspector* in 1998 (Book Guild Ltd).

Dominic Hibberd (King's 61–64) became a Fellow of Royal Society of Literature in 2002; he is the author of the biographies *Harold Monro: Poet of the New Age* (2001) and *Wilfred Owen* (2002).

D J C Hindley (Selwyn 59–63) retired in 2000 as Senior Master at King's School, Bruton, having earlier been Head of English and a housemaster for 19 years. He has been a magistrate since 1992 and is Chairman of South Somerset Youth Panel and a governor of Bruton School for Girls.

Professor Philip Hobsbaum (Downing 52–55) was awarded a D LH from Glasgow in 1994 and an Hon Litt D at Sheffield in 2003.

Professor Lisa L Hopkins (King's 78–82) was given a personal Chair at Sheffield Hallam University in 2003. Her recent books have been *Christopher Marlowe: a Literary Life* (Palgrave 2000), *Writing Renaissance Queens: Texts by and about Elizabeth I and Mary, Queen of Scots* (Newark: University of Delaware Press, 2002) and *The Female Hero in English Renaissance Tragedy* (Palgrave, 2002).

Dr John Hoyles (Queens' 57–60) retired in 2001 after teaching English at Hull University since 1965. He participated in the international Film Culture History Conference at Aberdeen University in 1996 and established the Cine-Fem module at Hull in 1999.

M J Hoy (Queens' 62–66) was awarded an MBE in the 2003 Birthday Honours for services to education and the arts on the Isle of Man.

Anthony A Marcoff (St John's 75–78) has published *The Meditation of the Rose* (2000), *South Specific: Beyond our Shore* (2002), *A Shade of Being* (2003).

Revd Canon C J Meyer (Pembroke 40–41, 45–46) has been the Area Anglican Bishop of Dorchester and Provost of the Western Division of Woodard Schools, and is an

Hon Canon of the Roman Catholic Cathedral of our Lady and St Boniface, Plymouth.

Peter Rumney (Trinity 77–80), who manages City Arts, Nottingham, won the Arts Council of England John Whiting Award for the Best Play of 2002.

Ian Sansom (Christ's 86–89) has just published the novel *Ring Road* (Fourth Estate), acclaimed by Geraldine Bedell in *The Observer* as 'a *Tristram Shandy* for our times...well-observed and endlessly inventive'.

Professor Emeritus Goerge Shepperson (St John's 40–42, 46–47) was awarded the Honorary Degree of Doctor of Letters by the University of Malawi, Zomba Malawi, in December 2002. From 1958 to 2002 he edited *Independent Africa* with Thomas Price.

Professor Gerald Studdert-Kennedy (Jesus 54–57) is First Visiting Professor of International Relations and Religion at the University of Boston. He is the author of *Providence and the Raj: Imperial Mission and Missionary Imperialism* (1998).

D R Thorpe (Selwyn 62–65) is a Senior Member of Brasenose College, Oxford, 1998. His *Eden: the Life and Times of Anthony Eden First Earl of Avon, 1897–1977* (Chatto, 2003; in paperback from Pimlico, 2004) was described by Roy Hattersley in the *New Statesman* as 'comprehensive, authoritative, balanced and invariably readable.'

Mrs H Turner (New Hall 77–81) is Head of Department, North London Collegiate School.

Dr D T Wesling (Trinity Hall 60–62) has published *Bakhtin and the Social Moorings of Poetry* (Bucknell University Press, 2003).

H K Whiting (Fitzwilliam 45–47) has been Head of English at Buckhurst Hill High School and at Eliot Comprehensive School, Putney; and Headmaster of Longlands School, St Neots, the Sir Charles Lucas Comprehensive School, Colchester, and Deben Hill School, Felixtowe.

Isabel Wolff (Trinity Hall 79–82), journalist and broadcaster, has published five best-selling novels including *Rescuing Rose*, *Out of the Blue*, *Behaving Badly*.

The Alumnus Interview: Jon Barton

After periods in teaching, national broadcasting and in media-managing charities, Jon Barton is now launching 'Clarify', his own communications consultancy. Reviewing his career, he would like to feel he has contributed to 'the fight to keep our public language truthful and human-hearted'. This ambition goes back to his student passion for Wordsworth – he keenly recalls discovering 'that amazing poetic manifesto in the Preface to Lyrical Ballads, expressing total confidence in the power of direct, sincere, "unspun" language.'

Barton came up to Emmanuel in 1969 'a confident poet – and left a competent literary critic'. What he now values most, he says, 'was the fantastic training in positive scepticism, looking for value while constantly questioning received wisdom.' He admired 'the heroic mavericks in the Faculty, like John Newton who dared to suggest that Dr Johnson might be right in his criticisms of Donne and Shakespeare.'

After Cambridge he took a Certificate in Education at Oxford. For nine years he taught English in British comprehensives, then did the same in Tanzania – 'a fantastic two years on the slopes of Kilimanjaro'. His students included political exiles from Mozambique, Ethiopia, Uganda and Zimbabwe. In one year, he remembers, he had to arrange International Baccalaureate exams in twenty-one mother tongues, from Serbo-Croat to Amharic.

When he returned from Africa, the securities of a career in school management were unappealing, and with the encouragement of his wife Maggie, he decided to gamble on a radical change. 'I can't fathom how desperate Radio Derby must have been, to give freelance work to a thirty-year-old teacher with no journalistic experience.' But he loved the pace of radio reporting, racing on his motorbike from pile-ups on the M1 to political mishaps in the local towns.

One big undertaking at Radio Derby was the launching of 'Barbed Wireless' – a nightly rock magazine. 'Maggie Thatcher's recession had put huge numbers out of work, and in the East Midlands a lot of anger went into local punk and reggae bands. As presenter we recruited Terry Christian, an extremely angry and gifted

young man with no broadcasting experience, and three weeks later Barbed Wireless – "Punk Radio 4" to a sceptical colleague – was born.' Though Derby citizens were sometimes shocked by its language, Barbed Wireless' mix of music and current affairs went on to win two Sony awards against more housetrained offerings from the national networks.

The national TV networks called, however, and Barton went to Lime Grove Studios to work as a producer for *Sixty Minutes*, *Breakfast Time* and *The Money Programme*, and then for the *Six O'Clock News*, before joining *Newsnight* for a six year period, latterly as Deputy Editor.

He speaks with nostalgia of his six years on *Newsnight*, 'an amazingly restless and searching programme – it's where I first met the word "counterintuitive" and that's what we always had to be.' Its diverse team had complementary strengths – particularly the vital partnership between 'the nay-saying scepticism' of fellow-alumnus Jeremy Paxman and 'the yea-saying tiggerishness of Peter Snow'. Especially challenging was a rigorous economy of language – 'We tried to use each headline to set out the single crucial question at the centre of our analysis – and that's a terrific intellectual discipline. In interviews it's almost always the one question which the politician most wants to avoid.'

After a period as *Newsnight's* acting editor, Jon was appointed Editor of the *One O'Clock News* – the day's first and in some ways most demanding BBC TV bulletin. 'We'd often go into the control-room at five to one with only half the headlines finished and less than five minutes' material ready to run. It was the scariest of all news or current affairs programmes, but for that reason one of the most warm-hearted. We survived on a mixture of adrenalin and total mutual trust.'

Then in 1996 he accepted the editorship of *Today*, the BBC's current affairs flagship. He pulled together the programme broadcast on all BBC radio channels which announced the death of Diana Princess of Wales – a programme which won the Sony Award for the best news programme of 1997. He remembers the laboured rehearsals the BBC used to make for royal obituary programmes, 'and



how different it felt that Sunday morning. Just an overwhelming sense of sadness and pointlessness... and as journalists a total determination to do it justice by improvising the very best tribute we could in the time available.'

From *Today*, Barton went on to be Executive Editor of BBC Daily TV Current Affairs. 'If I'm honest, I hated being a BBC suit. Programme-making was what I loved.' He left the BBC four years ago to work in the City as a communications consultant for the Brunswick corporate PR group, and then as head of the Media Division of Christian Aid. He speaks with enormous admiration of 'the courage and intellectual honesty of Christian Aid and the hundreds of extraordinary organizations it supports overseas.'

He feels that working with a corporate communications company, an international charity, and latterly as Communications Director of the National Trust, has brought together his English teaching and journalist backgrounds. Whatever the context, the primary necessity is to keep things simple and human – and to seek the right words in a spirit of constructive play. As he sets up his own consultancy, *Clarify*, he feels his sojourn in different zones of communication has only confirmed his intuition as a student that 'Wordsworth's manifesto for a cleaned-up, human-hearted revolution in language is extremely relevant to our public culture today. Could any spindocor ever better Wordsworth's definition of his mission "to carry truths alive into the heart, by passion"?'

Further information about *Clarify* may be obtained from jon.barton@clarifyconsulting.co.uk.

Generic Maleness

Faculty lectures continue challenging, and broad in their interest. The following is from a lecture by Professor David Trotter on gender in Victorian literary and visual culture.

Despite the huge amount of attention recently paid to Victorian attitudes to gender and sexuality, it still comes as something of a shock to realise just how frank a writer like Dickens could be in his depiction of the male body. I'm not thinking of the fops, louts, monomaniacs, and child-molesters who represent his contribution to the Victorian novel's idea of a sexual villain. They are physical enough, to be sure. But frankness bestowed on *them* is just good housekeeping. It identifies waste-matter for disposal.

Of greater interest, in Dickens's novels, is the moment when the hitherto phantasmal figure of the virtuous young man on whom the heroine is known to have her eye receives a sudden fleshing-out. None more virtuous, or a better prospect, than the young doctor Allan Woodcourt, in *Bleak House* (1851). Before sanctioning Woodcourt's marriage to Esther Summerson, however, Dickens seems to want to measure him not as a moral agent, or even as a prospect, but as a man.

In Chapter 47, Woodcourt establishes a safe haven for Jo the crossing-sweeper in the Shooting Gallery run by trooper George Rouncewell. He sees 'promise' in the figure of Mr George 'striding towards them in his morning exercise with his pipe in his mouth, no stock on, and his muscular arms, developed by broad-sword and dumb-bell, weightily asserting themselves through his light shirt-sleeves.' This assertion of brawn is strictly more than the narrative requires. Its purpose, we soon realise, is to act as a mirror to Woodcourt's stalwartness.

'Excuse me, sir. A sailor, I believe?' says Mr George.

'I am proud to find I have the air of one,' returns Allan; 'but I am only a sea-going doctor.'

'Indeed, sir! I should have thought you was a regular blue-jacket, myself.'



Sir Edward John Poynter, *The Catapult*, oil on canvas, 1868, Laing Art Gallery (Tyne and Wear Museums)



Sir Edward John Poynter, *A Visit to Aesculapius (detail)*, oil on canvas, 1880, © Tate, London 2004

What gets said here is that Woodcourt is of the right genetic material. Brawn against brawn, he stands up well. But the casual nature of the exchange conceals a difficulty. The difficulty lies in the representation of generic or collective maleness, which has no basis except in so far as one performance of brawn calls forth another in a by no means reliable series. Dickens seems to want to get the business done almost without our noticing (and certainly without Esther Summerson noticing).

The difficulty receives acute confirmation in a powerful and enigmatic painting by Edward Poynter (1836-1919). *The Catapult* shows the Roman army besieging Carthage. The generic maleness which warfare puts on display is here asserted not by an array of identical or linked bodies, but by the look the officer

on horseback directs at the naked technician loading the catapult. Coiled inside his apparatus (straining arms and torsos form a circle around its winch), this man seems at once all-powerful and utterly vulnerable – an industrial accident waiting to happen. Generic maleness is a trick of mirrors, of an aberrant physique which in random encounters magically gives back an 'air' of manliness. Compare the ease (and the complacency) with which Poynter imagined generic femaleness in *A Visit to Aesculapius*. The women attending the physician are linked not only by lines of sight, but by touch, or by elaborate bridging gesture. Contiguity establishes a bond at once literal and figurative. The women are secure, and securely known, in their femaleness. Allan Woodcourt, by contrast, becomes a man by chance alone.

Memory and Imitation

University Lecturer Raphael Lyne reflects on the challenges that follow on winning an Innovation award

This is not an easy article to write. My brief is to explain what I am planning to do with a year of research leave (2004-5) made possible by a grant from the Arts and Humanities Research Board (AHRB). This is not self-evidently a problem: the twenty-first century academic in an English faculty is supposed to be a grant-getting machine no less than colleagues in the sciences, who have been at it for ages.

The problem comes because my project is under the fairly new 'Innovations' scheme, which is meant for speculative projects that might not work. Other AHRB schemes are for people to finish off work that is nearly complete, or indeed for projects that are so self-evidently substantial that major achievements will inevitably ensue. Pursuing a genuinely speculative and open-ended project will be a fascinating experience but could prove tricky. Presenting such a project to mildly envious colleagues with fixed smiles, or indeed to a head-shaking wider world, is certainly no picnic.

Nevertheless: a lot of my work has been on the influence of classical literature on Renaissance writers. In pursuing this work I encountered a problem in how to think about the process of transformation by which earlier works which were read became new works which were written. Literary theory and perhaps common sense led me to shy away from reconstructing authorial intentions and imagining a set of conscious decisions as to what was included, what was emphasized, and so on.

The ready alternative to this biographical approach is to think about the relationships between texts not as the product of directed allusions or borrowings, but as manifestations of a freer-flowing 'intertextuality'. Here chronology matters much less, intentions matter not a jot, readers come to the fore (because readers create the links between texts as they recognize them) and inter-relationship is just something that texts

naturally do. This is a resourceful method of tackling such works but it seems to me, in certain cases, unsatisfying – it could not quite erase the knowledge that each work did spring from an interesting moment of thought and writing.

This dissatisfaction came to focus on the rather obvious example of Shakespeare, a writer whose works show an extraordinarily sophisticated

remarkable yet enigmatic choices, such as the shocking death of Cordelia in *King Lear*, a notable deviation from immediate sources, could be illuminated by an exploration of what connections and interferences might have brought less immediate sources into play.

And then I started reading about memory – first theories and practices of memory in the Renaissance, and then the findings of modern experimental psychology. These offered the prospect of different models or patterns of how knowledge is acquired, stored, and recalled. In both there are intriguing patterns of connections between stored information, of characteristic forms in which things are remembered, of distinctive tendencies and problems. In the nick of time I began to read over a growing body of literary criticism inspired by cognitive science. (This was the point at which I coincided with an AHRB application form and set to work.) All this offered, it seemed to me, a means of rethinking acts of literary imitation and uses of literary sources – one could read the resulting works as the products of acts of memory, or at least of sharing the characteristics of acts of memory, and this may act as a more concrete yet flexible way of appreciating their workings than either 'allusion' or 'intertextuality'.

Then again, it may not. The nature of the project and the Innovations Scheme is that the outcomes are unpredictable. I am pretty sure, for example, that I am not aiming for a reconstruction of the specific circumstances under which Plutarch fed into *Antony and Cleopatra*. However, at this point I am not going to rule anything out. There are three key elements of the proposal: theories of memory derived from experimental psychology, the ways people thought about and worked on their memories in the Renaissance, and literary imitations and works based on sources. The connections between these three are not by any means yet clear in my mind: this makes it all the more exciting.



The death of Cordelia – a shocking deviation from immediate sources. Hand-coloured etching by Hablot Browne ('Phiz', the Dickens illustrator), c1860.

interaction with sources, but whose reading habits and education (as far as we can work out) were not especially extraordinary or sophisticated. The question of how Shakespeare made what he did out of what he had nagged at the back of my mind. I wondered, in passing, whether there might be theories of learning or of knowledge that could help explain why writers made such different things of their sources. Perhaps

Helen Cooper, the new Professor of Medieval and Renaissance English, reflects on her return to Cambridge



The particular attraction for me of the Chair in Medieval and Renaissance English lies in the title. I have always been interested in literature that crossed the divide between the periods, and both my first book (*Pastoral: Mediaeval into Renaissance*, based on my doctoral thesis and published by the then fledgeling firm of D.S. Brewer) and my most recent (*The English Romance in*

Time: Transforming Motifs from Geoffrey of Monmouth to the Death of Shakespeare, coming out this summer with OUP) explore those interests. In between those two, I worked extensively on Chaucer, producing two books on him (*The Structure of the Canterbury Tales* and *Oxford Guides to Chaucer: The Canterbury Tales*) and a number of articles. I was elected President of the New Chaucer Society from 2000-2002 – a post earlier held by Jill Mann, a previous holder of the Chair. I have published on the other major fourteenth-century authors (Langland, Gower, the Gawain poet), and on Malory and other topics. I have also written a number of articles for the *TLS* (many of them on medieval-related women) and the *LRB* (including one on cookery, and one on the Renaissance stage). The article that got me fifteen minutes of worldwide fame was however one singing the praises of the UL over the Bodleian.

For all my Renaissance interests, I see the core work of the Chair as being to promote the study of medieval literature within Cambridge and internationally. It's

an area that is increasingly under threat, and many universities have made it optional or abolished it altogether. Yet it is a period of literature that undergraduates, almost without exception, come to love, however suspicious of it they may be before they start. The Middle Ages, besides, is the period when many of the things that we take as defining our culture were invented: universities; parliament; the alphabetical index, still the best means of information retrieval even in an electronic world; even small things such as buttons, which made iconic fashion possible in a way that belts and pins had never managed.

I shall be holding a Fellowship at Magdalene, where the Chair started out. Its first holder, C.S. Lewis, had been an undergraduate and college lecturer at the college where I have held my Oxford teaching fellowship, University College; and as an undergraduate and research student at New Hall, I was taught by his two successors, Jack Bennett and John Stevens. I'm looking forward to returning to my roots in Cambridge.

Alumni Weekend 2004

On 25 September 2004 the following events will celebrate the opening of the new English Faculty Building on the Sidgwick Site:

11.00–12.00 'Medieval Imaginations', a lecture by Professor Barry Windeatt

12.00–12.45 Reading by novelist and alumnus Graham Swift from *The Light of Day*

14.30–15.30 'Fascinations of Return', a lecture by Professor Dame Gillian Beer

15.30–16.30 Tea and reading by novelist and alumna Ali Smith

TO BOOK A PLACE AT ANY OF THESE EVENTS, please either write to the Faculty our temporary address at 27 Trumpington Street, Cambridge CB2 1QA; phone 01223 765786; or email english_events@lists.cam.ac.uk Further details are available at our website, <http://www.english.cam.ac.uk>

Tours of the building will be available throughout the day, and graduates of Anglo-Saxon, Norse and Celtic are invited to join the department in the new ASNC

common room from 16.30 to 18.30 for an Open House.

Other events 2004–2005

THE RAYMOND WILLIAMS LECTURE will be given in late October by Rebecca Solnit. Further details will be available from the Faculty Office in the near future (01223 765786; english-faculty@lists.cam.ac.uk).

THE WILLIAM EMPSON LECTURES AND POETRY READING will be given by Professor Geoffrey Hill in the week beginning 24 January 2005. Further details will be available, in due course, from the Faculty Office.

Alumni are most welcome to attend the above events, and others to be arranged during the course of the year. A programme of events will be available on the alumni page of the Faculty website. <http://www.english.cam.ac.uk/alumni/index.htm> Anyone wishing to receive advance notice of events should contact the Faculty Office on 01223765786; postal address: 9 West Road, Cambridge CB3 9DH.

Who's Who

In December 2003 Professor James Simpson resigned the Chair of Medieval and Renaissance English to take up a Chair at Harvard University. In October 2004 we shall welcome back Professor Helen Cooper, who more recently has been at Oxford, as the new Professor of Medieval and Renaissance English.

Dr Peter De Bolla, Dr Sarah Meer and Dr Jason Scott-Warren were appointed to University Lectureships.

Dr Kate Bennett was appointed to a Newton Trust Lectureship. Dr Neelam Srivastava was appointed to a Temporary University Lectureship and Dr Christopher Burlinson was appointed to a Research Associateship, to work on the Ben Jonson project.

In the colleges, Dr Anthony Howe was appointed to a Temporary College Lectureship at New Hall.

In the Department of Anglo-Saxon, Norse, and Celtic Dr Paul Russell was appointed to a University Lectureship and Dr Rebecca Rushforth was appointed to a Research Associateship.