

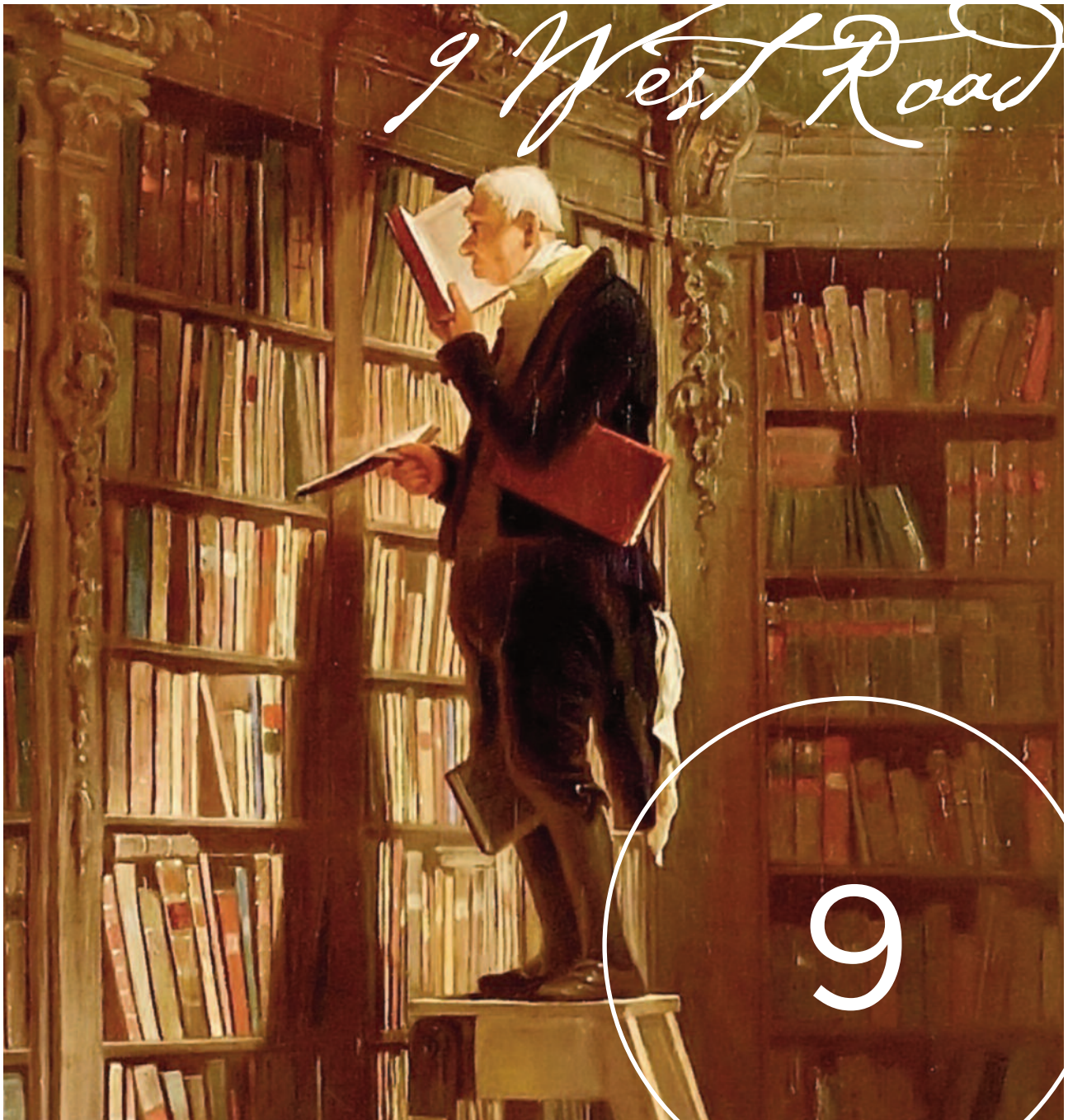
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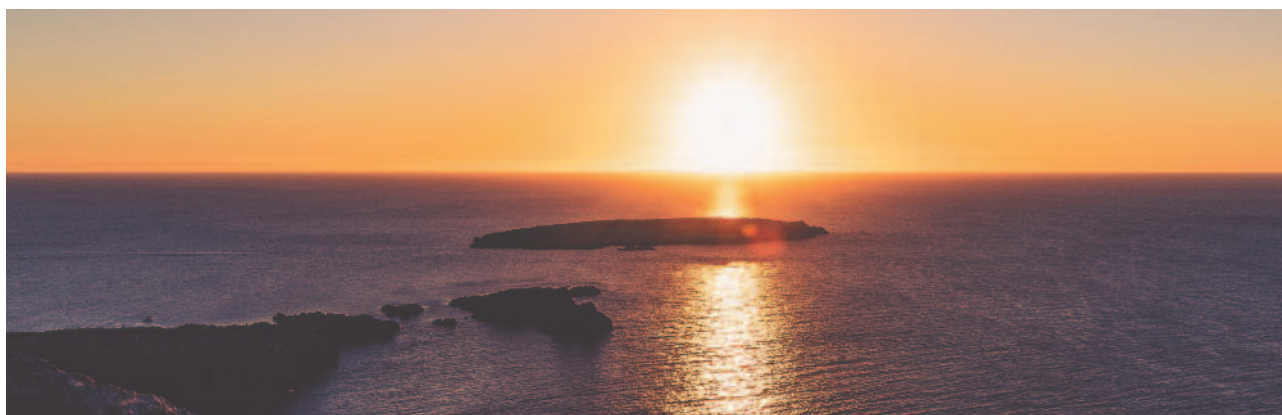
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News from the Faculty of English, Cambridge

9 WEST ROAD



Chair's letter...



Of the many, many things I have found for which I had no previous in the role of Chairman of the Faculty Board, perhaps the most curious and arcane (so far) has been the election of the Regius Chair, or, to put that in the more accurate form demanded by the Old Schools, the advice to the Queen to appoint the King Edward VII

professor of English Literature. First the good news. We are delighted to be welcoming Professor Clair Wills as our new Regius Professor this autumn, who has until recently been teaching at Princeton. Clair works on twentieth-century and contemporary writing, with a special focus on Irish literature and culture. Her most recent book, *Lovers and Strangers: An Immigrant History of Post-War Britain*, widens her focus as it magnificently explores the complexities of immigration into our country in the post-war period. One might hope that it has been on the summer reading lists of the great and good as the issue of migration continues to be the political and humanitarian issue of our time.

Now the not so good news. It turns out, I learnt, that unlike any other post to which we appoint new colleagues in the Faculty, a Regius appointment is overseen by a set of rules probably dreamt up by Henry VI. The ceremonial aspects of such an appointment – the requirement that all members of the ‘advisory committee’ sign the thick leather bound volume held in the Old Schools in which every Regius appointment is recorded – are merely quaint. But the regulations surrounding the process were, to say the least, unusual. Although everyone who kindly agreed to serve on this ‘advisory committee’ which included four members external to university assumed that our ‘recommendation’, once we had reached agreement, was

unlikely to be over-turned by the patronage Secretary to the Prime Minister, or even, perhaps in a quiet moment in Number 10 by the Prime Minister herself, we were under no illusion that we, or indeed the University, was actually going to make an appointment. This particular aspect to our procedure became laughably bizarre once we had done our work and sent on our message to the Crown.

Although the successful candidate knew that we had forwarded her name, she, like everyone else involved in the process, was not allowed to tell anyone until such time as the formal parchment had come back from Westminster. This made the exit from her post at Princeton slightly awkward since it took three months for the official word to come through. It also created a tsunami of gossip and speculation around the courts and cloisters of our city, hedged no doubt by the fact that almost everyone was pretty sure they knew the outcome of our deliberations (but properly restrained from letting me know that they knew...). It was relief, at least to me, when I could officially announce the appointment and discontinue my now habitual and well-practised ‘long-stare-face’ when asked if we had yet filled the Edward VII Chair. On some days I wonder if this slightly blank expression has taken up permanent residence in my features as the demands of the job seem to require such patience and reticence on an all-too frequent basis. Such are the skills and protocols of management, no doubt usefully learnt. This time next year I shall be watching the sunset over the Mediterranean.

Peter de Bolla
King's College

ALL CHANGE

We may be guilty of many things in the EFL, but an aversion to change is not one of them. As I write we are in the midst of a combined reclassification and technology upgrade project, the outcome of which should be much better self-service machines and – more importantly – a new section of the library for Global Contemporary Literatures in English, integrating contemporary authors from the American Literature, Postcolonial Literature, and English Literature sections. Our contemporary literature includes Caribbean, Ugandan, South African, Nigerian, Kenyan, Pakistani, Indian, Sri Lankan, Palestinian, Israeli, Canadian, Australian, Vietnamese-American writers – and more.

The latter reflects, we hope, the ways in which the students in Cambridge are approaching, researching and being taught about contemporary literature within the Faculty, and it is merely the first step in our plans to reorganise the library collections to integrate Anglophone authors. It also coheres, in a small way, to student and staff efforts within the Faculty to decolonise the curriculum. As a library, and as a library team, we continue to benefit endlessly from staff and students' engagement with our space and collections – the student-led #EFLdecolonise Twitter takeovers are a key example of this (see <https://twitter.com/eflcam/moments>).

Indeed, as a library team, we are always learning. We know now, for example, that a prolonged heatwave may not generate an optimal environment to move around 20,000 books. We have just about recovered from the introduction of a new Library Management System across the libraries in the University, and can now confidently state that we know how most of it works. Yet more change is always on the



horizon: members of the EFL team are keenly involved with the new, ambitious and collaborative Cambridge Information Literacy Network (CILN: <https://camiln.wordpress.com>) and we are currently exploring the impact of the Information Literacy Framework on the ways in which we teach and support students in finding, assessing and managing resources.

But the biggest change for the EFL team is, undoubtedly, the retirement of Geoff Shipp and Waltraud West, and the concomitant loss of friendship, camaraderie and extensive institutional knowledge that we lose with them. New members of the team will join us over the next few months, and I am confident that the library will go on as normal; but we will, without question, miss Geoff and Waltraud immensely, and we wish them both a long and highly entertaining retirement.

Helen Murphy
Library Manager
English Faculty Library



EX LIBRIS

After a combined 34 years of service, Senior Library Assistant Geoff Shipp and Library Assistant Waltraud West are retiring from the English Faculty Library.



GEOFF SHIPP

Geoff Shipp began his role as Senior Library Assistant at the EFL in 2004, having previously worked at Homerton College Library, and before that as a bookseller at Waterstones, and 21 years teaching 6-7 year olds. Geoff is well known for his encyclopaedic knowledge, and almost psychic ability to locate any book in the library at a moment's notice.

During his time at the EFL Geoff organised the English Faculty's New Cambridge Writers events for the Festival of Ideas, and the subsequent poetry pamphlets published by the EFL, seeing many of the former New Writers go on to become published poets. Geoff has also organised many Benson Gallery displays, making connections and collaborating with people from both inside and outside the University.

Geoff says he has especially enjoyed answering the vast range of questions that students ask the library staff and helping find those missing books, source a journal article or find something unusual or obscure.

'I shall hugely miss the many conversations with staff and students about books, music, art, etc. – it has been SUCH an intellectually stimulating experience to work with so many delightful, well-motivated and energetic people who know "lots of stuff about lots of stuff"'



WALTRAUD WEST

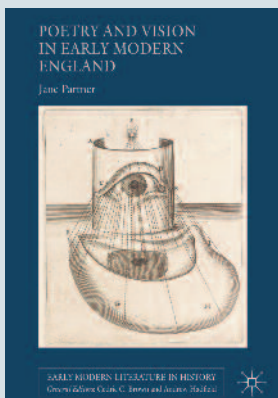
Waltraud West came to work at English as a temporary Administrator in 1998. Since 2000 she has been a term-time Assistant in the library and one of the EFL's most familiar faces, working on the issue desk, fixing damaged books, and keeping the library staff in check. Famous for her white gloves and enthusiasm for ravens, she has kept the EFL in good humour and continually expectant that 'anything can happen.'

Waltraud says she has most enjoyed working on the issue desk, getting to know students and staff, and helping people to use the library. She is looking forward to spending more time with her two grandchildren, allotment, and Freddie the cat.

Bethany Sherwood

Library Assistant, English Faculty Library

Poetry and Vision in Early Modern England



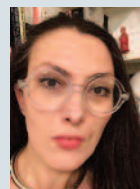
This fascinating new book by Jane Partner (Trinity Hall) explores how the diverse models of vision that were current during the seventeenth century shaped the cultural imagination of the period, and seeks to establish the very particular role that poetry played in the circulation of these

optical ideas. At a time when knowing how to look at the world correctly was considered a fundamental prerequisite for having access to truth, many of the visual models espoused in different disciplines were set against each other in a battle of perspectives. Literary texts were the only ones in which the full range of these ideas was brought together, tested and compared.

Vision was a particularly compelling subject for poets for many reasons. A self-conscious awareness of reading as a visual process lead many of them to use ideas about sight to reflect upon their own medium. Optical sightlines were accordingly used to scrutinise the interpretive perspectives of readers; an idea that was given prominence in the types of visual ingenuity like acrostics that could be used to prompt the reader to reflect upon the relativity and fallibility of their own point of view. In addition, the authors that are central to this study – Milton, Marvell, Cavendish and Traherne – all understood a deeper resonance between the concerns and methods of poetry and the epistemological issues that were at stake in the contemporary debates about the eye.

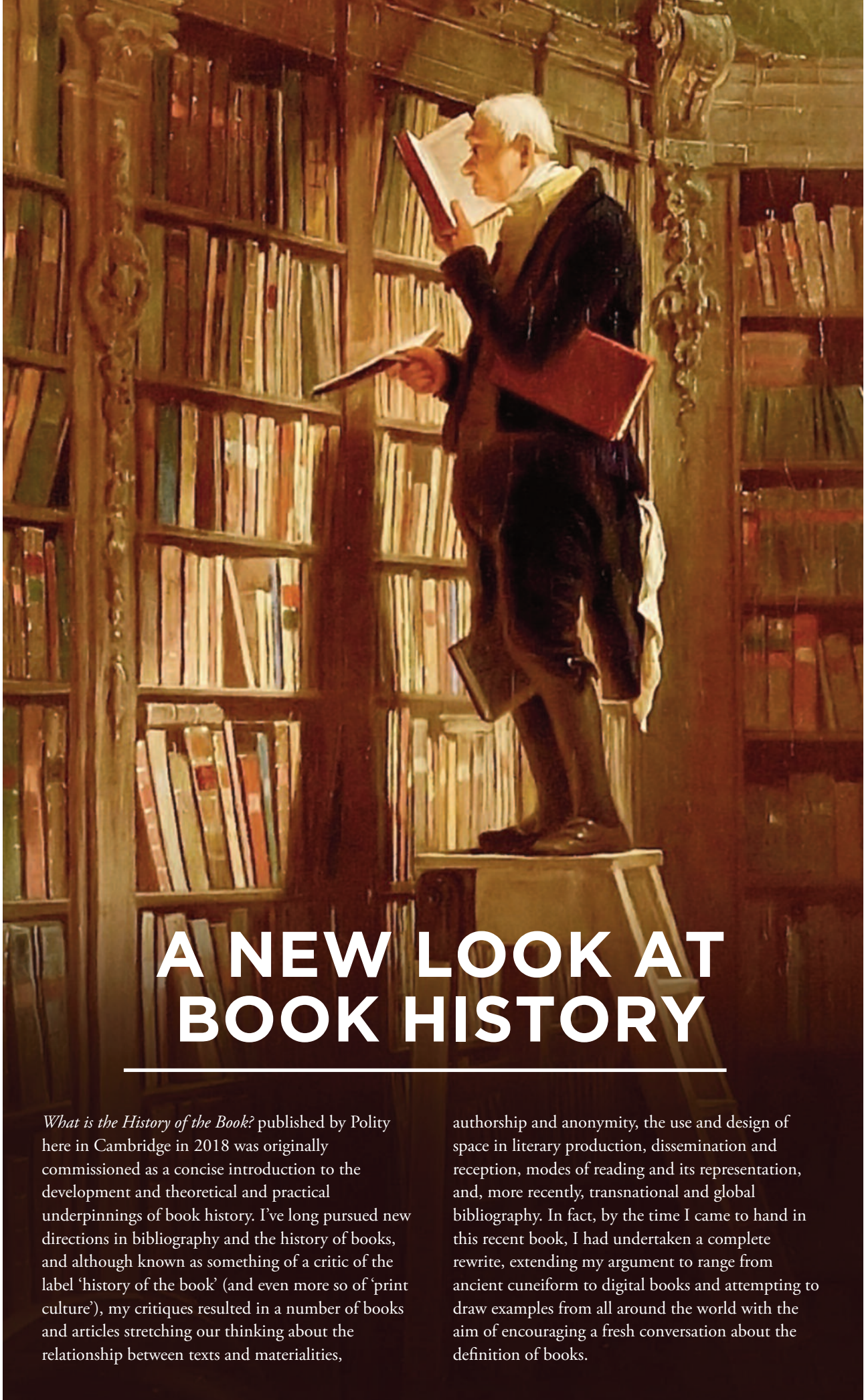
Poetry and Vision in Early Modern England shows how models of sight drawn from the fields of experimental optics, theology, philosophy, visual art and political polemic are brought together in poetry to articulate and scrutinise the distinction between the 'subjective' and 'objective' at a time when that terminology was moving towards its modern meanings. What kinds of vision, poets asked, enabled the truest perceptions of the external world? And what kinds of figurative literary writing were best fitted to express the full complexity and instability of human perceptions of truth?

For example, a central concern of this study is to examine early responses to the rise of lens technology. Whilst many authors were deeply sceptical about the degree of certainty that could be claimed for optical observations, they were simultaneously fascinated by the enhanced perception that lenses offered, and they often compared the functioning of their own texts to that of a metaphorical – and metaphysical – optical device that aspired to assist the reader in seeing the world more clearly.



Jane Partner

Poetry and Vision in Early Modern England (Palgrave, 2018).



A NEW LOOK AT BOOK HISTORY

What is the History of the Book? published by Polity here in Cambridge in 2018 was originally commissioned as a concise introduction to the development and theoretical and practical underpinnings of book history. I've long pursued new directions in bibliography and the history of books, and although known as something of a critic of the label 'history of the book' (and even more so of 'print culture'), my critiques resulted in a number of books and articles stretching our thinking about the relationship between texts and materialities,

authorship and anonymity, the use and design of space in literary production, dissemination and reception, modes of reading and its representation, and, more recently, transnational and global bibliography. In fact, by the time I came to hand in this recent book, I had undertaken a complete rewrite, extending my argument to range from ancient cuneiform to digital books and attempting to draw examples from all around the world with the aim of encouraging a fresh conversation about the definition of books.



It is clear, of course, that books are not restricted to written, printed, illustrated or blank sheets made of ink, paper, parchment or other materials ‘fastened together to hinge at one side’ (as one Wikipedia definition would have it). But how adventurous can we be in attributing to material objects, from clay to digital tablets, characteristics which make them books? Given that animal skin parchment (such as vellum made from calf skin), silk, and plant fibres (such as papyrus, hemp and early paper), are integral book components, we should also accept tree barks, leaves, untreated animal hides, mineral clays and terracottas. Some artefacts tantalise. Khipus (or quipus), the knotted string records of the Andean Incas, for example, apparently dating from about the tenth century CE, are more recent than the elaborate Mayan and Olmec recording systems and vessels, but offer a greater challenge to designations of the book. Even so, they conform to what I took as my definition of the book – a text that is or was a portable, durable, replicable and legible (that is readable and communicable) means of recording and disseminating information. But in considering the function and purpose of books, is the nature or absence of ‘publication’ determinate? And as forms of print and print in conjunction with script and illustration increased in complexity, how catholic does our definition of ‘book’ become? Do we include maps and sheets of music, fold-out panoramas, and gathered-together illustrations and prints? Newspapers, periodicals and gazettes, in all their worldwide and physical profusion, have long been established as fundamental to the study of the history of books, but are single sheet printed productions to be included as ‘books’,

even when many are simple jobbing pieces such as posters, tickets or commercial and legal agreements? Are the embroidered texts of samplers, often significant classroom exercises, or the roughly printed words on sacks or other containers admissible?

My answer for almost all of these is yes. And the reason for that is that whether the focus of enquiry is the complexities of textual editing or the cultural or political context of ancient and unfamiliar material ‘book’ forms, the central concern is one of communication, of the creation and dissemination of meaning originating from a graphic and legible as well as a portable and replicable form. Whether made of a clay, a skin or a natural fibre, or enabled by a digital screen, central processing unit, random access memory or a graphics card, books function as portable objects. Books might travel over very short or very long distances and serve, in varying degrees, as resilient transmitters of knowledge, information and entertainment.

I hope that my book will offer a fresh and accessible exploration of book history – and I’m delighted that it’s currently being translated in Europe and in East Asia. I’ve just submitted the final copy of a much larger, edited volume *The Oxford History of the Book* to OUP which should be out next spring and which greatly extends arguments about the global and temporal scope of the ‘history of the book.’

James Raven
Magdalene College





SCOTT ANNETT



Chaucer reading to King Edward III.
From the painting by Ford Madox Brown.
(Photo by Hausstaengl.)

Beginning life as a Director of Studies in English at Robinson College just over a year ago was at once a fresh challenge and a kind of return. I had studied English for my undergraduate degree at Clare College, but then, inspired by my discovery of great Italian writers, particularly Dante and Primo Levi, I moved across to the Faculty of Modern and Medieval Languages to complete an MPhil in European Literature and Culture. From this point on, my research has tended to explore the intersections between Italian and English literature, as well as translation practice more generally. My PhD thesis investigated some of the ways in which Samuel Beckett's writing responds to Dante's *Commedia* and, as this research developed, I found myself increasingly interested in the diverse theological and ethical questions posed by both writers.

I have been teaching in Cambridge since completing my PhD in 2013, though I have been primarily affiliated to the Department of Italian and the Faculty of Divinity. During this period, I thoroughly enjoyed the opportunity to teach across an unusually wide range of papers. In fact, following my PhD, I decided to study part-time for an MEd at the Faculty of Education. My final dissertation investigated the challenges faced by students when making the transition from secondary to tertiary education, with a specific focus on Practical Criticism. This research was hugely enjoyable and helped a great deal as I sought to integrate my love of teaching with my own research practice, as well as hopefully informing my new role as Director of Studies for the first- and second-year undergraduates at Robinson.

I am currently working on a project that focuses primarily on the medieval period. This research addresses the relationships between literature, rhetoric, and both expressions of, and responses to, emotion. More specifically, this work is structured around the intersections between Virgilian '*pietas*', Dantean '*pietà*' and Chaucerian '*pitee*', in turn exploring the role of the vernacular (and translation) in the formation of community. For Dante, '*pietà*' is a complex term that has crucial implications for the establishment of community, as it combines (and refines) expressions of emotion and careful attention to human suffering within the broader theological considerations of the *Commedia*. Consequently, Dantean '*pietà*' is both a translation and interpretation of Virgilian '*pietas*', which is redefined throughout the course of Dante's unique vernacular, and Christian, poem.

By re-examining Chaucer's 'Clerk's Tale', 'Monk's Tale' and 'Wife of Bath's Tale' in particular, I hope to argue that Chaucerian '*pitee*' contributes significantly to the development of the 'felawschipe' in the *Canterbury Tales*. However, in suggesting that '*pitee*' involves the translation of '*pietas*' and '*pietà*' across diverse historical and cultural borders, I must also attend carefully to the pressing political implications for Chaucer's assertion of vernacular authority, coupled with the complexity of his engagement with 'European' literary culture and his status (to borrow the description offered by his French contemporary, Eustache Deschamps) as a 'grant translateur'.

Scott Annett
Robinson College

Hearing Things

What do we hear when we read silently? The answer must be, nothing of course – but also everything. *Hearing Things* is a book about how literary writing forces us to listen, not to a single voice, imagined as our own or the author's, but to the many voices at work in the text. The book grew out of my feeling that I was missing something in literary criticism: namely the act of listening, and the way that listening works like a delay and re-routing of the very means of comprehension.

Writers everywhere, I found, call on the ear as the main agent of composition, as well as interpretation. 'Write with the ear to the speaking voice', Robert Frost advises. Poetry, writes W. S. Graham, is 'time made abstract in the mind's ear'. What does it mean to write or read with the ear, and how might 'the mind's ear' differ from the mind? I thus became fascinated by the many ways in which literature makes us pay attention to a kind of knowledge found, not in getting to the point, but in hearing things on the way, perhaps to no point at all. The very phrase, hearing things, suggests how readily sounds in the ear slide into ghosts, echoes, memories, imaginings. The silence of the printed page is in fact a racket of voices.

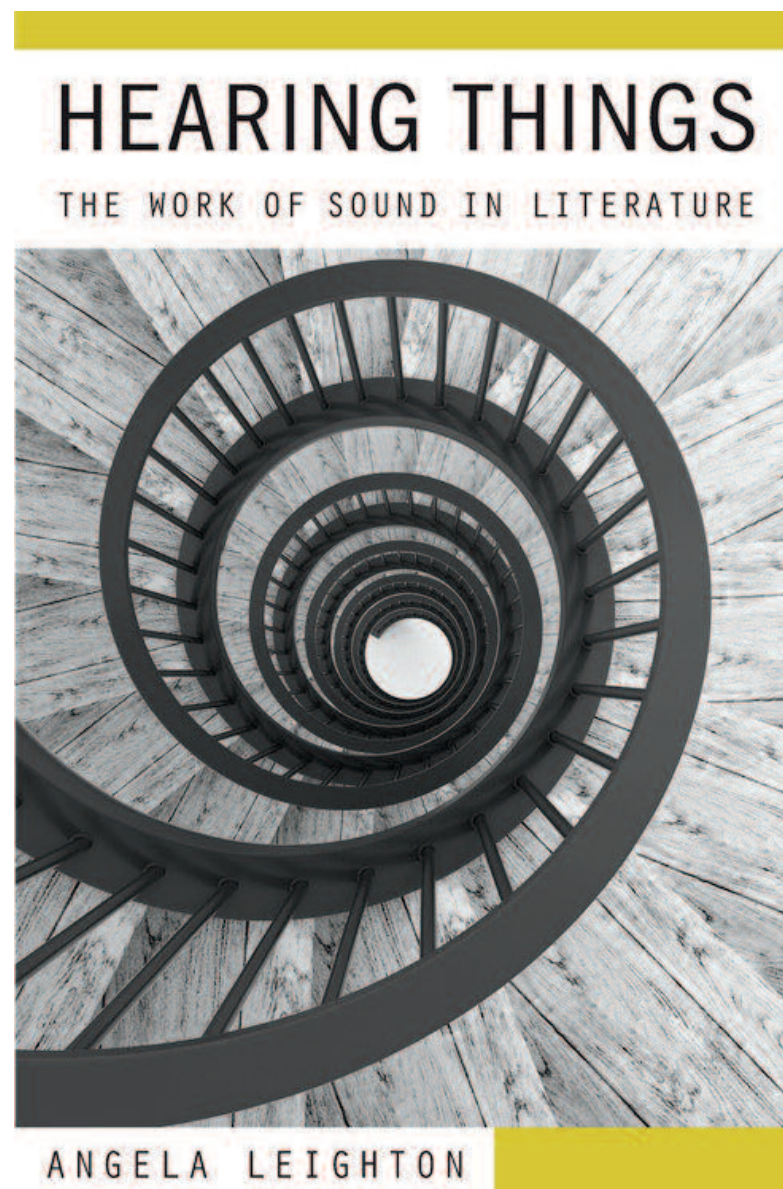
This is a book which not only considers how the ear has featured in the works of many nineteenth- and twentieth-century writers, but also one which takes some risks with its own writing. For a start, its range goes beyond any cautious expertise, finding connections between poets as diverse as Tennyson, Christina Rossetti, Yeats, de la Mare, Frost, Stevens, Bishop, Jorie Graham, Les Murray, Alice Oswald, and novelists such as James, Woolf, Joyce, H. E. Bates, Marilynne Robinson, Toni Morrison, as well as letter writers and philosophers.

Although I look at how critics and philosophers have considered the ear, I am more interested in how writers themselves insist on its priority. I also want to suggest that the pleasures of the ear – musical, imaginative and inventive – might be indulged by critics too. Perhaps because I've spent time recently writing poetry of my own, I've tried to bring creative and critical faculties a bit closer in this book, by including sections of autobiographical prose which are tangentially related to the chapters which follow. The pitfalls of such mixing are many, I know, but I wanted to push a little at

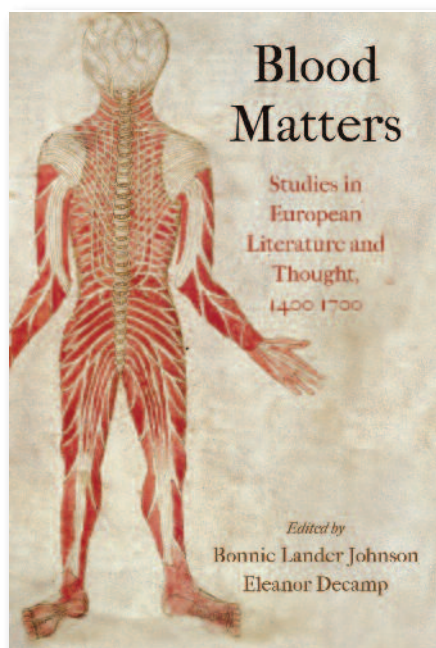
the boundaries of what we mean by literary criticism, in the interests of, well, listening of course.

Angela Leighton, *Hearing Things: The Work of Sound in Literature* (Harvard University Press, 2018)

Angela Leighton
Trinity College



Blood MATTERS



A NEW BOOK EDITED BY
BONNIE LANDER JOHNSON
ASKS, WHAT IS BLOOD?

In late medieval and early modern Europe, definitions of blood in medical writing were almost too numerous to locate. Blood was at once the red fluid in human veins, a humour, a substance governing crucial Galenic models of bodily change, a waste product, a cause of corruption, a source of life, a medical cure, a serum appearing under the guise of all other bodily secretions, and – after William Harvey’s discovery of its circulation – the cause of one of the greatest medical controversies of the pre-modern period. Figurative uses of ‘blood’ are even more difficult to pin down. The term appeared in almost every sphere of life and thought, running through political, theological, and familial discourses.

Blood Matters includes chapters that revisit some important historical moments, such as William Harvey’s discovery of blood’s circulation. But it also breaks new ground with chapters covering the practical uses of blood, from medieval butchery practices, alchemy, phlebotomy, and birth and more metaphoric thinking about blood in wine production, fashion, social class and dramatic character.

Contributors include several Cambridge academics. Hester Lees-Jeffries (English Faculty) writes about bloodstains in Shakespeare and early modern textile culture. Heather Webb (Modern and Medieval Languages) looks at medieval understandings of blood as a spirit that existed outside the body, binding people and communities together. Joe Moshenska (English Faculty) examines the classical literary trope of trees that bleed when their branches are broken.

The collection is grouped around five common functions of blood; corruption, wounds, proof, signs and substance, and circulation. The groupings enable scholars from different disciplines to address practices and beliefs, both elite and popular, from a range of perspectives. It is the result of a Wellcome Trust-funded project that began at Oxford in 2014 with an international conference, a professional staging of the Croxton play of the Sacrament and an exhibition of paintings by Zack Beer.

Bonnie Lander Johnson
Newnham College

THE CATALOGUE OF SHIPWRECKED BOOKS



When Christopher Columbus died in 1506 he left behind two sons: Diego, the elder of the two, was heir to the family fortune, while the younger (and illegitimate) Hernando, despite probably being his father's favourite, was guaranteed little more than the few precious

books which had inspired Columbus's voyage across the ocean. Their lives were to become a Parable of the Talents: while Diego struggled to hold on to the wealth and status Columbus claimed as his reward for 'discovering' the New World, Hernando's little book collection was to grow into the greatest library of the Renaissance. It was not only the largest collection of its day – containing the most books and also the most printed images and printed music ever gathered – but more importantly was almost alone in recognising the revolutionary ways in which print was reshaping the world.

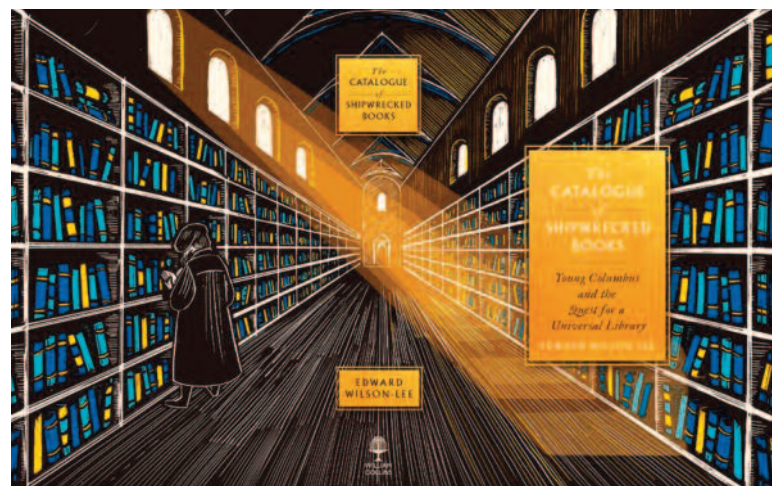
While other Renaissance bibliomaniacs were scouring monasteries for lost works of Greek and Latin literature, Hernando set out to collect everything written within Christendom and without, starting with those flimsy and ephemeral printed pamphlets which constituted the true sea-change of the print world, but which were seen by most as just so much trash. His library design upended not just the world of libraries but the idea of knowledge as a whole: rather than focusing on a small canon of great and authoritative works, his collection would gather everything there was and distil upwards from there, a move with striking parallels to the search algorithms and big-data tools of our own age of information revolution.

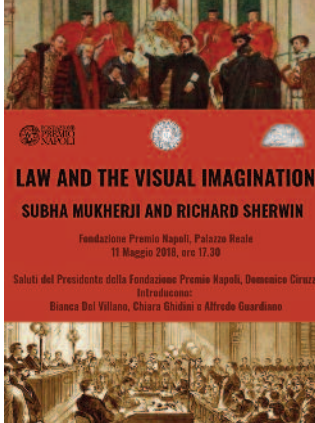
Hernando was painfully conscious that this rising tide of information would be overwhelming if tools were not developed to navigate it. He was, luckily, very much the man called forth by this moment in history: he had since an early age shown an obsessive tendency to list and order the world

around him, even down to the pieces of string and balls of wax which he recorded in inventories of his possessions. This obsession was to lead him, during his lifetime, to undertake a dictionary of the Latin language and a cosmographic encyclopaedia of Spain, as well as to begin what may well have been the first botanical garden in Europe. His crowning glory, however, were the many different cataloguing systems that he created to order and document in exquisite detail a library he personally collected on book-buying voyages across Europe.

My biography of Hernando (*The Catalogue of Shipwrecked Books*, William Collins, 2018) follows him through an extraordinary life that saw him travel extensively with his father in the New World, explore the Rome of Michelangelo and Raphael, encounter the great figures of Renaissance and Reformation, and write the first biography of his father, creating almost singlehandedly the legend of a visionary and inspired explorer. It was, however, a legend he intended to equal and surpass through his own extraordinary quest to build a universal library.

Edward Wilson-Lee
Sidney Sussex College





CROSSROADS: *Highlights of 2018*

It is harvest time at the Crossroads. We are embarking on our final year, gathering the fruits of four years of intense cross-disciplinary conversations and collaborations, shaping our outputs, planning our final events, and thinking of how the explorations of our recent years might lead out 'at last into the open country' (as Bacon might put it). Since our last report to *9 West Road*, we have held a major international conference on *Law and Poetics: Early Modern and Beyond* (July 2018). A rich menu of talks and discussions was given a radical twist by an event on 'Law and the Arts'. Embedded in the conference programme, this public event consisted of three parts:

1. The visual artist Carey Young introduced and presented her immersive work on legal spaces, including the video piece *Palais de Justice* (2017), a montage of film at the monumental Palais du Justice in Brussels. Focusing mainly on women in roles of authority – as judges, barristers or solicitors – the piece is a moving and provocative meditation on law, power,

labour, spectatorship and secrecy. The women are often filmed through windows and partially open doors, with shades of Velazquez, Vermeer and Hammershoi, in a blend of photography and painterly representation. Caught withershins, at oblique or awkward angles, the women are framed and contained by an institution that they also, partially, penetrate, constitute and regulate. We also saw elements of *Before the Law*, another multi-media creation by Young, inviting us to think of issues of access, exclusion and surveillance at law.

2. *Staging Trials, Performing Law* was a theatrical performance by professional actors directed by Adele Thomas (with help from Caroline Williams), staging three early modern dramatic trial scenes: the mock-trial from Shakespeare's *King Lear* (Quarto), Vittoria Corombona's trial in Webster's *The White Devil* and the trial of Elizabeth Sawyer from Dekker, Ford and Rowley's *The Witch of Edmonton*, and, without a break, going on to dramatise an



excerpt from the transcript of the Chicago Seven trial in the wake of the countercultural protests at the 1968 National Democratic Convention.

3. A round-table discussion co-ordinated by Julie Stone Peters (Leading scholar of law and performance and Professor, Columbia University), and featuring Nicola Padfield (Judge; Master of Fitzwilliam College), Richard Sherwin (former District Attorney, Wallace Stevens Professor of Law at New York Law School and Visiting Scholar at Crossroads), Abigail Docherty (Playwright), Adele Thomas (Director, National Theatre/Royal Court/Shakespeare's Globe) and Subha Mukherji (PI of Crossroads).

The final Round Table of the conference was chaired by Kathy Eden (Professor of Classics, Columbia). Kathy and Lorna Hutson (Merton Professor of English, Oxford), took up residence as Visiting Fellows in the lead up to the conference, convening intense workshops and reading groups with the team and other interested visiting and local scholars.

Earlier in the year, Subha Mukherji and Rowan Williams organised a genre-bending event on *Prayer and Poetry*, which drew colleagues from English, Theology, Modern Languages and Law, from Cambridge, McGill and NYLS. In May, Subha Mukherji and Richard Sherwin gave a joint presentation at a public festival event organised and convened by Judge Alfredo Guardiano, Professor Chiara Ghidini, and Professor Bianca de Villano on behalf of the *Fondazione Premio Napoli, Astrea Sentimenti di Giustizia* and Università degli Studi di Napoli 'Orientale', at the Palazzo Reale, Naples. This talk on 'Law and the Visual Imagination: Blind Spots' disseminated the project's varied collaborative work in an open-ended, dialogic format, initiating an international, cross-disciplinary collaboration involving lawyers, theologians and literary critics.

Most recently, we worked intensively with Anupam Basu from Washington University, St. Louis, learning natural language processing and computational analysis to begin to chart an epistemic map of early modern England, and to use new, quantitative tools to supplement and recalibrate the findings of our more conventional critical and historical methods.

We also welcomed the first volume of *Crossroads of Knowledge in Early Modern England*, our project-dedicated



series with Palgrave, into the world: *Literature, Belief and Knowledge in Early Modern England: Knowing Faith*, ed. Subha Mukherji and Tim Stuart-Buttle. The second and third volumes are well on their way. In addition, *Blind Spots of Knowledge in Shakespeare and his World*, an experimental and internally dialogic volume edited by Subha Mukherji, is in press with MIP/De Gruyter.

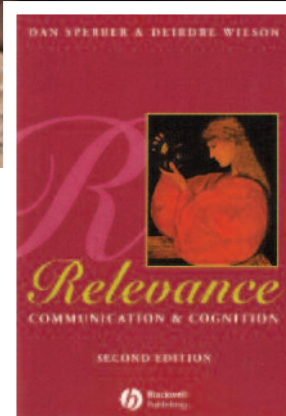
We are sad to see three team-members move on to fresh pastures: but we are delighted at their success and wish them well: Elizabeth Swann, Joe Jarrett and Rachael Holmes. Tim Stuart-Buttle and Rebecca Tomlin, who left earlier, continue to participate in our events and relevant publication projects. George Oppitz-Trotman continues at the Crossroads, and is looking forward to the publication of his first monograph, *The Origins of English Revenge Tragedy* (Edinburgh University Press).

As ever, we are enriched by the goodwill and participation of colleagues and graduate students in English and CRASSH here in Cambridge, and grateful for their continuing support.

Subha Mukherji
Fitzwilliam College



JOSIE O'DONOGHUE



I was born and grew up in Oxford, and came to Cambridge for my undergraduate degree, where I read English at Christ's. After graduating, I spent a year in Paris teaching English in suburban primary schools, and then moved to London for a Master's course in Linguistics at University College London. It was whilst at UCL that I first became interested in relevance theory, a theory of communication and cognition established at UCL in the 1980s which has become very influential in the fields of pragmatics and cognitive linguistic studies, and which has come to form the basis of much of my research. I then spent a few years working in publishing, for Pearson Education, and as an editor in the Communications department of the National Autistic Society (NAS), before committing to my academic vocation, and returning to Cambridge, and Christ's, for my doctoral studies.

During my Master's, I was struck by how little informed by literature and literary criticism work on figurative language in linguistics tended to be, and was equally conscious of how rarely work in literary criticism appeared to draw on developments in linguistic theory. My PhD thesis explored this division between the two historically very closely aligned fields of literature and linguistics. With a deliberately broad scope, drawing on Shakespeare's plays, the interlinked poetry

and letters of Emily Dickinson, and Seamus Heaney's poetry and critical writings, I considered ways in which relevance theory might inflect literary critical interpretation of metaphor and communication – as well as what relevance theory might learn from literature.

I became a Junior Research Fellow at Clare College in October 2017, and am currently in the process of preparing my thesis for publication, but looking forward, too, to making progress with my next project, which will involve examining the translation of metaphor in contemporary Irish poetry. Many celebrated Irish poets of the twentieth and twenty-first centuries have published their work both in Irish and in English, translated by themselves or by other poets, and I am keen to explore the cultural and social implications of what happens to metaphor in the movement between these two languages, in light of their historically complex political relationship.

Josie O'Donoghue
Clare College

THE LABOUR OF LITERATURE

The seventeenth-century French philosopher, Jean de La Bruyère, once claimed that ‘to meditate, to compose, to read and to be tranquil, should be called *working*’. This collection of essays tests La Bruyère’s hypothesis – and the admiration it garnered in the nineteenth century – in seeking to understand the anxieties that caused many writers of fiction and poetry to insist on literature as a laboured and labouring enterprise.

Derived from translations of Max Weber’s *The Protestant Ethic and the Spirit of Capitalism* (1905), the idea of a ‘work ethic’ entered usage as an individual or national compliment, without quite losing its sociological ring. In this vein, the volume’s individual essays consider how different writers approached their work in the face of changing personal, economic, and social, demands. But such ‘ethics’ are understood not only as a field of moral philosophy; they also emerge as a humane practice, according to which values, benefits, and responsibilities, are weighed up. This second sense invites reflection on the more self-conscious character of the relationship between writer and work. How did writers employ a language of labour to describe their own activity? And what were the political and ethical implications of this identification between authorship and manual work?

A product of editorial collaboration between members of Cambridge’s English Faculty and Modern and Medieval Languages Faculty (Dr Claire White, Department of French), the volume benefits from a bilingual and comparative perspective. Whereas previous studies have focused on national literatures in isolation, a range of distinguished contributors demonstrate the two-way traffic between British and French conceptions of literary labour. This means questioning assumed areas of affinity and difference, beginning with the labour politics of the early nineteenth century and their common root in the French Revolution. It also means scrutinising the received view of France as the source of a ‘leisure ethic’, and of British writers as either rejecting or self-consciously mimicking French models.

Marcus Waithe and Claire White, eds., *The Labour of Literature in Britain and France, 1830-1910: Authorial Work Ethics* (Palgrave, 2018)

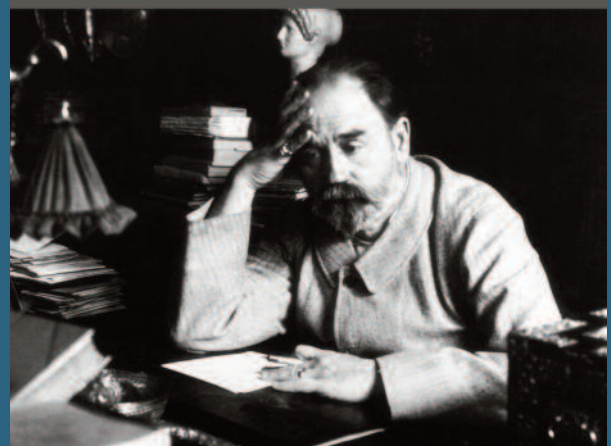
Marcus Waithe
Magdalene College



The Labour of Literature in Britain and France, 1830-1910

Authorial Work Ethics

Edited by Marcus Waithe and Claire White



Palgrave Studies in
Nineteenth-Century Writing and Culture
General Editor: Joseph Bristow





PLACING NAMES

time capsules, capable of preserving a kind of memory. If Juliet were to ask, ‘what’s in a place name?’, we could reply: ‘a description of the place itself’. *Cambridge*: a bridge over the river Cam. *Oxford*: the place where oxen ford.

But language and landscape evolve at a different speeds. In *A System of Logic* (1843), John Stuart Mill wonders what would happen if the River Dart ran dry, replaced by desert sands. Would the name ‘Dartmouth’ still function? Yes, he says, for names are both connotative and denotative. While ‘Dartmouth’ would no longer connote ‘the mouth of the river Dart’, it could still successfully denote the same area of land. In a recent article for *Essays in Criticism*, I argue that something has been left out of Mill’s equation. If some toponyms function as phonetic photographs, linguistic representations of historical perception, what happens when those names are forcibly overwritten through occupation or regime change? Whose memories are lost?

My article, ‘Heaney, Joyce: Namings and Nation’, examines how the poet Seamus Heaney invests place names with archaeological significance. In *Wintering Out* (1972), he imagines that etymologies (like landscapes) contain fossilized histories of past inhabitants. I am interested in how this imagery supports certain political and national agendas, echoing late nineteenth-century debates about a ‘de-Anglicised’ Ireland. Heaney insists that his method derives from techniques found in the work of James Joyce. I tease out how this influence surfaces and why the author of *Ulysses* changes how we read Heaney’s early poetry.

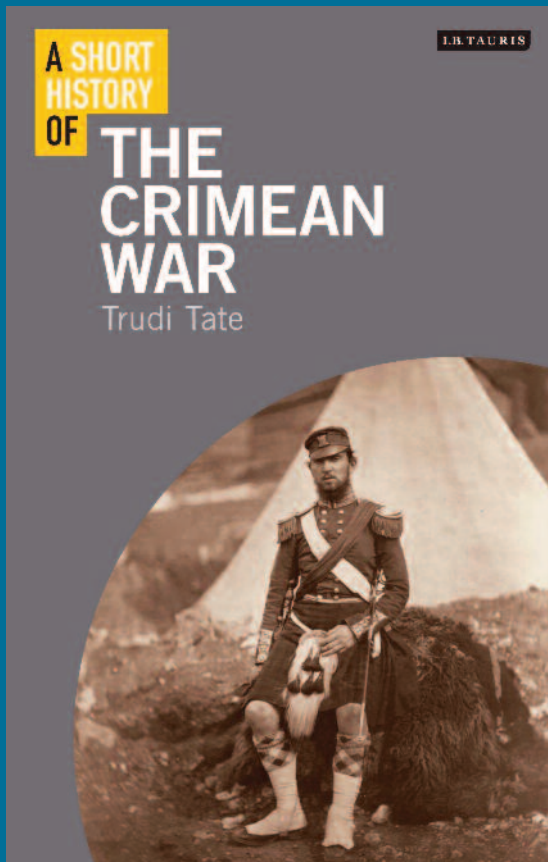
Crossing a bridge over the river Charles on a recent visit to Cambridge, Massachusetts, I paused for a moment ... before hurrying off to a lecture hall, where a conference awaited.

Hunter Dukes
Junior Research Fellow
Peterhouse

I’ve been preoccupied with place names for the last few years, prompted by my move to Cambridge. I grew up in Massachusetts, near places called ‘Bourne’ and ‘Milton,’ ‘Newton’ and ‘Newmarket.’ You can imagine my surprise, when — exploring East Anglia by bicycle — I discovered that all of these towns were just a few miles from the Faculty of English. It is an uncanny experience to find the familiar amidst the strange. By moving abroad, I was also, in some sense, returning home.

Of course, these correspondences are not born of whimsical coincidence: they are traces of North America’s colonial past. We might think about toponyms as linguistic





Remembering THE CRIMEAN WAR

The Crimean War (1854-56) set Britain, France and Turkey against Russia. It was fought in several theatres, on land and at sea, and was known at the time as the Russian War or the War in the East. The name 'Crimean War' was invented some decades afterwards.

My book, *A Short History of the Crimean War*, takes a new look at the military and naval histories of the war, reading these alongside representations of the war, particularly in *The Times* and the *Illustrated London News*. The press was uncensored during the Crimean War and the eye-witness reports of William Howard Russell and Thomas Chenery in *The Times* were long and detailed and generally true – more so than most war reporting in modern times. However, my book queries *The Times'* own view of itself as the voice of 'public opinion', and raises questions about our traditional reliance upon the newspapers in writing the history of the Crimean War.

The book also considers how poetry attempted to memorialise aspects of the conflict, looking at Tennyson's 'The Charge of the Light Brigade' (1854) alongside lesser-known poems (by Dinah Mulock Craik and others) about the Battle of the Alma and the Fall of Sebastopol (1855) in the *Illustrated London News*. It discusses Robertson and Beato's haunting photographs of Sebastopol, taken immediately after the siege had ended, looking at these alongside eye-witness accounts by Mary Seacole, Fanny Duberly and various British officers.

The Crimean War has something to teach us now, not least about how societies can be persuaded into war against their best interests, and how consent is continually remade, or manufactured. Today, the history of this bitter and largely futile conflict in the 1850s might remind us how hard-won and precious is peace in Europe.

Trudi Tate, *A Short History of the Crimean War* (I. B. Tauris, 2018).

Trudi Tate
Clare Hall

POETICS BEFORE MODERNITY



Poetics before Modernity was founded in summer 2016 with a simple goal: to cultivate conversation about the history of poetic theory in the West from its ancient beginnings to the eighteenth century CE. By ‘poetics’ we don’t mean our own analysis of how poetry works (as in ‘the poetics of *Samson Agonistes*’); we mean work explicitly devoted to literary theory and criticism, from Aristotle’s *Poetics* to Boccaccio’s *De genealogia deorum* to Dryden’s *Essay of Dramatick Poesie*. As these examples suggest, it’s a field that ranges across linguistic, geographical, and period boundaries, as well as the boundaries set up between modern university departments, between Classics, English, Modern Languages, Medieval Studies, and so on. We wanted to test our belief that the two millennia prior to 1700 witnessed the flourishing of a single, coherent culture of literary thought in the West, and to bring cutting-edge scholarship in each period into conversation with the others.

So, after the first of many frantic summers of emails, and with the generous support of Trinity College and the English Faculty, *Poetics before Modernity* launched on 25 October 2016 with a talk from the great classicist Glenn W. Most (Pisa). He was followed by a constellation of leading international scholars working on the subject: Rita Copeland (Penn), Colin Burrow (Oxford), Stephen Halliwell (St Andrew’s), Jon Whitman (Hebrew University), Gavin Alexander

(Cambridge), Roland Greene (Stanford), Peter Struck (Penn), Nicolette Zeeman (Cambridge), and Kathy Eden (Columbia). Each term repeated the cycle of classical, medieval, and Renaissance scholar, and each speaker was also urged to take the long view of their topic, thinking through its absorption of older ideas and refraction through newer ones.

The series’ reception exceeded our expectations, regularly gathering audiences of 40 to 50 from across the university and beyond: numbers testifying to a genuine and sustained interest in the subject, and the timeliness of the platform we seek to provide. Our meetings took place in the Old Combination Room of Trinity College, and were overseen by none other than Francis Bacon, looking down on us from one of the college’s several portraits of its distinguished alumnus. The Great Instaurator was a literary theorist as well, and he too wanted to do away with inherited paradigms in the field: ‘to trace out and pursue the true veins of learning’, as he writes in his chapter on poetics in the 1623 *De augmentis scientiarum*, ‘without (in many points) following custom and the divisions which are received’. We’d like to think he approved of the proceedings, which surveyed the history of Western literary theory from its earliest papyrus remains to inspired baroque meditations on the poetics of creation in seventeenth-century Spain.

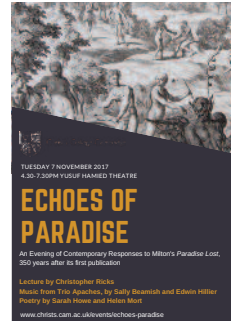
Buoyed by the seminar’s success, we aimed in our next event to consolidate this burgeoning community by convening a conference for early- and mid-career scholars in the field. Another summer of emails later we held this conference at CRASSH, Cambridge’s magnificent humanities research centre, and on 14–15 December 2017 we discussed twelve brilliant papers

and six responses by upcoming scholars from across the UK, the US, and Continental Europe, on subjects ranging from the logic of rule-following to the unruly effects of inspiration, English anthologies to Italian heroic epic, mimesis to ekphrasis, Muses in Hesiod to bears in *The Winter's Tale*.

What to do with this cornucopia of new work? We're proud to announce that two publications are now at an advanced stage of preparation: *Poetics before Modernity: Literary Theory in the West from Antiquity to 1700*, an edited collection emerging from the seminar series, with additional contributions from Andrew Laird (Brown), Eric Weiskott (Boston College), and Beatrice Gründler (Berlin), to be published by Oxford University Press; and 'Artes poeticae: Formations and Transformations, 1500-1700', a special issue of *Classical Receptions Journal* following the CRASSH conference, featuring Bryan Brazeau (Warwick), Patrick Gray (Durham), James Hall (Southampton), Michael Hetherington (Oxford), Aaron Kachuck (Cambridge), Chris Stamatakis (UCL), Maya Feile Tomes (Cambridge), and Ted Tregear (Cambridge). Both will probably come out around 2020, by which time *Poetics before Modernity* should have had its second biennial conference, probably in Warwick; we'll have assembled an executive board, drawing on the colleagues we've met through the project; and we hope to have founded a journal devoted to the history of premodern poetics and literary criticism! Developments beyond prediction when we first sat down with a bright idea two years ago, but all of them natural outgrowths, in retrospect, from the core conviction of the project: that good things happen when interesting people peer over their inherited fences, get together in a room with Francis Bacon, and talk.

Vladimir Brljak, Trinity Hall
 Micha Lazarus, Trinity College
www.poeticsbeforemodernity.net

ECHOES OF PARADISE



Readers have never been at a loss with things to say about *Paradise Lost*. Since its publication in 1667 by the printer Samuel Simmons – ‘in Ten Books’ – the poem has accrued and attracted words by the dozen: some of these evidently belonged, in the poem’s early years, to John Milton himself, in the form of revisions, errata, and paratexts; while others found their way into and around the poem by virtue of well-meaning editorial hands. Patrick Hume, Thomas Newton, Richard Bentley, James Prendeville – each of these believed, for various reasons, that a little textual disobedience would help to illuminate Milton’s poem, and that annotation in particular was something more than a necessary evil.

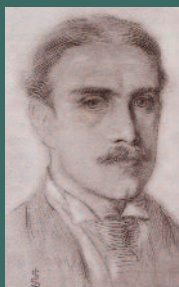
Yet the business of justifying the ways of poetry to men has not always fallen to editors, for this is an epic that has prompted many different kinds of imaginative response over the years. From John Dryden to William Blake, Olaudah Equiano to Mary Shelley, Gustave Doré to Philip Pullman, *Paradise Lost* has kindled much thinking and experimentation across the arts – some of it iconic, some of it iconoclastic – with the result that the poem has become a multimedia creature, whose life beyond the page appears to know no bounds, least of all those of ‘high’ and ‘popular’ culture.

In the spirit of elaborating on some of these responses, a group of critics, poets, and musicians met in November 2017 at Christ’s College, both to celebrate the enduring influence of *Paradise Lost*, and to imagine some of the places it may take us – creatively, critically – in the years to come.

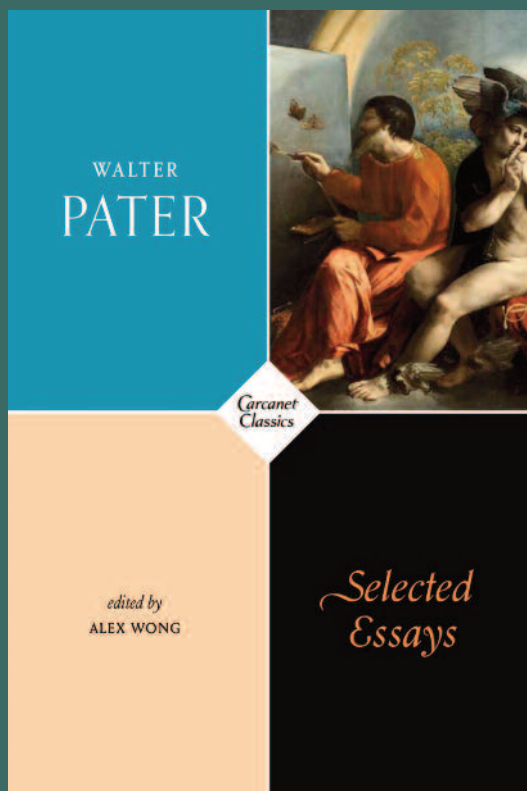
The proceedings of the evening are to appear shortly in a volume, designed by a local printer, Andy Harvey, of H2 Associates. *Echoes of Paradise* includes essays by Sophie Read, Christopher Ricks, and Edward Allen, each of them centred on a particular phase in *Paradise Lost*’s complex historical reception, from the Romantics to radio culture. These essays are interleaved with new poems by Jack Belloli, Sarah Howe, Helen Mort, Ruth Padel, and Rowan Williams.

To pre-order a copy of *Echoes of Paradise*, email Edward Allen (ejfa2@cam.ac.uk) or write to him at Christ’s College, Cambridge, CB2 3BU.

Walter Pater: Ethics and Aesthetics



Walter Pater (1839–94), godfather of the Aesthetic Movement and almost certainly its most important critical and theoretical writer, is also among the most distinctive English stylists of the nineteenth century. He was an aesthete of wide sympathies, a moral thinker for whom ethics and aesthetics were intimately connected, and a perceptive writer about the history of culture and ideas. As a critic his natural mode was ‘appreciation’, and his approach was founded on principles of relativism and radical subjectivism. Margaret Oliphant, however mistrustful of his methods, saw in him a critic ‘of the most cultured and esoteric type’, while to his friend and follower Vernon Lee, Pater was ‘the natural exponent of the highest aesthetic doctrine’.



Pater was widely recognised as one of the most accomplished essayists of his time, but his sceptical philosophy and aestheticist values made him a divisive figure. His first (and now most famous) book, *Studies in the History of the Renaissance*, elicited strong reactions on its publication in 1873, with its evident sympathy for the classical ‘pagan’ spirit and its seeming recommendation of an epicurean life of discriminating ‘sensation’. George Eliot thought it ‘poisonous’. Arthur Symonds called it ‘the most beautiful book of prose in our literature’. His later works – including many more critical essays, a volume on *Plato and Platonism*, and some of the most meticulous and intellectualised fiction of the Victorian era – showed further refinements of style and thought, and had lasting influence, even if that influence was sometimes disowned.

For this new paperback volume, part of Carcanet’s freshly renascent Classics series (formerly the Fyfield imprint), I have brought together a generous selection – more generous, I think, than Carcanet expected – of Pater’s non-fiction writings on literature, art, architecture, history, philosophy and mythology. Pater is sometimes treated as a one-book author, and only a handful of famous passages are well known; so I hoped with this broader selection, the first Pater anthology in many years, to provide a more representative view of his work. As well as an introduction, I have added extensive explanatory notes, necessary for a writer who quotes and paraphrases in several languages, often makes coy allusions (sometimes red herrings), and is urbane reticent about sources; for all of these reasons, the preparation of the notes has been no easy thing. But it has been a labour of love, and the hardest task has been choosing which of Pater’s writings to leave out.

Walter Pater, *Selected Essays*, ed. Alex Wong
(Carcanet, September 2018)

Alex Wong
St John’s College



BBC NATIONAL SHORT STORY AWARD

In 2017, the Faculty joined with the Institute of Continuing Education, the School of Arts and Humanities and the University Library to sponsor the BBC National Short Story Award. Founded in 2005, this is the most prestigious award in the UK, with £15,000 in prize money. It aims to expand opportunities for British writers, readers and publishers of the short story, and to honour the UK's finest exponents of the form.

Some of the best short story writers of recent years have been graduates of our Faculty, or the University more widely, and alumni Zadie Smith and Helen Oyeyemi appear amongst previous Award shortlistees. The 2018 judging panel was chaired by British broadcaster and Faculty alumnus Stig Abell, who presided over the selection of an all-female shortlist for the fifth time in 13 years. The winner was announced in an award ceremony broadcast on BBC Radio 4's Front Row, live from the University's West Road Concert Hall on Tuesday 2 October.

Importantly, the partnership extends beyond the flagship award to include the BBC Young Writers' Award and the BBC Student Critics' Award. These are co-sponsored by First Story, a literary charity which nurtures the development of young people's creative writing, particularly in areas of deprivation and disadvantage.



The Young Writers' Award winner was also announced at the Award ceremony, after the shortlistees had spent the day exploring the Fitzwilliam Museum and the University Library. On 25

September, as part of the events associated with the partnership, First Story held its Young Writers' Festival on the Sidgwick Site, bringing 500 young people to Cambridge for a day of creative writing featuring keynote talks by acclaimed authors and small writing workshops. We hope that this day will further inspire these young people to write, and will raise aspirations for future education and learning.



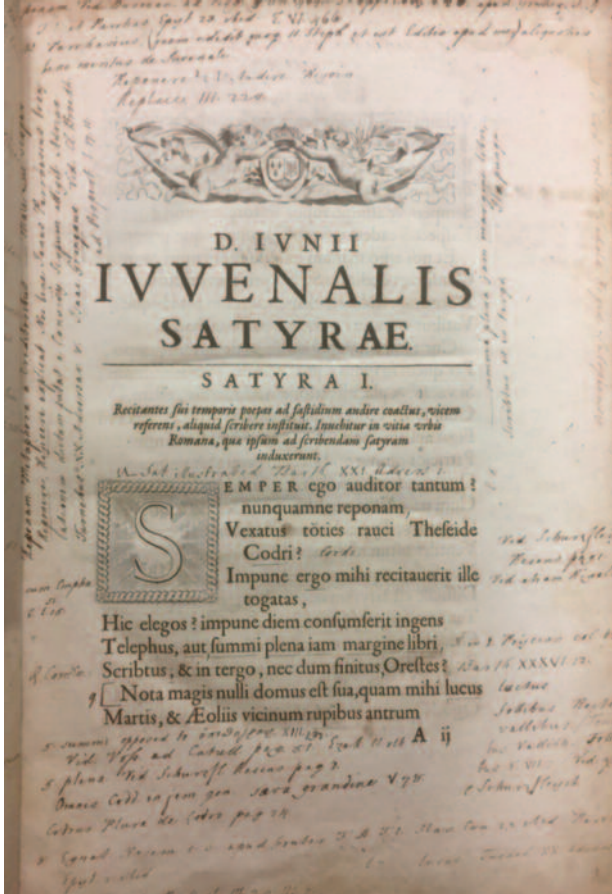
The final part of the partnership is the BBC Student Critics' Award which shadows the National Short Story Award, offering selected groups of young people in Years 12 and 13

around the UK the opportunity to read, listen to, discuss and critique the five shortlisted stories. This is an inspiring way to encourage literary critical engagement with contemporary writing in young people, and to support their independence and liveliness of thought.

Our support of the awards confirms the Faculty and the University's commitment to nurturing literary talent, to the importance of creative writing and to the benefits for all in opening the Faculty and University to the world.

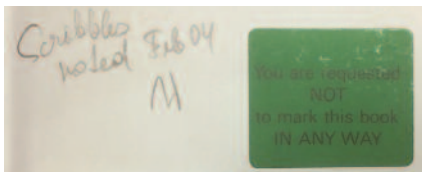
Sarah Dillon





SCRIBBLES *noted....*

in it, or a manuscript that happens to have been written alongside type? Who is the main author: Demosthenes or Taylor? Every hundred years or so, the Librarian at the time has decided to reclassify these books, causing them to be reshelved from Manuscripts to Rare Books and back again. Currently, the 'Adversaria' or 'Adv.' class mark indicates a stack in the Rare Books section four shelves high and loaded on both sides with early printed editions of Classical authors: Homer, Herodotus, Juvenal. Or, if you prefer, loaded with the manuscripts of classicists: Isaac Casaubon, Richard Bentley, Joseph Scaliger.



If you've ever taken a book out of the Faculty Library, the chances are

you've noticed a green stamp – or sometimes a sticker – on the title page, saying 'You are requested NOT to mark this book IN ANY WAY'. You may indeed have come across a book where one of the librarians has scribbled the message 'Scribbles noted' next to the sticker, marking the book in order to record that the book has been marked.

It is curious to note, then, that since the mid-eighteenth century the UL has been actively collecting books with marginalia, often paying significantly more for these than the value of the printed book alone. At the auction of the bibliophile Anthony Askew's collection in 1785, for instance, we find Oxford's Bodleian Library paying a shilling and sixpence for a perfectly good copy of the works of Demosthenes printed seventy years earlier. A minute later, another copy of the same edition comes up as the very next lot, but this time the text is interleaved with the notes of the great classicist John Taylor. The UL's buyer swoops, picking it up for eleven shillings: more than seven times as much as the clean copy.

Books like this pose something of a cataloguing problem for the UL. Is it a printed book that happens to have pen marks

Interspersed among these are other books: a copy of Johnson's dictionary with additional words and definitions added in a mid-nineteenth century hand; a late seventeenth century medical book which ends with a series of handwritten recipes for preparing opium; M. R. James's pencilled-in corrections in a copy of his Ghost Stories of an Antiquary. The only unifying principle of the Adv. class is that every book is a hybrid: printing and writing cheek by jowl, both essential characteristics.

Marginalia is unquestionably having something of a moment in literary studies right now. And yet our current enthusiasm, driven by an interest in the history of reading, is not quite the same as the impulse that drove the UL to seek out classical adversaria two hundred years ago. What we do, as scholars, with annotation has changed over the centuries. And in an age to come perhaps the Faculty librarian's 'Scribbles noted' tag will indicate a valued class of its own: a trove telling historians of the future how we studied now.

Dennis Duncan
Munby Fellow 2017-18
Darwin College



LITERATURE AND CREATIVE WRITING COURSES AT THE UNIVERSITY'S INSTITUTE OF CONTINUING EDUCATION

Calling writers who teach, teachers who write, and those interested in applying creative writing within their professional field! Cambridge's Institute of Continuing Education, based at Madingley Hall, introduces an innovative programme this year, in the shape of its Postgraduate Certificate in Teaching Creative Writing. The course is designed for practising writers who want to learn how to pass on their hard-earned knowledge to others, or those with some qualification in creative writing who wish to develop the skills to lead workshops. The teaching team is also interested in receiving applications from professionals in other industries who would like to explore using creative writing as a development tool within their field.

See <https://www.ice.cam.ac.uk/course/postgraduate-certificate-teaching-creative-writing> for further details.

The University's regular programme of day schools, weekend courses and part-time qualifications in English Literature and Creative Writing continues. Topics for 2018-19 day schools include Persuasion, Faulkner's Go Down Moses and a December day on the ghost story from Dickens onwards. In February, Professor Jem Poster will give a day each to the study of the songs of Bob Dylan

and Leonard Cohen. If you can come for whole weekend of study, there are upcoming courses on 21st Century fiction and 'ambition and assassination' in Shakespeare, among others.

<https://www.ice.cam.ac.uk/courses/search/subject/literature-film-and-creative-writing>. We also offer Creative Writing retreats where you can work in peace on your writing and discuss your writing in one-to-one sessions with our tutors.

Applications have also opened for ICE's part-time Master's in Creative Writing. We will be holding an open morning at Madingley Hall on Friday 14 December, 10.30 am–12.30 pm which will offer an informal opportunity to visit us and find out more about the course.

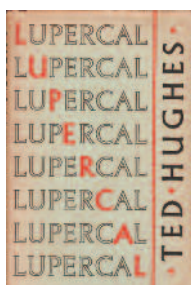
For Creative Writing queries please contact Midge.Gillies@tutor.ice.cam.ac.uk and for English Literature find Dr Jenny Bavidge jrb203@cam.ac.uk or follow us on twitter at [@litandcw_ice](https://twitter.com/litandcw_ice).

Jennifer Bavidge
Murray Edwards College



TED HUGHES

READING AT CAMBRIDGE 1963

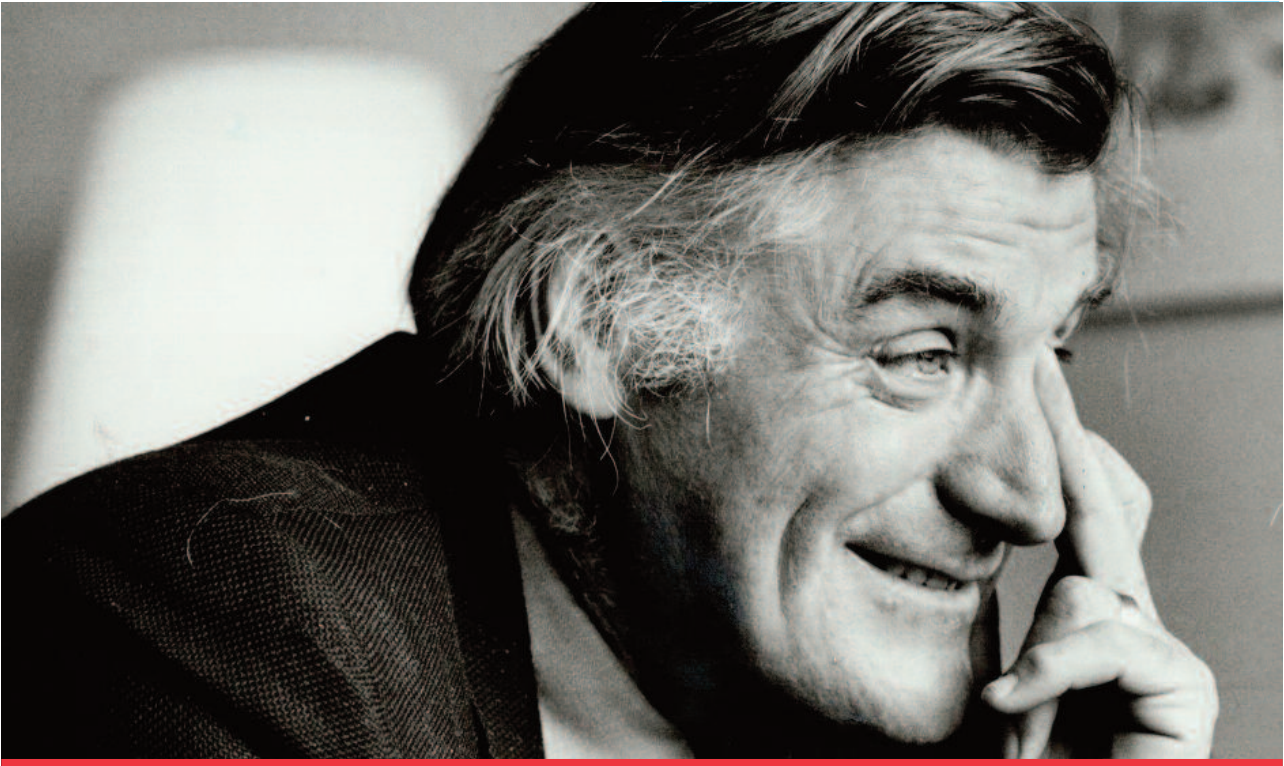


One Sunday evening in the Michaelmas term of 1963 – my first term as an English undergraduate – I walked with Anthony Miles and other new friends from Clare to St Catherine’s College for a reading by Ted Hughes. We’d heard about it from our tutor at Clare, Dr John Newton. The reading was in a tiled crypt at St Cat’s, a low, narrow, packed room. Although I’d published some poems in school magazines, I didn’t think of myself as an aspiring poet. I was, on the contrary, determined to become a model critic in the Leavis mould.

Hughes began with the poem ‘Wind’, whose force of language and delivery blew me away. The reading included

other poems that quite soon became classics, such as ‘The Thought-Fox’ and ‘October Dawn’. The reading was dramatic but not theatrical, the tone resonant but also intimate. Unlike poetry readings today, books weren’t for sale at the end. I made sure I got to Bowes & Bowes (now the CUP bookshop) in Trinity Street in good time the next morning to buy *The Hawk in the Rain* (1956) and *Lupercal* (1960). I inscribed the books ‘4 November 1963’, which is why I date the actual reading with some confidence to the previous day. I remembering hearing that it was Ted’s first public reading since the death of Sylvia Plath the previous February.

My desire to become a Leavisite critic did not survive being taught by Leavis himself. I couldn’t stand the way he tried to belittle T. S. Eliot. Instead I rushed through the door opened



by Jim Ede and Kettles Yard into the visual arts and spent most of my working life as a curator at the Victoria and Albert Museum. However, I followed Ted's work from book to book for the rest of his career – and posthumously. I took great pleasure in working with him on the exhibition *Ted Hughes Illustrated Books* at the V&A in 1979. I wrote about Ted's many beneficial impacts on my life in 'The Tribe of Ted' published in the *Journal of the Ted Hughes Society* (now accessible to non-members online) – but I've always wondered who else was in that audience on 3 November 1963 and what effect it had on them. That evening made reading and writing poetry an essential part of my life.

Mark Haworth-Booth

www.markhaworthbooth.com

Anthony Miles adds:

As Mark notes, I was there also. Two strong impressions in particular stand out in memory more than fifty years later.

First: here was someone just fifteen years older than us, already a highly accomplished and well-recognised Faber poet. And he looked and dressed just like a somewhat older version of us and our friends. So no excuses available – time to get moving.



Second: reinforcement that poetry was not just an intellectual and emotional but also a physical and possibly tricky matter. The big Hughes loomed over his text warily as though its behaviour might surprise. He read in a markedly slow and measured way in his flat-vowelled Pennine accent. The nouns and verbs were each granted their own particular fibre, grain, mass and shape, the phrases, clauses and sentences apparently coming together by some, as-it-were, geological process partly beyond his control. This had the feel of an outdoors, skittish, all-weather and all-terrain sort of poetry, with English as a slightly foreign and occasionally difficult-to-mould language. A craft to be taken fully seriously and often proving to be strenuous work. Wholly convincing as such. Indeed, that is just how I have read and tried to write poetry ever since.

My copy of *The Hawk in the Rain* says it too was bought the next day.

Anthony Miles

This article also marks 20 years since Ted Hughes died in October 1998. Carol Hughes is organising some memorial events.



One of Thackeray's own illustrations : Becky Sharp's immortal smile in *Vanity Fair* (Macdonald Illustrated Classics, 1950)

F. R. Leavis, that *puritano frenetico* as an Italian contemporary described him, loomed over my English studies in the late 1950s and early 1960s. I was brought up in the ascetic, Leavisite faith of the New Criticism: the Text, the whole Text and nothing but the Text.

But concentrating thus solely on the text meant stifling a passion I have always nourished for the visual image, especially drawing... and that means pictures in books, too. Now, looking at what is on offer in the English Tripos, I can see that what was once heretical, has become part of the orthodoxy. How I would have loved to look at illustration as holistically integral to the text and a determinant of its impact.

Now I know not everyone will agree. For someone very close to me, even when she was little, pictures were a waste of space that should have been devoted to good text. Besides, she still says, who is the artist to seek to impose a given image on her free-ranging imagination? So are text and image friends or foes?

Looking along my bookshelves, I can see a good dozen cases that merit examination. They fall broadly into two sets. First, there are great illustrators so much in tune with the author that their image of a novel's characters has defined them forever. Tenniel for Lewis Carroll springs to mind. 'Phiz' (Hablot Knight Browne) in *Nicholas Nickleby* does quite as much as Dickens to make Wackford Squeers, or the Mantalinis living

MOVING WITH THE TIMES

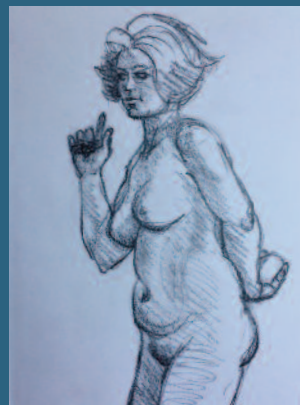
presences. Words fail me to do justice to Robin Jacques's illustrations in the Jonathan Cape editions of James Joyce's *Portrait of the Artist as a Young Man*, and *Dubliners*. Notice how like the author Jacques has drawn Stephen Daedalus.

Secondly, there are works illustrated by their author. In Rudyard Kipling's *Just So Stories*, his images such as *The Cat Who Walked by Himself* are engraved on my memory with a clarity that the text, in retrospect, lacks. And who could ever read *Vanity Fair*, with Thackeray's own drawings, without seeing its people (no mere 'characters') through the work of his hand and eye? Becky Sharp's sardonic smile, as Thackeray drew it, is a great moment of literature.

And there are of course many important works of art on literary themes: think of Millais' *Ophelia* (1851-2) and Waterhouse's *Lady of Shalott* (1888). And, casting modesty aside, may I mention in conclusion some works of mine illustrative of tales from Greek and Roman antiquity, to some of which I have given a tongue-in-cheek inflexion.

So all power to the new trend: *tempora mutantur nos et mutamur in illis*.

John Underwood
Pembroke 1960



Aphrodite triumphant, after the Judgment of Paris (John Underwood, private collection)



Robin Jacques illustrated the Jonathan Cape edition (1958) of Joyce's *Portrait of the Artist as a Young Man*.



LITERATURE *Cambridge*

Literature Cambridge is a small, independent group offering intensive Study Days and summer courses. Students of all ages come from all over the world to our summer courses. They live in a Cambridge college and experience top-quality lectures, seminars, supervisions, and excursions, taught very largely by academics and post-docs from the Faculty of English.

In July 2018 we had an intensive week studying Virginia Woolf and Politics at Wolfson College, followed by another week on Women Writers from Emily Brontë to Elizabeth Bowen at Homerton. In 2019 we offer Virginia Woolf's Gardens (<https://www.literaturecambridge.co.uk/woolf-2019/>), 14-19 July, followed by a day trip to Monk's House and Charleston. Our second course is Fictions of Home (<https://www.literaturecambridge.co.uk/home-2019/>), 21-26 July, studying ideas of home in literature over 200 years. What did it mean for a house to become a home in the writings of Jane Austen; and what does home mean to Dickens, Woolf, and Katherine Mansfield? We end with some powerful work by refugee writers today, including Vietnamese-American refugee Viet Nguyen and the voices of Refugee Tales in the UK. (@RefugeeTales)

Thanks to all our teachers for a wonderful programme of Study Days at Stapleford Granary in 2017-18. We studied Tennyson, Dickens, Forster, and Woolf, and enjoyed a lively reading and conversation between Ali Smith and Gillian Beer. Ewan Jones' and Oli Goldstein's readings of Tennyson, including *Maud* in its entirety, were marvellous, as was Jeremy Thurlow's playing of the music which inspired Forster.

Other teachers include Aoife Byrne, Paul Chirico, Mina Gorji, Alison Hennegan, Caroline Holmes, Karina Jakubowicz, Peter Jones, Isobel Maddison, Charles Moseley, Claire Nicholson, Suzanne Raitt, Corinna Russell, Jan-Melissa Schramm, Susan Sellers, Frances Spalding, Trudi Tate, Jeremy Thurlow, Nadine Tschacksch, Clare Walker Gore, Kabe Wilson and Edward Wilson-Lee.

In 2018-19, we have another great programme of Study Days at Stapleford Granary, on Woolf, *King Lear*, John Clare, *Macbeth*, D. H. Lawrence, Toni Morrison and more. <https://www.literaturecambridge.co.uk/study-days/>

Our programme includes readings and discussions with exciting contemporary writers:
24 January 2019, An Evening with Sophie Hannah
13 February 2019, An Evening with Preti Taneja
28 April 2019, Jill Dawson and Gillian Beer in Conversation

Finally, our programme of free Virginia Woolf talks continues at Lucy Cavendish College. All welcome, Town and Gown.

<https://www.literaturecambridge.co.uk/virginia-woolf-talks/>

Trudi Tate

Clare Hall and Literature Cambridge





READING
WALTER DE LA MARE,
1873-1956
20-21 SEPTEMBER 2018

‘a voice which has no fellow’

On the very day that Walter de la Mare died, 22 June 1956, T. S. Eliot wrote a letter of condolence to the family, expressing his admiration for de la Mare: ‘Forty years ago one thought of him together with several other poets. Now he is unquestionably far above them – he will remain the poet of a whole literary generation’. For Eliot, de la Mare was both a fine poet and a central figure within the literary landscape of early twentieth-century Britain. But subsequent scholarship has rarely granted de la Mare the same importance. Although he is still one of the poets most often requested by the listening public, as the statistics for BBC’s Poetry Please show, de la Mare’s vast body of work has been largely neglected in literary criticism, partly because of the acceptance of a certain narrative about the development of British modernism, and partly because of a desire to move beyond the nursery-world of some of de la Mare’s verse.

In September 2018, the Faculty of English hosted the first international conference on Walter de la Mare. It brought together experts and enthusiasts from a number of disciplinary backgrounds, in order to re-examine the literary merit and broader cultural significance of de la Mare’s works.

The conference brought to light the astonishing range of de la Mare’s literary activities. Alongside his work as a poet, novelist, and short story writer, he was a playwright, a compiler of five anthologies, and an accomplished literary critic, producing over 340 articles and reviews for the TLS alone. He was also Professor of Fiction for the Royal Society of Literature and gave the Clark Lectures at Trinity College in 1922-23. Much of this material remains unpublished, but even a brief look reveals the extent to which de la Mare was one of the foremost figures of his literary generation, in conversation with writers such as Thomas Hardy, Edward Thomas, and Katharine Mansfield, and an established authority on questions of literary taste.

The talks explored this kaleidoscopic variety in de la Mare’s legacy. The first keynote session enquired into the peculiarities of his fiction and poetry: Gillian Beer delved into shifting boundaries within the narratives, across genres, and between the reader and the text; Angela Leighton illuminated the mode of ‘riddling’, his own ‘queer sense-making’ of codes and clues that often escape decoding. William Wootten’s lecture considered de la Mare’s riddles from yet another angle. In the final session, Peter Davidson



explored how the artist Rex Whistler saw England through the work of de la Mare – around the period when the first generation of students reading English at Cambridge had regarded de la Mare as equal to Eliot, Hopkins, and Owen. What Whistler called ‘de la Mare-ish’, a certain uncertainty caught in the half-light of a distinctly English landscape, was delicately recaptured by the poet Peter Scupham in a reading of his own work. Other contributors included Frances Spalding, Anne Welsh, Adam Guy, Jenny McDonnell, Jacqueline Reid-Walsh, Marc Vermeulen, Laura Helyer, and Chris O’Shaughnessy. The conference also offered a rare opportunity to hear from Giles de la Mare, the poet’s grandson and literary trustee.

As part of the programme, we were delighted to host a concert of specially commissioned song-settings of de la Mare’s verse, featuring performances by The Lancashire Hustlers, whose music is an eclectic mix including soul, pop, folk, and psychedelia, and by Mackie and Me, who flew in from the US to share their new series of jazz-classical interpretations. We were also lucky enough to hear Cambridge-based artist Carolina Rabei speak about her process of illustrating Faber and Faber’s recent series of de la Mare’s poems.

It was heartening to see how many people were eager to discover – or rediscover – de la Mare’s writing. We hope to keep the conversation going within the international community of scholars that has grown out of this event. We hope, in short, to keep ‘Reading Walter de la Mare’.

Yui Kajita and Anna Nickerson,
conference organisers
Newnham College



ENGLISH FACULTY NEWS

SELECTED HIGHLIGHTS, 2017-18



On 21 April 2018, the Faculty of English hosted a graduate student conference on Discourses and Dialogues, organised by Rupsa Bannerjee, Lianne Bornfeld, Rachel Goldblatt, Wanne Mendonck, Ellie Mitchell, Joseph Steinberg, Octavia Stocker and Elena De Wachter.

On 14 June 2018, the Faculty of English hosted a reading and discussion with Dodie Bellamy and Kevin Killian, editors of *Writers Who Love Too Much: New Narrative Writing 1877-1997*, moderated by Diarmuid Hester.

On 15 June 2018, the Faculty of English hosted a reading by Will Harris, author of *Mixed-Race Superman* (2018), in conversation with Kasia Boddy.

On 15 and 16 June 2018, the Faculty of English, Judith E. Wilson Fund, and Kettle's Yard hosted the Polyphonic Poetry Festival, curated by Lee Ann Brown, Judith E. Wilson Fellow. <https://polyphonicpoetryfestival.wordpress.com/kettles-yard/>

Gavin Alexander has published 'The Problems with Old-Spelling Editions', in *A Handbook of Editing Early Modern Texts*, ed. Claire Loffman and Harriet Phillips (Routledge, 2018).

Professor Dame Gillian Beer received an Honorary Doctorate from the University of Ghent.

Jessica Berenbeim has co-edited *Seals and Status: The Power of Objects* (British Museum 2018).

Claudia Tobin talked about Virginia Woolf, colour and insects on Free Thinking, BBC Radio 3, 14 February 2018. <http://www.bbc.co.uk/programmes/b09rm9t4>

The Centre for Material Texts and the Writing Britain Conference Series hosted a conference on Paper-Stuff: Materiality, Technology and Invention, 10-11 September 2018, organised by Orietta Da Rold and Jason Scott-Warren.

In April 2018 PhD candidate Holly Corfield Carr discussed site-specific writing practices in caves on Radio 4's The Echo Chamber.

MPhil graduate Payton Danner has won a Fulbright scholarship to work in Vienna as a researcher at the Institut für Germanistik at the University of Vienna, while teaching English part-time at an Austrian secondary school.

Laura Davies and Emma Salgård Cunha have edited a special edition of the *Journal for Eighteenth-Century Studies* entitled *Writing Eighteenth-Century Religion*.

Sarah Dillon has published *Deconstruction, Feminism, Film* (Edinburgh University Press, 2018).

PhD student Bethany Dubow has been awarded the 2018 Kinsella Poetry Prize, hosted by Churchill College and the Cambridge English Faculty.

Joseph Hone has published *Literature and Party Politics at the Accession of Queen Anne* (Oxford University Press, 2017).

Alex Houen and Jan-Melissa Schramm have edited *Sacrifice and Modern War Literature: The Battle of Waterloo to the War on Terror* (Oxford University Press, 2018).

Michael Hurley and Marcus Waithe have edited *Thinking through Style: Non-Fiction Prose of the Long Nineteenth Century* (Oxford University Press, 2018).

Bonnie Lander Johnson has co-edited *Blood Matters: Studies in European Literature and Thought, 1400-1700* (University of Pennsylvania Press, 2018).

Ewan Jones has co-edited a special issue of the journal *Essays in Romanticism* entitled *Romanticizing Historical Poetics*.

Sarah Kennedy has published *T. S. Eliot and the Dynamic Imagination* (Cambridge University Press, 2018).

John Kerrigan has published *Shakespeare's Originality* (Oxford University Press, 2018).



Laura McCormick Kilbride and Orla Polten have edited a special issue of *The Journal of Pre-Raphaelite Studies* on Swinburne's Poems and Ballads.

MPhil graduates Tara Lee and Clare Jones won the 2018 Keats-Shelley Prize.

Hester Lees-Jeffries is preparing an introduction for the New Cambridge Shakespeare *Romeo and Juliet* and writing about *Romeo and Juliet* every day in 2018, line by line. Daily posts at <http://www.english.cam.ac.uk/research/starcrossed/>.

On 10 May 2018 Raphael Lyne gave the British Academy Shakespeare Lecture on 'Shakespeare and the Wandering Mind'.

Stacey McDowell has published 'Rhyming and Undeciding in Wordsworth and Norman Nicholson,' *Romanticism* 23:2 (2017).

Robert Macfarlane's book *The Lost Words* (illustrated by Jackie Morris) won the Children's Book of the Year Award at The British Book Awards 2018.

Amy Morris discussed homelessness on BBC Radio 4's 'Thinking Allowed,' September 2018. On BBC iPlayer: <https://www.bbc.co.uk/programmes/b0bh566s>

Subha Mukherji and Tim Stuart-Buttle have co-edited *Literature, Belief and Knowledge in Early Modern England: Knowing Faith* (Palgrave, 2018).

Subha Mukherji and the Crossroads of Knowledge in Early Modern England team hosted a conference on Law and Poetics in Early Modern England, 2-4 July 2018, which included a performance event on Law and the Arts: Staging Law, Performing Trials.

Mary Newbould gave a talk on the influence of Laurence Sterne's *A Sentimental Journey* on Free Thinking, BBC Radio 3, 1 March 2018. <http://www.bbc.co.uk/programmes/b09t2g8g>

Jane Partner has published *Poetry and Vision* in Early Modern England (Palgrave, 2018).

John Regan has published *Poetry and the Idea of Progress, 1760-90* (Anthem Press, 2018).

Dr Sophie Seita edited a facsimile reprint of the Dada magazine *The Blind Man* (Ugly Duckling Presse, 2017).

Sophie Sietta won the Vice Chancellor's Public Engagement with Research Award, July 2018. She produced a collaborative multi-media creative project that combined experimental performances, lecture performances, poetry, publications, and installations.

Trudi Tate has published *A Short History of the Crimean War* (I. B. Tauris, 2018) and 'Living Afterwards' on Vietnamese-American refugee writers, *Book 2.0* (2018).

Our very best wishes to Edward VII Professor David Trotter on his retirement.



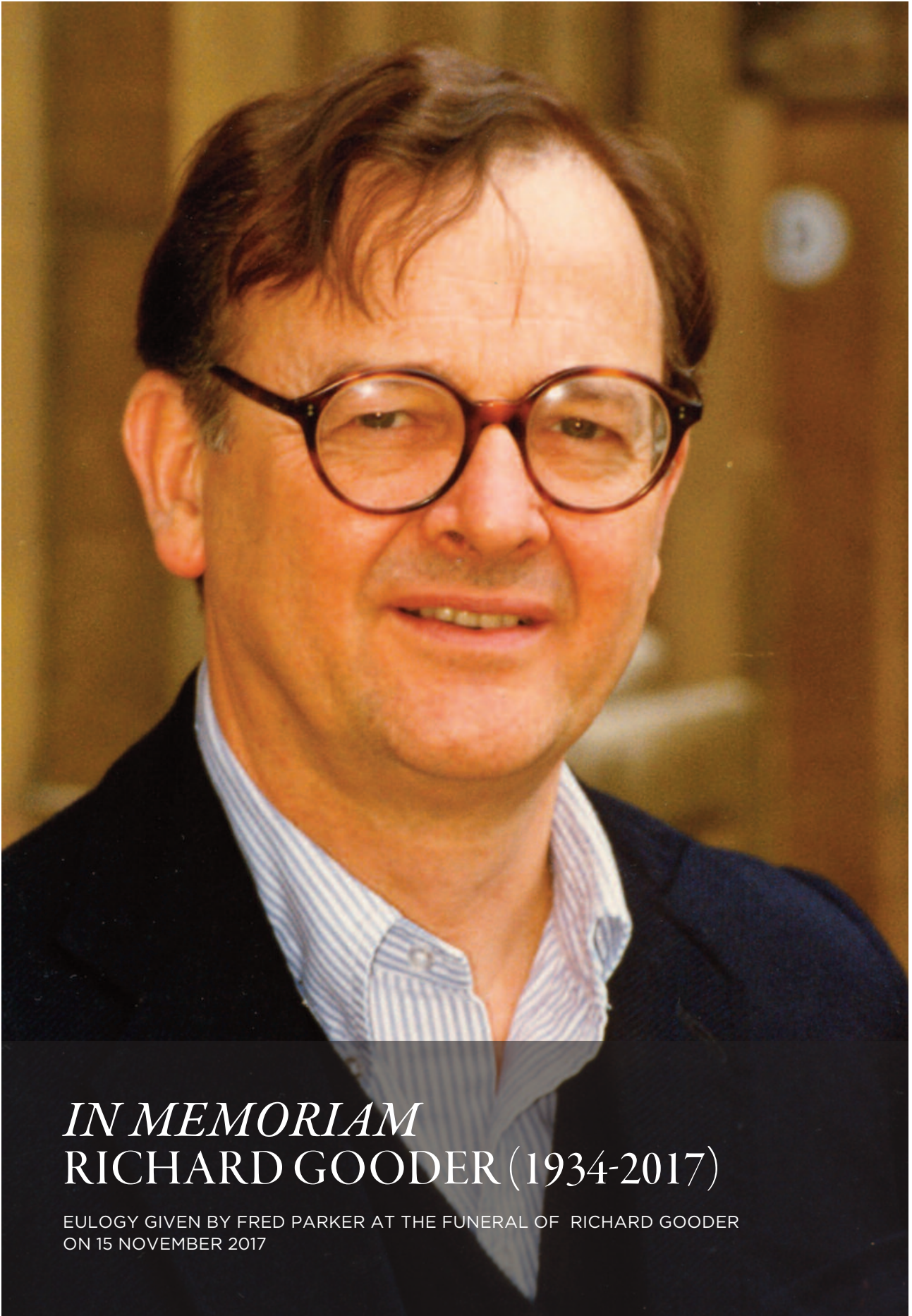
Marcus Waithe and Claire White have edited *The Labour of Literature in Britain and France, 1830-1910: Authorial Work Ethics* (Palgrave, 2018).

Edward Wilson-Lee has published *The Catalogue of Shipwrecked Books: Young Columbus and the Quest for a Universal Library* (William Collins, 2018).

David Winters has co-edited *Conversations with Gordon Lish* (Mississippi University Press, 2018).

Neil Roberts, Mark Wormald, and Terry Gifford have edited *Ted Hughes, Nature and Culture* (Springer, 2018).

Nicolette Zeeman has published 'Theory Transposed: Idols, Knights and Identity,' in *What is an Image in Early Modern England?* ed. Antonina Bevan Zlatar and Olga Timofeeva, *Swiss Papers in English Language and Literature*, 34 (2017).



IN MEMORIAM
RICHARD GOODER (1934-2017)

EULOGY GIVEN BY FRED PARKER AT THE FUNERAL OF RICHARD GOODER
ON 15 NOVEMBER 2017

Richard came to Clare College from Columbia, to do an affiliated BA, in 1957. He was meant to stay for two years, before returning to graduate school in the US. But then he met Jean, and his plans changed. Clare and Cambridge owe a great deal to that happy event.

I knew Richard for more than 40 years, first as his student and then as his colleague. He was on leave during part of my undergraduate time, and didn't supervise me as much as he would otherwise have done. Nevertheless, at problematic moments, both academic and personal, it was his door that I went to knock on, with an instinctive certainty that I could trust him with anything, and that a few minutes in his presence would give me back my bearings. This turned out to be a repeating pattern. It has been to Richard that I have turned, for guidance or support or celebration, at the key moments in my life. And I came to notice that in this I was not at all unusual, but one of many. His warmth, his generosity, and his integrity were shining things, felt by everyone who came into contact with him. Students, staff, and colleagues became close friends. Some former students have travelled distances to be here today; others have been emailing me with vivid memories which have stayed bright over the years. These include wonderful occasions at Brookside Lane, not so unlike Ben Jonson's supper, when Richard and Jean – a single unit working as a single force – created an atmosphere and a climate of conversation and relationship that seemed to epitomise your best hopes of what you might find Cambridge to be. Tasting ambrosia, as well as some very good wine, the guests never wanted to leave, no matter how late the hour. This magic reached even to the Faculty of English. A tradition grew up that most years, at the end of our examiners' meetings, Richard or Jean would invite the whole gang back to Brookside Lane for lunch or supper, and before my eyes a gaggle of touchy and cantankerous individuals would be transformed into a community who rediscovered that they had, after all, much in common.

Richard is gone, but he has left legacies behind, both tangible and intangible. Among the tangible, I can mention the *Cambridge Quarterly*, a literary journal now in its 46th year. Richard was its co-founder and leading light, and he ran it on the principle that liberal thinking about the arts matters too much to be confined to any insular niche or sect of academia – a crucial ideal to keep alive in these uncongenial times.

He established Clare as the most sought-after college in Cambridge for English, by a long way – a legacy which his successors are now trying their best to preserve.

As college Wine Steward, he curated our wine cellar with the same loving discrimination that he brought to Shakespeare. For special occasions, the Butler knows how to direct you to one of Richard's favoured local vineyards in France or Italy.

He was Clare College Librarian for many years, and masterminded the building of our new student library. I remember his diplomatic finesse in creating convergence between a visionary architect and a Governing Body easily alarmed; he brought a project into existence that is of huge benefit to the student community.

Most recently, he and Jean endowed a Junior Research Fellowship in the arts, held alternately at Newnham and at Clare.

The intangible legacies lie in the lives he touched. He was a great teacher. His scholarly life was rooted equally in the humanist culture of the Renaissance and the literature of modern America, and perhaps it was this that gave the extraordinary breadth of perspective he brought to every cultural and intellectual topic. When he spoke about any writer, he opened connections to a rich range of cultural experience and life experience. In his presence you couldn't think parochially, or slip into the normal kinds of academic *déformation professionnelle*. To speak personally, he gave me Ben Jonson and Dowland and Erasmus, Mark Twain and Frank O'Hara, not through any interpretations that he pressed on me, but by making them breathe in the humane and generous air of his conversation. Humour was never far away, a wonderful roguish twinkling humour that made him seem absurdly young. Yet you could never doubt Richard's seriousness about what he cared for, and what he believed in.

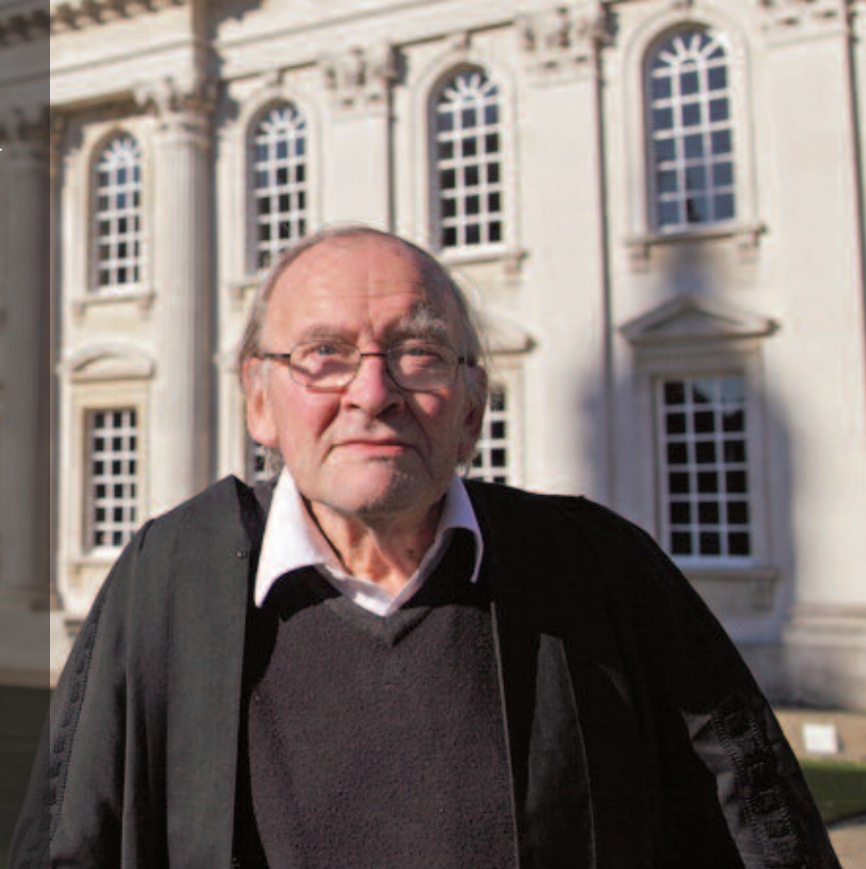
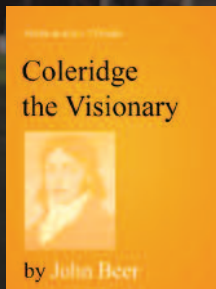
What word to finish on? I might offer him one with a Renaissance colouring: his was a rare spirit. But here is something from an email that I received from one of his old students just last night. Thinking of Richard brought to her mind a quotation from Montaigne's essay on education, which, she writes, 'seems very appropriate'. 'The most evident token and apparent sign of true wisdom is a constant and unconstrained rejoicing ... The tutor should seek to fill the mind and store the will of others not with awe and reverence but with love and affection.'

I speak for many in saying how immensely grateful I am to have known him.

Fred Parker
Clare College

IN MEMORIAM JOHN BEER (1926-2017)

OBITUARY BY NIGEL WHEALE



John Bernard Beer M.A., Ph.D., Litt.D., FBA, Fellow of Peterhouse, former Research Fellow St John's College, Emeritus Professor of English Literature, Leverhulme Emeritus Fellow, 1995-96, President of the Charles Lamb Society, 1989-2002, Stanton Lecturer in the Philosophy of Religion, Cambridge, 2006.

John Beer was a uniquely gifted literary critic of the Romantic poets. He had sympathetic intuition for Coleridge's poetry and the most challenging of Blake's prophetic books.

Coleridge the Visionary (1959) was reissued as an ebook nearly half a century later, in 2007, and *Blake's Humanism* (1968) was electronically republished the same year. These two works give such admirable accounts of complex poetry that they remain relevant across decades of scholarship and researches. Critics praise John Beer's nuanced account of Blake's development of visionary epic in *Vala* and *The Four Zoas*, through to the strange originality of the late prophetic books, *Milton* and *Jerusalem*.

There is a characteristic kind of patience in John Beer's reading of these hard poems; he doesn't impose a structured interpretation on *Jerusalem*, but accepts the provisionality of the poem's development, reading the plates 'as they came into being' from Blake's inspired moment: 'If appreciation of the later books is sometimes a nebulous experience, it also has a subterranean intensity' (*Blake's Humanism* 141). Similarly, in his account of *Frankenstein*, he appreciates Mary Shelley's 'calculated reticence' in respect of ineffable events. There is consistently the sense of a critic who attends to writing with

complete respect for the brilliant intransigence of poetry, yet which scrupulous reading and discussion will come to know.

Friends and colleagues valued this critical practice, somehow intrinsic to John Beer's character. He was in this sense an ideal tutor for Cambridge Practical Criticism and its particular form of the Socratic dialogue. Martin Golding describes this kind of exchange, which he supremely valued as John's colleague:

'This is so, isn't it?'

'Yes, but ...'

'In which case ...'

John Beer wrote two studies of Coleridge and three on Blake, and *Wordsworth and the Human Heart* (1978), followed by two reflections on the Romantic moment and its consequences, *Questioning Romanticism* (1995), and *Post-Romantic Consciousness: Dickens to Plath* (2003). His *Achievement of E. M. Forster* (1962) may seem to lie outside his main preoccupations, but Forster's gently eirenic tolerance accords well with John Beer's own qualities. His last book was on D. H. Lawrence.

John was born in Watford, attending Watford Grammar School; his father was a civil servant, and his mother had managed her father's business before she married; Nancy was their first child, a much beloved sister to John, when he came along. When the country ran short of miners towards the end of the war, John was called up as one of the 'Bevin boys,' put to work in a coal mine – probably one of the few Fellows of

Peterhouse to have done so. For his National Service, from 1946 to 1948, he served in the RAF as a ground-support mechanic, simultaneously studying a distance-learning degree in Theology from King's College, London. Moving on to St John's College, Cambridge, John gained a First in Part One of the English Tripos, but switched to Psychology in the Natural Sciences Degree, gaining another First Class result. John then found his true subject, beginning his PhD on Coleridge, supervised by Basil Wiley; there followed a Research Fellowship at St John's, when he worked on *Coleridge the Visionary* (1959). Gillian Beer writes, 'One year of his fellowship was spent on a scholarship at the Scuola Normale, Pisa – the start of a long delight in Italy.' This was succeeded by six years lecturing at Manchester University, where Gillian joined him in 1962 teaching part-time at Liverpool University, and they moved to Cambridge in 1964 when John was appointed to a University Lectureship, and a Fellowship and the role of Director of Studies in English at Peterhouse. Professor Gillian Beer, later DBE, FBA, FRSL, was elected to a Research Fellowship at Girton in 1965 and a year later was appointed to a university Assistant Lectureship and a teaching Fellowship at Girton.

Martin Golding was a colleague at Peterhouse, who feels that John inspired him to move from History to English, 'with a mixture of sensitivity, kindness, shrewdness and obliquity that I came to recognise as characteristic.' Martin recalls that Kingsley Amis had been a teaching Fellow in English before John arrived, 'A greater contrast with John in character, manner and outlook could scarcely be imagined.' He also recalled that English was not regarded as a reputable degree subject, in some quarters of the Fellowship, and imagines that John Beer would have had to counter these assumptions – and the after-effects of Kingsley Amis – though he never spoke of these early tribulations.

Martin also remembers John Beer's particular gifts as a teacher: 'he could always be himself, and allow his ordinary vulnerability to show ... All this was particularly valuable in his dealings with undergraduates – especially with "tough nuts" who had become entrenched in the character they had chosen.'

John Beer was a quiet man, but there was a sense that his listening sought 'a form of assent that was more complex', as Martin Golding remembered tutorials in his Peterhouse rooms. His particular kind of integrity was also valued – uncommon in a trade that can nourish poisonous intellectual feuding – he 'never put on a front', and his 'obliquity' to text

and to students was in fact a 'delicacy, his means of doing justice' – to poetry, and for his fortunate pupils.

John's son Zachary described one of his qualities as being 'The walking man, who never cycled or drove'. He once entered a competition to write a compelling 'strapline' for a lemonade brand – not following Coleridge here. Of course he won; the prize was a moped, which he couldn't ride and directly gave away, being 'the walking man'. On family holidays, he would take a bus out to the middle of nowhere, and walk back. Hard not to think of Wordsworth, the walking and writing poet, how many thousands of paces wrote *The Prelude*?

John was an historian of Romanticism who early understood how the vision of airy poets was complicit with the developing sciences of their moment. Gillian Beer is a pre-eminent scholar of nineteenth-century science and literature – *Darwin's Plots* (1983). There is an intertextuality here, of shared interests, that must have been so fruitful: 'I am particularly grateful for the help and encouragement of my wife, who was reproved by her grandfather for reading Blake at the age of seven and has been enjoying him ever since.' ('Preface', *Blake's Humanism* xii).

John Beer was a quiet man. I came to know him personally during his last year, as a member of his care team. By then he was confined to a wheelchair, and no longer able to speak. But the attentiveness, the quality of listening, that family, friends and students so appreciated, and which has been described to me, was something that I felt very strongly. He was still able to listen, at times, and be responsive, even if he could no longer articulate this. I would put on Beethoven, Opus 133, we would listen together, and he seemed to focus on that upward string argument. The winter journey with Schubert, in German, clearly took him along too, a cherished adventure.

The dewy ground was dark and cold;
Behind, all gloomy to behold;
And stepping westward seemed to be
A kind of *heavenly* destiny: ...
The echo of the voice enwrought
A human sweetness with the thought
Of travelling through the world that lay
Before me in my endless way.

With thanks to Gillian, Dan, Rufus and Zach Beer, John and Rani Drew, Martin Golding and all friends at Peterhouse Combination Room, 28 April 2018.



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