

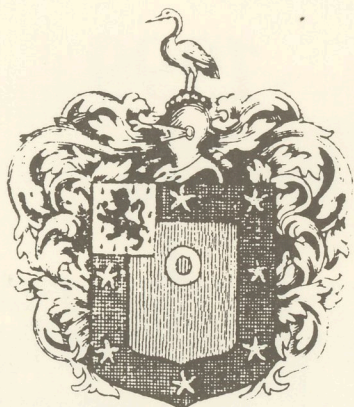
British Studies At Oxford

1999



Multi pertransibunt & augebitur scientia

*Britain
in the
Renaissance*



THE COLLEGE OF ST. JOHN BAPTIST, OXFORD UNIVERSITY

Visitor **The Bishop of Winchester**

President **William Hayes, M.A., D. Phil.**

The College of St. John Baptist was founded in 1555 by Sir Thomas White, a wealthy London Merchant Taylor, a former Lord Mayor of London, and a devout Roman Catholic. His object was to supply an educated Catholic clergy, as the queen, Mary I, sought to reverse the Reformations of her father, Henry VIII, and her half-brother, Edward VI. White bought the buildings of an older foundation, the Cistercian college of St. Bernard, which had been established in 1437 by the founder of All Souls College, Archbishop Henry Chichele (c.1362-1443), but dissolved as a monastic foundation during the reign of Henry VIII. Parts of the Cistercian college still survive; much of Front Quad has fifteenth-century origins, clearly seen in the Buttery and its associated offices, and the front to St. Giles retains many of its original features.

The University in general was reluctant to go along with the more thorough return to Protestantism at the accession of Elizabeth I; and as in many colleges, a substantial number of St. John's students and dons kept to the old faith, in some cases becoming priests in the underground Catholic church, among them the poet Edmund Campion (1540-1581), who was martyred at Tyburn. During the seventeenth century St. John's had a succession of powerful and distinguished presidents: William Laud (1611-1621), William Juxon (1621-1633), and Richard Baylie (1633-1648 and 1660-1667). Laud, who became Archbishop of Canterbury, as did Juxon later, served his master Charles I only too well, being responsible for the attempt to enforce religious conformity in England and Scotland, and this religious policy was one of the factors leading to the civil wars of the mid-seventeenth century. Impeached for high treason, Laud was beheaded in 1645. Relics of Laud and his execution are among the College's treasures, and legend has it that he bowls his head at night along the central path of Canterbury Quad, the great quadrangle he built and one of the architectural masterpieces of the city.

The wealth of the College, derived from its ownership of the Manor of Walton, and thus much of north Oxford, and from careful investments, is now substantial, and the College has been able to expand a great deal over the past few years, with prize-winning modern buildings joining the distinguished architecture of Front and Canterbury Quads. St. John's is famous for its gardens, magical havens of stillness and quiet in the heart of the noisy city.

St. John's is traditionally one of the most academically rigorous of Oxford's colleges, regularly heading the officially-discouraged league of excellence, the "Norrington Table". As well as those mentioned above, famous members of the College include two Lord Chancellors, Robert Henley (c.1708-1772), first earl of Northington and George, Viscount Cave (1856-1928), who was also Chancellor of the University; James Shirley (1596-1666), the dramatist; the classicist, Gilbert Murray, O.M. (1866-1957); Lester B. Pearson (1897-1972), Canadian Prime Minister and Nobel Prize winner; Dean Rusk (1909-1994), Rhodes Scholar and U.S. Secretary of State under Presidents Kennedy and Johnson; three major British poets of the twentieth century, A.E. Housman (1859-1936), Robert Graves (1895-1985), and Philip Larkin (1922-1985); Sir Kingsley Amis (1922-1995), the novelist; the great theater director, Sir Tyrone Guthrie (1900-1971); and Tony Blair (1953-), the current British Prime Minister and Leader of the Labour Party.

At the Invitation
of the President and Fellows
OF
the College of St. John Baptist, Oxford,
BRITISH STUDIES AT OXFORD

Presents
A Course of Studies in
the Arts, Customs, History, Literature,
and Ideas of the British People.

Britain in the Renaissance



OXFORD
July 4th to August 10th, 1999



British Studies At Oxford

**Thirtieth Session
1999**

PRESIDENT

Pamela Royston Macfie

B.A., Goucher College; M.A., Ph.D., Duke University.

DEAN

Michael Leslie

B.A., University of Leicester; Ph.D., University of Edinburgh.

ASSISTANT TO THE DEAN

Mary Allie Baldwin

B.A., Rhodes College.

GRADUATE ASSISTANT

Stefanie Johnson

B.A., Rhodes College.

SENIOR ASSISTANTS

Amy Killebrew

Rhodes College.

Jeremy Nivakoff

The University of the South.

STUDENT ASSISTANTS

Rebecca Beach

Rhodes College.

Wallace Marsh

The University of the South.

TUTORS

Allan Chapman

B.A., University of Lancaster; M.A., D. Phil., University of Oxford.
The Scientific Revolution

Joan Crossley

B.A., University of Sussex; M.A., University of Leicester;
Ph.D., Courtauld Institute, University of London.
*Painting, Power and Politics:
Art in Sixteenth and Seventeenth-Century England*

Daniel Cullen

D.C.S., McGill University; M.A., Dalhousie University; Ph.D., Boston College.
*Francis Bacon and the Politics of Progress and
Foundations of Liberalism: The Political Philosophies of Hobbes and Locke*

Robert Entzminger

B.A., Washington and Lee University; Ph.D., Rice University.
Praise and Satire and Literature of the Court

Andrew Hope

B.A., University of Cambridge.
*Popular and Unpopular Religion in Britain and
Ritual, Myth and Magic in Early Modern Britain*

Dennis Kezar

B.A., The University of the South; M.A., Ph.D., University of Virginia.
*Violence in the English Renaissance Theater and
That Other Civil War: Literature and Political Crisis in Seventeenth-Century England*

Pamela Royston Macfie

B.A., Goucher College; M.A., Ph.D., Duke University.
Elizabethan Erotic Narrative and Shakespeare's Drama of Metamorphosis

Brown Patterson

B.A., The University of the South; B.A., M.A., University of Oxford;
M.Div., Episcopal Divinity School; M.A., Ph.D., Harvard University.
*English Monarchs and Parliaments, 1485-1689 and
Religion and Society in the British Isles, 1520-1660*

David Skinner

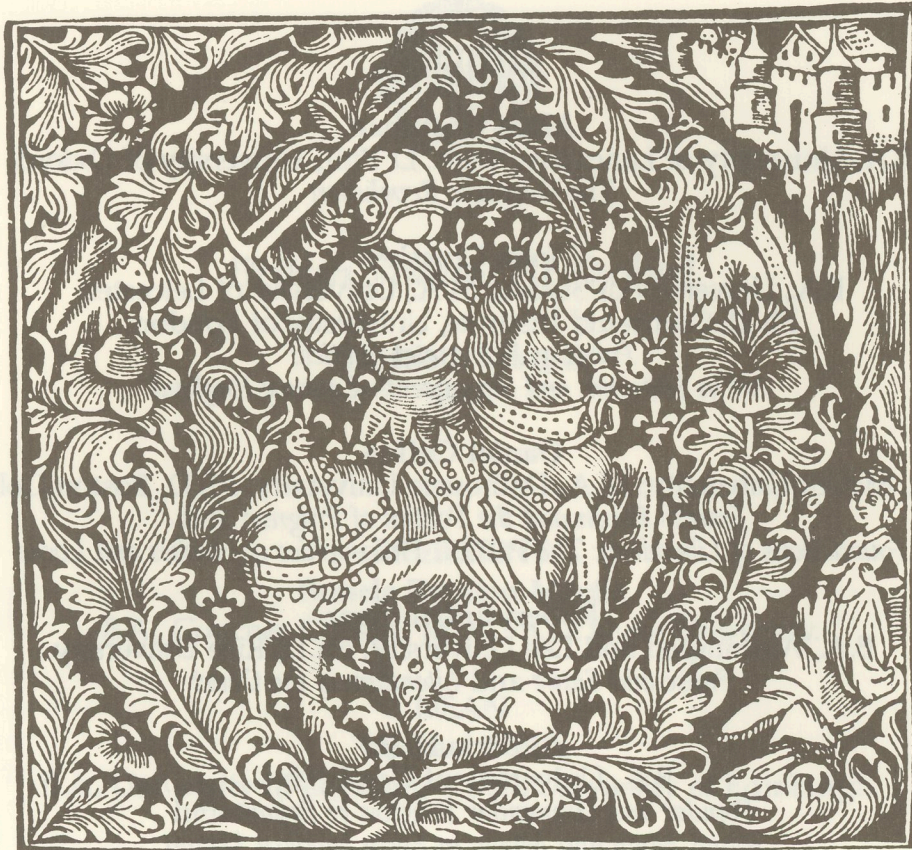
B.A., California State University; M.Mus., University of Edinburgh;
D.Phil., University of Oxford.
Music and Worship in Tudor and Jacobean England

Emma Smith

B.A., M.A., D.Phil., University of Oxford.
Elizabethan and Jacobean Tragedy and Shakespeare: Page and Stage

Craig Taylor

M.A., University of Rochester, New York;
B.A., M.A., D.Phil., University of Oxford.
*From Agincourt to the Armada: War, Society and Nation (1415-1603) and
King and Constitution: English Political Thought
from the Fifteenth to the Seventeenth Centuries*



PROGRAM

Week I, July 4 - July 10

Sunday 4 July

Arrival, assignment of rooms, distribution of books

After dinner mixer in the Junior Common Room

Monday 5 July

9:00 A.M. **AN INTRODUCTION TO OXFORD**
Oxford: The University and the City
Sheila Wilkinson

10:30 A.M. **Walking tour of Oxford**

1:30 P.M. **British Studies At Oxford: Orientation**
Michael Leslie

6:30 P.M. **Pre-Dinner Party in The College Garden**

7:00 P.M. **Festive Dinner, The College Hall**

Words of Welcome
William Hayes, President of St. John's College

**After Dinner: Reflections on the Late Unpleasantness
in the Colonies**
Leslie Mitchell

<i>Tuesday 6 July</i>	8:30-9:30 A.M.	10:00 A.M.	11:15-12:15 A.M.
	Seminar I	British History in the Early Modern Period Brown Patterson	Seminar II
<i>Wednesday 7 July</i>	Seminar I	The Visual Arts in "Renaissance Britain" Joan Crossley	Seminar II
<i>Thursday 8 July</i>	Seminar I	British Literature in the Early Modern Period Robert Entzminger	Seminar II
		<i>Shakespeare: Page and Stage seminar: evening performance of A Midsummer Night's Dream at the Royal Shakespeare Theatre, Stratford-upon-Avon</i>	
<i>Friday 9 July</i>	Seminar I	Antony and Cleopatra: Co-supremes and Stars of Love John Pitcher	Seminar II
<i>Saturday 10 July</i>		Afternoon: Shakespeare performance for all participants: Antony and Cleopatra The Royal Shakespeare Theatre, Stratford-upon-Avon	
		Evening Visit to Broughton Castle, home of Lord Saye and Sele	



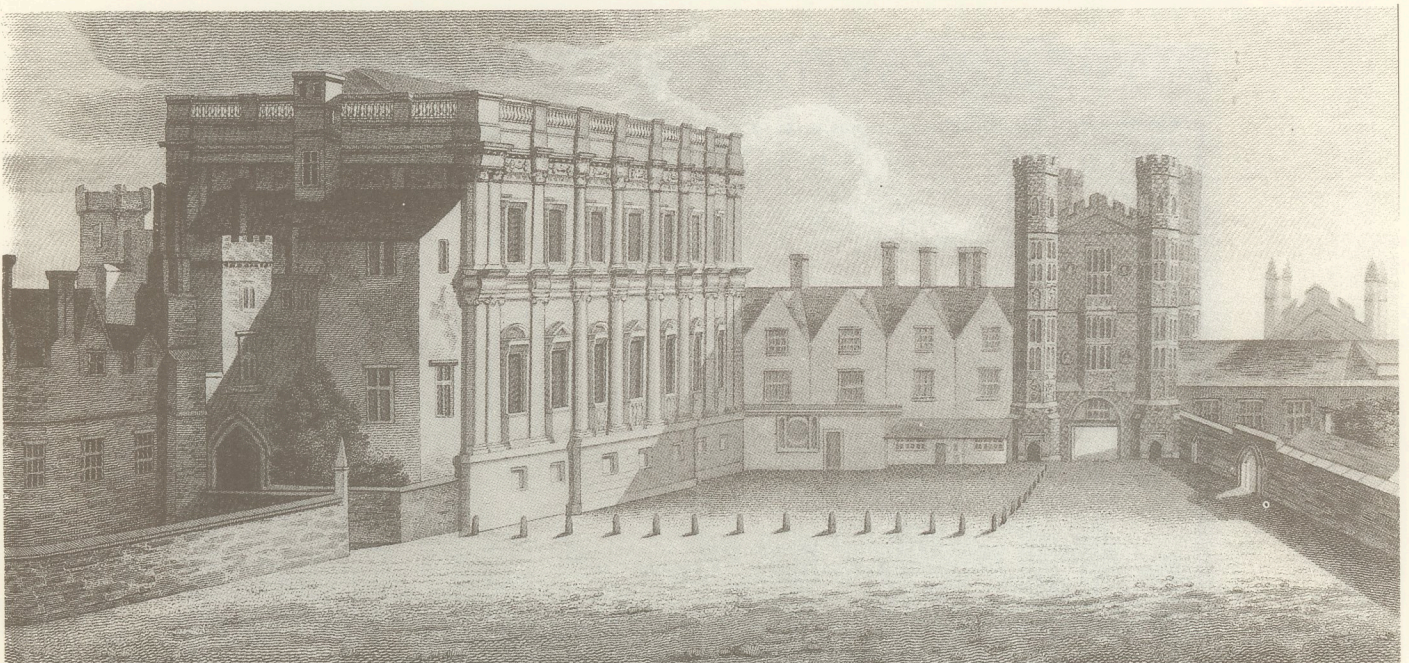
Week II: July 11 - July 17

	8:30-9:30 A.M.	10:00 A.M.	11:15-12:15 A
<i>Monday 12 July</i>	Seminar I	Peace at a Price: Thomas Hobbes and the Avoidance of Civil War Alan Ryan	Seminar II
<i>Tuesday 13 July</i>	Seminar I	Van Dyck: A Tale of Three Cities Christopher Brown	Seminar II
<i>Wednesday 14 July</i>		Study visit to Wilton House, home of the earls of Pembroke Private evening visit to Stonehenge	
<i>Thursday 15 July</i>	Seminar I	Why Elizabeth did not Marry Susan Doran	Seminar II



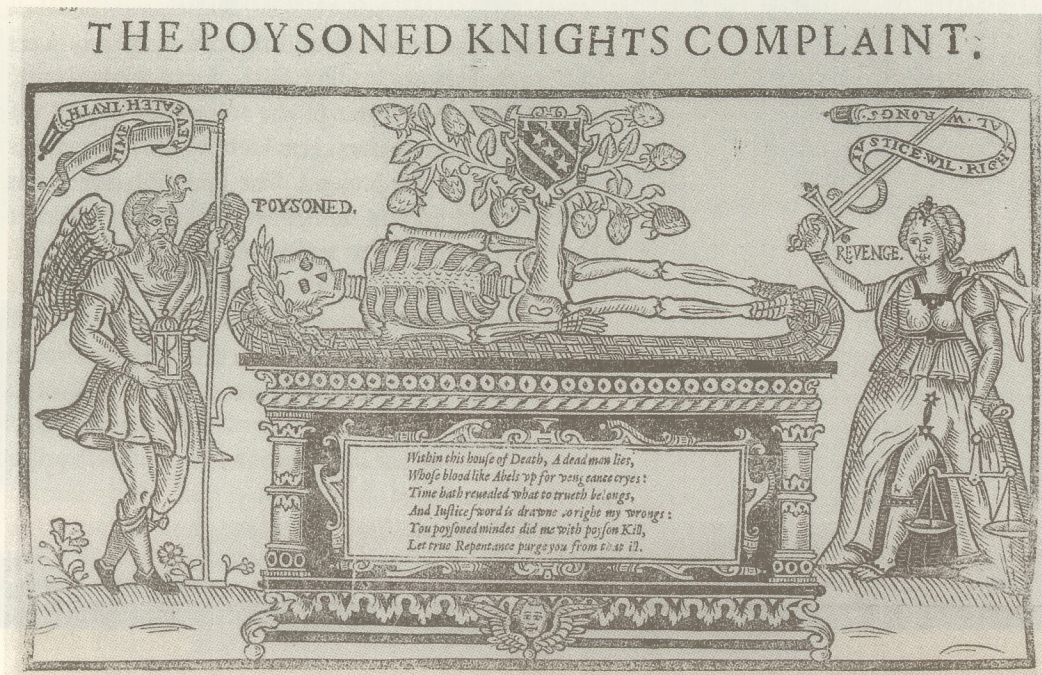
Week III: July 18 - July 24

<i>Sunday 18 July</i>	After dinner:	A Lecture / Workshop on Acting in Shakespeare's Company Nick Hutchison	
	8:30-9:30 A.M.	10:00 A.M.	11:15-12:15 A.M.
<i>Monday 19 July</i>	Seminar I	The Grand Tour John Dixon Hunt	Seminar II
<i>Tuesday 20 July</i>	Seminar I	"Shows! Shows! Mighty Shows!": The Stuart Court on Display David Lindley	Seminar II
<i>Wednesday 21 July</i>		Study visit to Inigo Jones's Banqueting Hall, Whitehall, London Evening Performance of <i>The Comedy of Errors</i> for all participants, Shakespeare's Globe Theatre, Bankside	
<i>Thursday 22 July</i>	Seminar I	James VI and I and the Union of the Crowns Jenny Wormald	Seminar II



Week IV: July 25 – July 31

<i>Sunday 25 July</i>	After dinner:	Concert Presentation: Music and Dance from the Elizabethan Golden Age Sharon Lindo, Dawn Purkiss, and Ian Brener	
	8:30-9:30 A.M.	10:00 A.M.	11:15-12:15 A.M.
<i>Monday 26 July</i>	Seminar I	This England: The Bible, the Reformation, and the English Language Patrick Collinson	Seminar II
<i>Tuesday 27 July</i>	Seminar I	Hampton Court: Politics and the Architecture of a Royal Palace Peter Draper	Seminar II
		<i>Shakespeare: Page and Stage seminar: evening performance of Othello, the Royal Shakespeare Theatre, Stratford-upon-Avon</i>	
<i>Wednesday 28 July</i>		Study visit to Hampton Court Palace, Surrey	
<i>Thursday 29 July</i>	Seminar I	Blood, Love and Rhetoric: Elizabethan and Jacobean Tragedy Emma Smith	Seminar II



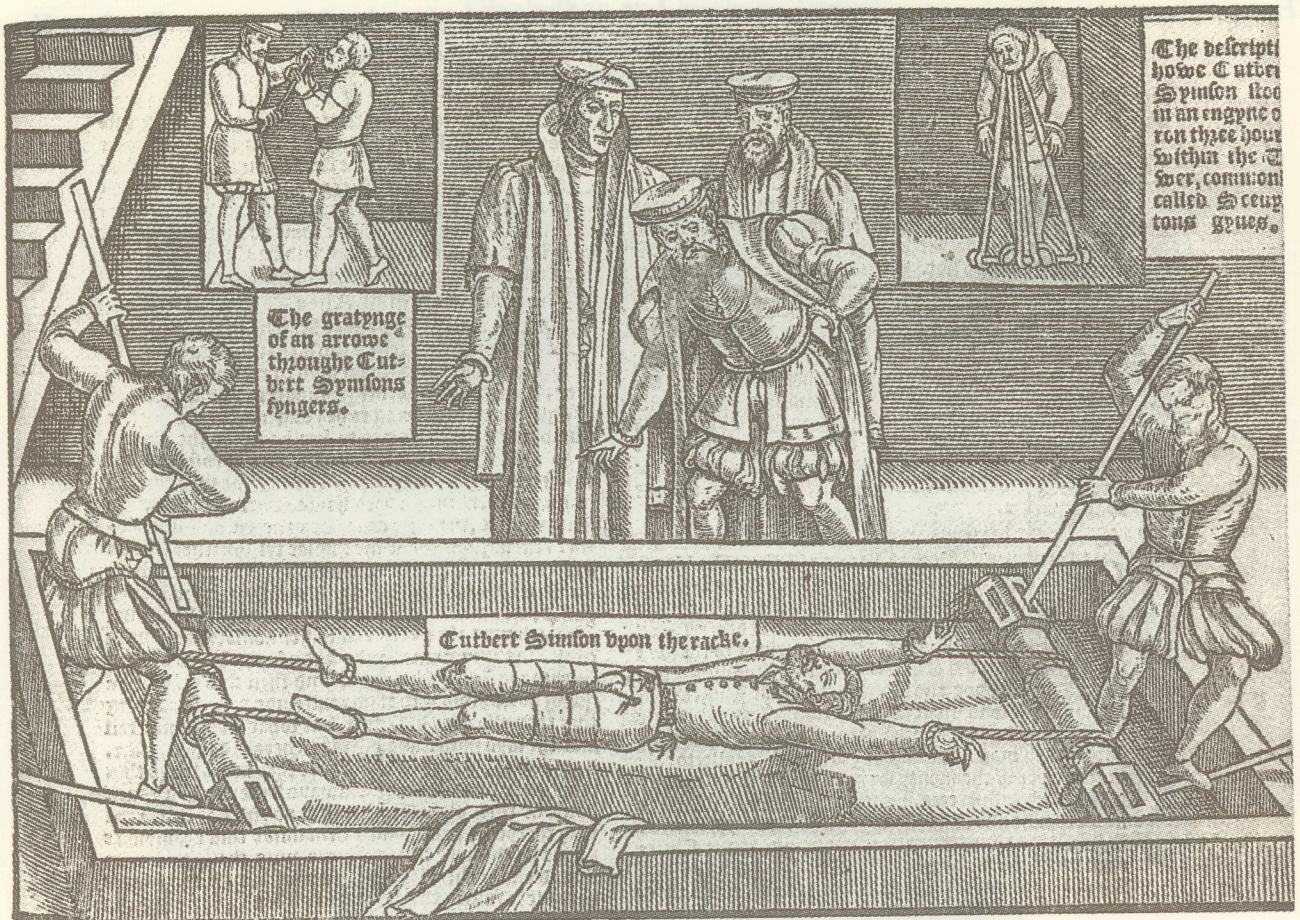
Week V: August 1 - August 7

<i>Sunday 1 August</i>	After dinner:	A Lecture / Workshop on Speaking Shakespeare's Verse Andrew Wade	
	8:30-9:30 A.M.	10:00 A.M.	11:15-12:15 A.M.
<i>Monday 2 August</i>	Seminar I	England's Leonardo: Robert Hooke and the Power of Experiment Allan Chapman	Seminar II
<i>Tuesday 3 August</i>	Seminar I	The English Reformation: Can the English Think For Themselves? Diarmaid MacCulloch	Seminar II
<i>Wednesday 4 August</i>	Seminar I	The Concept of a Gentleman Leslie Mitchell	Seminar II
<i>Thursday 5 August</i>	Seminar I	Paper Bullets: Literature in the English Revolution Nigel Smith	Seminar II
		<i>Shakespeare: Page and Stage seminar: evening performance of Antony and Cleopatra, Shakespeare's Globe Theatre, Bankside</i>	
<i>Friday 6 August</i>	Seminar I	"This Other Eden" and the "Luckless Apple": Landscape, Politics, and National Identity in Early Modern England Michael Leslie	Seminar II



Week VI: August 8 - August 10

<i>Sunday 8 August</i>	2:00 P.M.	First examination period (8:30 seminars)
<i>Monday 9 August</i>	9:00 A.M.	Second examination period (11:15 seminars)
	5:00 P.M.	Closing Convocation and Presentation of Diplomas The University Church of St. Mary the Virgin The Rev. Canon Brian Mountford
	6:30 P.M.	Pre-dinner Party in The College Garden
	7:15 P.M.	Festive Dinner, The College Hall
		Valediction: Good-bye to All That Leslie Mitchell
<i>Tuesday 10 August</i>	10:00 A.M.	Students depart



COURSES OFFERED IN THE 1999 SESSION

MAIN SERIES

HISTORY OF ART: Painting, Power and Politics: Art in Sixteenth and Seventeenth-Century England

This course will chronologically survey painting in England from the reign of Henry VIII until the death of Charles II. Key topics will be the iconography of Elizabeth I, the impact of iconoclasm, the growth of patronage, and art's relationship to the Civil War. Among the great artists whose work we shall study will be Van Dyck, Rubens, Holbein, Lely and Hilliard. We shall also consider painting in its social context and examine the portrayal of themes such as death, the family, and childhood in this period. Although the primary focus of the course will be painting, we shall also consider contemporary developments in English architecture and sculpture. (8:30-9:30) (11:15-12:15) *Joan Crossley*

HISTORY: English Monarchs and Parliaments, 1485-1689

England developed distinctive political institutions in the sixteenth and seventeenth centuries that served as a counter to the royal absolutism that emerged elsewhere in Europe. This course traces the frequently stormy passage of constitutional change through the English Reformation, the Civil War, and the Glorious Revolution. It also examines the workings of both monarchy and parliament and the emergence of political philosophies in England that proved to be widely influential in Europe and America in the eighteenth century. (8:30-9:30) *Brown Patterson*

HISTORY: Religion and Society in the British Isles, 1520-1660

The aim of this course is to examine the profound religious changes that occurred among the peoples of the British Isles during the period of the Europe-wide Reformation and Counter-Reformation. This era of religious change is treated in relation to economic, social, and political developments in such a way as to suggest why England, Wales, Scotland, and Ireland (north and south) nurtured distinctive forms of faith and piety. Churches and services of worship in Oxford will provide illustrations of how traditions that emerged in early modern times continue to be significant at the present time. (11:15-12:15) *Brown Patterson*

HISTORY: Popular and Unpopular Religion in Britain

This course examines the impact of the Protestant and Catholic Reformations upon popular religious belief and practice. It looks at the driving forces behind the Reformation, the means by which new theologies were communicated to the masses, and the gulf that could exist between official and unofficial religious practice. The impact of religious change will be charted in developments in written, oral, and visual culture, and the seminar will make use of the correspondingly wide range of material available for the study of the period. (8:30-9:30) *Andrew Hope*

HISTORY: Ritual, Myth and Magic in Early Modern Britain

Early modern material and intellectual culture both influenced and was influenced by the way in which people thought about themselves, their communities, secular authority, and supernatural power. Religious, political, and economic dislocation in this period had a powerful effect upon the mental world of the people, and influenced developments in law, medicine, theology, and the day to day functioning of society. This course will examine changing attitudes to religion, witchcraft and magic, and look at emerging individual and collective mentalities, as well as tracing distinctive patterns in elite and popular culture. (11:15-12:15) *Andrew Hope*

HISTORY: From Agincourt to the Armada: War, Society and Nation (1415-1603)

The early modern period saw profound changes not just in military tactics and strategy, but also in the wider impact of warfare on British society. This course will examine the wars with France, Spain and Holy Roman Empire from Henry V's invasion of France in 1415 to the death of Elizabeth I, together with domestic conflicts such as the Wars of the Roses. In addition, we will explore the changing view of the soldier and the apparent decline of chivalry, the growth of national sentiment and the effects that the mounting costs of warfare had upon the English state. (8:30-9:30) *Craig Taylor*

HISTORY: King and Constitution: English Political Thought from the Fifteenth to the Seventeenth Centuries

The English civil war of the seventeenth century was in part a clash between two very different views of the relationship between the king and his people. This course will examine the development of "absolutist" and "constitutionalist" ideas from their medieval origins to the mental world of the Tudors and Stuarts. We will mainly use primary sources, ranging from classic works of political thought by Sir John Fortescue and Thomas Hobbes, to parliamentary documents, letters and the historical plays of William Shakespeare. (11:15-12:15) *Craig Taylor*

HISTORY OF SCIENCE: The Scientific Revolution

Between 1500 and 1700, ideas about the natural world that had been accepted for centuries came to be challenged and overthrown. This course will look at how ideas in geography, astronomy, and medicine changed within the period, and how a movement that started in continental Europe became Britain's most original and far-reaching contribution to the Renaissance. (11:15-12:15) *Allan Chapman*

LITERATURE: Praise and Satire

Renaissance authors defended their art as being "useful" as well as "delightful." One way of being useful is to celebrate worthy persons or admirable behavior, and another is to expose vice or folly to ridicule. Examples of literary praise, including funeral elegies and epitaphs, will be chosen from a variety of seventeenth-century poets, among them Ben Jonson, John Donne, Andrew Marvell, and John Milton. Examples of satire will include Thomas More's prose *Utopia*, epigrams, popular ballads and broadsides, and Jonson's comedy *Volpone*. (8:30-9:30) *Robert Entzminger*

LITERATURE: Literature of the Court

The Tudor and Stuart courts in Britain provided the focus, the context, and often the support for a variety of artists, including many of the finest writers of the period. We will begin by giving some attention to the court of Henry VIII as the first "Renaissance" court in England, but will concentrate our study on the courts of Elizabeth I and James I. We will consider the music, painting, and architecture of the period as well as the social and political milieu of authors such as Francis Bacon, Philip Sidney, and Ben Jonson. We will also look at the ways in which interest in the court and the frustration of courtly ambitions inform the work of such poets as Edmund Spenser, John Donne, Robert Herrick, and George Herbert. One theme will be the ways in which subject matter, style, and genre become transformed from one monarchy to the next. (11:15-12:15) *Robert Entzminger*

LITERATURE: Elizabethan and Jacobean Tragedy

Tragedy is the genre most closely associated with the Elizabethan and Jacobean theatre. This seminar will focus on five plays - Christopher Marlowe's *Dr. Faustus*, Thomas Kyd's *The Spanish Tragedy*, William Shakespeare's *King Lear*, John Webster's

The Duchess of Malfi, and Elizabeth Cary's *The Tragedy of Mariam* - in order to discover the range and character of tragedy in the period. We will use these examples to explore the place of the stage in early modern culture, and the relationship of tragedy to violence, politics, gender, and spectacle. What can tragedy tell us about the society which produced it, and about a literary culture which values it? (11:15-12:15) *Emma Smith*

LITERATURE: Elizabethan Erotic Narrative

A study of the dynamics of Elizabethan erotic narrative, concentrating on Marlowe's *Hero and Leander*, Shakespeare's *Venus and Adonis* and *Rape of Lucrece*, Marston's *Metamorphosis of Pygmalion's Image*, and the third book of Spenser's *Faerie Queene*. Discussion will consider the poems' inspiration in (and rewriting of) ancient myths of love; their subversion of the idealized assumptions of Petrarchism; their juxtaposition of comedy and pathos, violence and love, terror and delight; and their presentation of the dilemmas of writing about certain kinds of love. (8:30-9:30) *Pamela Royston Macfie*

LITERATURE: Shakespeare's Drama of Metamorphosis

To what dramatic ends does Shakespeare employ the imagery and experience of transformation? We will study six plays that feature motifs of physical, psychic, and sexual change, including *The Taming of the Shrew*, *A Midsummer Night's Dream*, *Twelfth Night* and *Othello*. Topics for discussion will include the requirements of genre; the adaptation of mythological models of metamorphosis; the pressures of social, as well as psychic, imperatives for change. (11:15-12:15) *Pamela Royston Macfie*

LITERATURE: Violence in the English Renaissance Theater

"To know the author," cries a character in Kyd's corpse-strewn *Spanish Tragedy*, "were some ease of grief." Modern readers are frequently fascinated by the representation of violence in literary texts and on the stage in the early modern period, but contemporaries often attacked the theater furiously for its immorality. Renaissance dramatists were remarkably self-conscious about their responsibility for showing such "bloody sights," and sometimes (surprisingly) shared the concerns of their opponents. In this course we shall look closely at Sir Philip Sidney's *Apology for Poetry* and plays such as Shakespeare's *Henry V*, and John Webster's *The Duchess of Malfi*; but we shall also read non-theatrical texts that consider the guilt of the public theater and its playwrights. We shall try in this seminar to rediscover the sense of "theater" as something that might threaten both literature and society with its culpable violence. (8:30-9:30) *Dennis Kezar*

LITERATURE: That Other Civil War: Literature and Political Crisis in Seventeenth-Century England

England's great political crisis of the middle of the seventeenth century had profound effects on literature and other forms of writing. As American students are well-placed to realize, political conflict within a country calls into question how we conceive of ourselves — the ways in which we distinguish between "us" and "them," family and nation. In the process, our shared language itself becomes problematic. In this course we shall explore the imaginative effects of England's civil wars and the killing of the king in such well-known texts as John Milton's *Samson Agonistes*, Andrew Marvell's *Horatian Ode*, John Dryden's *Absalom and Achitophel*, and Aphra Behn's *Oroonoko*; but we shall also read less frequently studied texts, such as the defense of Charles I, *Eikon Basilike*, and Milton's fascinating reply, *Eikonoklastes*. (11:15-12:15) *Dennis Kezar*

MUSIC: Music and Worship in Tudor and Jacobean England

The English choral tradition is steeped in over 800 years of history, and may still be experienced in a number of British cathedrals and churches. This seminar provides an historical survey of music in the English church from before the Reformation, through responses to changes in liturgy and attitudes towards church music as England was influenced by different waves of Protestantism, to the golden age of Elizabethan and Jacobean church music, dominated by such figures as Thomas Tallis and William Byrd. The course will address questions such as, What was life like for a church musician in turbulent times? What kinds of music were composed, and by whom? What were the effects upon music making of the tensions between the institutions of the Protestant church and a highly productive community of often still-Catholic musicians and composers. The daily routine of church musicians and the conditions in which they lived and worked will be explored. The course will offer a bias on the music itself, including performance practice and the interpretation of music manuscripts and early notation, though previous musical experience is not required. (11:15-12:15) *David Skinner*

POLITICS AND GOVERNMENT OR PHILOSOPHY: Francis Bacon and the Politics of Progress

The modern project to master and dominate nature "for the relief of man's estate" was conceived and justified in the moral and political writings of Bacon as much as in his scientific writings proper. This course examines Bacon's revolutionary argument for a technological civilization, his vision of a utopian society permeated by the "religion of science," his attack on those elements of the classical-Christian tradition that impeded his project, and the status of the Baconian achievement from our contemporary perspective. Readings include: *New Atlantis*, *The Great Instauration*, *The Wisdom of the Ancients*, and selections from Bacon's other works. (8:30-9:30) *Daniel E. Cullen*

POLITICS AND GOVERNMENT OR PHILOSOPHY: The Foundations of Liberalism: The Political Philosophy of Hobbes and Locke

An investigation of the moral, political and philosophical presuppositions of liberalism as they appear in the writings of Thomas Hobbes and John Locke. We will examine how Hobbes and Locke displaced classical and medieval ideas of morality and politics by proffering a new account of human nature and a new understanding of human origins in a "state of nature." Topics include: the status of natural rights, the case for "possessive individualism," the relationship of freedom, rights and self-interest, the theory of political obligation, and the right of revolution. Readings include Hobbes's *Leviathan* and Locke's *Two Treatises on Government* and *Letter Concerning Toleration*. (11:15-12:15) *Daniel E. Cullen*

ADDITIONAL SEMINAR

LITERATURE: Shakespeare: Page & Stage

A study of some of Shakespeare's plays, integrating discussion of the texts, visits to performances in Stratford-upon-Avon, Oxford, or London (The Globe Theatre), and subsequent discussion of the relationship between text and performance. The plays to be studied are *A Midsummer Night's Dream*, *Antony and Cleopatra*, *The Comedy of Errors*, and *Othello*. The additional fee for this course includes tuition, travel to, and tickets for the additional performances attended. (1:15-2:15) *Emma Smith*



WHO'S WHO

Mary Allie Baldwin is Assistant to the Deans of *British Studies At Oxford* and *European Studies*. A native of Tennessee, she received her B.A. degree from Southwestern At Memphis, now Rhodes College. From 1983 until her return to Memphis in 1986, she served as Director of the Resource Center for Mission Presbytery in Austin, Texas, and assumed her present position with *British Studies At Oxford* in the fall of 1987.

Rebecca Beach from Clarksville, Tennessee, is a rising junior at Rhodes College where she plans to major in English with a concentration in writing. This past year she was chosen to be a peer assistant to help first year students, participated in the Westminster Fellowship, worked with adolescent girls at Youth Villages, and regularly visited the Alzheimer's Center. She was a co-founder of a women's discussion group at Rhodes and is a member of the residence hall advisory committee. Rebecca joins *British Studies At Oxford* as student assistant.

Ian Brener teaches at the Guildhall School of Acting, and has taught early dance at the Royal College of Music, the London Academy of Music and Dramatic Art, and the New World School of the Arts in Miami, Florida. As well as teaching, he appears frequently in presentations and workshops on early dance in museums, stately homes, and educational establishments throughout Britain. As a performer of historical dance and as a singer of classical music, he has appeared throughout Europe, with recent recitals at the Hampton Court Music Festival and the Kuopio International Festival in Finland, as well as dancing for the Trondheim Millenium Festival in Norway and the Windsor Royal Charity Gala. He also appeared on television in *Landmarks* and *The Map Room*, as well as in the Open University's program, *The Language of Movement*. This is Mr. Brener's first performance for *British Studies At Oxford*.

Christopher Brown is Director of the Ashmolean Museum in Oxford, and Fellow of Worcester College. He was educated at the Merchant Taylor's School and at St. Catherine's College, Oxford, where he received his B.A. and Diploma in Art

History. He studied for his doctorate at the Courtauld Institute of Art, University of London. Dr. Brown joined the National Gallery in London as Assistant Keeper in 1971, rising to become Keeper and Chief Curator before his departure to become Director of the Ashmolean in 1998. He has specialized in Dutch and Flemish art of the seventeenth century, and his publications include *Carel Fabritius* (1981), *Van Dyck* (1982), *Scenes from Everyday Life: Seventeenth-Century Dutch Genre Painting* (1984), *The Drawings of Anthony van Dyck* (1991), *Rubens's Landscapes* (1996), as well as many articles and contributions to scholarly periodicals. Dr. Brown has also published catalogues of exhibitions on *Dutch Landscape* (1986), *Rembrandt: The Master and His Workshop* (1991), as well as the the National Gallery's catalogue of paintings by the *Dutch School, 1600-1900* (1991). Dr. Brown is the curator of the major exhibition of Van Dyck's work to be shown at the Royal Academy of Arts in London this Fall, celebrating the 400th anniversary of the artist's birth. He has lectured widely and gave the Ferens Fine Art Lectures at the University of Hull in 1980, the Cargill Lectures at the University of Glasgow in 1987, and the Franklin Walls Lectures at the Pierpoint Morgan Library in New York in 1991. He is a Fellow of the Netherlands Institute for Advanced Study, a Trustee of Dulwich Art Gallery in London, and a visiting Professor of Art at the University of St. Andrews. This is the first time he has lectured for *British Studies At Oxford*.

The Cardinal's Musick was founded in 1989. Originally consisting of men's voices, it was expanded in 1991 to include upper voices for the successful series of recordings of music by Nicholas Ludford for ASV Records. Several discs became "choice of the month" for reviewing magazines and nominations have been received for Gramophone and Classic CD Awards. The Cardinal's Musick has given concerts in England and France and makes frequent appearances on BBC Radio 3. The uniqueness of the group lies in the equal emphasis that is placed on performance and academic excellence. The music for each series is freshly edited, providing a close re-examination of a composer's entire output; in some cases (like that of Ludford) this also leads to new biographical information. The group has always aimed to

achieve a full, vibrant, and expressive sound and aims to re-establish the unjustly neglected works of the past for an ever appreciative audience. The Cardinal's Musick won the prestigious Gramophone Award for 1995 for its recording of Thomas Fayrfax's *Missa O quam glorifica*. This is the group's ninth year of association with *British Studies At Oxford*.

Allan Chapman of Wadham College, Oxford, is an historian of science, with research specialism in the history of medicine and astronomy. He was educated at the University of Lancaster and Wadham College. From 1975, he was involved with the project to write the 300 year history of the Royal Observatory at Greenwich. He has made over thirty academic visits to America. In 1982 was Hastings Memorial Lecturer at the University of Minnesota School of Medicine, and has lectured in the "Grand Rounds" Series in the same university since 1986. In April of 1988, he was the inaugural lecturer in the L. Palmer Brown Series at Rhodes College. In the spring of 1990, he returned to the United States to lecture again at Rhodes College and The University of the South. In addition to a stream of articles, he has edited and introduced the *Historia Coelestis Britannica* (1725) of John Flamsteed. Among his books are *Three North Country Astronomers* (1982); *Dividing the Circle* (1990 and second edition, 1995), on the history of astronomical instruments; and a short life of the seventeenth-century astronomer, Jeremiah Horrocks (1994). His book, *Astronomical Instruments and their Uses, 1580-1880*, was published in September of 1996, and his latest, *The Victorian Amateur Astronomer*, in 1998. Dr. Chapman has made many history of science broadcasts for BBC radio, along with several history documentaries for BBC and Independent Television. He is currently working on the biography of the nineteenth-century astronomer, G.B. Airy. In January 1994 he delivered the tri-annual "John Wilkins Lecture" in the history of science to the Royal Society and, in February 1996, was Tizard Memorial Lecturer at Westminster. This is his fifth year as tutor and fourteenth year as lecturer to *British Studies at Oxford*.

Patrick Collinson is Regius Professor of Modern History Emeritus at the University of Cambridge, where he is also a Fellow of Trinity College. He previously held chairs at the universities of Sydney, Kent at Canterbury, and Sheffield, and also taught in King's College (University of London) and at the University of Khartoum. He was educated at the King's School Ely, at Pembroke College, Cambridge, where he took First Class Honours in History and was elected a Foundation Fellow, and at University College, London, where he was a doctoral student of Sir John Neale. In 1979 he gave the Ford Lectures in the University of Oxford and in 1981 the Birkbeck Lectures in the University of Cambridge. He is a Fellow of both the British Academy and the Australian Academy of the Humanities. He is the author of *The Elizabethan Puritan Movement*; *Archbishop Grindal, 1519-1583: The Struggle for a Reformed Church*; *The Religion of Protestants: The Church in English Society, 1559-1625*; *English Puritanism*; *Godly People: Essays on English Protestantism and Puritanism*; *The Birthpangs of Protestant England: Religious and Cultural Change in the Sixteenth and Seventeenth Centuries*; and *Elizabethan Essays*. His co-authored *History of Emmanuel College Cambridge* is due to be published shortly. In the Spring of 1999 Professor Collinson held the Freeman Professorship in History at the University of Richmond and lectured at The University of the South. This is Professor Collinson's sixth year as lecturer to *British Studies At Oxford*.

A. Victor Coonin is assistant professor of Art History at Rhodes College and Chair of its art department. He received his M.A. from Syracuse University in Florence and his Ph.D.

from Rutgers University in New Jersey. He has been the recipient of a Kress Travel Grant for art historical study in Florence and was also a Fulbright Fellow in Italy. His research specialty is Italian Renaissance art, and his publications include studies on Perugino, Desiderio da Settignano, and Renaissance portrait busts. His articles have appeared in leading art journals including the *Burlington Magazine* and the *Journal of the Metropolitan Museum of Art*. Professor Coonin is the 1999 *British Studies At Oxford* fellow in residence and will be studying Italian Renaissance sculpture in British collections.

Joan Crossley read History of Art at the University of Sussex and then took an M.A. in Victorian Studies at the University of Leicester. From there she moved to University College, London, for her doctoral work. As well as articles on nineteenth-century art and reviews for learned journals, she is the author of *Images of the Army: The Military in British Art* (1988, as J.W.M. Hichberger) and she has recently finished a book on Velazquez; she is now turning her attention to seventeenth-century English portraits. In 1992 she organized an exhibition shown in Manchester, Hull, Nottingham, and Glasgow, entitled *Imocence and Experience: Images of Children in British Art from 1600 to the Present*. In the Fall of 1998, Dr. Crossley lectured at Birmingham-Southern College, The University of the South, and Rhodes College, where she was one of the lecturers for the Moss Endowment for the Visual Arts. Dr. Crossley has lectured on several occasions for *British Studies At Oxford*, and this is her second appointment as tutor.

Daniel Cullen is Associate Professor of Political Science at Rhodes College. Born in Montreal, Canada, he was educated at McGill University, received his M.A. in Political Science at Dalhousie University, and his Ph.D. at Boston College. He has taught at Acadia University and Vanderbilt University. In 1988 he joined the faculty of Rhodes where he teaches courses in political philosophy and the Humanities, and where he served as Chair of the Political Science Department from 1992 to 1998. He is the author of *Freedom in the Political Philosophy of Rousseau*, and *Nature and Nation* (forthcoming). This is Dr. Cullen's third year as tutor to *British Studies At Oxford*.

Susan Doran is Reader in History at St Mary's Strawberry Hill, a college of the University of Surrey. Previously, she taught at St Paul's Girls, an academic independent school in London. She was educated at St. Anne's College, Oxford, and then at University College, London. She writes on Tudor history, focusing for research purposes on Elizabeth I's reign. She has written several surveys of Tudor foreign policy: *England and Europe, 1485-1603* (1986), *England and Europe in the Sixteenth Century* (1999), and (forthcoming) *Elizabeth I and Foreign Relations*. She has also co-authored an overview of the long English Reformation, *Princes, Pastors and People, 1529-1689* (1991) and written *Elizabeth I and Religion* (1993). Her monograph *Monarchy and Matrimony: The Courtships of Elizabeth I* appeared in 1996. Since then she has written articles on Elizabeth I's religious beliefs and the impact of the execution of Mary Stuart on Anglo-Scottish relations; both will be in print next year. At present she is co-editing two collections of essays: the first on "Elizabeth I: Myths and Myth-makers" and the second on Tudor foreign policy, as well as continuing research into the succession issue in Elizabethan politics. She acts as a consultant for the media (various publishing houses, newspapers, and the Oscar winning movie, *Shakespeare in Love*) and has appeared on several radio programs. This is her first year as a lecturer for *British Studies At Oxford*.

Peter Draper, a Fellow of the Society of Antiquaries, is a Senior Lecturer in the History of Art Department at Birkbeck

College, University of London. After reading for the Historical Tripos at King's College, Cambridge, he undertook post-graduate study at the Courtauld Institute of Art, London, becoming Conway Librarian there in 1967. From 1969 to 1972 he was Secretary of the British Archaeological Association and he also served as editor of the *BAA Conference Transactions*. He was editor of *Architectural History* from 1985-1992 and is currently chairman of the Fabric Advisory Committee of Southwark Cathedral, London. His publications on medieval architecture include a co-edited book, *Artistic Integration in Gothic Buildings*, and articles in various journals including *Architectural History*, *The Journal of the Society of Architectural Historians* and the *Bulletin Monumental*. Mr. Draper has lectured at many American colleges and universities including Wellesley College, Columbia University and the Institute of Fine Arts in New York. He has lectured in Paris at the Sorbonne and to the *Société française d'archéologie*, in Rome at La Sapienza and in Germany at the Universities of Mainz and Marburg. In 1986, he was Visiting Fellow in British Studies at Birmingham-Southern College, Millsaps College, Rhodes College, and at The University of the South. At Rhodes College he was, additionally, Moss Foundation Lecturer in the Arts. In 1988, Mr. Draper taught in the *Rhodes in Europe* semester abroad program. This is his twenty-second year as lecturer to *British Studies At Oxford*.

Robert Entzminger, the T.K. Young Professor of English and Chair of the Department at Rhodes College since 1987, was previously a member of the English Department at Virginia Polytechnic Institute and State University, where he also served for two years as Associate Director of the Center for Programs in the Humanities. A specialist in seventeenth-century literature, he published *Divine Word: Milton and the Redemption of Language* in 1985, on Milton's poetry. His current research interests include Milton and Ben Jonson. He has held two Fellowships for College Teachers from the National Endowment for the Humanities and served as president in 1988-89 of the Southeastern Renaissance Conference. He is currently a member of the Executive Committee for the Milton Society of America. This is Professor Entzminger's second appointment as tutor to *British Studies At Oxford*.

William Hayes has been President of St. John's College, Oxford, since 1987. He was educated at University College, Dublin, where he received the degrees of Master of Science and Doctor of Philosophy, and at Oxford where he holds the degrees of Master of Arts and Doctor of Philosophy. From 1955 to 1957 he was 1851 Overseas Scholar at St. John's College, after which he travelled to the United States to pursue research at the Argonne National Laboratory. He returned to Oxford in 1958, becoming Fellow and Tutor in Physics at St. John's in 1960, and University Lecturer in Physics in 1962. He was Director and Head of the Clarendon Laboratory from 1985 to 1987. Between 1963 and 1977 he spent sabbatical periods in the United States at Purdue University, RCA Laboratories at Princeton, the University of Illinois and Bell Laboratories, New Jersey. His publications include *Crystals with the Flourite Structure; Scattering of Light by Crystals; and Defects and Defect Processes in Non Metallic Solids*, as well as contributions to the *Proceedings of the Royal Society*, *The Journal of Physics*, *Physical Review*, and others. He received the Honorary Doctor of Science from the National University of Ireland in 1988, and is now a member of the Hebdomadal Council and a Pro-Vice Chancellor of Oxford University.

Andrew Hope teaches early modern religion and culture and the history of political thought, for the Centre for Medieval

and Renaissance Studies in Oxford, and at St Catherine's College in Oxford. He has published articles on Lollardy, and is at present studying the impact of reformation literature on the England of Henry VIII. He is editor of *Reformation*, the academic journal of the Tyndale Society. He also works as an historical expert in legal cases. He was educated at Cranbrook School in Kent and Fitzwilliam College, Cambridge, where he received a B.A. in History. He studied subsequently at the universities of Leeds and Oxford and worked as a research assistant at the British Museum. He has taught at a wide variety of English schools and colleges, ranging from a further education college on Merseyside to Westminster School in London. This is Mr. Hope's first year as a tutor for *British Studies At Oxford*.

John Dixon Hunt is one of the foremost authorities on the history of gardens and designed landscapes. Educated at Cambridge and Bristol Universities in Britain, he was Professor of English Literature at Bedford College (University of London) and the University of East Anglia, and Regius Professor of English Literature at the University of Leiden in The Netherlands. He is the author of *The Pre-Raphaelite Imagination* (1968); *The Figure in the Landscape: Poetry, Painting and Gardening in the Eighteenth Century* (1977); *Andrew Marvell: His Life and Writings* (1978); *The Wider Sea: A Biography of John Ruskin* (1982); as well as many articles on literature. His attention has increasingly been directed to the history of landscape, however, and he was Director of Studies in Landscape Architecture at Dumbarton Oaks (Harvard University) in Washington, D.C., from 1988 to 1991. He then moved to become Academic Advisor to the Oak Spring Garden Library in Virginia, and in 1994 to chair the Department of Landscape Architecture at the University of Pennsylvania. His seminal works on the history of gardens include *The Genius of the Place* (edited with Peter Willis in 1975, revised 1993); *William Kent: Landscape Garden Designer* (1987); *Garden and Grove: The Italian Renaissance Garden in the English Imagination* (1986); and *Gardens and the Picturesque: Studies in the History of Landscape Architecture* (1992). He has also founded two journals: *The Journal of Garden History and Word & Image: A Journal of Verbal/Visual Enquiry*, and has edited collections of essays on literary and garden history subjects. He is also the editor of *The Oxford Book of Garden Verse* (1993). This year, Pennsylvania University Press will publish his *Greater Perfections: The Practice of Garden Theory*. This is Dr. Hunt's twelfth year as lecturer to *British Studies At Oxford*.

Nick Hutchison is an actor and director. His acting work covers television, film, theatre and radio, with parts ranging from Hamlet and Romeo, to the fop Pinworth in the movie *Restoration* and the part of Hammond in Ken Russell's *Lady Chatterley's Lover*. He has recently finished two years with the Royal Shakespeare Company, and is about to film a two hour TV film, *The Mystery of Men*, and provide voices for a series of animated fairy tales for the Oscar nominated producers of *The Canterbury Tales*. Nick has directed *Crimes of the Heart* in London, a series of Pinter plays in Cheltenham, and next January is going to be directing *Much Ado About Nothing* for the Shenandoah Shakespeare Express in Virginia for a US and European tour. He lectures on Shakespeare for the Shakespeare's Globe Theatre, and with actors Tim McInnerny and Joanne Pearce writes scripts for TV and film. This will be the third year he has held workshops for *British Studies At Oxford*.

Stefanie Johnson, a native of Sevierville, Tennessee, received her B.A. in Political Science from Rhodes College in May, 1999. At Rhodes, Stefanie was a member of several honor societies

including Mortar Board, Order of Omega, Pi Sigma Alpha, and Phi Alpha Theta. She served as President of the Social Regulations Council and as Editor of the *Lynx Yearbook*. Stefanie was also an active member of Rhodes Ambassadors and Alpha Omicron Pi Sorority. She will be working on her Master of Science in European Politics and Policy at the London School of Economics and Political Science next year. Stefanie attended *British Studies At Oxford* as a student in 1997 and returns this year as the Graduate Assistant.

Dennis Kezar is Assistant Professor of English at Vanderbilt University. He was educated at The University of the South, graduating *summa cum laude* in 1990. As part of his career at Sewanee, he was a participant in *British Studies At Oxford* in 1989. He received his M.A. in 1993 and his Ph.D. in 1997, both from the University of Virginia, where he held a Dupont Fellowship and a Departmental Dissertation Fellowship and was awarded the Thomas J. Griffiths Prize for Advanced Graduate Work. Dr. Kezar has published widely on Shakespeare and Renaissance drama, and on aspects of sixteenth-century literature ranging from Skelton to Milton. He is a contributing editor for the Milton Variorum Project, and has completed work on two forthcoming volumes: *Renaissance Killing Poems* and an edited collection of essays, *Solon and Thespis: Law and Theater in the English Renaissance*. Dr. Kezar returns to *British Studies At Oxford* for the first time this year as a tutor.

Amy Killebrew, from Starkville, Mississippi, is a rising senior at Rhodes College and is majoring in English Literature with a minor in Philosophy. She will be serving her fourth term on the Honor Council this fall, as well as representing the student body on the Board of Trustees. This past year she was also a resident assistant. A member of Alpha Omicron Pi, she holds the office of vice-president of education. Amy has recently been inducted into Omicron Delta Kappa, Mortar Board, and Sigma Tau Delta, the national English honorary society. Amy was student assistant in the 1998 session of *British Studies At Oxford* and returns this year as Senior Assistant.

Michael Leslie became Dean of *British Studies At Oxford* and Professor of English at Rhodes College in January 1994. Previously, he was Senior Lecturer in English Literature at Sheffield University. He was educated at Leicester University and then at Edinburgh University, and has held Research Fellowships at London and Sheffield Universities. He writes on Renaissance literature, and on the relationships between literature and landscape and the visual and verbal arts in the Middle Ages and the Renaissance. His book, *Spenser's "Fierce Warres and Faithfull Loves": Martial and Chivalric Symbolism in "The Faerie Queene"*, was published in 1984; an edited collection, *Culture and Cultivation in Early Modern England: Writing and the Land* appeared in 1992; another, *Samuel Hartlib and Universal Reformation* was published in 1994. He was a founder editor of the *Journal of Garden History* (now *Studies in the History of Gardens and Designed Landscapes*) and of *Word & Image: A Journal of Verbal/Visual Enquiry*. In 1987 he founded and was thereafter Director of the Hartlib Papers Project, to edit and publish the surviving papers of the seventeenth-century polymath Samuel Hartlib the fruits of which were issued on two CD-Roms in September 1995 as *The Hartlib Papers: A Complete Text and Image Database of the Papers of Samuel Hartlib (c.1600-1662)*. He delivered the 1990 British Academy Chatterton Lecture on Poetry and was a Visiting Professor at Rhodes College in 1991. He became a Senior Fellow in Landscape Architecture at Dumbarton Oaks (Harvard University) in Washington D.C. in 1996 and has now been

appointed to chair the Committee of Senior Fellows in Landscape Architecture. He taught on the *European Studies* program from its inception in 1988 until his move to Rhodes College. This is his fifteenth year as lecturer to *British Studies At Oxford*.

David Lindley was educated at Pembroke College, Oxford, and after spells as a Lecturer at Lincoln College, Oxford, and the University of Stirling, moved in 1978 to the University of Leeds where he is now Reader in Renaissance Literature in the School of English. His research has embraced a number of interconnected topics. An interest in the relationship of music and poetry informed his book *Lyric* (1985), and was more fully developed in his study, *Thomas Campion* (1986). Campion, as well as being a poet-musician, also wrote masques, and from the collection of essays he edited on *The Court Masque* (1984), through to the edition of 18 masques in the World's Classics series (1995), and including a number of articles in various journals and books David Lindley has published extensively on the genre. It was consideration of the masques for the scandalous marriages of Frances Howard which led to a full-length reconsideration of the representation of her career in *The Trials of Frances Howard* (1993). He is currently completing an edition of Shakespeare's *The Tempest* for the New Cambridge Shakespeare. This is Professor Lindley's first year as a lecturer for *British Studies At Oxford*.

Sharon Lindo studied in London at the Royal College of Music and the Guildhall School of Music and Drama, where she graduated in violin and recorder and specialized in early bowed, stringed, and wind instruments. She now performs and tours internationally with ensembles and orchestras including The Sixteen, Chiaroscuro, The King's Consort, and Collegium Musicum 90, with whom she has made several recordings. She has also broadcast on television and radio in Britain and elsewhere. As well as early music, she has a love of folk and dance music and works closely with several historical dance groups. She plays and records with the Broadside Band (early popular music) and the Basheva Band (Jewish and Gypsy repertoire). Her theater credits include work with the Royal National Theatre and the Shakespeare's Globe Theatre in London and Tokyo. This is Ms. Lindo's first performance for *British Studies At Oxford*.

Pamela Royston Macfie is Professor of English at The University of the South where she teaches courses in sixteenth- and seventeenth-century literature, Shakespeare, and Dante. At Sewanee, she has served as chair of the Comparative Literature Program and director of the Interdisciplinary Humanities Program. She received her B.A. degree from Goucher College, Baltimore, Maryland, and her M.A. and Ph.D. degrees from Duke University, where she was a Medieval and Renaissance Studies Fellow. Interested in the varied appropriations of Ovid by Renaissance writers, and in the interrelated transformations of gender and genre in sixteenth-century mythological narrative, she has published work on Marlowe, Chapman, Spenser, Wyatt, and other sixteenth-century poets. Awarded a Fellowship by the National Endowment for the Humanities in 1984 to participate in the Dante Seminar at Dartmouth College, she has also published intertextual studies on Dante, Ovid, and Virgil. Recently, she has served as president of the Southeastern Renaissance Conference, chair of the English II (1500-1660) section of the South Atlantic Modern Language Association, district chair of the Phi Beta Kappa Society, and faculty fellow at the Aspen Institute. This is Dr. Macfie's third appointment as tutor to *British Studies At Oxford* and her first as President.

Diarmaid MacCulloch is a Fellow and Senior Tutor of St. Cross College, and Professor of the History of the Church in the University of Oxford. He was educated at Churchill College, Cambridge, studying under Sir Geoffrey Elton for his Ph. D. from Cambridge University. He is also the holder of a Diploma in Archive Administration from the University of Liverpool and in Theology from Oxford University. Professor MacCulloch held a Junior Research Fellowship at Churchill College and was Tutor in History, Librarian, and Archivist of Wesley College, Bristol, before being appointed to the Theology Faculty in Oxford in 1995. A Fellow of both the Society of Antiquaries of London and the Royal Historical Society, he has been a Leverhulme Research Fellow and Wingate Scholar. Professor MacCulloch's many publications principally concern the English and European Reformations, and he is the co-editor of the *Journal of Ecclesiastical History*. His *Suffolk and the Tudors: Politics and Religion in an English County* appeared in 1986, winning the Royal Historical Society's Whitfield Prize in the following year; his biography of *Thomas Cranmer* (1996) won the Whitbread Biography Prize, the Duff Cooper Prize, and the James Tait Black Memorial Prize in 1997. As well as scholarly monographs and numerous articles, he has edited texts, scholarly collections, and student guides to the Reformation and the practice of history. He delivered the Birkbeck Lectures in the University of Cambridge in 1998, which will appear later this year as *Tudor Church Militant: The Reformation of Edward VI*. He is currently working on *A House Divided: The European Reformation, 1490-1620*. This is Professor MacCulloch's first year as a lecturer for *British Studies At Oxford*.

Wallace Marsh from McMinnville, Tennessee, has completed his sophomore year at The University of the South. He is a member of Phi Gamma Delta, the crew team, the Sacristan Guild, an officer in Big People for Little People, and a Proctor for the 1999-2000 academic year. He plans to major in American Studies and is looking forward to a change this summer after spending the last six as a Lifeguard. Wallace joins *British Studies At Oxford* this year as a Student Assistant.

Leslie Mitchell, FR.Hist.S., is a Fellow of University College, Oxford, and sometime Chairman of the University History Faculty. He was born in Oxford, and indeed has only four times left the City for more than two weeks: in 1981 when he was Palmetto Professor at the University of South Carolina; in the autumn of 1983, when he visited Birmingham-Southern College, Centre College, Millsaps College, Rhodes College, and The University of the South as a Visiting Fellow in British Studies; in 1985 as a Visiting Brown Fellow at Sewanee; and most recently, as Visiting Professor of History at Washington and Lee in the spring of 1990. In the fall of 1999 he will teach for the tenth time in *European Studies*, a semester of study abroad jointly sponsored by Rhodes College and The University of the South; and in 1996 taught seminars for the first time for *British Studies At Oxford*. He was educated at Magdalen College School and at Wadham College, Oxford, where he read for the Honours School of Modern History. He became a Research Fellow of University College, Oxford, in 1968, and a full Fellow in 1971. His research interests lie mainly in the Whig world of the late eighteenth and early nineteenth centuries. His publications include *Charles James Fox and the Disintegration of the Whig Party*; *The Purefoy Letters*; *Holland House*; and *The History of Oxford University: Volume 5*. His edition of *Burke's Reflections on the Revolution in France* appeared in 1990, and his biography of Charles James Fox was published in the spring of 1992 and that of the first Victorian Prime Minister, *Lord Melbourne, 1779-1848*, in 1997. This is Dr. Mitchell's twenty-second year as lecturer for *British Studies At Oxford*.

Canon Brian Mountford served as Chaplain of Sidney Sussex College, Cambridge, and Vicar of Southgate in North London, before becoming Vicar of the University Church, Oxford, in 1986. During his time, St. Mary's has become a center where Christian theology intersects with other academic disciplines and the modern challenge to traditional theology is taken seriously. St. Mary's is three things: a parish church, the "most visited parish church in England," and the University Church. Canon Mountford is part time Chaplain of St. Hilda's College, the only remaining all women's college in Oxford, and Chairman of the "Gatehouse" drop-in center for the homeless. He has written four books since being in Oxford: *Changing Faces*, stories of death and resurrection, (Mowbrays, 1990); *Postcards on the Road to Heaven* (SPCK, 1997); *Stars of Wonder*, five Christmas plays for children (Tufton Press, 1997); and *The Sower, Mrs. Noah, and a Dentist: Plays and Rhymes for All Seasons* (Tufton Press, 1998).

Jeremy Nivakoff from New Canaan, Connecticut, is a rising junior at The University of the South in Sewanee, Tennessee. He is a Medieval Studies major, a member of Phi Gamma Delta, and served as an intern in the Development Office. Jeremy was a student assistant for *British Studies At Oxford* in the summer of 1998 and returns this year as Senior Assistant.

W. Brown Patterson, Professor of History at The University of the South in Sewanee, is a graduate of The University of the South, Oxford University (where he was a Rhodes Scholar at Magdalen College), the Episcopal Divinity School in Cambridge, Massachusetts, and Harvard University, where he received his Ph.D. Degree in 1966. He taught for seventeen years at Davidson College before going to Sewanee in 1980 as Dean of the College (a position he held until 1991) and Professor of History. Dr. Patterson is the author of twenty articles in professional journals and collections of essays and a book, *King James VI and I and the Reunion of Christendom* (1997), which was awarded the Albert C. Outler Prize in Ecumenical Church History by the American Society of Church History. He has held research fellowships from the National Endowment for the Humanities at Cambridge University and at the Newberry Library in Chicago, the Mellon Foundation at the University of Virginia, the Folger Shakespeare Library in Washington, and the Institute for Research in the Humanities at the University of Wisconsin in Madison. This is Dr. Patterson's first appointment as tutor to *British Studies At Oxford*.

John Pitcher, Senior Tutor of St. John's College, is Official Fellow and Tutor in English at St. John's and University Lecturer in English in the University of Oxford. He was appointed to these posts in 1980, having previously been University Lecturer in English Language and Literature at the University of Leeds, and Tutor and College Lecturer in English at New College, Oxford. He was a prize-winning undergraduate at the University of Leicester and received his D.Phil. at Oxford in 1978. Dr. Pitcher concentrates on the literature of the English Renaissance and his range of publications includes essays and editions in all the main genres. He is particularly well known as an editor both of little-known texts and of major Renaissance works and writers. These include a series of texts for the prestigious Malone Society, whose General Editor he was from 1985 to 1992; his editions, to be published in 2000, of *Cymbeline* (Penguin) and *The Winter's Tale* (New Arden); his 1985 edition of Francis Bacon's *Essays*; and the edition of individual works and manuscripts of Samuel Daniel, which will culminate in a complete, four-volume edition of Daniel for Oxford University Press. He is the editor of the journal, *Medieval and Renaissance Drama in England* and of the *Penguin Shakespeare*

Library; and he has held research fellowships at Princeton, Yale, the Folger Institute in Washington, D.C., and the Harry Ransome Humanities Research Center in Austin, Texas. Dr. Pitcher has previously lectured on several occasions for *British Studies At Oxford* and he visited Rhodes College and The University of the South in the Spring of 1996.

Dawn Purkiss pursues careers in education and in historical dance. In 1986 she established Baroque 'n' Roll, an educational music and dance company that performs regularly at museums and schools throughout Britain, including the Victoria and Albert Museum, the Museum of London, the Banqueting House at Whitehall, and Syon House, London home of the dukes of Northumberland. Baroque 'n' Roll also performed before H.M. The Queen in the Opening Ceremonies of the new Shakespeare's Globe Theatre on Bankside. As well as working with her company, Ms. Purkiss performs independently and is a lecturer at the Geoffrey Museum (one of the world's great museums of domestic life) in Shoreditch, the National Maritime Museum in Greenwich, and the Royal College of Music. She performed a one-woman show on the life of Louisa, Lady-in-Waiting to Queen Victoria, and at the Edinburgh Festival. Television appearances include performances as Lady Dorothy Union for Channel 4's *History through Art*, and roles in *Landmarks*, *Poirot*, and *Carrington*. She has also acted as a period costume expert on the television antique program, *Craze's Collectables*. This is Ms. Purkiss's first year to perform for *British Studies At Oxford*.

Alan Ryan is Warden of New College and Professor of Politics in the University of Oxford. He was educated at Christ's Hospital and at Balliol College, Oxford, where he was a Fawkes Scholar and from which he received his B.A. and M.A. degrees. After undertaking graduate work at University College, London, he became a Lecturer in Politics at first, Keele University, and subsequently the University of Essex, before returning to Oxford as Fellow and Tutor in Politics at New College, and University Lecturer in Politics, in 1969. He was appointed to a Readership in Politics in 1978. In 1988 he became Professor of Politics at Princeton University, where he remained until his election as Warden of New College in 1996. Professor Ryan was elected a Fellow of the British Academy in 1986, has been a visiting professor in the United States, Australia, South Africa, and New Zealand, and was Mellon Visiting Fellow in the Institute for Advanced Study, Princeton. He has lectured widely throughout the world for academic institutions and broadcast on political philosophy. Professor Ryan has published frequently in academic journals, newspapers, and magazines, and is the author of *The Philosophy of John Stuart Mill* (1970; 1981), *The Philosophy of the Social Sciences* (1970), *John Stuart Mill* (1975), *Property and Political Theory* (1984), *Property* (1987), *Russell: A Political Life* (1988), *John Dewey and the High Table of American Liberalism* (1995), and *Liberal Anxieties and Liberal Education* (1998). In addition, he has edited many volumes on politics and political philosophy, including the *Blackwell Encyclopedia of Political Thought* (1987), and on Hobbes, Marx, and J.S. Mill. In January 1999, Professor Ryan was named as the first Director of the Rothermere American Institute in Oxford, which will open its doors in 2000. This is Professor Ryan's first year as a lecturer for *British Studies At Oxford*.

David Skinner is originally from California and has been resident in Britain since 1987. He took his M.Mus. at Edinburgh University in 1988, and in 1995 gained a doctorate from Oxford University where he sang in the Choir of Christ Church Cathedral under Stephen Darlington. Active as a singer, music editor, record producer and academic, he has sung with a number of specialist early music ensembles, and

has produced recordings for ASV, Hyperion, Herald and EMI, for choirs such as The Exon Singers, the Brompton Oratory, Cambridge Taverner Choir and the Binchois Consort. Besides his work as co-director of The Cardinal's Musick, he has also prepared performing and recording editions for The Tallis Scholars and The Sixteen. Dr. Skinner has published widely on the music and musicians of late Medieval England, and is presently writing a book on *Musical Life in Late Medieval Arundel*. He is currently a Postdoctoral Research Fellow of the British Academy and lectures on music history at Christ Church, Oxford. He has participated in our program for many years through his directorship of The Cardinal's Musick; this is his second appointment as tutor to *British Studies At Oxford*.

Emma Smith is Tutorial Fellow in English at Hertford College, and University Lecturer in English at the University of Oxford. She received her B.A. and M.A. as a student at Somerville College in Oxford, holding the College's Coombs Scholarship in English and winning the Violet Vaughan Morgan University Prize in English. She was awarded a Prize Fellowship at All Souls College, Oxford, for her graduate work, which resulted in the award of her D.Phil. in 1997. During this time she also completed the Certificate in Film Studies awarded by the Oxford University Department for Continuing Education and the Open University. Dr. Smith was a lecturer in English at Somerville College and Stipendiary Lecturer in Renaissance Literature, St John's, before moving to New Hall in Cambridge in 1997 as Lecturer and Fellow in English, and then returning to Oxford in 1998. She has published widely on Shakespeare and his contemporaries and on Shakespeare and film in scholarly periodicals, and has written the introductions for the *Wordsworth Classics* volumes, *Shakespeare: Five Tragedies* (1998) and *Shakespeare: Five Classic Plays* (1998), as well as publishing an edition of Thomas Kyd's *The Spanish Tragedie* (1998). She is currently editing *Henry V for the Shakespeare in Production* series, and working on a three-volume guide to the critical history of Shakespeare's tragedies, comedies, and histories, to be published by Blackwell. This is the first year Dr. Smith has acted as tutor and lecturer for *British Studies At Oxford*.

Nigel Smith is a Fellow and Tutor at Keble College, and Reader in English at Oxford University. He was an undergraduate at the University of Hull, and a postgraduate student at McGill University, Montreal, and at Oxford University. He has published widely on seventeenth-century literature, and its relationship with history, including articles on Shakespeare, Herbert and Milton. He has edited the Ranter pamphlets, and is the author of a study of the literature of extreme Puritanism, *Perfection Proclaimed: Language and Literature in English Radical Religion, 1640-1660* (1989) and a general study of English Civil War literature, *Literature and Revolution in England, 1640-1660* (1994). He has just completed an edition of the *Journal of George Fox*, and is completing an annotated edition of the poetry of Andrew Marvell. He reviews for a number of publications, has broadcast on BBC Radio Three, and has spoken at several institutions in Europe and the United States, including the Ecole Nationale Supérieure, Paris, the University of California, Berkeley, Columbia University, and New York University. This is Dr. Smith's second year as lecturer to *British Studies At Oxford*.

Craig Taylor is Lecturer in the Department of History and member of the Centre for Medieval Studies at the University of York, England. Born in Dorset, England, he studied History at Worcester College, Oxford University, received an M.A. in History from the University of Rochester, New York, and

returned to Oxford to complete his D.Phil. He has taught both at Oxford and the University of Sheffield, and joined the University of York last year where he offers courses on European history from 1250 to 1550, with a particular emphasis on the Hundred Years War, chivalry and political thought. He is the author of a number of articles and is currently completing an edition of a French war text for the Société de l'Histoire de France, and a book on war propaganda and literature in France and England in the fourteenth and fifteenth centuries. This is Dr. Taylor's second appointment as tutor to *British Studies At Oxford*.

Andrew Wade has been the Head of the Voice Department of the Royal Shakespeare Company since 1990, having joined the Company in 1987. He works with the Artistic Director of the RSC, Adrian Noble, and is responsible for voice work for the RSC in Stratford-upon-Avon, at the Barbican Theatre in London, and for the Company's national and international tours. He is well known for his workshops with students, amateur and professional actors, and has taught and held workshops in North America, Belgium, Denmark, France, Germany, Japan, Norway, Poland and Russia. He is External Examiner for the Postgraduate Diploma in Voice Studies at the Central School of Speech and Drama in London. This is Mr. Wade's fifth year as lecturer to *British Studies At Oxford*.

Sheila Wilkinson is a founder member of the Oxford Guild of Guide Lecturers, a non-profit organization of authorities on Oxford. For five years she served as its Secretary and afterwards for four years as Chairman. The Guild is composed of sixty-four Guide Lecturers, many of them Oxford graduates or connected with the University. Tours are offered in as many as twelve languages. The Guild is recognized by the University and is affiliated with the Southern Tourist Board and the National Guild of Guide Lecturers. The Lord Mayor of Oxford and the Pro-Vice Chancellor of the University are its Patron. Last year more than 75,000 visitors, many of them specialists and academics, made use of the Guild's services. Mrs. Wilkinson has been associated with *British Studies At Oxford* for eighteen years.

Jenny Wormald is Fellow and Tutor in Modern History at St Hilda's College, Oxford. Previously she was Lecturer in Scottish History at the University of Glasgow, where she did her undergraduate and doctoral degrees. Before coming to Oxford, she was also British Academy Reader in the Humanities. She has been Visiting Professor at Johns Hopkins University, Baltimore, and The University of the South, Sewanee, Tennessee. Her original research was on medieval and early-modern Scottish history; her thesis was published as *Lords and Men in Scotland: Bonds of Manrent in Scotland, 1442-1603* (1985); and she edited *Scottish Society in the Fifteenth Century* (1977). She was also general editor of the *New History of Scotland*, published by Edward Arnold, and author of volume 4, *Court, Kirk and Community: Scotland 1470-1603* (1981). Her other Scottish publications include "Bloodfeud, Kindred and Government in Early Modern Scotland", *Past and Present* 87 (1980), and *Mary Queen of Scots: A Study in Failure* (1988). She has now moved into the field of early-modern British History, and is currently working on a book on James VI and I and the dual monarchy of Scotland and England. She has published articles on the union of the crowns, including "The Union of 1603" in *Scots and Britons: Scottish Political Thought and the Union of 1603*, ed. R.A. Mason (1994) and "James VI, James I and the Identity of Britain" in *The British Problem, c.1534-1707: State Formation in the Atlantic Archipelago*, eds. B. Bradshaw and J. Morrill. Articles on James VI and witchcraft and on the writings of James VI and I are in the press; and she has already published "James VI and I, *Basilikon Doron* and the *Trew Law of Free Monarchies*: The Scottish Context and the English Translation" in *The Mental World of the Jacobean Court*, ed. L.L. Peck (1991) and "James VI of Scotland, James I of England" in the *Dictionary of Literary Biography*, vol. 172: *Sixteenth-Century British Nondramatic Writers*, ed. D.A. Richardson (1996). This is Dr. Wormald's second year as lecturer for *British Studies At Oxford*.

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