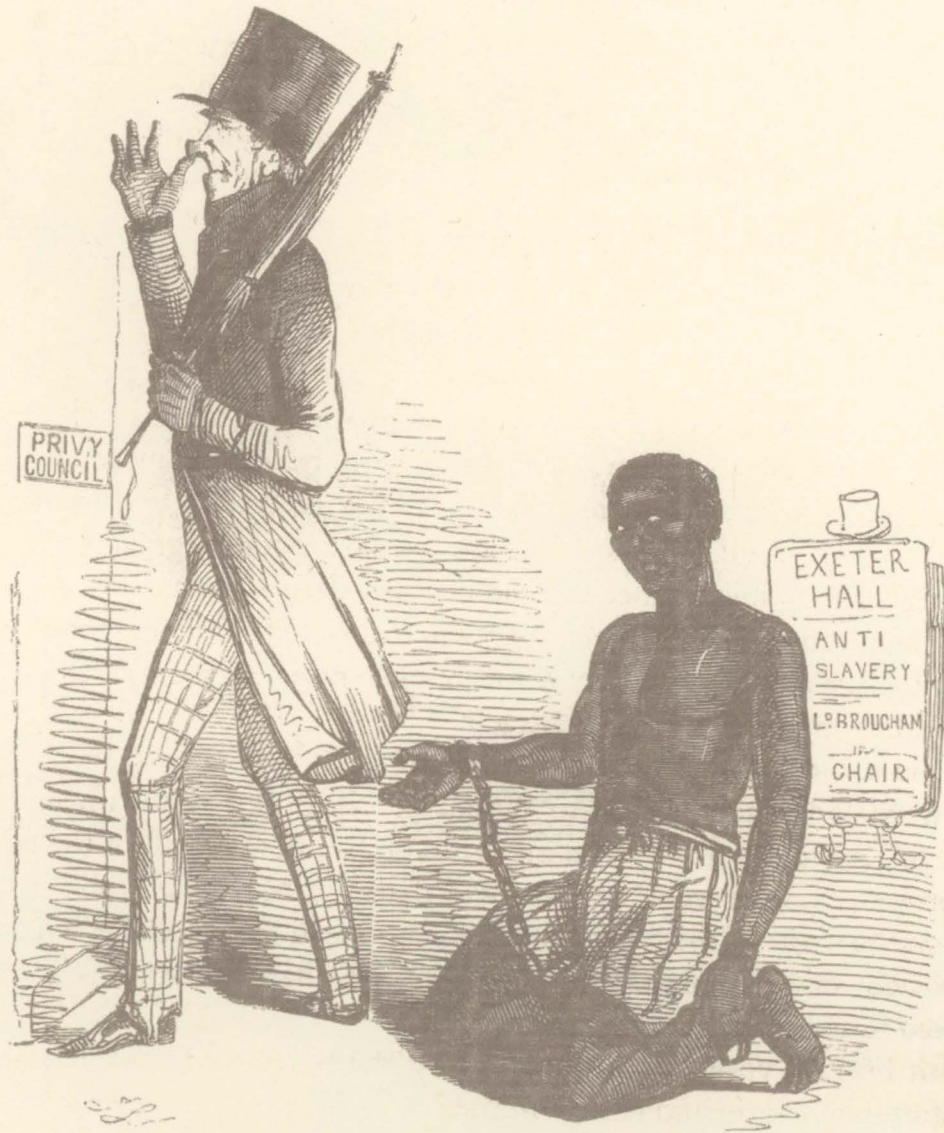
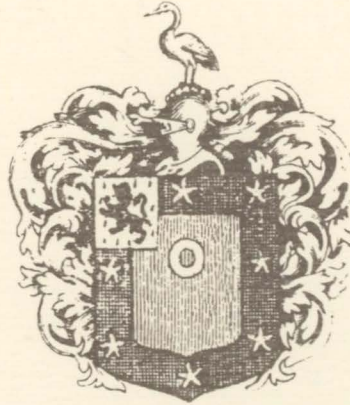


British Studies At Oxford
2008



"AM I NOT A MAN AND A BROTHER?"

**Britain in the Ages of Enlightenment,
Romanticism, and Revolution**



THE COLLEGE OF ST. JOHN BAPTIST, OXFORD UNIVERSITY

Visitor **The Bishop of Winchester**

President **Sir Michael Scholar**

The College of St. John Baptist was founded by Sir Thomas White in 1555, making St. John's 452 years old in 2007. White was a wealthy London merchant, subsequently Lord Mayor of the city, and a member of the powerful Merchant Taylors' Company. His object was "to strengthen the orthodox faith" by supplying an educated Catholic clergy for the new queen, Mary, as she 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 which had been 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 to the throne of Mary's half-sister Elizabeth in 1558. 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 these was 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; this 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, either through the great library he built or along the central path of Canterbury Quad, his magnificent quadrangle 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 what is now 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.

In recent times St. John's has become one of the most academically ambitious 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-), Leader of the Labour Party and British Prime Minister from 1997 until June 2007.

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 Ages of Enlightenment,
Romanticism, and Revolution**



OXFORD

June 29th to August 5th, 2008



British Studies At Oxford

**Thirty-Ninth Session
2008**

PRESIDENT

Daniel Cullen

M.A., Dalhousie University; Ph.D., Boston College

DEAN

Michael Leslie

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

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B.A., Rhodes College; M.Sc., London School of Economics and Political Science;
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STUDENT ASSISTANTS

Richard Jennings

The University of the South

Colleen Jones

Rhodes College

TUTORS

Allan Chapman

B.A., University of Lancaster; M.A., D.Phil., University of Oxford
From Newton to Faraday: Science and Culture, 1687-1835

Daniel Cullen

M.A., Dalhousie University; Ph.D., Boston College
British Responses to the American and French Revolutions

Pamela Royston Macfie

B.A., Goucher College; M.A., Ph.D., Duke University
"The Dead Poets Society": Mourning and Memory in Neoclassical and Romantic Verse
and
Shakespeare: Page & Stage

Jennifer Michael

B.A., The University of the South; B.A., University of Oxford; M.A., Ph. D., Northwestern University
Carpe Noctem: From Light to Darkness in Eighteenth-Century Literature
and
William Blake

Leslie Mitchell

M.A., D.Phil., University of Oxford
Britain in the Age of Revolution, 1750-1837

Christine Riding

B.A., University of Leicester; M.A., University College, University of London;
M.A., Birkbeck College, University of London
Visual Art in Eighteenth-Century Britain
and
British Visual Art in the Romantic Period

David Skinner

M.Mus., University of Edinburgh; D.Phil., University of Oxford
Making a Joyful Noise? The Evolution of the English Choral Tradition, c.1549-1900

Rosemary Sweet

M.A., D.Phil., University of Oxford
The Grand Tour in the Eighteenth Century
and
Towns and Urban Life in Eighteenth-Century Britain

John Tatter

B.A., Houghton College; M.A., Ph.D., University of Ohio
Mind the Gap! Satire in Eighteenth-Century Britain
and
Artful Wilderness: Literature and Landscape in the Eighteenth Century

David Ullrich

B.A., Marquette University; M.A., Ph.D., University of Wisconsin-Madison
Frankenstein Meets Snow White: Cross-Currents in British and German Romanticism
and
British Romanticism

Malcolm Vale

M.A., D.Phil., University of Oxford
From Classical to Romantic: British Reactions to European Culture, 1750-1830

William Whyte

M.A., D.Phil., University of Oxford
Architecture in Eighteenth-Century Britain

Stephen Wirls

B.A., Kenyon College; M.A., Ph.D., Cornell University
Hume and Smith: Politics and the Moral Sense in the Scottish Enlightenment
and
Liberation of Mind and Body in the Thought of John Locke

Lynn Zastoupil

B.A., Dickinson State College; M.A., University of Texas; Ph.D., University of Minnesota
The Making of the British Raj: Britain and India, 1688-1833
and
The Lion's Share: Britain and the Slave Trade



PROGRAM

Week I: June 29 - July 6

Sunday 29 June

Arrival in Oxford, assignment of rooms, distribution of books

After dinner mixer in the Junior Common Room

Monday 30 June

9:00 A.M.

AN INTRODUCTION TO OXFORD

Oxford: The University and the City

Chris Lloyd

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

Sir Michael Scholar, President of St. John's College

After Dinner: Reflections on the Late Unpleasantness in the Colonies

Leslie Mitchell

	8:30-9:30 A.M.	10:00 A.M.	11:15-12:15 A.M.
Tuesday 1 July	Seminar I	<i>British History in the Long Eighteenth Century: An Introduction</i> Lynn Zastoupil and Roey Sweet	Seminar II
Wednesday 2 July	Seminar I	<i>Political Ideas in the Long Eighteenth Century: An Introduction</i> Stephen Wirls and Daniel Cullen	Seminar II
	Evening	Shakespeare: Page & Stage: <i>Midsummer Night's Dream</i>, Royal Shakespeare Company, Stratford-upon-Avon	
Thursday 3 July	Seminar I	<i>British Literature in the Long Eighteenth Century: An Introduction</i> John Tatter and David Ullrich	Seminar II
Friday 4 July	Seminar I	<i>Art and Architecture in the Long Eighteenth Century: An Introduction</i> Christine Riding and William Whyte	Seminar II

Optional afternoon excursion: Blenheim Palace

Sunday 6 July Optional excursion to London: St Paul's Cathedral, The Foundling Hospital Museum and the British Museum Enlightenment Galleries



Week II: July 7 – July 13

8:30-9:30 A.M. 10:00 A.M.

11:15-12:15 A.M.

Monday 7 July

Seminar I *Life, Liberty, and the Exclusion of Catholics: 1688 and the Definition of Britain*
Patrick Dillon

Seminar II

Evening *Shakespeare: Page & Stage: Midsummer Night's Dream, The Globe, Bankside, London*

Tuesday 8 July

Seminar I *Connecting Art and Empire: The Case of William Hodges* **Seminar II**
Geoffrey Quilley

Wednesday 9 July

Seminar I *Reading Stowe* **Seminar II**
Michael Bevington

Plenary Afternoon Excursion: Stowe House and Landscape Garden

Thursday 10 July

Seminar I *India and the Making of Imperial Britain* **Seminar II**
Huw Bowen

Sunday 13 July

Optional day excursion to Bath and/or Bristol

After dinner: *A Lecture/Workshop on Acting in Shakespeare's Company*
Nick Hutchison



Week III: July 14 – July 20

	8:30-9:30 A.M.	10:00 A.M.	11:15-12:15 A.M.
Monday 14 July	Seminar I	<i>Nature, Garden, Nation: Why We Look at the British Looking at Their Landscapes</i> Michael Leslie	Seminar II
Tuesday 15 July	Seminar I	<i>King Killing: Insurrection and Tyrannicide in Eighteenth-Century England</i> Steve Poole	Seminar II
Wednesday 16 July	Morning	Plenary excursion to Tate Britain Transfer by Tate Clipper	
	Afternoon	Plenary Theatre Excursion: <i>The Merry Wives of Windsor</i>, The Shakespeare's Globe Theatre, Bankside, London	
Thursday 17 July	Seminar I		Seminar II
Sunday 20 July	Optional excursion to Stourhead and Stonehenge		



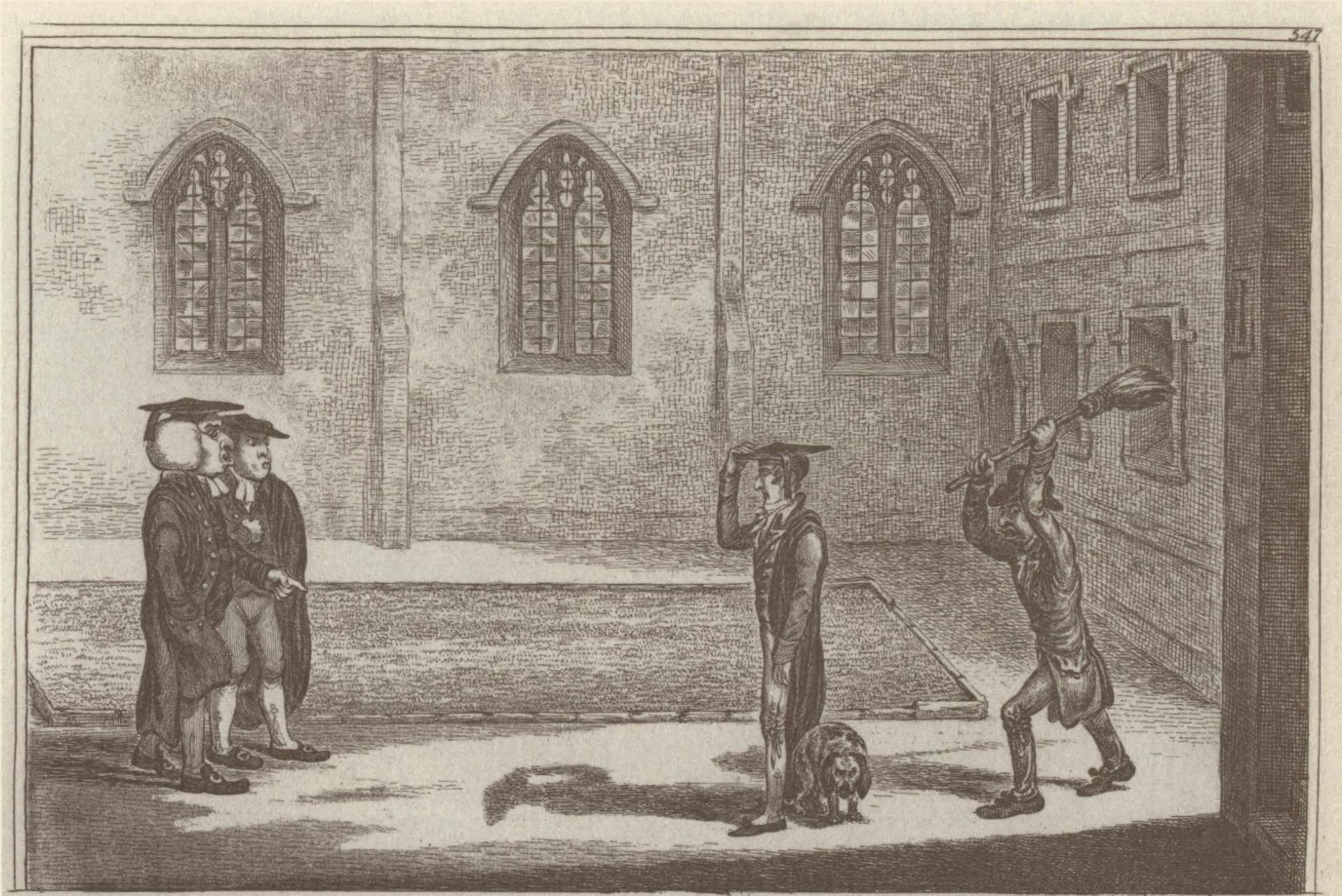
The Rake's Progress at the University. — N^o. 2. —

{ Ah, me! — that thou the Freshman's Guide shouldst read }
Get venture on the hallowed grass to tread? —

Printed October 25th 1826
by N. Manselley, 47 St. Paul's Church-yard
James Southey delin.

Week IV: July 21 – July 27

	8:30-9:30 A.M.	10:00 A.M.	11:15-12:15 A.M.
Monday 21 July	Seminar I	<i>Politics before Feminism: Women and Politics in the Eighteenth Century</i> Elaine Chalus	Seminar II
Tuesday 22 July	Seminar I	<i>Laughing Impolitely in the Eighteenth Century</i> Vic Gatrell	Seminar II
Wednesday 23 July	Afternoon	Optional excursion to Rousham Park, Oxfordshire, or London, Sugar, and Slavery, The Museum in Docklands, London	
	Evening	Shakespeare: Page & Stage: <i>The Winter's Tale</i> Wimbledon Cannizaro Park Festival	
Thursday 24 July	Seminar I	<i>The Man Who Sold Power: James Watt and the Industrial Revolution</i> Allan Chapman	Seminar II
Sunday 27 July	Optional excursion to The Cotswolds and Broughton Castle		



The Rake's Progress at the University. — N^o. 3. —

{ The Master's Wig the guilty wight appals
Who brings his Dog within the College walls. }

Published October 20, 1806.
By W. Humphrey, Street of St. James's Church
London

Week V: July 28 – August 3

	8:30-9:30 A.M.	10:00 A.M.		11:15-12:15 A.M.
Monday 28 July	Seminar I	<i>The Eighteenth Century's Gloriana: Georgiana, Duchess of Devonshire</i> Leslie Mitchell		Seminar II
Tuesday 29 July	Seminar I	<i>Sex, Gender, and Politics: The Landscape Gardens at West Wycombe and Medmenham Abbey</i> Wendy Frith		Seminar II
	Evening	Shakespeare, Page & Stage: <i>Much Ado About Nothing</i>, Oxford Prison Unlocked Castleyard Theatre		
Wednesday 30 July	Reading Day			
Thursday 31 August	Seminar 1	<i>Radicalism and Literature</i> Jon Mee		Seminar II
Friday 1 August	Seminar I	<i>Common Examination</i>		Seminar II
Sunday 3 August	2:00 P.M.	First examination period (8:30 seminars)		



The Rake's Progress at the University. — N. 4.

{ Expulsion waits that Son of Alma Mater
Who dares to shew his face in Boot or Gaiter. }

Published October 22, 1866
by H. Humphrey & Co.
37, James's Street, London.

Week VI: August 4 - August 5

- Monday 4 August* 9:00 A.M. **Second examination period (11:15 seminars)**
- 5:00 P.M. **Closing Convocation and the Distribution of Diplomas**
The Rev. Canon Brian Mountford
Music Director: Dr. David Skinner
- 6:30 P.M. **Pre-dinner Party in The College Garden**
- 7:15 P.M. **Festive Dinner, The College Hall**
- Tuesday 5 August* 10:00 A.M. **Students depart**



The Rake's Progress at the University. — N^o. 5.

{ *Convened for wearing Gaiters, sad offence!*
Expelled nor e'en permitted a defence. }

Published October 22^d. 1806, by H. Humphrey
at 57 James's Street, London.

COURSES OFFERED IN THE 2008 SESSION

8:30-9:30 Seminar Choices

MAIN SERIES

8:30-9:30 SEMINAR CHOICES

A ART AND ARCHITECTURE *Visual Art in Eighteenth-Century Britain*

A wide-ranging introduction to the fine arts of eighteenth-century Britain. Beginning with the accession of Charles II (from 1660) and closing with the French Revolutionary period, the course will set out the major trends in British society, culture and art patronage and evaluate the status, ambitions of and influences on British artists at this time. The content of individual classes will vary between surveys, themes and individual artist careers. Sample subjects include: genre surveys (portraiture, history painting, landscape, caricature); major influences (the court of the French kings, the lure of Italy and the Grand Tour, war and empire) the careers of key painters and sculptors (Hogarth, Reynolds and Gainsborough); Royal and aristocratic patronage and the creation of a national school of art (the Society of Artists, the Royal Academy).
Christine Riding (Tate Gallery, London)

B HISTORY *The Making of the British Raj*

This seminar explores how "the jewel in the crown" was fashioned during the course of the long eighteenth century. It will examine, among other issues, the transformation of the English East India Company from a minor trading venture into the paramount political and military power in India; the "nabobs" who won an empire abroad and helped keep alive a corrupt political order at home; the slow process by which Parliament exerted increasing control over the affairs of the East India Company; and the humanitarian and reform movements that created a new kind of empire in the early nineteenth century. Attention will also be directed to Indian contributions to both the Raj and domestic affairs in Britain.
Lynn Zastoupil (Rhodes College)

C HISTORY *From Classical to Romantic: British Reactions to European Culture, 1750-1830*

This seminar will trace the impact of continental European movements in thought, culture and the arts on British patrons and the British "public" at a time of rising nationalism and robust patriotism. At the outset, we shall examine the place of British writers such as Edward Gibbon and David Hume in the developments which were taking place, in a European context, in the writing of history. One of these was a transformation in the study and appreciation of the medieval past, and we shall set the increasingly "romanticized" vision of the Middle Ages beside the rise of a more scientific approach to the legacy and records of what Gibbon called an "age of barbarism and superstition". Many of the tendencies in British culture at this time were reactions to, or rejections of, movements originating in continental Europe. We shall take the case of music as an example, looking for both similarities and differences between British and continental patronage, performance and the appreciation of music by the public. The enormous popularity of Handel and Haydn – both from German-speaking countries – in England will be considered and the rise of a taste for Romantic music among English patrons and audiences will be investigated. The course will be supported and illustrated with material from the visual arts, music and historical literature.
Malcolm Vale (St John's College, Oxford)

D HISTORY *Towns and Urban Life in Eighteenth-Century Britain*

Rapid economic change, industrialization, and population growth gave urban life vastly increased importance in

eighteenth-century Britain. Britain's cultural epicenter shifted away from the court and the great house into the urban milieu. This seminar will examine urban society in the period, with attention being paid to such topics as social structures and class, political organization, cultural life, the physical environment, poverty, crime and gender as well as British society's fascination with and fear of the town.
Rosemary Sweet (University of Leicester)

E HISTORY *Britain in the Age of Revolution, 1750-1837*

A study of the political, economic, religious, intellectual, and social development of Britain from the mid-eighteenth century to the accession of Queen Victoria. The challenges of the American and French revolutions; the controversies surrounding the reign of George III; the rise of Britain to world power status and its long rivalry with France; the union with Ireland; far-reaching agricultural, industrial, and transportation developments; and the reform of Parliament and other institutions are some themes to be explored.
Leslie Mitchell (University College, Oxford)

F HISTORY *From Newton to Faraday: Science and Culture, 1687-1835*

Eighteenth-century Europe absorbed the discoveries of the Scientific Revolution and made them part of a broader culture. Within the period, English science, and especially scientific instrument making, attained a world-wide renown, as the Laws of Nature discovered by Newton formed the basis of a national understanding of the physical world. It was an age in which Newton, Herschel, Captain Cook, Davy, and Faraday changed the way in which people thought, and an age when industrialists such as Arkwright, Boulton, and Watt transformed the physical circumstances of life.
Allan Chapman (Wadham College, Oxford)

G LITERATURE *British Romanticism*

This seminar surveys the prose, poetry, and cultural milieu of the British Romantic period. We read selections from the poetry of Burns, Blake, Wordsworth, Coleridge, Keats, Byron, and Percy Shelley. To (re)produce a more inclusive understanding of the era, we examine Mary Wollstonecraft's *A Vindication of the Rights of Women*, Maria Edgeworth's instructional short stories for children, Letitia Barbauld's "On Female Studies," and Mary Shelley's *Frankenstein*. However, no matter what the gender, ethnicity, or sexual orientation of the author, each text is examined by means of close, detailed explication and textual analysis. In documenting how the broad wake of Romanticism continues to reach us today, we conclude with Tom Stoppard's modern play, *Arcadia*.
David Ullrich (Birmingham-Southern College)

H LITERATURE *Carpe Noctem: From Light to Darkness in Eighteenth-Century Literature*

As the Enlightenment, with its emphasis on the "light" of reason and the external world as defined by Newton and Locke, gives way to a more subjective, introspective emphasis on imagination, there is a parallel shift in poetic imagery, inverting the values of "light" and "dark." To quote one critic, "evening becomes the time of lyric utterance." This course will begin with Milton's "L'Allegro" and "Il Penseroso" and follow the deepening gloom from the curtain of "Universal Darkness" at the end of Pope's *Dunciad* through such poets as Anne Finch, Edward Young, Thomas Gray, and William Collins, with excursions into the Gothic novel and Burke's theory of the sublime. We shall conclude with some Romantic examples of what Keats calls "embalmed darkness."
Jennifer Michael (Sewanee – The University of the South)

I LITERATURE Mind the Gap! Satire in Eighteenth-Century Britain

Anyone who has watched *The Daily Show*, *The Colbert Report*, or even *The Simpsons* has a good idea of what satire is and how it operates. The same is true for those of us who enjoy political cartoons, or cartoons in general. Satire functions by exploiting or creating ironic gaps – between what someone says and what he or she does, between real situations and the ideals we measure them by, between the tone of voice and subject matter, between what we expect and what we get. The roots of modern satire lie in the visual and verbal satires of the Restoration and long eighteenth century. Through plays, mock epics, mock pamphlets, engravings, cartoons, and even buildings and landscapes, this seminar will examine the delights of satire, but also its limits and liabilities.

John Tatter (Birmingham-Southern College)

J POLITICAL SCIENCE Faith, Reason, and Politics in English and Scottish Thought

Particularly in light of the convulsive, and bloody, brew of religion and politics in the seventeenth century, British thinkers searched for ways to separate and moderate these two essential elements of human society. This seminar will explore the intellectual foundations of religious toleration and the separation of church and state, as well as the more general relationship between reason and religious belief, concentrating on John Locke's subtle political and theological project of religious toleration and David Hume's radical philosophical assault on religious belief.

Stephen Wirls (Rhodes College)

11:15-12:15 SEMINAR CHOICES

L ART AND ARCHITECTURE British Visual Art in the Romantic Period

This course will focus on British art from 1780 to 1840, a period of dramatic social and political change across Europe. Ideas of spontaneity and feeling began to transform European art, encouraging artists to explore the extremes of human experience and Nature itself. Beginning with the years leading up to the French Revolution, the course will examine such developments in British art and culture, in particular the impact of the Napoleonic Wars on national and artistic identity. The careers of key artists and genres will be focused upon, such as Constable, Turner, Lawrence, Fuseli and Blake, history painting, portraiture, genre, landscape and satire, as well as the following themes and influences: artistic responses to literature, in particular Shakespeare, Byron and Walter Scott; ideas of the Sublime; Romantic medievalism and Orientalism; innovations in popular culture, such as voyage narratives, the panorama and theatre spectacles; and Franco-British cultural interchange after the Battle of Waterloo.

Christine Riding (Tate Gallery, London)

M ART AND ARCHITECTURE Architecture in Eighteenth-Century Britain

The eighteenth century was a period of immense architectural creativity in Britain. From Christopher Wren to John Soane and from Nicholas Hawksmoor to Robert Adam: some of the greatest architects of all time worked here, and in the process they rebuilt the nation. Many of their finest buildings can be found in and around Oxford. In this seminar we will trace the development of architecture in the long eighteenth century, exploring the buildings, the people who built them, and the reasons why they were built. And we will go further: architecture in Georgian England was not just about the vagaries of fashion or simple personal taste. It was also critically linked to ideas about politics and morality; psychology and religion. It was a product of wider social, cultural and economic changes. This course will touch on all

these aspects of British building in the eighteenth century; it will consequently provide both an introduction to Georgian architecture and to eighteenth-century society more generally.
William Whyte (St John's College, Oxford)

N HISTORY The Lion's Share: Britain and the Slave Trade

Between the sixteenth and nineteenth centuries as many as twelve million Africans were transported by Europeans in brutal fashion across the Atlantic, to be sold into hereditary slavery. By 1700 Britain was already the single largest slave trading nation and by 1800 British ships had carried a staggering 3.25 million Africans as their cargo. Yet Britons also took the lead in agitating against the slave trade and, later, slavery, successfully campaigning for the abolition of the former in 1807 and the latter in 1833. This seminar explores these and other aspects of British involvement in human trafficking during the eighteenth century. The deep relationship between sugar consumption at home and slavery abroad will be addressed, as will be the ties between slave trading and the expansion of Britain's economy and the growth of its port cities. We will also explore the impact of the slave trade and slavery on Britain, including the emergence of an Anglo-African population that included prominent intellectuals and political activists by the end of our century. The abolitionist movements will also draw our attention, as we take up the religious and philosophical trends that contributed to abolitionism and the manner in which abolitionists shaped modern British national identity and inspired a later generation of Victorian reformers.

Lynn Zastoupil (Rhodes College)

O HISTORY The Grand Tour in the Eighteenth Century

"A man who has not been in Italy," said Samuel Johnson, "is always conscious of an inferiority, from his not having seen what it is expected a man should see." In this course we will be examining precisely why so many British men (and women) travelled to Italy; what they saw, what they did, and what they brought back to Britain. Eighteenth-century art, architecture, music and literature were all heavily influenced by the Italy and the classical antiquities to be found there, and the impact of the Grand Tour on contemporary taste and fashion is particularly evident in the great houses of eighteenth-century Britain. But we will also be considering other questions in this course such as the construction of national identities and national stereotypes and the practicalities and dangers of eighteenth-century travel.

Rosemary Sweet (University of Leicester)

P HISTORY From Newton to Faraday: Science and Culture, 1687-1835

Eighteenth-century Europe absorbed the discoveries of the Scientific Revolution and made them part of a broader culture. Within the period, English science, and especially scientific instrument making, attained a world-wide renown, as the Laws of Nature discovered by Newton formed the basis of a national understanding of the physical world. It was an age in which Newton, Herschel, Captain Cook, Davy, and Faraday changed the way in which people thought, and an age when industrialists such as Arkwright, Boulton, and Watt transformed the physical circumstances of life.

Allan Chapman (Wadham College, Oxford)

Q Frankenstein Meets Snow White: Cross-currents in British and German Romanticism

This seminar focuses on a comparative study of British and German romanticism, 1770-1832. These dates serve to introduce the seminar's agenda: 1770 marks the birth of Wordsworth, Beethoven, and Hegel and 1832 is, typically, considered the "end" of romanticism in Britain (with the Second Reform Bill) and in Germany (the death of Goethe). The seminar will explore recurring motifs, themes, preoccupations, and phobias

shared by these two literatures. We will examine the gothic tale, the cult of the poet, the so-called "folk" literature (English ballads and German *märchen*), the restorative powers of nature, orientalism, and other points of convergence (and divergence) between these two, fascinating literatures. British works comprise about two-thirds of the seminar and include the poetry of Blake, Wordsworth, Coleridge, Keats, and Percy Shelley, and Mary Shelley's novel, *Frankenstein*. The German literature (all in translation) includes several of Jacob and Wilhelm Grimm's fairy tales, exotic "tales of wonder" by Tieck, Brentano, and Hoffmann, and Goethe's *The Sorrows of Young Werther*.
David Ullrich (Birmingham-Southern College)

R LITERATURE "The Dead Poets' Society": Mourning and Memory in Neoclassical and Romantic Verse

This course will examine the varied responses to death, especially the deaths of poets, which inform certain Neoclassical and Romantic poems. Texts whose close scrutiny will ground our discussions will include Dryden's "To the Pious Memory of the Accomplished Young Lady Mrs. Anne Killigrew" and "To the Memory of Mr. Oldham"; Pope's "Epitaph on John Hewet and Sarah Drew" and his epitaphs on several poets, including himself; Johnson's "On the Death of Dr. Robert Levet"; Gray's "On the Death of Mr. Richard West" and "Elegy Written in a Country Churchyard"; Collins's "Ode on the Death of Mr. Thomson"; Wordsworth's "Remembrance of Collins"; and Shelley's "Adonais." We will address these poems' representations of the physical realities of death, their meditations on fame and oblivion, and their haunted returns to and revitalizing of the words of earlier poets, most importantly, Virgil and Milton.

Pamela Macfie (Sewanee - The University of the South)

S LITERATURE Artful Wilderness: Literature and Landscape in the Eighteenth Century

If you were designing the green space around your house, what would you base your decisions on concerning the choice and placement of flowers, shrubs, and trees? Would you include a pond, a patio, a gazebo? A birdbath, a fountain, a gazing ball, a garden gnome, a statue of St. Francis? How would your choices reflect your values, your aesthetic sense, your income? Your answers to these questions will be based in part on your attitudes to nature and art, how you define "natural" and "artificial," and how you value the two. The poets, philosophers, and landscape architects (often these were the same people) of the "long eighteenth century" wrestled with similar issues - about the creative tension between nature and art, about how we define beauty, about the place of humanity in the natural world and the responsibility humans have in preserving and improving our surroundings. This seminar examines the developing and often contradictory concepts of landscape and nature during the period through close reading of literary and philosophical texts and, crucially, through visits to some of the most influential (and notorious) English landscape gardens of the period.

John Tatter (Birmingham-Southern College)

T LITERATURE William Blake

From the quintessential English hymn "Jerusalem" to the very name of the 1960s rock group The Doors, Blake's influence on our culture is inescapable; yet in his own time he was virtually unknown in the literary and artistic worlds. This seminar will explore the poetry and designs of Blake in the context of his revolutionary era. Our study of his verbal and visual works, and in particular of the integration of the visual and verbal in his "Illuminated Books," will be enhanced not only by digital resources but

by the collections at Tate Britain, the British Library, and the Ashmolean Museum.

Jennifer Michael (Sewanee - The University of the South)

U POLITICAL SCIENCE Liberation of Mind and Body in the Thought of John Locke

John Locke's work changed the way people thought, and think, about an amazing range of problems, from human rights and religious belief to child rearing and ideas themselves. His influence, in particular, on the American revolutionaries, preachers, and constitution makers is difficult to overestimate. This seminar will examine his comprehensive rethinking of human thought, morals, and institutions through four major works: *The Essay Concerning Human Understanding*, *The Second Treatise of Government*, *A Letter Concerning Toleration*, and *The Reasonableness of Christianity*.
Stephen Wirls (Rhodes College)

V POLITICAL SCIENCE British Responses to the American and French Revolutions

What did the American and French revolutions mean for British society? This course examines the effects of 1776 and 1789 on British politics and culture, and the ways in which these crises occasioned new thinking about the meaning of Britain's own "Glorious Revolution" among radicals and conservatives. Special attention will be given to the influential writings of Tom Paine and Edmund Burke.
Daniel Cullen (Rhodes College)

W MUSIC Making a Joyful Noise? The Evolution of the English Choral Tradition, c.1549-1900

The English choral tradition is steeped in over 800 years of history, and may still be experienced in a number of Britain's cathedrals and churches. Safe, sedate, and uncontested, then? Hardly: the choral tradition has been inextricably bound up with England's turbulent religious and political history, to the present day. In an historical survey, this seminar will quickly chart the evolution 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 main focus, however, will be from the decline of musical endeavour during the English Revolution and the republican Commonwealth, its rebirth at the Restoration of the monarchy in 1660, the near collapse of the tradition in the eighteenth century, and, finally, the establishment of the "modern" English choral tradition, led by the so-called "Oxford Movement," in the nineteenth century. The course will offer a bias on the music itself, including performance practice and the interpretation of music manuscripts and earlier notations, though previous musical experience is not required.

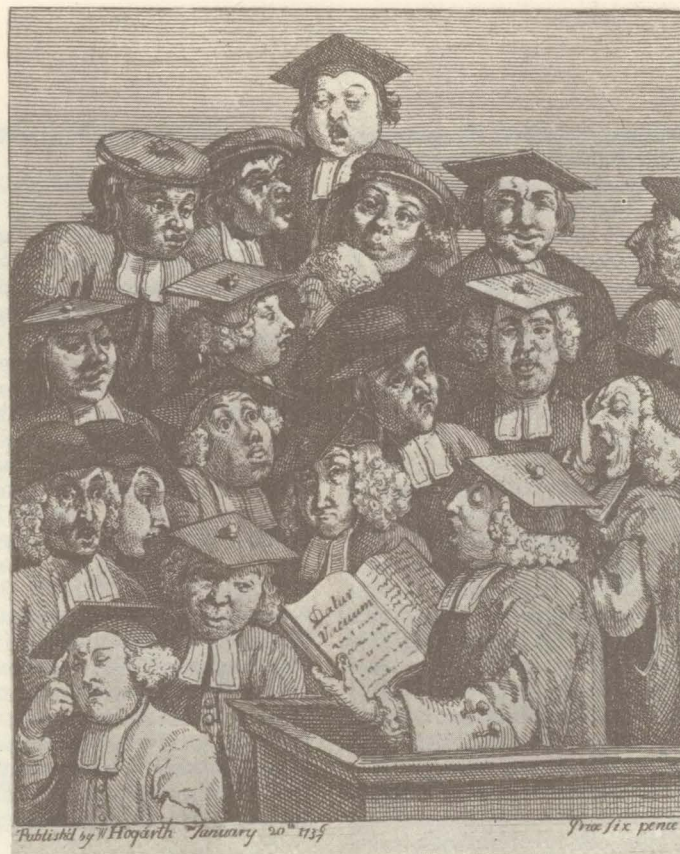
David Skinner (Sidney Sussex College, Cambridge)

ADDITIONAL SEMINAR (1:15-2:15)

ENGLISH 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 reconstructed Shakespeare's Globe Theatre), and subsequent discussion of the relationship between text and performance. The plays to be studied will be announced when theater programs are confirmed. The additional fee for this course includes tuition, travel to, and tickets for the additional performances attended. (1:15-2:15)

Pamela Macfie (Sewanee - The University of the South)



WHO'S WHO

Michael Bevington is Head of Classics and Archivist of Stowe School. A graduate of Exeter College, Oxford, he has published extensively on the history and cultural associations of Stowe House and landscape. During the 1980s and 90s he published the series "*Templa Quam Dilecta*": *Stowe*, describing individual buildings and structures, and sections of the landscape; his account of *Stowe House* was first published in 1990 and a revised edition was published in 2002. Mr. Bevington previously lectured for *British Studies At Oxford* in 2004.

Huw Bowen works on the economic, imperial, maritime history of Britain during the eighteenth and nineteenth centuries, and he has particular research interests in British interactions with Asia. He is currently re-evaluating the importance of Britain's export trade to Asia between 1760 and 1833, and as a result he is exploring the many and varied linkages that existed between manufacturers in Britain and consumers in India and the wider Indian Ocean region. He was educated at University College of Wales, Aberystwyth before being appointed as Sir James Knott Research Fellow at the University of Newcastle-upon-Tyne in 1985. He worked as a teacher between 1988 and 1992 and then moved to the University of Leicester where, having been Lecturer and Senior Lecturer in Economic and Social History, he was awarded a personal chair in 2006. He was elected Fellow of the Royal Historical Society in 1994 and is currently Honorary Visiting Fellow at the National Maritime Museum, Greenwich. He joined the History Department at University of Wales, Swansea as Professor of Modern History in 2007. Huw Bowen's major publications include *Revenue and Reform: The Indian Problem in British Politics, 1757-1773* (Cambridge University Press, 1991; paperback edition 2002); *Elites, Enterprise, and the Making of the British Overseas Empire, 1688-1775* (Macmillan, 1996); *War and British Society,*

1688-1815 (Cambridge University Press, 1998); *The Worlds of the East India Company*, co-edited with Margarett Lincoln and Nigel Rigby (Boydell and Brewer, 2002, paperback edition 2004); *The Business of Empire: the East India Company and Imperial Britain, 1756-1833* (Cambridge University Press, 2006). This is the first time Professor Bowen has lectured for *British Studies At Oxford*.

Elaine Chalus, a Fellow of the Royal Historical Society, is Senior Lecturer in the School of Historical and Cultural Studies at Bath Spa University. She is the author and editor of numerous studies of eighteenth-century British politics and society, including *Gender in Eighteenth-Century England: Roles, Representations and Responsibilities* (1997); and her work is especially concentrated on the role and condition of women in that period. Her publications include essays on urban life, electoral politics, and the role of women's influence in political life. In 2005 Oxford University Press published her monograph, *Elite Women in English Political Life, c. 1754-1790*, and Routledge published her co-edited volume, *Women's History: 1700-1850*. Dr. Chalus is co-editor of *Women's History Network Magazine*, a member of the editorial team of *Past & Present*, and is a section editor of the *New Oxford Dictionary of National Biography*. This is the second time that Dr. Chalus has lectured to *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. In April 1988, he was the inaugural lecturer in the L. Palmer Brown Series at Rhodes College, and in the spring of 1990, he returned to the United States to lecture again at Rhodes College and The University of the South. He has also lectured in the 'Grand Rounds' series at the

he is majoring in History with a concentration in European history. Matthew returns to *British Studies At Oxford* this year as a Senior Assistant.

Christine Riding has been a curator at Tate Britain since June 1999. Previously she was a Consultant Curator at the Palace of Westminster (Houses of Parliament) and she has held curatorial positions at the Wallace Collection and the Museum of London. She has a Bachelors degree in History from Leicester University, a Masters degree in Museums Studies from University College, London, and a Masters degree in the History of Art from Birkbeck College, University of London. She has lectured and published widely on art and design of the eighteenth and nineteenth centuries, including co-editing *The Houses of Parliament: History, Art, Architecture* (Merrell Publishers, 2000), and author of *John Everett Millais* (Tate Publishing, 2006) and co-author of *Hogarth* (Tate Publishing, 2006). At Tate Britain, Ms. Riding has co-curated the *William Blake* exhibition (Tate Britain, 2000 and The Metropolitan Museum, New York, 2001), *Constable to Delacroix: British Art and the French Romantics, 1820- 1840* (Tate Britain, Minneapolis Institute of Arts and Metropolitan Museum, 2003), *A Picture of Britain* (Tate Britain, 2005) and *William Hogarth* (Musée du Louvre, Tate Britain and La Caxia Forum, 2006-7). She is currently working on an exhibition entitled *The Lure of the East: British Orientalist Painting* (Yale Center for British Art, Tate Britain, Pera Museum, Istanbul and Sharjah Art Museum, UAE, 2008-9) and is deputy editor of *Art History* (Journal of the Association of Art Historians). This is Ms. Riding's fifth occasion to be a tutor for *British Studies At Oxford*.

Sir Michael Scholar became President of St. John's College in 2001. An Honorary Fellow of St. John's, Cambridge, he received his M.A. and Ph.D. from that College, and was also a Loeb Fellow at Harvard University and studied at the University of California, Berkeley. He lectured in Philosophy at Leicester University and was appointed to a Fellowship in St. John's, Cambridge in 1969, before beginning his career in the British Government Civil Service at Her Majesty's Treasury. He was Private Secretary to the Chief Secretary of the Treasury from 1974 to 1976, then spent a period in the private sector with Barclays Bank International before returning to government service as Private Secretary to the then Prime Minister, Lady Thatcher, from 1981 to 1983. He then returned to the Treasury, before becoming Permanent Secretary at the Welsh Office and then at the Department of Trade and Industry. Sir Michael is a Fellow of both the University of Wales, Aberystwyth, and Cardiff University. He also received an Honorary Doctorate from the University of Glamorgan in 1999. He was appointed a Companion of the Bath in 1991 and was made a Knight Companion of that Order in 1999. Since 1 April 2008 he has been non-executive Chair of the UK Statistics Authority.

David Skinner is known primarily for his combined role as a researcher and performer of early music, and is Fellow, Director of Studies and Director of Music at Sidney Sussex College, Cambridge, and an Affiliated Lecturer in the Faculty of Music. He teaches historical and practical topics from the medieval and renaissance periods. From 1997 to 2001 he was a Postdoctoral Fellow of the British Academy at Christ Church, Oxford (where he was a Choral Scholar from 1989 to 1994), and was the Lecturer in Music at Magdalen College, Oxford, from

2001 to 2006. At Cambridge he conducts the Choir of Sidney Sussex College, with whom he has toured and made professional recordings (their CD of Thomas Tomkins on the Obisidian label, of which he is Artistic Director, received Gramophone Editor's Choice and CD of the Month in February 2008). He also directs the professional consort Alamire. Dr. Skinner has published widely on music and musicians of early Tudor England, and his most recent projects include the collected works of Nicholas Ludford (Early English Church Music, 2003 & 2005) and *The Arundel Choirbook* (Duke of Norfolk: Roxburghe Club, 2003). He is currently editing the Latin church music of John Sheppard for publication in 2009, and co-authoring a book on "Foundations of the English Choral Tradition". Dr. Skinner has participated in the musical program of *British Studies At Oxford* for close to twenty years and has offered music seminars for the past ten years.

Jessica Stepp, from Wynne, Arkansas, received her B.A. in History with a minor in Education from Rhodes College in May 2007. During her undergraduate career she was active on campus and held various leadership positions. Currently she is working towards her Masters in History at the University of Central Arkansas in Conway, AR. Having joined *British Studies At Oxford* as an Assistant in 2005 and been a Senior Assistant in 2006, she participated as a Graduate Assistant in 2007 and returns this year.

Roey Sweet is professor of urban history and director of the Centre for Urban History at the University of Leicester. Before moving to Leicester she was a junior research fellow in history at St John's College, Oxford, where she did her undergraduate and doctoral degrees, and also taught for a year in the History Department in the University of Swansea. Her doctoral research was a study of urban histories written in the eighteenth century, using them to explore the construction of the urban past and urban identity, and the influence of urban history in government, society and politics. The thesis has been published as *The Writing of Urban Histories in Eighteenth Century England* (1997). She has followed up her interest in the area of urban government and politics in *The English Town: Government, Society and Culture, 1680-1840* (1999). Her more recent work has been on antiquarianism and perceptions of the past in eighteenth-century Britain, and her book, *Antiquaries: the Discovery of the Past in Eighteenth-Century Britain*, was published in 2004. She is currently working on a book on the Grand Tour, concentrating on the perception and representation of Italian cities in British topographical writing, and edits the journal *Urban History*. This is her fourth appointment as a tutor for *British Studies At Oxford*.

John Tatter is Professor of English at Birmingham-Southern College. He received his B.A. from Houghton College and his M.A. and Ph.D. from Ohio University. His specialty is Restoration Drama, and he has a keen interest in gender studies in the literature of the Restoration and eighteenth century. He taught at Ohio University, Houghton College, and Pikeville College before accepting his appointment at Birmingham-Southern in 1985. He regularly offers courses in satire, gender issues in the drama, and literature and the visual arts. Sparked in part by the lectures on landscape gardening given by Dr. Michael Leslie during the 1988 session of *British Studies at Oxford*, this third area of

University of Minnesota School of Medicine each year since 1986. In addition to a stream of articles, he has written the following books: an edition, with introduction, of the *Historia Coelestis Britannica 1725* of John Flamsteed (1982); *Three North Country Astronomers* (1982); *Dividing the Circle* (1990, 1995); *Astronomical Instruments and their Users* (1996); *The Victorian Amateur Astronomer* (1998); *The Medicine of the People* (2001); *Gods in the Sky: Astronomy, Religion and Culture from Antiquity to the Renaissance* (2002); *Mary Somerville and the World of Science* (2004); *England's Leonardo: Robert Hooke and the Seventeenth-Century Scientific Revolution* (2005); and, with Paul Kent et al., *Robert Hooke and the English Renaissance* (Gracwing, 2005). He has given the triennial Royal Society 'John Wilkins Lecture' and the Tizard Memorial Lecture, Westminster School, and has also lectured at the Royal Institution, the Royal Festival Hall, and other venues, and has made around 45 academic visits to the U.S.A. Over 2003-4, he was visiting Professor in the History of Science, Gresham College, City of London. Dr. Chapman has made many history of science broadcasts for BBC TV and radio, including a documentary on Robert Hooke, 2003. He has also made for British Independent TV the three-part documentary series *Gods in the Sky* (2003), and the five-part *Great Scientists* (2004), and has covered the historical aspects of the 2004 Transit of Venus for BBC TV. In July 2004, Dr. Chapman was awarded an Honorary Doctorate from the University of Central Lancashire in recognition of his work in the history of science. This is his thirteenth year as a tutor and his twenty-third as a lecturer for *British Studies at Oxford*.

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 teaches a wide variety of 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 Rousseau's Political Philosophy* and various essays on Rousseau and democratic theory. His current projects include: *Nature and Nation: American Democracy in the Mirror of Rousseau*, a study of the relation of liberal education and civic education, and a comparative study of Rousseau and Adam Smith's competing visions of the free society. This is Dr. Cullen's sixth year as tutor to *British Studies At Oxford*.

Patrick Dillon studied architecture at University College, London and qualified as an architect in 1987. As well as running his own architectural practice specializing in historical and conservation work, he is the author of books of fiction and non-fiction, and a broadcaster on television and radio. He published two novels, *Truth* (1997) and *Lies* (1998). In 2002 he published a study of the eighteenth-century alcohol craze, *Gin: The Much-Lamented Death of Madam Geneva* and in 2007 *The Last Revolution: 1688 and the Creation of the Modern World*. Mr. Dillon has been closely involved with the restoration and development of eighteenth-century buildings in London, including most recently the Benjamin Franklin House in Westminster, Franklin's home between 1757 and 1775, which opened as a museum and study centre in 2006. This is the first time Mr. Dillon has lectured for *British Studies At Oxford*.

Wendy Frith is a lecturer at Bradford College and has also taught at the University of Leeds and the Open

University. In addition to teaching theoretical studies, electronic imaging and media communication, and the politics of visual representation, Frith is also responsible for cultural studies in the School of Art and Design. Her research interests and activities center on the politics of representation and constructions of gender, sexuality, and race; she has explored these themes in relation to subjects as diverse as eighteenth-century landscape gardens, media representations of football, and the works and representations of Frida Kahlo. Frith is a regular contributor to the *New Arcadian* journal and has published essays in various journals and in *Gill Perry and Michael Rossington, Femininity and Masculinity in Eighteenth-Century Art and Culture* (1994). This is the second time that she has lectured for *British Studies At Oxford*.

Vic Gatrell was born in South Africa and first studied History and English at Rhodes University. At Cambridge, he completed a further BA in History and was then awarded his Cambridge Ph.D. for a dissertation on class and the cotton industry in nineteenth-century Manchester. Since 1967, he has been both a Fellow of Gonville and Caius College and a Lecturer and then Reader in British Social and Cultural History in the Cambridge Faculty. He took up his Essex University chair in 2003. He has edited *The Historical Journal* for ten years, and has held fellowships at Yale University and the Australian National University, and remains a Life Fellow of Gonville and Caius College. His main interests are in the histories of mentalities and manners, sexual politics, visual satire, and crime, law, and punishment in eighteenth- and nineteenth-century England. His book *The Hanging Tree: Execution and the English People, 1770-1868* (Oxford, 1995) is a cultural history of the experiences of and attitudes to public execution. It was awarded the Whitfield Prize of the Royal Historical Society. His *City of Laughter: Sex and Satire in Eighteenth-Century London* (2006) is an innovative study of English satirical prints in the period 1770-1830, and offers a panoramic history of manners and cultural change. It has been awarded both the Wolfson Prize for 2006 (the highest accolade for a scholarly history book in the UK), and the PEN Foundation's Hessell-Tiltman Prize (for the best written and most original history book of its year). This is the first time Professor Gatrell has lectured to *British Studies At Oxford*.

Nick Hutchison is a director and actor. Nick has directed *The Taming of the Shrew* at Wilton's Music Hall in London, *Much Ado About Nothing* at the Folger Theatre in Washington, DC, *Crimes of the Heart* in London, a series of Pinter plays in Cheltenham, and *Much Ado About Nothing*, *Love's Labour's Lost*, and *The Importance of Being Earnest* for the Shenandoah Shakespeare Company in Virginia, and at the Folger Theater in DC. He has directed *The Knight of the Burning Pestle*, *Playhouse Creatures*, and – in Fall 2007 – Frank McGuinness's *Dolly West's Kitchen* for the Royal Academy of Dramatic Art, and *Our Country's Good*, *The Taming of the Shrew*, *Pericles*, and *Every Man in his Humour* for the British American Drama Academy. His acting work covers television, film, theatre and radio, with parts ranging from Hamlet and Romeo. He played John in the Hugh Grant movie, *About A Boy*, and appeared in *Miss Potter*, *102 Dalmatians*, *Fierce Creatures* and *Restoration*. He has worked with the Royal Shakespeare Company, the Royal National Theatre, and Shakespeare's Globe. He lectures on Shakespeare for the Shakespeare's Globe Theatre, is on RADA's audition panel, and with actors Tim McInnerny and Joanne Pearce writes scripts for TV

and film. He has held workshops at Birmingham-Southern College, Rhodes College, Trinity University, and The University of the South. This will be the twelfth year he has held workshops for *British Studies At Oxford*.

Richard Jennings is a rising Junior at Sewanee – The University of the South, where he is an English and French Double Major. He holds both US and British citizenship and currently lives in Knoxville, Tennessee. At Sewanee he is a member of the crew team. Richard joins *British Studies At Oxford* as a Student Assistant in 2008.

Stefanie Johnson, a native of Sevierville, Tennessee, received her B.A. in Political Science from Rhodes College in May 1999. At Rhodes, Stefanie was an active member of several honor societies and Alpha Omicron Pi Fraternity. She served as President of the Social Regulations Council and as Editor of the Lynx Yearbook. She completed her Master of Science in European Politics and Policy at the London School of Economics and Political Science in 2000 and graduated with a Doctorate of Jurisprudence at the University of Tennessee at Knoxville in 2006. Stefanie was selected as a 2006 Presidential Management Fellow and is currently working for Johnson, Murrell & Assoc., PC. She attended *British Studies At Oxford* as a student in 1997. From 1999-2004 she served as a Graduate Assistant and has been Associate Dean since 2005.

Colleen Jones, from Roswell, Georgia, is a rising Junior at Rhodes College, majoring in Political Science and minoring in Spanish. She is an active member in Kappa Delta sorority and is a member of the Rhodes Varsity Softball team. She is also a member of the Catholic Student Association and serves as the softball representative on the Student Athletic Advisory Committee. Colleen is a volunteer at the Snowden School through the "Adopt a Friend Program". She plans to study for a semester in Spain in the upcoming year. Colleen joins *British Studies At Oxford* as a Student Assistant in 2008.

Michael Leslie became Dean of *British Studies At Oxford* and Professor of English at Rhodes College in January 1994, having previously been Senior Lecturer in English Literature at Sheffield University. He was educated at Leicester and Edinburgh universities, 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 founding co-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 2003-4 he was founding section editor for the seventeenth century of the new internet-based resource, *Literature Compass*. 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)* (second, enlarged, edition, 2002). He delivered the 1990 British Academy Chatterton Lecture

on Poetry and was a Visiting Professor at Rhodes College in 1991. He was a Senior Fellow in Landscape Architecture at Dumbarton Oaks (Harvard University) in Washington, D.C. from 1996 to 2002 (chairing the Committee of Senior Fellows in Landscape Architecture, 1998-2002) and is a member of the Advisory Board of HROnline.

Chris Lloyd has been a member of the Oxford Guild of Guides since 1997 and has served as its External Relations Officer for 3 years. He is the author of *Discover Oxford*, a guidebook to the city, and has written articles and background information on various aspects of Oxford for such diverse publications as newsletters aimed at Japanese visitors, internet websites, and local television companies. He is also an occasional tutor at an adult education college. His professional career was mainly concerned with the provision of management and business solutions to a wide cross section of industry and commerce with particular emphasis on accounting and marketing. During this time he held various positions including CEO and senior executive of major computer service companies. This is Mr. Lloyd's fourth occasion to lecture to *British Studies At Oxford*.

Pamela Royston Macfie is the Samuel R. Williamson Distinguished University Professor and Chair of the Department of English at Sewanee: The University of the South, where she teaches courses in Shakespeare, sixteenth- and seventeenth-century English literature, 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, she has published work on Shakespeare, Marlowe, Chapman, Spenser, and other sixteenth- and seventeenth-century English 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. In 2003, she held a John B. Stephenson Fellowship, awarded by the Appalachian College Association, to complete work on *Summoning the Past: Hero and Leander's Poetry of Allusion*. 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 an Aspen Institute Wye Faculty Fellow. This is Dr. Macfie's fifth appointment as tutor to *British Studies At Oxford*.

Robbie McNaughton, a native of Chapel Hill, NC, graduated from The University of the South this past May with a B.A. in European History. While at Sewanee, Robbie was an active participant in the Gamma Sigma chapter of the fraternity of Phi Gamma Delta, holding positions as both the Social Chair and a member of the Rush Council. He was also a University tour guide and a member of the academic honor society, The Order of the Gownsmen. Robbie attended *British Studies at Oxford* as a student in the summer of 2007, and returns this year as a Graduate Assistant.

Jon Mee is currently professor of Romanticism Studies at the University of Warwick. Before moving to Warwick he

was Margaret Candfield Fellow in English at University College, Oxford, from 1996 to 2007. He received his B.A. (Hons.) from the University of Newcastle-upon-Tyne and his Ph.D. from St. John's College, Cambridge in 1998. He served as Lektor at the University of Gdansk, Poland from 1985 to 1986 and was a Junior Research Fellow of Jesus College, Oxford, between 1988 and 1991. He spent the period from 1991 to 1996 as Senior Lecturer in English at the Australian National University. Professor Mee's research interests lie in the culture and politics of the Romantic period, in particular the life and works of William Blake; and he also studies contemporary Indian writing in English. His first book was *"Dangerous Enthusiasm": William Blake and the Culture of Radicalism* (1992). He was one of the editors of *The Oxford Companion to the Romantic Age* (1999) and has also edited editions of Keats (2002) and Dickens (2003) for Oxford World's Classics. In 2003, he published another monograph, *Romanticism, Enthusiasm, and Regulation: Poetics and the Policing of Culture*. He is the co-editor with Thomas Keymer of *The Cambridge Companion to Literature, 1740-1832* (2004). Over 2007-8 he published an 8-volume edition of trials for treason and sedition in the 1790s with John Barrell. He is currently working on several projects including a book on conversation and controversy in the 1740 to 1832 period which is supported by a Philip J. Leverhulme Major Research fellowship. Professor Mee lectured previously for *British Studies At Oxford* in Summer 2000 and in 2001 and 2005 was one of the program's tutors.

Jennifer Davis Michael is Professor of English at The University of the South where she has taught since 1995. She was educated first at Sewanee, then as a Rhodes Scholar at Christ Church, Oxford, and finally at Northwestern University. Her first book, *Blake and the City*, was published by Bucknell University Press in 2006. She will spend her sabbatical in the coming year working on a second book, *Apprehensions of the Sacred: Poetry and Contemplation*. This is Dr. Michael's second year to teach at *British Studies At Oxford*.

Canon Brian Mountford served as Fellow and Chaplain of Sidney Sussex College, Cambridge, and Vicar of Southgate in North London, before becoming Vicar of the University Church of St. Mary The Virgin, Oxford. 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 the church on Radcliffe Square with the 'dreamiest' of all the dreaming spires and was the principal public building of the medieval university. Today it is the most visited parish church in England, a centre for public theology, and has a renowned restaurant specializing in organic, fairly traded food. Canon Mountford is an Honorary Canon of Christ Church Cathedral and Chaplain of St. Hilda's College, Oxford. He has published seven books, three of which are published by O Books, *Perfect Freedom*, *Christianity in Ten Minutes* and *Happiness in Ten Minutes*.

Jenny Phillips, from Birmingham, Alabama, is a rising Senior at Rhodes College, majoring in History and minoring in Education and Spanish. She is an active member of Kappa Delta Sorority, Kinney Coordinator for Mentoring and Education, and the Honor Council Secretary. She is a member of the Phi Alpha Theta, Sigma Delta Pi, Omicron Delta Kappa, and Mortar Board Honor

Societies. She serves as a steering committee member for Rhodes Tex-Mex Border Ministry, and recently studied at the University of Salamanca. She returns to *British Studies At Oxford* this year as a Senior Assistant.

Steve Poole is Principal Lecturer in Social and Cultural History at the University of the West of England, Bristol, Director of the University's Regional History Centre, and editor of its journal, *The Regional Historian*. He has a long-standing interest in the relationship between radical politics, the Bill of Rights and the English constitution and is the author of *The Politics of Regicide in England, 1760-1850: Troublesome Subjects* (Manchester 2000). In 2005, he was instrumental in raising funds to conserve the grave at Bath of the important eighteenth-century democrat, republican, Romantic poet, playwright and pioneer speech therapist, John Thelwall, and the organiser of a two-day conference on Thelwall's historic legacy. He is currently editing *Acquitted Felon*, a collection of essays on Thelwall for Pickering and Chatto (forthcoming 2009). He has strong parallel research interests in regional history and works mainly in this area on plebeian life, crowd disorder, sexuality, crime, and radical politics in South Western England. He is editing a new book for Liverpool University Press on the cultural history of Bristol (2012) and has recently published essays on the politics of sodomy trials in eighteenth-century Bristol (*Urban History* 2007), and the scene of crime execution of three Somerset arsonists in 1830 (*Rural History*, 2008). He is currently organising a conference on the nineteenth-century Captain Swing agricultural rebellion for the Southern History Society, to be held in 2009. This is the first time Dr. Poole has lectured for *British Studies At Oxford*.

Geoff Quilley is Senior Lecturer in the History of Art at the University of Sussex. He studied at the University of Warwick at both undergraduate (B.A. Hons) and postgraduate (Ph.D.) levels. Prior to joining the Art History department at Sussex he was Curator of Fine Art at the National Maritime Museum, Greenwich; and before that he was a lecturer in the History of Art department at the University of Leicester. Dr. Quilley's research interests focus on British art, primarily of the eighteenth century, with particular reference to the relation of art and visual culture to the development of empire and colonialism; to travel and exploration; and to the articulation of a British national identity founded on maritime commerce. Recent and ongoing projects in these areas have included two major exhibitions at the National Maritime Museum, *William Hodges 1744-1797: The Art of Exploration* (2004) and *Art for the Nation: The Oil Paintings Collections of the National Maritime Museum* (2006), and a series of workshops, funded under the AHRC Landscape and Environment Programme, on art and travel, for the establishment of a new research centre for the study of art and travel. His publications include the co-edited volumes *An Economy of Colour: Visual Culture and the Atlantic World, 1660-1830* (with Kay Dian Kriz), *Conflicting Visions: War and Visual Culture in Britain and France c. 1700-1830* (with John Bonehill) and most recently *Art and the British Empire* (with Tim Barringer and Douglas Fordham). He is currently working on a monograph *From Empire to Nation: Art, History and the Visualization of Maritime Britain, 1768-1829*. This is the first time Dr. Quilley has lectured for *British Studies At Oxford*.

Matthew Reed, from Birmingham, Alabama, is a rising Junior at Sewanee - The University of the South, where

he is majoring in History with a concentration in European history. Matthew returns to *British Studies At Oxford* this year as a Senior Assistant.

Christine Riding has been a curator at Tate Britain since June 1999. Previously she was a Consultant Curator at the Palace of Westminster (Houses of Parliament) and she has held curatorial positions at the Wallace Collection and the Museum of London. She has a Bachelors degree in History from Leicester University, a Masters degree in Museums Studies from University College, London, and a Masters degree in the History of Art from Birkbeck College, University of London. She has lectured and published widely on art and design of the eighteenth and nineteenth centuries, including co-editing *The Houses of Parliament: History, Art, Architecture* (Merrell Publishers, 2000), and author of *John Everett Millais* (Tate Publishing, 2006) and co-author of *Hogarth* (Tate Publishing, 2006). At Tate Britain, Ms. Riding has co-curated the *William Blake* exhibition (Tate Britain, 2000 and The Metropolitan Museum, New York, 2001), *Constable to Delacroix: British Art and the French Romantics, 1820- 1840* (Tate Britain, Minneapolis Institute of Arts and Metropolitan Museum, 2003), *A Picture of Britain* (Tate Britain, 2005) and *William Hogarth* (Musée du Louvre, Tate Britain and La Caxia Forum, 2006-7). She is currently working on an exhibition entitled *The Lure of the East: British Orientalist Painting* (Yale Center for British Art, Tate Britain, Pera Museum, Istanbul and Sharjah Art Museum, UAE, 2008-9) and is deputy editor of *Art History* (Journal of the Association of Art Historians). This is Ms. Riding's fifth occasion to be a tutor for *British Studies At Oxford*.

Sir Michael Scholar became President of St. John's College in 2001. An Honorary Fellow of St. John's, Cambridge, he received his M.A. and Ph.D. from that College, and was also a Loeb Fellow at Harvard University and studied at the University of California, Berkeley. He lectured in Philosophy at Leicester University and was appointed to a Fellowship in St. John's, Cambridge in 1969, before beginning his career in the British Government Civil Service at Her Majesty's Treasury. He was Private Secretary to the Chief Secretary of the Treasury from 1974 to 1976, then spent a period in the private sector with Barclays Bank International before returning to government service as Private Secretary to the then Prime Minister, Lady Thatcher, from 1981 to 1983. He then returned to the Treasury, before becoming Permanent Secretary at the Welsh Office and then at the Department of Trade and Industry. Sir Michael is a Fellow of both the University of Wales, Aberystwyth, and Cardiff University. He also received an Honorary Doctorate from the University of Glamorgan in 1999. He was appointed a Companion of the Bath in 1991 and was made a Knight Companion of that Order in 1999. Since 1 April 2008 he has been non-executive Chair of the UK Statistics Authority.

David Skinner is known primarily for his combined role as a researcher and performer of early music, and is Fellow, Director of Studies and Director of Music at Sidney Sussex College, Cambridge, and an Affiliated Lecturer in the Faculty of Music. He teaches historical and practical topics from the medieval and renaissance periods. From 1997 to 2001 he was a Postdoctoral Fellow of the British Academy at Christ Church, Oxford (where he was a Choral Scholar from 1989 to 1994), and was the Lecturer in Music at Magdalen College, Oxford, from

2001 to 2006. At Cambridge he conducts the Choir of Sidney Sussex College, with whom he has toured and made professional recordings (their CD of Thomas Tomkins on the Obsidian label, of which he is Artistic Director, received Gramophone Editor's Choice and CD of the Month in February 2008). He also directs the professional consort Alamire. Dr. Skinner has published widely on music and musicians of early Tudor England, and his most recent projects include the collected works of Nicholas Ludford (Early English Church Music, 2003 & 2005) and *The Arundel Choirbook* (Duke of Norfolk: Roxburghe Club, 2003). He is currently editing the Latin church music of John Sheppard for publication in 2009, and co-authoring a book on "Foundations of the English Choral Tradition". Dr. Skinner has participated in the musical program of *British Studies At Oxford* for close to twenty years and has offered music seminars for the past ten years.

Jessica Stepp, from Wynne, Arkansas, received her B.A. in History with a minor in Education from Rhodes College in May 2007. During her undergraduate career she was active on campus and held various leadership positions. Currently she is working towards her Masters in History at the University of Central Arkansas in Conway, AR. Having joined *British Studies At Oxford* as an Assistant in 2005 and been a Senior Assistant in 2006, she participated as a Graduate Assistant in 2007 and returns this year.

Roey Sweet is professor of urban history and director of the Centre for Urban History at the University of Leicester. Before moving to Leicester she was a junior research fellow in history at St John's College, Oxford, where she did her undergraduate and doctoral degrees, and also taught for a year in the History Department in the University of Swansea. Her doctoral research was a study of urban histories written in the eighteenth century, using them to explore the construction of the urban past and urban identity, and the influence of urban history in government, society and politics. The thesis has been published as *The Writing of Urban Histories in Eighteenth Century England* (1997). She has followed up her interest in the area of urban government and politics in *The English Town: Government, Society and Culture, 1680-1840* (1999). Her more recent work has been on antiquarianism and perceptions of the past in eighteenth-century Britain, and her book, *Antiquaries: the Discovery of the Past in Eighteenth-Century Britain*, was published in 2004. She is currently working on a book on the Grand Tour, concentrating on the perception and representation of Italian cities in British topographical writing, and edits the journal *Urban History*. This is her fourth appointment as a tutor for *British Studies At Oxford*.

John Tatter is Professor of English at Birmingham-Southern College. He received his B.A. from Houghton College and his M.A. and Ph.D. from Ohio University. His specialty is Restoration Drama, and he has a keen interest in gender studies in the literature of the Restoration and eighteenth century. He taught at Ohio University, Houghton College, and Pikeville College before accepting his appointment at Birmingham-Southern in 1985. He regularly offers courses in satire, gender issues in the drama, and literature and the visual arts. Sparked in part by the lectures on landscape gardening given by Dr. Michael Leslie during the 1988 session of *British Studies at Oxford*, this third area of

interest has been the focus of Dr. Tatter's scholarly activities for the last several years. His Web site on Stowe Landscape Gardens in Buckinghamshire (on line since 1996) has received international recognition. He also maintains a searchable database of hundreds of digital images of English landscape gardens. His recent papers focus on the iconography of the Western Garden at Stowe, the Apollo-Daphne myth inscribed in the garden at West Wycombe, and the parallels between poetic composition and landscape design in the works of Alexander Pope, William Wordsworth, Stanley Kunitz, and Wendell Berry. Dr. Tatter has twice participated as a Fellow in Residence *British Studies at Oxford*, and this is the third occasion on which he has served as a tutor.

David W. Ullrich received his Ph.D. in Literature from the University of Wisconsin-Madison. He has taught at the University of Wisconsin-Madison, Ripon College, and Birmingham-Southern College, where he currently is a Professor of English. His research interests include Coleridge (*The Wordsworth Circle*), *Lyrical Ballads* (*Romanticism: An Encyclopedia*), and Hemingway (*Studies in Short Fiction*). Most recently, his "A Reading of Maria Edgeworth's *Castle Rackrent*" appears as a chapter in *Jane Austen and Mary Shelley and Their Sisters*. His poetry has appeared in *Negative Capability*, *Alabama Literary Review*, *Poem*, and several other journals. He is also a sculptor, represented by Little House Gallery in Birmingham, Alabama. This is his second year as a tutor to *British Studies At Oxford*.

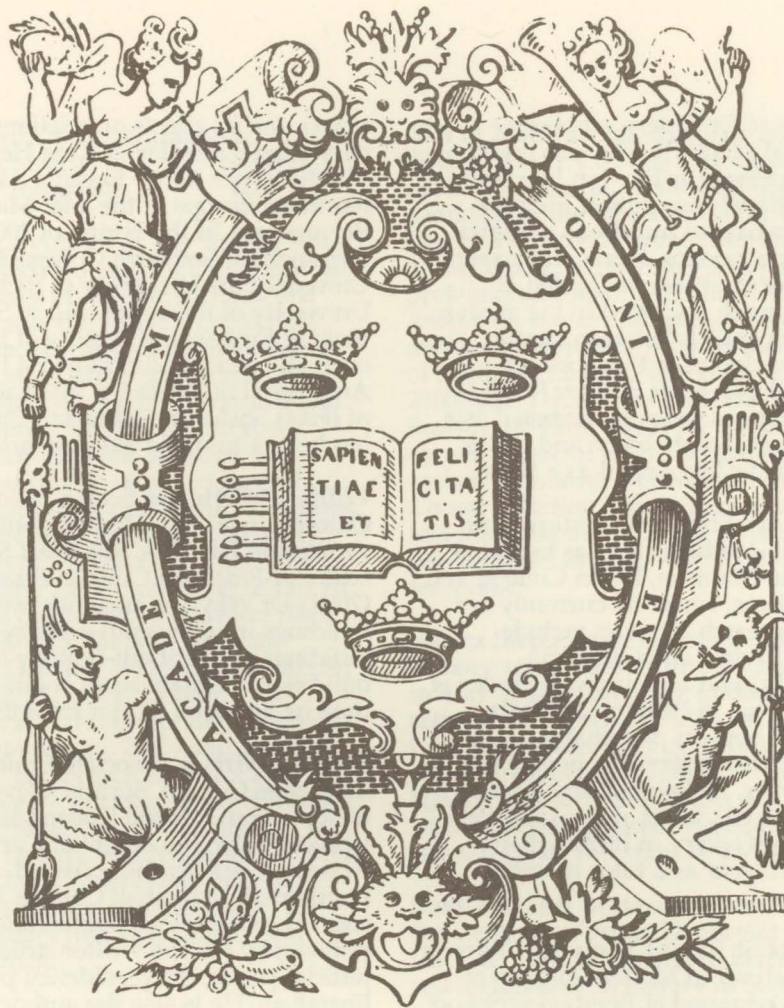
Malcolm Vale is a Fellow of St. John's College and Tutor in History, and University Lecturer in Modern History at Oxford University. He was educated at Brentwood School and Trinity College, Oxford. He was Junior Research Fellow of the Queen's College, Oxford, from 1966 to 1969, and Lecturer in History at the University of Warwick from 1969 to 1970. He was a Lecturer in History at the University of York from 1970 to 1978, when he returned to Oxford. In 1968 he was awarded the Alexander Prize of the Royal Historical Society. Dr. Vale's research interests lie in the field of Anglo-French history during the later Middle Ages (1250-1500) and the cultural history of northern Europe in the same period. He has published many accounts of the royal and princely courts of north-west Europe and their culture during the later thirteenth and fourteenth centuries, and of the growth of a Burgundian state and culture during the later Middle Ages. He has also worked on the piety, charity, and gift-giving of the Yorkshire nobility and gentry in the later Middle Ages, and on the relations between the Gascon nobility and the English crown in the late thirteenth and fourteenth centuries. His many publications include *English Gascony, 1399-1453: A Study of War, Politics, and Government During the Later Stages of the Hundred Years War* (1970); *Charles VII* (1974); *War and Chivalry: Warfare, Aristocratic and Culture in England, France, and Burgundy at the End of the Middle Ages* (1981); *The Origins of the Hundred Years War: The Angevin Legacy, 1250-1340* (second edition, 1996) and, most recently, *The Princely Court: Medieval Courts and Culture in North-West Europe, 1270-1380* (2001). Other publications include articles and reviews in *English Historical Review*, *Bulletin of the Institute of Historical Research*, *Welsh History Review*, *Annales du Midi*, *Gazette des Beaux-Arts*, *Nottingham Medieval Studies*, etc. He has recently published (2007) a book on *The Ancient Enemy. England, France and Europe from the Angevins to the Tudors (1154-1558)* which surveys England's role as a European continental land

power and its effects on relations with France. He is also beginning a new life of King Henry V, as well as working - in the longer term - towards a book on secular culture in Northern Europe in the later Middle Ages and early Renaissance. In the Spring of 2003 Dr. Vale lectured at Birmingham-Southern College, Rhodes College, Trinity University, the University of Richmond, and The University of the South, and in Spring 2004 he was Visiting Professor of History at Rhodes College. He is currently Fellow Librarian and Fellow Keeper of the Archives at St John's. Dr. Vale has lectured in five sessions of *British Studies At Oxford* and this is the sixth time that he has been a tutor for the program.

William Whyte has been a Fellow of St. John's College, Oxford, since 2002. He is the author of *Oxford Jackson: Architecture, Education, Status, and Style, 1835-1924* (2006) and editor of *Redefining Christian Britain: Post-War Perspectives* (2007). Dr. Whyte is currently working on church buildings in nineteenth-century London, on educational buildings in twentieth-century Nigeria, and on university buildings in Britain since about 1800. This is the third time he has been a tutor for *British Studies At Oxford*.

Stephen Wirls is Associate Professor of Political Science at Rhodes College. Born in Cleveland, Ohio, he received his B.A. from Kenyon College and his Ph.D. from Cornell University. He has taught at Cornell University, where he won the Clark Teaching Award, at Kenyon College, and at Franklin and Marshall College. He currently teaches courses in American politics and modern political philosophy. He has written articles and chapters on judicial power, the presidency, presidential powers, and liberalism. He is also the author (with Daniel Wirls) of *The Invention of the U.S. Senate* (Johns Hopkins, 2004). This is Dr. Wirls' third year as a tutor for *British Studies At Oxford*.

Lynn Zastoupil came to Rhodes College in 1988 is now the J.J. McComb Professor of History. Before coming to Rhodes he was for two years Visiting Assistant Professor of British History at Stanford University. Between finishing his Ph.D. at the University of Minnesota and his position at Stanford, he spent the better part of a year conducting postdoctoral research in India on the transition from Maratha to British rule in the Deccan. His research interests revolve around the cultural encounters produced by British imperialism in South Asia and southern Africa. He has written one book, *John Stuart Mill and India* (1994) and co-edited two others, *J. S. Mill's Encounter with India* (1999) and *The Great Indian Education Debate: Documents Relating to the Orientalist-Anglicist Controversy, 1781-1843* (1999). He is currently writing a book on the celebrated visit to Britain of the Bengali reformer, Rammohun Roy, around the time of the first Reform Act. An article on that subject - "Notorious and Convicted Mutilators": Rammohun Roy, Thomas Jefferson, and the Bible" - will soon appear in the *Journal of World History*. He has received postdoctoral research grants from the American Council of Learned Societies, the National Endowment for the Humanities, the American Philosophical Society, and the American Institute of Indian Studies. In 2001 he was named a Fellow of the Royal Historical Society and in 2002 he received the Clarence Day Award for Outstanding Research and Creative Activity from Rhodes College. This is the third year in which he has offered seminars for *British Studies At Oxford*.



NOTES AND INFORMATION

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These notes are intended to provide some very basic information to enable the student to derive maximum benefit from the opportunity of living and studying in Oxford. The wonderful locations of both St. John's College and the city of Oxford offer a tremendous range of possibilities for the exploration of Britain, its history, and culture. Throughout the program the staff of *British Studies At Oxford* will assist in exploiting these opportunities and will draw students' attention to some of the many events and attractions offered.

St. John's College. The brief description at the beginning of this booklet gives a sense of the richness of the history and traditions of the College. It is one of Oxford's most distinguished institutions and a splendid location for the student. The College lies at the center of both the University and the City and yet is a haven of quiet within its enclosing walls. Walking through the various quadrangles is a source of constant delight and fascination, from the quiet medieval buildings of Front Quad, through the splendid and elaborate architecture of Canterbury Quad, to the striking modern buildings of the Garden Quad. But the buildings are rivaled by the College's

gardens, which are famous well beyond Oxford and give magnificent views of the College. One of the great pleasures of studying here is privileged access to a place of striking beauty and tranquility.

Each student has his or her own accommodation, either a single bed-sitting room or a single room with a separate sitting room. The standard and size of the rooms compares favorably with those to which American students are normally used. Linen and towels are provided and are regularly changed by the "Scout" who cleans the room each day. The rooms are grouped around "staircases", usually about 6 or 8 in a group; *British Studies At Oxford* is normally able to meet requests for friends to be housed close together.

Breakfast, lunch, and dinner, are provided throughout the program and are taken together in the magnificent surroundings of the College Hall. Several times a week all participants enjoy a formal dinner, with an opportunity to meet and mingle with guests of the program. On several occasions in the course of the summer there will be "Festive Dinners", with speakers and entertainments.

The fount of all knowledge in the College is the Porter's

Lodge at the main entrance on St. Giles. The Porters, who are on duty throughout the day and night, provide security for the residents; but they also become friends and advisors, as do all members of the St. John's staff. They have known students participating in *British Studies At Oxford* for twenty-five years and can usually provide answers to any question thrown at them.

Elsewhere in the College are excellent facilities for all participants. The College Pub provides morning coffee and an enjoyable meeting place throughout the day and evening; it is a good place to mingle with the British students in the College. Nearby is the television and video room, and a games room.

Outside the College. Because of its location, participants in *British Studies At Oxford* have splendid access to the extraordinary facilities of Oxford. Just across the road is Britain's first public museum, the Ashmolean, founded in 1683; this still contains much of its original collection as well as housing a superb range of European paintings and drawings, and an excellent collection of classical statuary formed early in the English Renaissance. The Museum of the History of Science (see Einstein's blackboard with its working out of the theory of Relativity, as well as ancient scientific instruments) is five minutes' away and has recently been magnificently renovated; the Pitt-Rivers natural history museum is just behind St. John's; and the other great picture collection in the city, that of Christ Church, is a mere ten minutes' walk.

Christ Church – both college and Cathedral – is only one of the architectural gems within a few minutes' walk. In a morning the student can walk through some of the most beautiful buildings in England, dating from the fourteenth century onwards: Sir Christopher Wren's Sheldonian Theatre; the quiet, intimate spaces of medieval colleges such as Merton and Corpus Christi; Worcester College with its delightful lake; the medieval cloisters and gardens of New College; Magdalen with its ancient deer-park; and the splendidly various buildings of the Bodleian Library.

The Bodleian is one of the world's great research libraries and should not be missed. It holds special exhibitions of its treasures throughout the summer and permits visitors to see Duke Humphrey's Library, its fifteenth-century heart.

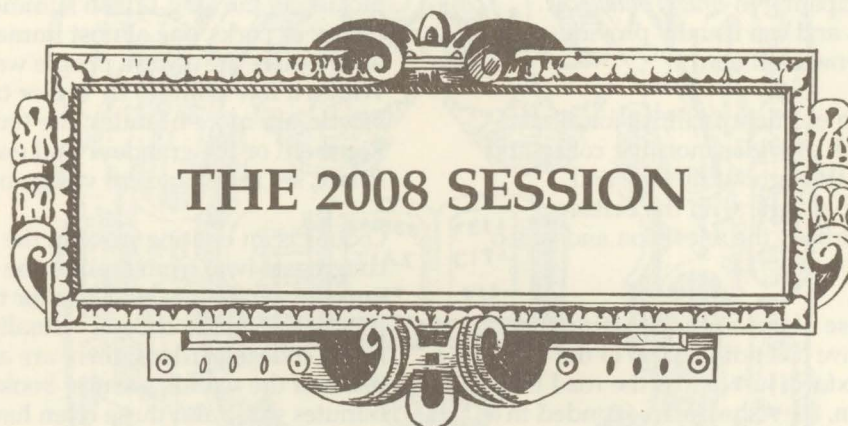
The beauty of Oxford lies not only in its buildings but in its setting on the banks of the Thames and the Cherwell.

Students can try their hand at punting on the river, or can simply walk along the banks from the center of the city into the timeless meadows and villages that surround it. Oxford is a wonderful place for walking, cycling, and for picnics on the long British summer evenings. There are plenty of parks, one almost immediately behind St. John's, where there are always people wanting a game of soccer. Within a few minutes by bus or train, a few more by bicycle, are more beauties: the tranquil gardens of Rousham or the grandeur and excitement of Blenheim Palace, set in the ancient village of Woodstock.

Oxford is an exciting place in the summer months: people congregate here from around the world and a superb range of facilities is available for them. There are theater productions and concerts virtually every night, often held in the college gardens; there are art exhibitions galore. Some of the world's greatest bookshops are within a few minutes walk, and these often have readings and signing sessions with famous authors.

Further afield. Oxford is only 53 miles from London, with all the attractions and facilities of a major capital city; it can be reached in an hour by train, slightly more by road. Stratford-upon-Avon is about 45 minutes away, and there are regular train and bus services to enable people to get to performances by the Royal Shakespeare Company. The program's staff will be available throughout to advise on independent exploration.

British Studies At Oxford is a summer school conducted annually in St. John's College, Oxford. Each year the offering changes to concentrate on a different period of British history and culture, so that neither the seminars nor the lectures are repeated immediately. The school operates on a four-year cycle, encompassing the history of Britain through two millennia, from Roman times to the end of the twentieth century. In 2009 the area of concentration will be *Empire and After: Britain in the Nineteenth and Twentieth Centuries*; in 2010 *Early and Medieval Britain*; in 2011 *Britain in the Renaissance*; and in 2012 we will return to *Britain in the Ages of Enlightenment, Romanticism, and Revolution*. Students attending the 2008 Session this Summer are welcome to apply in subsequent years. Application should be made to the Office of the Dean, *British Studies At Oxford*, Rhodes College, 2000 North Parkway, Memphis, Tennessee, 38112. Tel.: 901 843 3715; fax: 901 843 3717; email: bsao@rhodes.edu; www.britishstudies.net.



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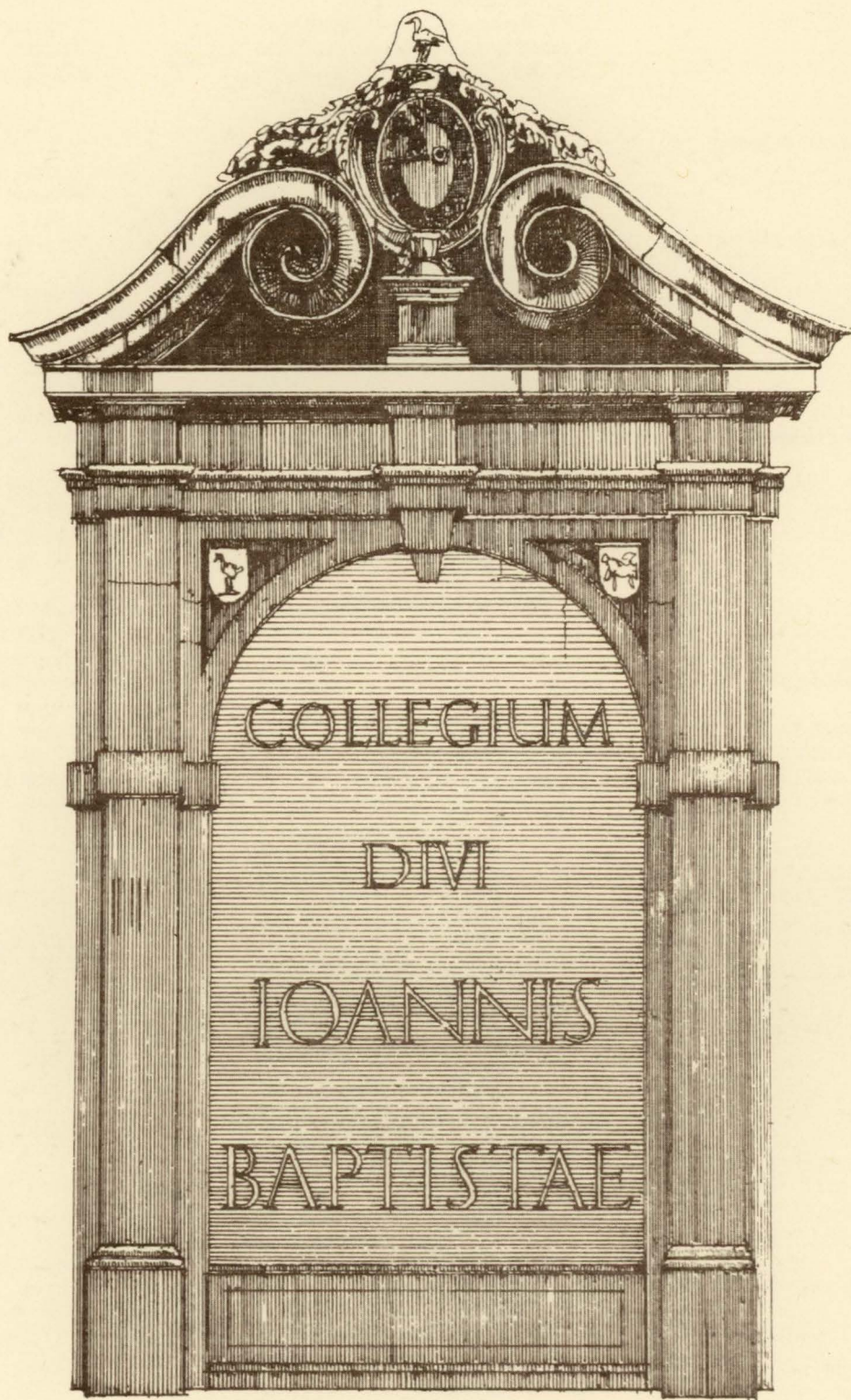
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