

History at Cambridge

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That we can hope to set up just such a monarchical republic was precisely the contention that many protagonists of parliament sought to impress upon Charles I in 1642. Perhaps the most influential statement of the case was that of Henry Parker in his *Observations*, first published in July of that climactic year.³⁰ Parker vehemently denies that, in opposition to the government of Charles I, he has been speaking against the institution of kingship itself. As he declares at the end of his tract, 'I speak not this in favour of any alteration in *England*', for 'I am as zealously addicted to Monarchy, as any man can, without dotage'. He merely wishes, he insists, to draw attention to the fact that, while 'in some things I know it dangerous to circumscribe Princes', in others 'there may be great danger in leaving them to their pleasure, and scarce any hope at all of benefit' if they are left uncircumscribed.³¹

The danger to which Parker chiefly draws attention is the possibility by the crown of discretionary and hence arbitrary powers. Parker focuses on the prerogative of the Negative Voice, which he refuses his assent to Bills presented to the House of Commons. The existence of this prerogative, he argues, is essential to the safety and their

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in liberty. 'Let us look upon the Venetians, and such other free Nations', he suggests, and ask ourselves 'why are they so extremely jealous over their Princes'. The answer is that 'it is merely for feare of this bondage, that their Princes will dote upon their owne wills, and despise publique Councils and Laws'.³⁵ Recognizing the danger, the Venetians have circumvented ensuring that the people give their approbation to each of the laws which they are ruled, and ensuring at the same time that the laws rule, without the addition of any discretionary powers at all.³⁶
As long as the venom of arbitrary power is neutralized, Parker is willing to acknowledge that the resulting type of limited kingship will be the best form of government in the world. 'Were not this the sting of Monarchy, of all formes it were the most exquisite, and to all Nations it would be the most desirable: Happy are those Monarchs who are able to

Welcome

Historians, by nature, think a lot about time, about the temporal sequence of events and processes and about their relations to each other. As a Faculty, we also exist in time, with new colleagues being appointed and current colleagues retiring or moving to positions elsewhere. So the Faculty is always and constantly being renewed. This is generally a slow process, but one that leaves its mark.

The Faculty holds nine established chairs, of which the Regius is the oldest, founded in 1724. The established chairs endure over time and are filled successively as they become vacant. The current incumbents of the established chairs were all elected within the last seven years. This changeover has remade the Faculty's leadership and, since all but one came to Cambridge from posts elsewhere (in fact, on three continents), the recent appointments have brought new outlooks.

As a whole, the Faculty is made up of many newcomers. Of the roughly sixty permanent posts in the Faculty, more than three-quarters have been filled since 2000. We are a twenty-first-century faculty. As in the case of the established professors, these colleagues have mostly arrived in Cambridge from elsewhere. Renewal has also meant rejuvenation: about half of the Faculty are in their 30s and 40s. The Faculty has grown younger in the last decade.

These changes help to explain why the Faculty has embarked with enthusiasm on innovations, including the launch in September 2017 of joint degrees in collaboration with the Dept of Politics and International Studies, and with the Faculty of Modern and Medieval Languages. We have also set out to reform Part I of the Tripos – established in its basic form some fifty years ago. History students of the future will take exams at the end of the first year (IA) and at the end of the second (IB).



This will create a clearer progression from the foundational work of the first year, to a more advanced second year and a culminating final year. In each year, students will be adding to their knowledge of history, their innovative use of historical analysis, and their understanding of the nature of historical thinking.

A Cambridge education should enrich students' minds and educate their hearts, preparing them for a lifetime of curiosity, critical thinking and intellectual pleasure. We recognise that for only a few students is the degree the first step in training to be a professional historian. For only a few more is it the ticket for graduate work at the Master's level. For the vast majority, our training prepares students to do high-level work in research, analysis and management in a very wide range of settings. Undergraduate training as a historian aims to be a most valuable way to prepare for interesting, constructive and significant employment outside the academy.

We are still working on the details of the new Tripos in architecture. If our progress seems slow, that is partly because we do not want to sacrifice the unique virtues of the supervision system; nor do we want to create impossible work loads for either students or teachers. We are consulting widely, and aiming to move forward on the basis of the widest consensus possible.

Lawrence Klein

Chair of the Faculty

FRONT COVER:

Submission to the 2017 Faculty photo competition by History undergraduate James Kuo (Trinity), titled *Work in Progress*.

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History at Cambridge is edited by Dr Lucy Delap.

Please send any comments or communications to **newsletter@hist.cam.ac.uk**

COME AND VISIT US!

The History Faculty is excited to be hosting 16 events for the 2017 Festival of Ideas (Oct 16–29), discussing pirates, Brexit, feminism, Indian democracy and more. **www.festivalofideas.cam.ac.uk**



Afro-Asian Networks

STAY CONNECTED:

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 medium.com/afro-asian-visions

I'm undertaking with colleagues in Bristol and Leiden a project on Afro-Asian networks in the early Cold War. Our project seeks to push beyond the paradigms of high politics to examine interactions and conversations between non-state actors throughout the Global South.

Across the world in the 1950s and 60s, not only prominent nationalist (usually male) elites, but also men and women of all races, cultures, vocations, classes and political affiliations sought to engage with new visions and projects of world-making. Working within the framework of a bipolar Cold War world, they were by no means limited to it: yet their movements and interactions also defy the rigid conception of diplomatic 'non-alignment' heralded by the Afro-Asian conference at Bandung in 1955. We want, instead, to uncover more protean forms of internationalism and transnational solidarities to which the early Cold War gave expression. These have too often been submerged under the polarities of superpower rivalry, as well as the postcolonial dominance of Third World nationalist elites in shaping their nation's birth narratives.

Two propositions for twenty-first century historical research arise from this project.

One is that the scale of the task to understand the

full breadth of the Global South is clearly beyond the scope of any single individual. We take an explicitly collaborative approach to the writing and research of transnational history. This involves real-time collaboration between Asianists and Africanists -- a group archival trip during which 12 of us examined and discussed documents together -- as well as a series of co-written publications. Our manifesto for collaboration is

forthcoming this December in *Radical*

History Review. There are few

structural incentives for early-career scholars to do this sort of work, but we believe strongly that the twenty-first century academy must accommodate moves in this direction if we are to address issues of global reach and import.

The second is that the emergence of new digital environments for historical research remains one of the most exciting frontiers

of the profession. We are committed to

public online dissemination of our research, as well as conducting research in formats that are impossible in traditional media environments. Our blog features short pieces from our own network as well as contributions from others working on similar themes who have found and connected with us on the web. More experimentally, we are also developing a visual project on Afro-Asian connectivities that will launch this October. In short: this is a live wire!

Dr Rachel Leow

TOP: Dr Rachel Leow, @idlethink

CENTRE: The Afro-Asian world: image from *Spotlight on Africa: Review of the Asian-African Conference*, Vol. XIV, no. 5 (May, 1955)





Kepler's Trial:

The History Faculty's First Opera

Introduction:

Johannes Kepler's Dramatic Story

Born in 1571, Johannes Kepler is still one of the most admired astronomers who ever lived. A scholarship boy, he came from an ordinary family, but became a major figure in the scientific revolution, who defended Copernicus' idea that the sun was at the centre of the universe, and defined three laws of planetary motion.

Less well-known is the fact that in 1620, at the height of his powers, he abandoned his research to defend his elderly mother, Katharina, from charges of witchcraft. This took place at the height of Europe's infamous "witch-craze", during which thousands of people - mostly women - were executed for supposed dealings in the occult. The climate of paranoia and distrust exposed not just women but whole families to extraordinary psychological strain.

Katharina was accused in 1615 in the small Lutheran town of Leonberg, in the south-west of Germany. A local woman called Ursula Reinbold, who was chronically ill, accused Katharina of giving her wine to drink which had caused these symptoms. Some other members of the local community started to claim that Katharina had made them lame. *Kepler's Trial* is a new opera which tells the remarkable tale of Katharina's six-year ordeal, and her son's dogged, and ultimately successful, defence. Kepler was the only intellectual to ever take on a proper legal defence of a relative accused of witchcraft. The process led him to question how old women were viewed, and who defined boundaries between scientific knowledge and magic.

About 25,000 people were executed for witchcraft in the German lands during the 16th and 17th Centuries. When Katharina was accused in 1615, she was at a point in her life when things were going very well. Although she was ultimately acquitted thanks to her son's defence, the trial had devastating consequences. Katharina was disowned by two of her other sons and spent 14 months of the trial period living in a prison cell, attached to the floor with an iron chain. She emerged both physically and emotionally exhausted, and died just six months later.

Johannes Kepler had uprooted his life in Austrian Linz for more than a year to defend his mother. Returning to Linz to resume his work he was haunted by the question of why his mother had been accused. He unpacked his boxes and found an old manuscript he had written many years ago, entitled *The Dream*. This tells the story of what the earth would look like when seen from the moon, and is one of the first works of science fiction. Its prologue revolves around the story of a mother – a witch – and a son – a natural philosopher who seek knowledge through a Daemon. Kepler convinced himself that this manuscript had begun to circulate and had been misread to suggest that it was autobiographical, and Kepler's mother was a witch. Imaginative scholarly work had set off anxious fantasies and constructed reality.

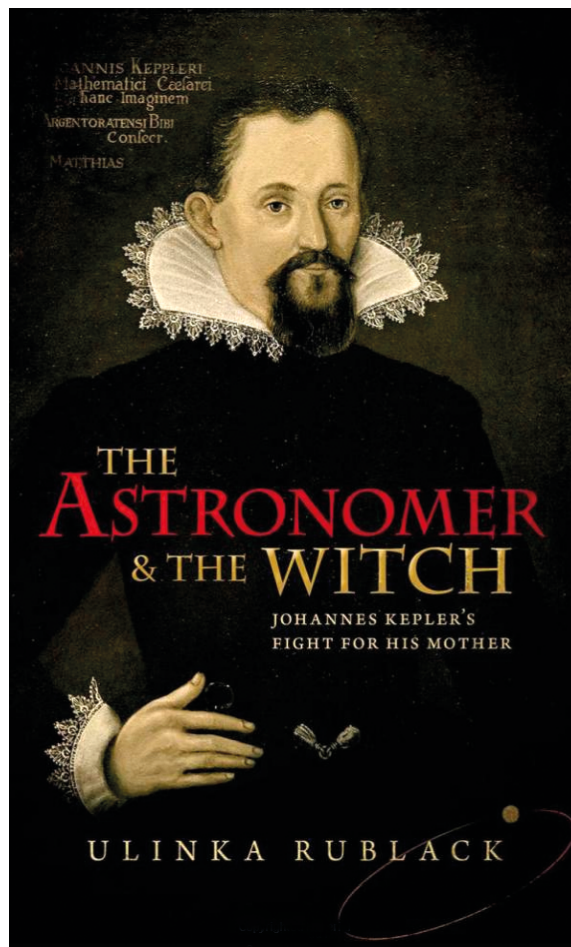
The trial papers and much information about Katharina's world are still preserved in regional archives in Stuttgart. This enables us to chart the complex relationship of a mother and son, and bring a whole epoch to life.

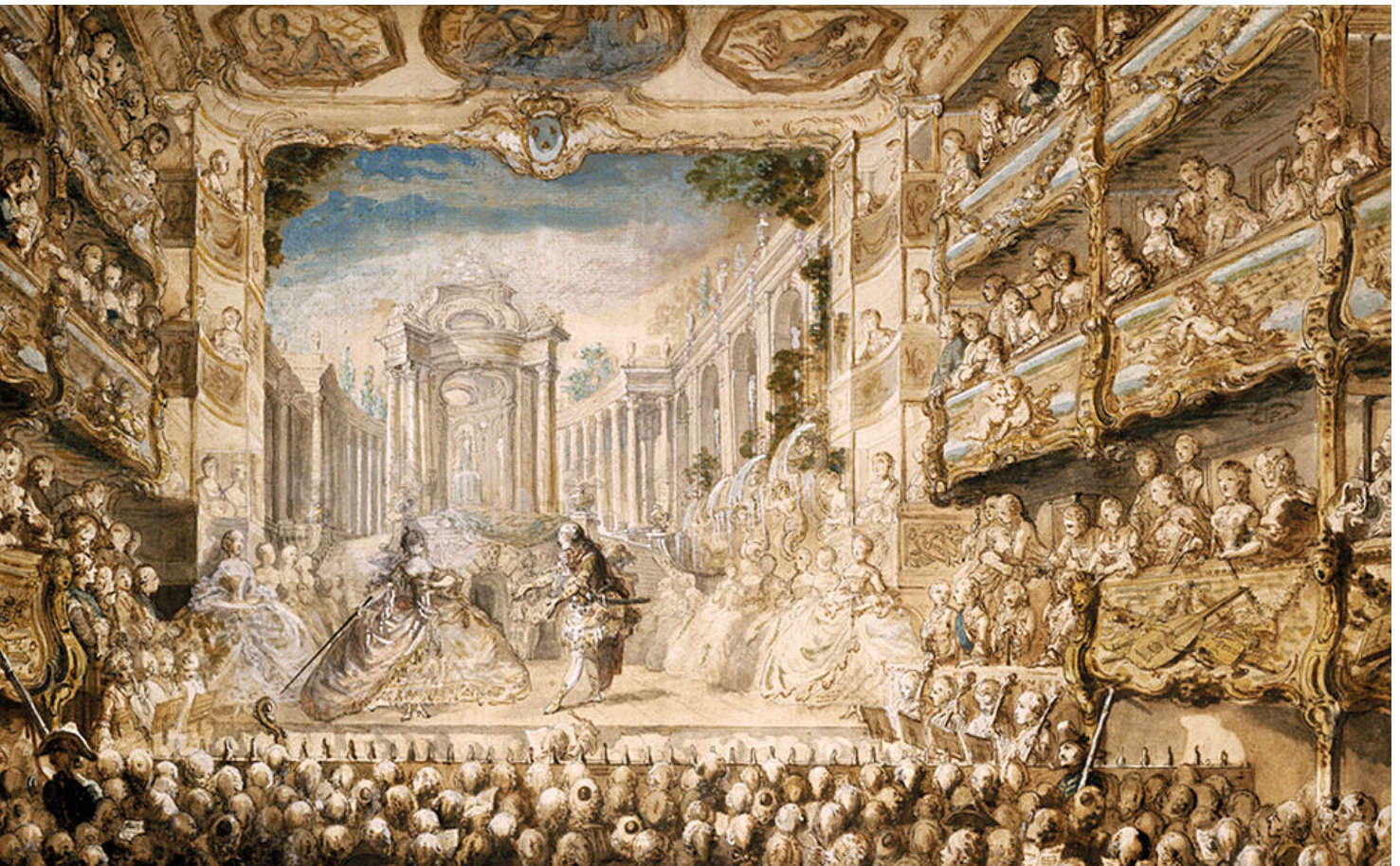
A Unique Project

The opera is the outcome of a unique collaboration of Professor Ulinka Rublack with interdisciplinary scholars in Cambridge and London, ranging from historians of science to psychoanalysts and mathematicians to literary scholars. Drawing on Ulinka Rublack's historical research for her book *The Astronomer & the Witch: Johannes Kepler's Fight for His Mother* (Oxford, 2015) and regular discussion amongst the academic coordinating group, the libretto was written by Tim Watts, a composer who teaches music at St John's College and lectures in the University's Faculty of Music. The performance also features video sequences by the artist Aura Satz, based at the Royal College of Art, which are designed to amplify its presiding themes – sight, illusion, and competing depictions of an ageing and vulnerable woman.

It is not the first time that aspects of Johannes Kepler's life have been given the operatic treatment. Philip Glass' *Kepler* focused on the astronomer's life and work, but overlooked the trial completely. In 1957, the German composer, Paul Hindemith, composed *Die Harmonie der Welt* (*Harmony of the World*, also the title of one of Kepler's most famous works.) Like many other accounts of Kepler's story, which either unwittingly swallow the 17th-Century prosecution's character assassination of Katharina, or reproduce it for dramatic effect, this presented Kepler's mother as crazed and witchlike.

Kepler's Trial is a response, in particular, to Hindemith's work. Hindemith depicts Katharina as a crazed, old crone. This project developed new perspectives and created a new way to tell the story – and allowed intellectuals to engage in the production of culture beyond the usual realm of books.





Opera and history by Tim Watts

Opera often has more to do with myth than history. This is the case, even when the subject matter is supposed to be historical. An opera (unlike a film or play) dispenses with the pretence of reality from the start, simply by making historical figures sing. To add insult to injury, the likes of Anne Boleyn, Chairman Mao or St Francis of Assisi sing to us, as often as not, in a language they never spoke. In opera, individuals revert to archetypes – or even vocal types – and are subject to musical and emotional forces that do not distinguish between fact and fiction. This makes it dangerous territory for the representation of historical figures like Kepler and his mother, especially when the intention is to reflect new research that seeks to overturn misconceptions about their story.

Dangerous territory it may be, but in the case of this story at least, also apt. Opera was born around the same time as Kepler's own children in the early 1600s. Since Orpheus moved Pluto to pity with song in Monteverdi's *L'Orfeo* (1607), opera has actively celebrated the power of music, viewing it not as an impediment to believability,

but rather as capable of enhancing and transcending speech. In *The Harmony of the World* (1619), Kepler considers the effect of music on human emotion as linked directly to its embodiment of cosmic harmony: we vibrate in sympathy to its evocation of divine order and respond equally viscerally to disruptions of this order generated by dissonance. His insistence on the interconnection of sensory experience and the organisation of the universe makes his worldview intrinsically operatic.

For Kepler, musical counterpoint is analogous with the interlocking patterns of planetary orbits – the 'six-part chorus'. A particularly admired example, quoted by Kepler in his text, is the motet, *In me transierunt* by Lassus. According to Kepler, its opening vocal line, a rising minor sixth followed by a falling scale, 'expresses the magnitude of grief, and is suitable for wailing'. It is used here as the basis for Kepler's own lament for his mother's plight, his first appearance in the opera.

These and other musical 'found materials' such as the drinking song (modelled on songs by Johan Hermann Schein) which opens the first scene, are used not just for historical flavour, but for the ways in which they can take on new meanings and emotional weight within the world of this story. Similarly, the instrumental soundworld incorporates historically evocative sonorities as much for purposes of characterisation as scene setting. Kepler is introduced with the support of a sonorous quintet of cornetts and sackbuts, while Katharina's isolation and fragility are coloured, when we first meet her, by a harpsichord. At the core of the instrumental ensemble is a sextet of soloistic violins – six, individual planets, perhaps, functioning as a mini-solar system within the whole ensemble.

Katharina is put centre-stage through the inclusion of as many of her recorded words as possible, supplemented in the case of her first appearance in the opera with a contemporary rhyme on the ages of womankind. These glimpses of her personality, her faith and her resilience under cross-examination are, viewed in a wider, historical context, tiny snapshots. In the necessarily constricted word count of a libretto they become substantial, set-piece statements.



Two Lutheran chorales (both with tunes by Melchior Vulpius) are further examples of 'primary source' material, albeit in translation, used in the opera to evoke the Leonberg community and, specifically, their fear of darkness. In prison, Katharina sings a psalm in the eloquent – and directly contemporaneous – words of the King James Bible. Its Shakespearean qualities also provide a stylistic source for much of the invented portion of the text.

The opera is framed by visitations from a Daemon. This character is Kepler's own fateful literary creation, used in the preface to a strange work of proto-science-fiction (the *Dream*), to provide the magical means for a mother and her son to fly to the moon. In some ways, it is here, in conjuring up this strange emanation of Kepler's soul, that opera is most in its element. While song lends an air of nightmarish unreality to the courtroom, paradoxically, it has the capacity to make real and audible the psychic world of its protagonists. and the libretto itself draws on the actual words of both Katharina and Johannes Kepler as they were recorded.

Catch the London Performance!

Kepler's Trial was funded by St John's College, the History Faculty and Cambridge University. It was first performed at St John's College for two nights at the 2016 Festival of Ideas. On Nov 9th 2017 it will be performed at the Victoria & Albert Museum. Further information about the London performance and making of the opera may be found at: <http://keplers-trial.com>

To hear Professor Rublack explore Kepler's life and natural philosophy, follow this link to a recent programme of BBC Radio 4's In Our Time: bbc.co.uk/programmes/b085xpzf



Medieval Field Trip



The students on the MPhil in Medieval History, accompanied by John Arnold and Chris Briggs, had a very successful field trip to Norwich in late April, supported by the Faculty's enhancement funds for MPhil programmes. All managed the early start from Cambridge station, and remained in good spirits throughout the day, despite arctic East Anglian winds and intermittent rain.

We had a fantastic handling session at the Castle Museum in Norwich, at which we encountered a variety of quotidian objects dating from the early to the late middle ages (purse frames, strap ends, belt buckles) and some more extraordinary: the seals from papal bulls, some beautiful jewellery, and floor tiles. From there, to the river to visit Dragon Hall - a fifteenth-century merchant's hall, unusual not least because it survives and has been restored (most medieval buildings that are now still with us being churches or castles). The Cathedral was our last formal port of call. It is one of the most elegant gothic exteriors, and has a brilliant and extensive set of carved and painted roof bosses, largely depicting the apocalypse, adorning the cloisters; actually low enough to look at properly and with a few excellent surprises

amidst the biblical scenes, including a 'wodewose' - a Green Man emerging from the undergrowth. And after all that, the pub.

Specifically the Adam and Eve pub, which dates back to the mid thirteenth century at least. A successful trip all round; and a surprisingly successful group attempt at a cryptic crossword on the (rather slow) train journey home!



Graduate Student News



At this year's Economic History Society Conference in April, Dr Charles Read, who completed his thesis "British Economic Policy and Ireland, c.1841-53" in the Faculty, was awarded the Thirsk-Feinstein Prize PhD Dissertation Prize for the best doctoral thesis in economic and social history completed at any university in 2016. His recent article "*Laissez-faire, the Irish Famine and British Financial Crisis*" won the T.S. Ashton Prize for the best article published in the *Economic History Review* in 2015 or 2016. In 2014 he won their New Research Prize, making him the only person to have ever won all three of the Economic History Society's major academic awards. Here he gives a flavour of his research.

Many undergraduates still view British economic history as a set of obscure debates about the speed of the industrial revolution of the eighteenth century—one side says "slow", another "slower still". My research, in contrast, looks at more melodramatic events—economic slumps and financial crises.

My first month in Cambridge as an undergraduate in 2008 coincided with the collapse of Lehman Brothers in America and the spread of the global financial crisis to Europe. Intrigued by what causes events of such magnitude, I later decided to return to Cambridge for graduate work on the biggest economic disaster in modern British history, the Irish famine of the 1840s. A series of potato-harvest failures that decade resulted in a quarter of Irish people dying or emigrating. Today it remains the only European region with less people than in 1845.

My research found the high death toll was not because of anti-Irish prejudice, but because the British government had previously adopted a set of economic policies that resulted in a set of financial crises which made borrowing to pay for relief efforts in Ireland more difficult. This conclusion was reached by looking at the crisis in an interdisciplinary way for the first time. I looked at events not just in Ireland but also the rest of Britain and around the world, and at both quantitative sources used by economists—for instance banking statistics and food prices from newspapers—as well as qualitative ones used by historians, such as politicians' letters and contemporary economic commentaries. I am now continuing my research into how financial crises fuelled Irish nationalism and the break-up of the United Kingdom in 1922, as a visiting senior scholar at Oxford University.

Charles Read



Jonathan Riley-Smith was quite simply the leading historian of the crusades anywhere in the world. The two-volume *Festschrift*,

The Experience of Crusading, produced in his honour on his 65th birthday contains 34 articles by contributors from nine countries. This was a mark not just of the esteem in which he was held as a scholar, but the friendship that he inspired in colleagues and pupils – a good number of his pupils now inhabit senior positions in universities across the world.

In the beginning, though, one would not have expected him to embark on this glittering career that took him from a post at St Andrews to Cambridge, then on to Royal Holloway, and finally back to Cambridge as an inspired choice for the post of Dixie Professor of Ecclesiastical History in succession to another distinguished medieval historian, Christopher Brooke. As an undergraduate at Trinity fresh from Eton, he was thought to be more interested in polo than in the past, and his modest degree results would not nowadays have qualified him to go straight on to a Ph.D. But he had the funds to pay his way (coming from a prominent northern brewing family), and more importantly he had a convincing project, which gained the attention of a rigorous and respected supervisor, Dr R.C. ('Otto') Smail, himself a pioneer in the study of the crusader kingdom of Jerusalem. Out of this came his first book, a thorough and authoritative history of the Knights of St John, or Knights Hospitallers, from the foundation of their order in pre-crusade Jerusalem to their exile to Cyprus after the Latin kingdom collapsed in 1291. The research appealed strongly to Lionel Butler, the Professor

of Mediaeval History at St Andrews, who was himself studying the next few centuries of Hospitaller history, recorded in the archives of Malta. So this led to his first lecturing job, where his passion for the history of the Latin kingdom was taken further with a book on its nobility and a series of ground-breaking articles – it was also where he met his wife Louise, now a well-known portrait painter.

Many of Riley-Smith's writings challenged the views of the then leading crusade historian, Joshua Prawer of the Hebrew University of Jerusalem, a charismatic figure and a close friend of Smail. Prawer was not always open to criticism, so perhaps it was as well that Riley-Smith began to turn his attention away from the Latin kingdom, for all its fascination, and started to write about the motivations of the crusaders. He marked out the territory with a slim volume, later re-issued in three revised editions, entitled *What Were the Crusades?*, which did not satisfy everyone, especially as he was prepared to take on board not just expeditions to Jerusalem or Constantinople but holy wars fought in Spain, the Baltic, against Albigensian heretics and campaigns licensed by the papacy against Christian enemies in Italy, the so-called Political Crusades. He became passionate about the evidence from charters issued around the time of the First Crusade, identifying a large horde of participants and raising interesting questions about whether there were quite as many landless younger sons involved as had long been assumed. He also wrote a *Short History of the Crusades*, recently re-issued, which many would consider the best general account of the entire field, despite an outpouring of competitor volumes.

To say all this is to neglect his extraordinary and well-deserved reputation as a lecturer. Smail had been

a superb lecturer, clear, sober, organised. By contrast, Riley-Smith's lectures in the History Faculty at Cambridge were more rumbustious, and many students believed that the high point was the sight of Jonathan Riley-Smith heaving with loud laughter at his own jokes. But the lectures were also serious and scholarly. Jonathan could pack the students in, as his Special Subject on the First Crusade showed. His crusades seminar filled a good-sized room in Emmanuel, and the sight of him with a frown of deep concentration creasing the forehead of his large rubbery face is impossible to forget – as is the habit of several of his pupils of imitating this mannerism. His graduate students benefited from his enthusiastic patronage and personal warmth.

His deep Christian faith (as a convert to Catholicism) guided him through his difficult final years, by which time heavy smoking had taken its toll. He loved receiving visitors when he was becoming too frail to go out very much. Above all, he would not let go of his final project, an online, completely updated, edition of the charters of the Latin Kingdom of Jerusalem, to which his interests had returned. A celebration of the online launch not long before he died brought together his pupils and friends (one distinguished scholar came specially from Israel just for a few hours). So, as well as reconfiguring the crusades in exciting if sometimes controversial new ways, he left behind a research tool of the highest quality that will be consulted by scholars as long as the history of the crusades attracts interest.

David Abulafia

Faculty Appointments

To the Smuts Professor of Commonwealth History

We are delighted to welcome **Prof Saul Dubow**, who succeeds **Prof Megan Vaughan** as the Smuts Professor of Commonwealth History. He studied at the universities of Cape Town and Oxford, joins the History Faculty from a chair at Queen Mary, University of London. He studies the history of modern South Africa, and recent publications include *Apartheid, 1948–1994* (2014) and *South Africa's Struggle for Human Rights* (2012).

The Faculty's most recent appointment is **Dr Caroline Goodson**, the new senior lecturer in early medieval history. Trained at Columbia University, Dr Goodson is moving from Birkbeck College, London. Her work, which spans the disciplines of history, archaeology and art history, explores the formation of early medieval societies in the post-Roman world, especially in Italy and North Africa. Her appointment begins on 1 October 2017 though she will spend the first year as a Leverhulme Research Fellow on her project, 'Urban Gardening in Early Medieval Italy'.

The Faculty also welcomes two **British Academy postdoctoral researchers**, **Dr Phillip Loft** ("Deliberative Governance in Early Modern Britain, 1689–1760") and **Dr Renan Baker** ("Multi-author corpora in antiquity and the middle ages: from Xenophon's memorabilia to Carolingian miscellanies")

Promotions

From 1 October 2017, **Mary Laven** will take up a personal Chair; **Lucy Delap**, **Nick Guyatt** and **Paul Warde** will take up Readerships, and **Andrew Arsan**, **Christopher Meckstroth** and **Pedro Ramos Pinto** are appointed to Senior Lectureships. Many congratulations to all these colleagues.

Departures

Congratulations to **Prof Alison Bashford**, appointed as Research Professor in History at the University of New South Wales; **Dr Zoë Groves**, appointed Lecturer in Modern Global, Colonial and Postcolonial History at the University of Leicester; **Dr Suzanna Ivanič**, appointed Lecturer in Early Modern European History 1450–1700 at the University of Kent; **Dr Joel Isaac**, appointed to an Associate Professorship at the University of

Chicago; **Dr Jasmine Kilburn-Toppin**, who joins the Leverhulme funded project, 'Metropolitan Science: Places, Objects and Cultures of Practice and Knowledge in London, 1600–1800' at the University of Kent; **Dr Jon Lawrence**, appointed Associate Professor in History at Exeter University; **Dr James Poskett**, appointed Assistant Professor in History at the University of Warwick.

Student news

Fabrice Langronet, a PhD student working on migration history in early twentieth-century Paris, was joint winner of the Bill Gates Snr Award.

Emiliano Travieso (first prize) and **Maxwell Jones** (second prize) won the 2017 Member's History Prizes for their outstanding MPhil dissertations.

The 2017 Seeley Medal and Prince Consort & Thirlwall prize was awarded to **Dr Liesbeth Corens** for her PhD dissertation "Confessional mobility, English Catholics and the southern Netherlands, c.1660–1720".

At Part II, **Fiona Garrahan** (Trinity) won the Cambridge Historical Prize and a Faculty Prize for a dissertation on "The Making and Breaking of Trust during the British Savings Banks Scandals, 1848–1860". **Kim Sorensen** (Christ's) was awarded the Alan Coulson Prize, for a dissertation entitled "An Oral History of Colour and Identity in the Making of Modern Nepal". **Jessica Guest** (Downing) won the Sara Norton Junior Prize for a dissertation entitled "The Culture Wars and the Supreme Court Nomination of Douglas Ginsburg". **Jonathan Cooper** (Pembroke) won the Istvan Hont Prize for a dissertation entitled "The role of credit in John Locke".

The Cambridge Historical Society prize for the best Themes and Sources Long Essay goes to **Anna Westcott** (Christ's) for her essay titled "How was hereditary fitness made visible in early twentieth-century American culture?"

The History Faculty Prize for the best overall performance in Part I goes to **Sam Collings-Wells** (Corpus Christi).

Grants, Awards and Honours

Prof Peter Mandler has received a four-year grant from the Economic and Social Research Council (ESRC) to study 'Secondary Education and Social Change in the United Kingdom since 1945'. The grant, which amounts to

just over £1m including Cambridge's contribution, will bring back to Cambridge two former PhD students, **Laura Carter** and **Chris Jeppesen**, as postdoctoral research fellows, with the addition halfway through the grant of a public engagement fellow to lead the team's work with schools and educational charities. The idea of the project is to assess for the first time the impact of universal secondary education on individual lives, aspirations, identities and social relations across the United Kingdom in the second half of the twentieth-century. It is often forgotten that perhaps only 20% of the population had any experience of secondary education before the Second World War. Understanding what difference it makes that this minority experience extended to the whole of the population should enhance our appreciation of the place of schooling in individual lives and also of how dramatically education has changed the social and cultural landscape of this country within living memory.

Tony Badger, Emeritus Paul Mellon Professor of American History, has been appointed President of the Historical Association.

Prof Alexandra Walsham was awarded a CBE in the 2017 Queens' Birthday Honours, for services to history.

Dr Stuart Middleton, research fellow at Fitzwilliam College, has received a Fulbright Award. Based at New York University, he will be researching the networks and debates that linked progressive intellectuals in Britain and America between the 1930s and the late 1950s.

Dr Naomi Pullin has been awarded a Leverhulme Early Career Fellowship, with partial salary support from the Isaac Newton Trust, for a project titled: "Female Foes: Conflict, Dispute and Identity in the Early Modern British Atlantic". The project runs from 1 September 2017 to 30 August 2020.

Cambridge historians received Cambridge Humanities Research Grants, to investigate

- "Medieval Knowledge Exchange: the Movement of People and Texts" (**Dr Nora Berend**)
- "The workplace experiences of people with learning difficulties in Britain between 1913 and 1980" (**Dr Lucy Delap**)

- "The male occupational structure of London and Middlesex 1550–1700" (**Dr Amy Erickson**)
- "Marriage, Slavery, and Betrayal in the Eighteenth Century Atlantic" (**Dr Sarah Pearsall**)
- "Transport and Economic Development in England and Wales 1680–1911" (**Dr Leigh Shaw Taylor**)
- "Seventeenth century healing networks in France and Italy" (**Dr Emma Spary**)
- "Correction of Male Occupational Marital Fertility data in the ICeM database" (**Prof Simon Szreter**)

British Academy Small Grants have been awarded for the following projects

- "A World of Ideas: Middle Eastern Political Thought in the Age of Empire, c.1860–1920" (**Dr Andrew Arsan**)
- "Occupational Structures in Northern Nigeria: A Quantitative History" (**Prof Gareth Austin**)
- "Postcolonial statistics: Historicizing India's National Sample Survey" (**Dr Poornima Paidipaty**)

The Leverhulme Trust will fund **Dr Chris Briggs** to investigate living standards and material culture in English households, 1300–1600, and **Dr William O'Reilly** to take a visiting professorship at the Université Paris 1 Panthéon-Sorbonne.

Retirements

Prof David Abulafia retires from his Chair in Mediterranean History, having joined the Faculty in 1978. **Dr Mike Franklin**, specialist in Medieval Ecclesiastical history, retires from Hughes Hall after many years teaching and research at Cambridge, as well as having played a leading role in supporting student journalism within the University. **Dr Lawrence Klein**, current Chair of the History Faculty and specialist in the cultural history of Britain in the long eighteenth century, retires after seventeen years in the History Faculty. **Dr Deborah Thom**, historian of women's work, trades unions, childhood, and war in modern Britain, has retired from her post as a College lecturer at Robinson College. **Dr Peter Warner**, specialist in Anglo-Saxon ecclesiastical history and landscape archaeology and former Dean of Homerton College, retired in 2016. We wish these colleagues well in their new projects, and offer grateful thanks for all their enormously hard work and good company over many years.

Alumni News

Shosh Worcester

(St Catharine's, 2008, Christ's College 2011)



I graduated from Cambridge in 2011 with very little idea as to I wanted to do with my life. I remember having a stock answer during finals to combat the inevitable (and often dreaded) question 'so what do you have planned after you graduate?' I responded, 'I have a few months to finish my degree and the rest of my life to sort out my career.' The truth is, I'm still not entirely sure what I want to do, but I'm much happier now with that uncertainty than I was as a finalist.

After I graduated, I accepted a research scholarship at Christ's College. This gave me a fantastic opportunity to work out whether or not a career in academia was for me. At that stage in my life it was most definitely not. I craved routine, tasks that had clear parameters, the opportunity to give the right answer! It was for these reasons that I accepted a training contract at Slaughter and May. The professional legal conversion courses lived up to my expectations - it was like being back in secondary school. We even had registers and homework assignments!

I found my training contract with Slaughter and May challenging, not from an academic point of view but from an emotional one. I loved corporate law, had the opportunity to be involved in some fantastic and high profile deals and really got on with the group of trainees who started with me. But one thing I didn't realise about a career in corporate law is that it's not only the long hours, lack of predictability or high workloads that can be difficult. It's also a place where people feel trapped by a high salary, London property prices and the expectation that they should consider themselves privileged to work in a 'magic circle' law firm. Spending every day witnessing the emotional trauma wrought by this lifestyle on almost everyone around me was something I found extremely difficult.

I decided to leave on qualification and turned down an associate position despite not having a new job. I joined the Government Legal Department and for the last year have worked in litigation, defending claims by Iraqi civilians against the Ministry of Defence that they were tortured at the hands of the UK and the US. It's fascinating and challenging work - decisions are made based on political concerns rather than simply commercial ones. I don't think I will remain a MOD litigator forever but the civil service has plenty of other opportunities and I'm not ready for a career change from law just yet!

Alison Alexander

(BA, Trinity Hall, 1996 MPhil and PhD, Emmanuel, 2005)



I have not had a career in history so much as a life shaped by a love of it. It began before I was old enough to learn it at school, when I lived in Scotland. My grandmother, who'd graduated with a history degree from Glasgow in the thirties, distracted me on rainy mountain walks with tales of Scottish kings and queens lifted from Walter Scott. I listened to stories until I could read them myself, then I wrote them; subsequently, I learnt that history is argument and research, and so I did that too. I came up to Cambridge in 1996 and signed up for every medieval or ancient course I could fit in. When I graduated, I moved to Durham to train as a teacher. I taught history in secondary schools for several years - fascism, dictatorships, the world wars - before returning to Cambridge to do a masters and then PhD, in medieval historical writing. During my PhD, life impinged upon my pursuit of history: I had three children, and when I graduated again, I took them to America. We ended up in Colorado, where history is the Gold Rush, frontier towns, and ancient dwellings cut precipitously in cliffs of burnt red rock. Here, as I raise children born in a fog of academic endeavour, I write fiction about the medieval past of a country they have little recollection of, and as we hike in the Colorado Rockies, I tell them stories they have not yet heard in school.

Alasdair Churchard

(Emmanuel, 2006)



My first job after graduation was in a homeless hostel in London. This was not quite as big a leap as it sounds; while studying for my degree I had also volunteered with Streetbite, an organisation in Cambridge which gives out free food and drinks to homeless people around the city. But it was a big change from working in a quiet library and cycling back to college, to doing shifts in a fairly chaotic environment, and then commuting along Kilburn High Road. It would be a stretch to say that much from the history degree was directly applicable to this role, although I was impressed at the knowledge some of the residents demonstrated about history, literature, art and so on. After a couple of years in this field I moved into psychology, and I am about to finish the professional training to be a clinical psychologist at UCL. This involves working with people with mental health concerns, and I have also been doing research into the association between autism and homelessness. I have been very grateful for all I learnt at Cambridge about how to evaluate information, write something which makes sense to others, and above all how to read through vast quantities of material as quickly as possible. One of my strongest memories from the Cambridge course is Mark Goldie in a very early lecture telling us that hindsight was the "original sin" of the historian. It seems to me that this is a lesson which could be better learnt in other disciplines such as psychology, where there is still rather a lot of the whig view of history. I have fond memories of Cambridge; despite working in a different field I am still very pleased that I chose to study history.