

# CAMBRIDGE UNIVERSITY REPORTER

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*End of the Official Part of the 'Reporter'*

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UNIVERSITY OF  
CAMBRIDGE

**NOTICES****Calendar**

24 January, *Sunday*. End of first quarter of Lent Term.

26 January, *Tuesday*. Discussion via videoconference at 2 p.m. (see below).

30 January, *Saturday*. Congregation of the Regent House at 11 a.m. (degrees in absence only).

**Discussions (Tuesdays at 2 p.m.)**

26 January

9 February

23 February

9 March

23 March

**Congregations (Saturdays unless otherwise stated)**

30 January, 11 a.m. (degrees in absence only)

27 February, 11 a.m. (degrees in absence only)

27 March, 11 a.m. (degrees in absence only)

**Discussion on Tuesday, 26 January 2021**

The Vice-Chancellor invites those qualified under the regulations for Discussions (*Statutes and Ordinances*, November 2020, p. 105) to a Discussion via videoconference on Tuesday, 26 January 2021 at 2 p.m., for the discussion of:

1. Report of the Council, dated 14 December 2020, on the establishment of an Endowment Fund Supervisory Body (*Reporter*, 2020–21, 6601, p. 259).
2. Annual Report of the Council for the academic year 2019–20, dated 16 December 2020 (*Reporter*, 2020–21, 6601, p. 263).
3. Annual Report of the General Board to the Council for the academic year 2019–20, dated 16 December 2020 (*Reporter*, 2020–21, 6601, p. 272).
4. Report of the General Board, dated 4 December 2020, on the introduction of a Master of Architecture degree in the Faculty of Architecture and History of Art (*Reporter*, 6600, 2020–21, p. 244).

Those wishing to join the Discussion by videoconference should email [UniversityDraftsman@admin.cam.ac.uk](mailto:UniversityDraftsman@admin.cam.ac.uk) from their University email account, providing their CRSid (if a member of the collegiate University), by 10 a.m. on the date of the Discussion to receive joining instructions. Alternatively, contributors may email remarks to [contact@proctors.cam.ac.uk](mailto:contact@proctors.cam.ac.uk), copying [ReporterEditor@admin.cam.ac.uk](mailto:ReporterEditor@admin.cam.ac.uk), by no later than 10 a.m. on the day of the Discussion, for reading out by the Proctors,<sup>1</sup> or ask someone else who is attending to read the remarks on their behalf.

<sup>1</sup> Any comments sent by email should please begin with the name and title of the contributor as they wish it to be read out and include at the start a note of any College or Departmental affiliations they have.

**University Sermons during Lent Term**

The Vice-Chancellor wishes to inform members of the University that the Sermon to have been preached by The Rt Revd Dr Guli Francis-Dehqani, Suffragan Bishop of Loughborough, on Sunday, 31 January, has been postponed until 2022. The Hulsean Sermon to have been preached on Sunday, 28 February by Professor Karen Kilby, Bede Professor of Catholic Theology, University of Durham, has also been postponed for a year.

Public Worship in the University Church is currently suspended until 1 March, but the Select Preachers Syndicate is investigating whether a Hulsean Sermon for 2021 might be delivered at some point by an alternative preacher resident in Cambridge. Further details will be published in due course if this becomes possible.

**VACANCIES, APPOINTMENTS, ETC.****Electors to the Professorship of Finance and Economics**

The Council has appointed members of the *ad hoc* Board of Electors to the Professorship of Finance and Economics as follows:

Professor Eilís Ferran, *CTH*, in the Chair, as the Vice-Chancellor's deputy

(a) *on the nomination of the Council*

Professor Elroy Dimson, *CAI*

Professor Dimitri Vayanos, *London School of Economics and Political Science*

(b) *on the nomination of the General Board*

Professor Leonardo Felli, *SE*

Professor Tim Harper, *M*

Professor Kathy Yuan, *London School of Economics and Political Science*

(c) *on the nomination of the Faculty Board of Economics*

Professor Christopher Harris, *K*

Dr Sriya Iyer, *CTH*

Professor Oliver Linton, *T*

## Election

Professor Lucia A. Reisch, Dr. oec., *University of Hohenheim*, Full Professor, Copenhagen Business School, elected El-Erian Professor of Behavioural Economics and Policy with effect from 1 September 2021.

## AWARDS

### Evans Fellowships 2021

The Advisory Committee for the Evans Fund give notice that they intend to proceed to an election of an Evans Fellow or Fellows early in the Easter Term. A graduate of any university is eligible to apply, provided that they intend to engage in research in anthropology or archaeology in relation to Southeast Asia. The Advisory Committee is also interested to hear from senior scholars seeking contributions towards major projects, as well as early career researchers and graduate students applying for small research grants, in geographical areas covered by the remit of the fund.

For further information and the application form, visit the webpage: <https://www.socanth.cam.ac.uk/about-us/funding/research-funding/evans-fund>. **The deadline for applications is 27 April 2021.**

## REGULATIONS FOR EXAMINATIONS

### Natural Sciences Tripos, Part Ib

(*Statutes and Ordinances*, November 2020, p. 411)

#### With effect from 1 October 2020

The General Board, on the recommendation of the Committee of Management for the Natural Sciences Tripos, has approved amendments to Regulation 23 in order to accommodate the Faculty Board of Biology's decision to limit each of its Part Ib courses for the Tripos to no more than two examination papers.

Regulation 23.

By adding the following subjects to the list in sub-paragraph (a)(i):

- \*Biochemistry and Molecular Biology
- Cell and Developmental Biology
- \*Experimental Psychology
- \*Pharmacology
- \*Plant and Microbial Sciences

By removing the following subjects from the list in sub-paragraph (iii):

- Biochemistry and Molecular Biology
- Cell and Developmental Biology
- Experimental Psychology
- Plant and Microbial Sciences

By amending sub-paragraph (a)(v) to read as follows:

- one written paper of three hours and a practical examination:
  - Biology of Disease
  - Neurobiology
  - Physiology

By deleting sub-paragraphs (a)(ii) and (iv) and renumbering (iii) as (ii) and (v) as (iii).

By amending the final paragraph of sub-paragraph (a) to read as follows:

The practical examination (where such exists) shall be as follows: in Biology of Disease it shall be of two hours' duration; in Physiology it shall be of one hour and forty minutes' duration; in Neurobiology, it shall be of two hours' duration; in Earth Sciences A and Earth Sciences B it shall be in two parts, one of three hours' duration and one of one and a half hours' duration; in all other subjects, it shall be of three hours' duration.

## **Materials Science for the M.A.St. Degree**

(*Statutes and Ordinances*, November 2020, p. 455)

### **With effect from 1 October 2021**

The General Board, on the recommendation of the Committee of Management for the Natural Sciences Tripos, has approved a request to suspend Materials Science as a subject for examination for the degree of Master of Advanced Study for two academic years.

## **American Literature for the M.Phil. Degree by advanced study; and Medieval and Renaissance Literature for the M.Phil. Degree by advanced study**

(*Statutes and Ordinances*, November 2020, pp. 522 and 541)

### **With effect from 1 October 2021**

The General Board, on the recommendation of the Faculty Board of English, has approved the withdrawal of the examinations in American Literature and in Medieval and Renaissance Literature for the degree of Master of Philosophy. The Board has therefore agreed to rescind the special regulations for these subjects with effect from 1 October 2021.

## **Asian and Middle Eastern Studies (Research) for the M.Phil. Degree by thesis; and Asian and Middle Eastern Studies for the M.Phil. Degree by advanced study**

(*Statutes and Ordinances*, November 2020, pp. 513 and 524)

### **With effect from 1 October 2021**

The General Board, on the recommendation of the Faculty Board of Asian and Middle Eastern Studies, has approved the amendment of the special regulations for Asian and Middle Eastern Studies, by thesis and by advanced study, for the degree of Master of Philosophy to add a pathway in Korean.

## **Geographical Research for the M.Phil. Degree by advanced study**

(*Statutes and Ordinances*, November 2020, p. 536)

### **With effect from 1 October 2021**

The General Board, on the recommendation of the Faculty Board of Earth Sciences and Geography, has approved a request to suspend Geographical Research as a subject for examination for the degree of Master of Philosophy by advanced study for two academic years.

## **Diplomas and Certificates open to non-members of the University**

(*Statutes and Ordinances*, November 2020, p. 600)

### **With immediate effect**

The General Board, on the recommendation of the Strategic Committee of the Institute of Continuing Education and the Faculty Board of Education, has approved an amendment to the Schedule, to remove the footnote appended to the Postgraduate Certificate in Teaching Creative Writing which sets out the years in which the course will run.

## **NOTICES BY FACULTY BOARDS, ETC.**

### **History of Art Tripos, Parts IIA and IIB, 2020–21: Paper 21 and Special Subjects**

The Faculty Board of Architecture and History of Art gives notice that, with effect from the examination to be held in 2021, the form of the examination for Paper 21 for Parts IIA and IIB of the History of Art Tripos will be as follows:

*Paper 21. The Chinese tradition: Chinese art and visual culture* (also serves as Paper C.15 of Part II of the Asian and Middle Eastern Studies Tripos)

The paper will be of three hours' duration. Formerly this paper consisted of one section containing a minimum of twelve and a maximum of fifteen essay questions from which three questions had to be answered. The paper will now be divided into two sections, Section A and Section B. Section A will contain twelve essay questions. Candidates for the History of Art Tripos must answer three questions from Section A only. All questions will carry equal marks.

All other papers remain unchanged.

The Faculty Board of Architecture and History of Art is satisfied that no candidate's preparation for the examination in 2021 will be affected.

**SPECIAL SUBJECTS**

The Faculty Board of Architecture and History of Art also gives notice of the special subjects for the History of Art Tripos, 2020–21. The Board shall have the power of subsequently issuing amendments if it has due reason for doing so, and if satisfied that no student's preparation for the examination is adversely affected (*Statutes and Ordinances*, November 2020, p. 363, Regulation 11(b)).

*Paper 1. Approaches to the history of art, with reference to works of criticism* Part IIA

This paper investigates the ways in which art has been written about through its history. It examines the philosophical arguments of classical antiquity; religious debates about images in the Middle Ages; approaches to art and architecture in the Renaissance; the birth of aesthetics in Europe; and the emergence of the history of art as a discipline in the eighteenth and nineteenth centuries. The second half of the course is devoted to more recent developments: twentieth-century contributions to the discipline, such as formalism, iconography, and *Bildwissenschaft*; the influence of broader intellectual trends, such as Marxism, Feminism, Postcolonialism and Media Theory; and the future of the history of art in a changing academic landscape.

*Paper 2. The display of art* Part IIB

Spread over two terms, this course explores the relationship between art and its various audiences, through a study of the ways in which art is collected, displayed, and experienced. The Michaelmas Term ('From Wunderkammer to the Public Museum') will focus on the emergence of cultures of collecting and display in the sixteenth and seventeenth century, and the evolution of the Western art museum up to the end of the nineteenth century. The Lent Term ('The Politics of Display') will focus on display in the modern and contemporary period, considering ways in which the status of the art object and the conditions of its exhibition come under critique.

*Paper 3/4. Drawing in Renaissance and Early Modern Italy, c. 1450–1600*

The art and practice of drawing witnessed an unsurpassed explosion of creativity in Renaissance and Early Modern Italy, galvanised by the dramatic expansion of functions, media, and techniques. Within this process, artistic centres such as Florence, Rome and Venice developed their own schools with idiosyncratic graphic practices and styles. Gradually, drawing in this period became emancipated from its role in the preparation of other types of art and acquired the characteristics of an independent art form. This special subject focuses on the protagonists of this 'revolution': Leonardo da Vinci, Raphael, Michelangelo, Titian, and their circles, extending to the Carracci in Bologna, who famously synthesised many of the regional styles. Including close study of original drawings in classes to be held in the Prints and Drawings Study Rooms of the Fitzwilliam Museum and the British Museum, this course embraces the practical and technical aspects of drawings, as well as the theories that informed this art.

*Paper 5/6. Encountering Jerusalem: Culture and crusade between East and West, c. 1050–1400*

Throughout the Middle Ages, the religious wars known today as the crusades were fought in the Eastern Mediterranean, the Iberian Peninsula and on the northern borders of Europe. This course explores the visual culture of the crusading movement and traces its profound cultural consequences for the societies which undertook and experienced it. It will study the complex ways that the city of Jerusalem was understood, (re)imagined and experienced in western Christendom, in maps, illuminated manuscripts and monumental reproductions of its holy places. It will examine the visual culture of the crusader states established in the near East ('Outremer') and the debates surrounding the potentially 'ecumenical' or 'intercultural' nature of their artistic and architectural achievements. There will be a special focus on the crusader Kingdom of Jerusalem, exploring Latin Christian interventions in the Church of the Holy Sepulchre, the Haram al-Sharif/Temple Mount complex and holy sites on the Mount of Olives and in Bethlehem. The uses, meanings and cultural impacts of relics and artefacts (illuminated manuscripts, icons, textiles, glass and metalwork) brought back from the East will be considered. More briefly, the course will introduce the cultural world of the Teutonic Knights, as established during their crusading conquest of the Baltic states and western Rus.

*Paper 7/8. Tudor visual culture*

Visual culture flourished in sixteenth-century England. In this era of political and religious instability, English artisans and patrons experimented with new forms and motifs, forging idiosyncratic artefacts. Yet this was a period of contradictions: it revelled in a revived medieval chivalry while grappling enthusiastically with classicism, celebrated grandeur in the country house and royal portrait while embracing the intimacy of the portrait miniature. This special subject will examine the tense pluralism of English visual culture in the sixteenth century. Focusing on the courts of Henry VIII and Elizabeth I, we will pay close attention to the social and cultural contexts that framed and shaped the making and reception of art objects. We will study panel painting (including Holbein), miniature painting (including Nicholas Hilliard and Isaac Oliver), sculpture, printmaking, the luxury arts (glass, ceramics, and metalware), fashion, and court entertainments. The complexities and significance of gender (particularly under Elizabeth), religious confession, literature, and courtly self-fashioning for the arts will be addressed. Throughout, English art's relationship to continental models – at the time and in subsequent historiography – will be critically assessed, as will its connection to the idea of 'Renaissance'. The paper will feature opportunities for object-led study in the Fitzwilliam Museum and other collections.

*Paper 9/10. Paris 1750–1815: The birth of the modern art world*

Many of the features that characterise the modern art world have their origins in Paris in the years 1750–1815, a period which started optimistically with the rule of Louis XV, saw the turmoil of the French Revolution, and ended in the defeat of Napoleon. These features include the birth of the public art gallery, in the Palais du Luxembourg and the Louvre, the rise of a new, articulate middle class public of art lovers, critics, collectors and artists, the development of new venues to discuss art, such as the Salons, and the increasing presence of female artists. The works of Winckelmann were published in French translation immediately after their first appearance in German. The rediscovery of Herculaneum and Pompeii had a great impact on the development of neo-classicism and the new discipline of archaeology. The disputes caused by the rediscovery of Paestum led to radical new assessments of the value of classical art for the present. As France became a global empire, Paris increasingly became a centre for the trade and collecting of global artefacts and art. The French Revolution led to an unprecedented use of art as political propaganda, in festivals, funerals, and popular visual culture. A common theme that links all these developments is the emergence of an educated, articulate public as a main actor in the Paris art world.

In this seminar we will investigate how these developments interacted to make Paris in the years 1750–1815 the place where the modern art world was born. Main artists to be discussed include the painters Chardin, Fragonard, Vallayer-Coster, Vigée-Lebrun and David; the sculptors Pigalle and Bouchardon; the architects De Wailly and Soufflot; the interior designers Percier and Fontaine. We will look at major collections at the Palais-Royal, the Luxembourg and the Louvre and their dissemination through prints, the emerging global art trade, and we will read the new art history and criticism produced by writers such as Denis Diderot.

*Paper 11/12. Early Renaissance art from a global perspective*

This course explores the dynamic artistic development in Italy in the thirteenth and fourteenth centuries from a global perspective. Global art history until very recently has been traditionally focused on the origins of the modern (post-1450) era. Yet, artistic interconnectivity, transcultural exchange, and multi-ethnic diversity are present already in the early Renaissance and provide fresh perspectives to explore the development of Italian art. This period of exceptional creativity and flux enables the study of leading figures of Renaissance art, such as Giotto, Cimabue, Duccio, Arnolfo di Cambio, and Simone Martini, as well as a range of media, technique, and material. The course presents the Italian peninsula as a major artistic and social hub of the Mediterranean. Art production is considered in the broader context of communal and religious patronage, liturgy, public and private devotion, and intellectual exchange both on a global and a local level. Key centres in Italy, such as Venice, Florence, Siena, Rome, and Naples are studied both through their relation to the Italian countryside, but also through their interconnectivity with places beyond Europe, such as Crete, Armenia, Egypt, and the Silk Road. Experiencing art through pilgrimage, diplomacy, and conquest, the circulation of relics and mobile artefacts, and the global trade of artistic materials offer expedient departure points to consider the complexity of networks. Through these, this course illuminates the diverse technical, social, economic, and religious factors behind designing and commissioning art in early Renaissance Italy.

*Paper 13/14. The poetics and politics of Surrealism*

Born out of the ashes of World War I, Surrealism dominated the world from the 1920s through to the post-war period and continued to play a leading role in the cultural arena up to the events of May 1968. Emphatically international, and spreading across the globe from Paris to London, Berlin, Prague, New York and Mexico, Surrealism attracted artists of all sexes, genders, race and nationalities who came together thanks to a shared belief in art as a weapon for socio-political change. Through the eight week course, we will explore many poetic themes and political agendas across individual artists' work in a range of media – novels, automatic drawings, paintings, objects, collage, photography, film and installation art. We will particularly focus on how Surrealist artists harnessed erotic desire to subvert the *status quo* and the role of women artists in the movement and its legacy.

*Paper 15/16. Russian art, c. 1850–1925: Innovation and international dialogue*

This course explores the development of modernism in Russia through artistic connections and creative exchanges between Russia and Europe in the second half of the nineteenth and early twentieth centuries. Students will be introduced to the many strands of modernism that emerged alongside periods of historical revival throughout Russia and Europe at a time of tremendous social and political upheaval that was brought on by colonisation, industrialisation, the rise of the middle class, the First World War, and political revolution.

During the nineteenth century Russia found itself torn between its European identity and a desire to assert its 'Russianness', or what was perceived as a distinctly Russian national character. Rather than focus on an east/west dichotomy, the course will focus on Russian artists, exploring their involvement and exchange with international developments in art through travel, emigration, or cultural export, and their use of exhibitions and publications to connect with the international art world. We will position Russian art within a global context and critically examine artistic influence.

The course material will span the formation of the first 'national school' of Russian painting with the Peredvizhniki in 1863 up to the aftermath of the First World War and the early days of the Russian Revolution in 1917. We will engage with painting, sculpture, prints, art collections, architecture, photography, textiles, design objects, exhibitions, theatre design and publications, and address not only stylistic and theoretical evolutions in art and cultural production, but also themes including imperialism, industrialisation, social class, gender, modernity, trauma, and revolution. The emergence of the avant garde in Russia will be discussed along with parallel strands of the avant garde throughout Europe. Students will gain an in-depth knowledge and understanding of the history of Russian art and culture from this period while also critically engaging with the dominant European art movements of the century including realism, symbolism, impressionism, cubism and futurism.

*Paper 17/18. Vision and representation in contemporary art*

This course explores the changing status of the art object from 1968 to the current day, considering how vision and representation took centre stage. While the optical had been fundamental to the Modernist project, with the rise of Minimalism and Conceptualism in the 1960s these concerns were displaced by interests in the object and space. Through that decade and shaped by political activism and dissent, artists and theorists returned to the visual field to explore the limits of representation in a changing world. Beginning with situationism and feminism and moving through to recent returns to image-making in digital art, painting and moving image as well as queer experiments in performance and installation touching on post-colonial and critical race theory, as well as trans studies, we will trace the politics of looking and being looked at.

This course will also address changes in technology, exploring artists' investigations of digital and analogue media, as well as the return to painting. We will also analyse artists' use of performance, cinema and photography to both appear and disappear. More broadly this course will provide a framework to consider Contemporary Art in our work as art historians. We will not only address the history of art-making over the last fifty years, but also to think through how we might approach the unstable and changing world of contemporary practice.

*Paper 19/20. British architecture in the age of enlightenment, industry and reform*

The century from c. 1750–c. 1850 was one of almost unprecedented development in British architecture. New relationships with the ruined buildings of the ancient Graeco-Roman world emerged in response to the effects of the Grand Tour and of the incipient science of archaeology, while an indigenous antithesis was represented by surviving or revived Gothic forms. The ideologies of the Picturesque and of Romanticism incorporated both classicism and medievalism, as well as more exotic forms of architecture inspired by Britain's trading links with the Far East. This was also the period in which Britain emerged as the world's first industrial nation, leading not just to new building materials and building types but also to rapid expansion of cities. In this Special Subject, the architectural effects of changing political and social imperatives in the late eighteenth and early nineteenth centuries will be studied against the background of longstanding British traditions in building and landscape design.

*Paper 21/22. The Chinese tradition: Chinese art and visual culture*

This course covers Chinese art and material culture stretching from the Neolithic period up to the present with a focus on dynastic and early modern times. The course will provide an object and theme based learning experience, including lectures on important media and developments in Chinese art as well as handling sessions of Chinese art collections. The lectures will explore the making and meaning of Chinese art and how it reflects the culture, religion and philosophy of its period. Finally, the course will also examine the history of Chinese art collecting from the 19th century to the present and introduce students to major collections held privately and in museums worldwide. Students will be given the opportunity to experience a Chinese art auction.

*Paper 23/24. Alternative art and politics in Latin America, 1928–1988*

This special option course explores alternative art in Latin America through a series of lectures focused on experimental art practices across the continent. It begins with the 1928 Antropofagia movement in Brazil, and ends with the 1988 Chilean national plebiscite against the re-election of President Augusto Pinochet. During each class we will investigate art's efforts to foster cultural renewal, to challenge totalitarianism and to navigate identity politics. The course proposes a double understanding of alternative art. One is connected to political activism: it considers countercultural art practices positioned in contrast to, or outside of market systems and institutional funding streams (i.e. by publicly funded exhibition spaces or private foundations). The second is tied to notions of alterity and non-normativity by featuring lesser known practices by artists who were women, of indigenous descent, or LGBTQ+, working with media connected to craft (weaving, pottery, embroidery). While the course is focused on the Latin American continent, the applications of the course's theoretical apparatus are manifold. De-colonial and feminist theory are its connecting tissue. Concepts ranging from indigenism, radicality, hybridity, multiculturalism and difference will guide us in the process of moving away from a Eurocentric view of art history. Each week readings will include a sample of historical, art historical and theoretical texts that will offer critical perspectives on the project of Western modernity which has entered a period of crisis.

**Technology Policy for the M.Phil. Degree, 2020-21**

The Degree Committee for the Faculty of Business and Management gives notice of two corrections to the subjects for examination in the 2020–21 academic year (see *Reporter*, 6601, 2020–21, p. 258):

TP4 – *Business, government and technology in emerging markets*

This paper will now be assessed by a 6-hour online open book test of 2,000 words.

TP5 – *Policy design and evaluation*

This paper will now be assessed by a 6-hour online open book test of 2,000 words.

## OBITUARIES

### Obituary Notices

ERIC JAMES ALLEN, M.A., of St John's College, formerly Director of the University Farm, sometime University Demonstrator in Agricultural Science and Applied Biology and member of the Faculty of Veterinary Medicine, potato agronomist and recipient of the British Potato Industry Award, died on 25 December 2020, aged 78 years.

Dr ROBIN FRANCIS DENMAN PORTER GOFF, M.A., Life Fellow of Fitzwilliam College, member of Jesus College, formerly University Lecturer in the Department of Engineering, died on 9 January 2021, aged 91 years.

## GRACES

### Grace submitted to the Regent House on 20 January 2021

The Council submits the following Grace to the Regent House. This Grace, unless it is withdrawn or a ballot is requested in accordance with the regulations for Graces of the Regent House (*Statutes and Ordinances*, November 2020, p. 105) will be deemed to have been approved at **4 p.m. on Friday, 29 January 2021**. Further information on requests for a ballot or the amendment of Graces is available to members of the Regent House on the Regent House Petitions site.<sup>§</sup>

**1.** That Regulation 2(b) of the Ordinance on the Committee of Management for the Natural Sciences Tripos (*Statutes and Ordinances*, November 2020, p. 136) be amended to read as follows:<sup>1</sup>

- (b) eleven persons appointed by the General Board, four on the nomination of the Council of the School of the Physical Sciences in consultation with the Faculty Boards of Earth Sciences and Geography, Mathematics, and Physics and Chemistry, five on the nomination of the Faculty Board of Biology, one on the nomination of the Board of History and Philosophy of Science, and one on the nomination of the Chemical Engineering and Biotechnology Syndicate;

<sup>1</sup> The Council, on the recommendation of the General Board, is proposing changes to update the membership of the Committee. The amendments remove a member nominated by the Faculty Board of Computer Science and Technology (which no longer offers papers) and enable the Faculty Board of Biology to make one further nomination, on which it will consult with the Psychological and Behavioural Sciences Teaching Committee.

<sup>§</sup> See <https://www.governance.cam.ac.uk/governance/key-bodies/RH-Senate/Pages/RH-Petitions.aspx> for details.

E. M. C. RAMPTON, *Registrar*

END OF THE OFFICIAL PART OF THE 'REPORTER'

## COLLEGE NOTICES

## Election

*Gonville and Caius College*

Elected into a Supernumerary Fellowship by virtue of her appointment to the office of Domestic Bursar:

Jennifer Phillips, M.A., *CAI*

## Vacancies

*King's College*: Research Fellowship in the Economics of Inequality; tenure: four years from 1 October 2021; salary: total remuneration on a scale determined by qualification and experience rising to £28,000 plus benefits (these benefits include either subsidised accommodation in College or a £4,000 per annum housing allowance); closing date: 12 February 2021 at 9 a.m.; further details: <https://www.kings.cam.ac.uk/research/research-fellowships>

Research Fellowship in the Late Roman and Early Medieval Archaeology of Britain; tenure: four years from 1 October 2021; salary: total remuneration on a scale determined by qualification and experience rising to £28,000 plus benefits (these benefits include either subsidised accommodation in College or a £4,000 per annum housing allowance); closing date: 12 February 2021 at 9 a.m.; further details: <https://www.kings.cam.ac.uk/research/research-fellowships>

## Events

*Darwin College*

**Darwin College Lecture Series 2021: *Blood***

A series of eight multi-disciplinary public lectures prepared for a general audience by leading authorities in their fields; theme: *Blood*. Lectures will be uploaded to YouTube at 5.30 p.m. every Friday from 22 January – 12 March 2021.

First lecture on 22 January:

*Battle Blood* by Dr Claire Roddie, UCL

Further information is available online at <http://www.darwin.cam.ac.uk/lectures>

## EXTERNAL NOTICES

## Oxford Notices

*Nuffield College*: Postdoctoral Researcher, Nuffield Politics Research Centre; tenure: three years from 1 September 2021 or as soon as possible thereafter; salary: £32,817–£38,017; closing date: 22 February 2021; further details: <https://www.nuffield.ox.ac.uk/the-college/jobs-and-vacancies/postdoctoral-researcher-nuffield-politics-research-centre/>

*St Cross College Centre for the History and Philosophy of Physics*: HAPP Discussion Panel on *Space travel across the decades and beyond*; virtual event from 5 p.m. on Friday, 26 February 2021; free attendance (via Zoom) but registration required; programme and details: <https://www.stx.ox.ac.uk/event/space-travel-across-the-decades-and-beyond>

*St Hilda's College*: Joanna Randall-MacIver Junior Research Fellowship; tenure: two years from 1 October 2021 or as soon as possible thereafter; salary: £32,817; closing date: 19 February 2021 at 12 noon; further details: <http://www.sthildas.ox.ac.uk/content/joanna-randall-maciver-junior-research-fellowship>

Retained College Lecturer in Political Theory; tenure: Trinity Term 2021 (starting 26 April) and the academic year 2021–22 with an option to extend for the following year; closing date: 22 February 2021 at 5 p.m.; further details: <http://www.sthildas.ox.ac.uk/content/retained-college-lecturer-political-theory>

*Wolfson College*: Non-Stipendiary Research Fellowships (up to three available); tenure: three years from 1 October 2021 with the possibility of renewal (not automatic) for a further final four years; closing date: 21 March 2021; further details: <https://www.wolfson.ox.ac.uk/vacancy/non-stipendiary-research-fellowships-humanities-and-social-sciences-2021>

Non-Stipendiary Junior Research Fellowships in the Humanities and Social Sciences (up to nine available); tenure: three years from 1 October 2021 with the possibility of renewal (not automatic) for a further three years; closing date: 21 March 2021; further details: <https://www.wolfson.ox.ac.uk/vacancy/non-stipendiary-junior-research-fellowships-humanities-and-social-sciences-2021>

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