

Francis Hughes (Tim) Mares (1925–2001)

Fellows will have been shocked at the news of the sudden and tragic deaths of Tim Mares and his partner, Robin Eaden, in a road accident near Adelaide in early February. They will be sadly missed.

Francis Hugh Mares, known to all as Tim, was born in London on 20 October 1925. His university education was at Durham, where he took a first class Honours degree, before going on to Lincoln College, Oxford, where he completed a BLitt in 1954. In the same year he was appointed to a lectureship in the English department at the University of Western Australia, and he and his family came to Australia. It has been home to him ever since. Three years later, he moved to the University of Adelaide, to which institution he remained connected in various capacities until his untimely death. There he was appointed to a senior lectureship in 1961, and a readership in 1967. From 1971–74 he was the elected chairman of the English department, and from 1975–78 Dean of the Faculty of Arts. He dealt with these gathering responsibilities in his customary calm and efficient way, still finding time for those scholarly and critical pursuits which have made his teaching and publications in Elizabethan and Jacobean drama well known around the world.

In 1971 he completed an MA in Linguistics at the University of Essex. In 1974 he was elected to the Fellowship of this Academy, and in 1986, at the age of 61, he took early retirement, but certainly did not retire from academic activity. At various times before and since he had been a visiting professor or research fellow at the University of Michigan at Ann Arbor, the University of Trondheim, the University of Virginia, the University of Otago, and the Charles University in Prague. He was also an Associate at Clare Hall, Cambridge, a Research Fellow at the Huntingdon Library, and a Visiting Fellow at the Institute for Advanced Studies in Edinburgh.

In his chosen field, Tim Mares is best known for his editions of two important works, Ben Jonson's *The Alchemist* in the Revels Plays series, first published in 1967, and still the standard modern edition of the play, which he was revising at the time of his death, and *Much Ado about Nothing* for the New Cambridge Shakespeare. He also edited *The Memoirs of Robert Carey* for the Clarendon Press in 1972, and in 1986, with Robin Eaden, edited the festschrift for Brian Elliott, *Mapped but Not Known*. His edition of *Antony and Cleopatra*, for the Bell Shakespeare, is to be published later this year.

Such an outline of his achievements, impressive as it is, does not come near to doing justice to this remarkable man. He was tirelessly involved in community activities, devoted to encouraging the study and performance of drama, and of reading and learning generally. His own interest in theatrical productions and in new writing of all kinds was exemplary. When his many friends and acquaintances think of him, it will be his human qualities that are remembered, as much as his achievements. His gentle, friendly manner, combined with an acute intelligence and wit, attracted scholarly visitors to these shores, who

might otherwise not have thought of coming to Australia. This is particularly true of his and Robin's connection with the Charles University in Prague, where they were instrumental in setting up courses for the study of Australian literature, and from where academics and postgraduate students come to visit and study in Australia.

Many of my colleagues will recognise the feeling I have had, at conferences around the world, on catching sight of Tim and Robin across the room: a sudden lifting of the spirits at the prospect of having them to talk to, to discuss things and have a drink with. One knew that whatever Tim would have to say, in that gentle and unmalicious but nevertheless acute way of his, would be worth hearing. Sadly, we shall not have that pleasure again.

Derick Marsh