

## **A Fortunate Man**

### **Footnotes: Act One - Landscapes**

**Lecturer:** Slide please. First of all, it's such a privilege to be here today

**Footnotes:** [insert date here]

**Lecturer:** I am very happy to be here and I am very grateful for all of you who are attending because I know everyone is busy and you know that everyone has a lot of things to do and you have taken time out of your busy schedule to come here and I want to thank the venue

**Footnotes:** [insert venue here]

**Lecturer:** and the University

**Footnotes:** [insert local university here]

**Lecturer:** Which as you know are working together as partners on this project.

**Footnotes:** This was true at the time of writing this lecture but may not be true now

**Lecturer:** Excuse me? It's not working? Is this a placebo microphone? Do I bang on it? And what is this for? Can you hear me at the back? I have done 14 lectures on this tour and this has not happened before!

**Footnotes:** He has done this lecture a couple of times and it has happened before. Twice.

**Lecturer:** I wonder if we could just take a moment to sort this out... I want to thank the committee which as you know is a combination of the university and the venue...

**Footnotes:** This was true at the time of writing this lecture but may not be true now

**Lecturer:** And the Centre for Research as that is where we first started to explore the book.

**Footnotes:** A Fortunate Man

**Lecturer:** And that is why I am here. I want to thank the author and the photographer.

**Footnotes:** John Berger and Jean Mohr

**Lecturer:** For their work on the book and all of the NHS doctors we have interviewed for our research – some of which are here today.

**Footnotes:** Some of whose names are redacted

**Lecturer:** Can everyone hear me at the back? I wonder if we could just adjust the focus please. That's better. We need to see the title. Thank you. Are we filming this? Good. Good.

**Footnotes:** This introduction was transcribed from a video of a lecture on immunology

**Lecturer:** Let us begin.

**Footnotes:** Word for word.

**Lecturer:** As I said thank you all for attending this inaugural lecture to celebrate the fiftieth anniversary of this important publication. Slide please.

**Footnotes:** Originally published in 1967 by Penguin Press.

**Lecturer:** I hope you have all read the book before today.

**Footnotes:** A Fortunate Man

**Lecturer:** As you spend the next hour here you will find it a vital handrail. It is an invaluable part of your toolkit. If you haven't read it yet then I urge you to do so afterwards.

**Footnotes:** The book has been reprinted on a regular basis.

**Lecturer:** Those of us in the medical profession have turned to this book for answers since it was written. I know it has accompanied me through my training and still has pride of place on my bookshelf in the office. Indeed, I endeavour to re-read it at least once a year.

**Footnotes:** It is on the reading lists of universities around the world.

**Lecturer:** The aim of this talk is to introduce it to you. To take a journey into the book if you will. In search of A Country Doctor.

**Footnotes:** This is the subtitle of A Fortunate Man.

**Lecturer:** It is a guided tour. What do we see on this tour? We see a doctor on call to his patients. Giving his life to look after theirs. But more of that later. This talk is in two parts, two acts, Landscapes and Portraits.

**Footnotes:** Also, the title of two edited collections of Berger's writing (2015 / 2016).

**Lecturer:** Berger tells us that 'to understand a landscape we have to situate ourselves in it'

**Footnotes:** 'Ways of Seeing', originally a television series and then a book (1972)

**Lecturer:** So, before we start to explore the life of a country doctor we have to understand the countryside he inhabits. So, before we even open the book I want you to close your eyes.

**Footnotes:** Please close your eyes now.

**Lecturer:** I want us to leave this room. This lecture theatre. This time.

**Footnotes:** [insert time here]

**Lecturer:** This place.

**Footnotes:** [insert place here]

**Lecturer:** This moment here. And take ourselves back 50 years. To the Forest of Dean.

**Footnotes:** A geographical, historical and cultural region in the western part of the county of Gloucestershire, England – Wikipedia

**Lecturer:** We are in 1965. There is a low sunrise and the trees are silhouetted against the horizon. The occasional farmhouse meets the sky with smoke from the chimney from the day's first fire. A procession of pylons score electric lines against the clouds. There are early birds drinking from puddles in the unploughed fields. Drawing muddy water through cracks in the ice. It is January. A thick frost covers the ground and cows stand with their backs to the winter sun after another night huddled together for warmth. Through this landscape a river runs, its waters rise and fall, and meander around this place. Berger will tell us that the bend in the river reminds the doctor of his failure.

**Footnotes:** Berger, J. (1967). *A Fortunate Man*. Penguin: London p. 28.

**Lecturer:** But more of that later. We haven't met him yet. We are still picturing the scene. Birds sing. The church bells ring. Another day begins. A boat floats on the river. Two men, one old, one young, fishing. Their lines cast upstream. Their images reflected in the water. There are ripples in the surface of the mirror. A fence runs across a field to keep livestock, mapping the farmer's territory, though we must remember the map is not the territory. An electrical pulse runs around the wire to stop the cattle or sheep from getting too close. Children dare each other to hold onto the fence as long as they can. They see how many pulses wins. In the distance, two hills rise, dodged and burned by the photographer.

**Footnotes:** Jean Mohr used many darkroom techniques in developing images for the book.

**Lecturer:** To play with perspective and depth of field. And in the centre of the image. A house. Where we are now. Where the doctor is. Where we wake up. Now please open your eyes. To understand a landscape, we have to situate ourselves in it. Slide please.

**Footnotes:** Berger, J. (1972). *Ways of seeing*. Penguin: London p. 4.

**Lecturer:** Now imagine yourself waking up in this house, in this landscape, in this place. Berger writes: English country mornings are like mornings nowhere else in the world. The air is cold. The floor boards are cold. It is perhaps the coldness. Which sharpens the tang of the hot cup of tea. Outside steps on the gravel crunch a little more loudly than a month ago. Because of the slight frost. There is a smell of toast. And on the block of butter. Small grains of toast from the last impatient knife. Outside there is sunlight. Simultaneously soft and precise. Every leaf of each tree seems separate. Slide please.

**Footnotes:** Berger, J. (1967). *A Fortunate Man*. Penguin: London p. 4.

**Lecturer:** Just like the pages in this book, each one is separate, yet together they form a shape, a pattern, a story. They take us on this journey. To this place. At the beginning of the book Berger writes: Landscapes can be deceptive. Sometimes a landscape seems to be less a setting for a life of its inhabitants than a curtain behind which their struggles, achievements and accidents take place. For those who, with the inhabitants, are behind the curtain, landmarks are no longer only geographic but also biographical and personal. Slide please.

**Footnotes:** Ibid. p. 4.

**Lecturer:** The doctor walks up the hill to his surgery. It is apart from the house. A building the size of two garages. It consists of: A waiting room. Two consulting rooms. And a dispensary. It is on the side of a hill. Which overlooks the river. And the large wooded valley. From the other side of the valley. It is almost too small to be visible. On the door of the building. Is a notice:

**Footnotes:** Dr John Sassall M.B. Ch. B. D. Obst. R. C. O. G.’

**Lecturer:** Slide please.

**Footnotes:** Ibid. pp. 49-50.

**Lecturer:** So now we meet the doctor. He is a pillar of society. He is the fulcrum of his community. He is known as ‘the doc’. He is the registrar of their births and the secretary of their deaths. He says again and again:

**Footnotes:** I know, I know, I know.

**Lecturer:** As if he doesn't just observe this pain, he feels it, he shares it, he absorbs it, he absolves it. Slide please.

**Footnotes:** Ibid, p. 148.

**Lecturer:** Part of him is always wanting to know more. At every surgery. At every visit. Every time the phone rings. And he has to go out in the middle of the night. Wearing his pyjamas underneath his coat. His son says he was never more alive than he was then.

**Footnotes:** Interview with the doctor's son, 2018.

**Lecturer:** Here is a man who suffers with a sense of anti-climax. He has what we might now call manic depression. He knows highs and lows, his mood peaks and troughs like the landscape he serves. He wears many masks. The medical. The intellectual. The family man.

**Footnotes:** Interview with the doctor's son, 2018.

**Lecturer:** The last image sees the doctor walking towards a house on a hill. Slide please.

**Footnotes:** Berger, J. (1967). *A Fortunate Man*. Penguin: London p. 169.

**Lecturer:** They reversed the image. So, it looks like he is walking towards his future. Walking towards his fate. Walking out of the book. As Berger would say:

**Footnotes:** 'A moment's reflection shows us. That any story drawn from life. Begins, for the storyteller, with its end'. *Portraits: John Berger on Artists (Tom Overton, ed.)* (2015)

**Lecturer:** So, taking Berger's lead, we should not start at the beginning. But at the end. This is the Afterword. Slide please.

**Footnotes:** Written after the doctor's suicide in 1982.

**Lecturer:** When I wrote the preceding pages. I did not know that 15 years later he was going to shoot himself.

**Footnotes:** Little is known of the suicide but Berger makes mention of it in an essay he writes at the time.

**Lecturer:** His death has changed the story of his life. It has made it more mysterious.

**Footnotes:** In the essay he is reflecting on the theme of death in the work of Gabriel Garcia Marquez.

**Lecturer:** Not darker. I see as much light there as before.

**Footnotes:** Published in 1982 in the London Review of Books, the essay is called 'The secretary of death'.

**Lecturer:** And standing before him. I do not search for what I might have foreseen and did not. Rather I now begin with his violent death.

**Footnotes:** From what we know Dr Sassall took his own life by gunshot after his wife died.

**Lecturer:** And from it, we look back with increased tenderness on what he set out to do. And what he offered to others. For as long as he could endure. Slide please.

**Footnotes:** Berger, J. (1967). *A Fortunate Man*. Penguin: London p. 171.

**Lecturer:** We now know that he went into the bathroom and shot himself in the head. His son told us he was the kind of man who would want the mess to be more easily cleaned up.

**Footnotes:** Interview with the doctor's son, 2018.

**Lecturer:** A careful reading of the book reveals its title to be a paradox. The man who spent his life helping others was unable to help himself. The doctor is somewhere between a doctor of the past. A doctor of the future. A doctor of yesterday. A doctor of tomorrow. Slide please.

**Footnotes:** Ibid. p. 148.

**Lecturer:** He says at the end of the book. As we see him walk towards the final page:

**Footnotes:** Whenever I am reminded of death. And it happens every day. I think of my own death and it makes me try to work harder.

**Lecturer:** This is not so much an ideology as a prophecy. Slide please.

**Footnotes:** Ibid. p. 168.

**Lecturer:** But that's at the end and our story hasn't really started yet. Our story starts with a tree. Falling down on a hill in the fog. Three woodsmen tend to a stricken friend. And a car races down a country road. To help us understand this landscape, to give the doctor a voice, I have asked my colleague here to re-enact key moments from the book for us today. When they are not providing the footnotes and the images. This is the opening scene. Slide please.

**Footnotes** *brings on branch and starts to bandage it during the text*

**Footnotes:** I want you to lift while I put a splint on his leg... Just hold it steady... You know Sleepy Joe? He was trapped under a tree for 12 hours before any help came... No – he won't lose his leg... I know... I know... I know...

**Lecturer:** One of them shouts a warning, but it is too late. The leaves brush him down almost delicately. The small branches encage him. And then the tree and the whole hill crush him together. On his way the doctor has his thumb on the car horn for the man to hear.

**Footnotes** *returns to station and refers to pages of the book as before.*

**Footnotes:** Ibid. pp. 23-25.



**Lecturer:** What is happening here? Medically speaking a trauma has occurred and a man's leg has been impacted by the fallen tree. Berger tells us that the doctor kneels next to the man and injects morphine. His hands are at home on a body. New wounds are familiar to him.

**Footnotes:** Ibid. pp. 24

**Lecturer:** The doctor sets up plasma for a transfusion into the arm. As the morphine works, the man relaxes and his eyes close. The mist is getting whiter. The moisture condensing on the half-empty bottle of plasma. The doctor still working on the leg the man will soon lose.

**Footnotes:** Ibid. pp. 25

**Lecturer:** The woodman walks slowly back up to the forest. He tells the others what the doctor told him. As they work, they notice again the hollow where their friend was trapped. The fallen leaves still damp with his blood. And they question whether the doctor was right.

**Footnotes:** Ibid. pp. 25

**Lecturer:** My colleague and I will now present some interviews we did with doctors today. To retain their authenticity and preserve their anonymity we will be reading them verbatim.

**Footnotes:** All ethical clearances for this project were sought and approved. Slide please.

**Lecturer:** The book is full of moments like this. We see a doctor at work but wonder if he is an accomplice to the accident, so sure does he seem. It is a fascinating book. It is a historical book. It asks more questions than it answers about how or why the doctor might be fortunate.

**Footnotes:** Dr Truman

**Lecturer:** Interview by author, January 2018.

**Footnotes:** To me that's always been what the title is about. To do this job you are fortunate. Although he had quite a lot of difficulties in some ways he was fortunate to have a greater understanding of himself than quite a lot of doctors do. The book explores his drivers.

**Lecturer:** Dr Mead

**Footnotes:** Interview by author, August 2017.

**Lecturer:** The motivator isn't financial. The motivator isn't going to be able to make the difference you might want to make. The motivator is that you do the best you can and the people around you realise you have done the best you can. It's not looking for thanks.

**Footnotes:** Dr Truman

**Lecturer:** Interview by author, January 2018.

**Footnotes:** The book asks what made him happy and what didn't make him happy. He learnt as much from his patients as they learnt from him and that's one of the things GPs talk about. We have learned so much about life and other people that that's the really fortunate part of it.

**Lecturer:** Dr Mead

**Footnotes:** Interview by author, August 2017.

**Lecturer:** People hold him in high esteem, not because of knowledge, there is something else, almost intangible. It's a warmth, it's a passion, it's a desire to help the people, serve the people in his community. In terms of what it is. It is an aspirational book for doctors of today.

**Footnotes:** Dr Truman

**Lecturer:** Interview by author, January 2018.

**Footnotes:** *A Fortunate Man* is a masterpiece of witness. A moving meditation on humanity, society and the value of healing. When I was working as a newly qualified doctor it became my habit to give copies as gifts. For years it was out of print, the habit became expensive...

**Lecturer:** Dr Francis

**Footnotes:** Interview by author, February 2018.

**Lecturer:** Dr Gavin Francis wrote the foreword to the latest edition of the book.

**Footnotes:** Published in 2015.

**Lecturer:** In it he describes a game of bridge between John Berger, Jean Mohr, the author, Victor Anant, and Dr John Sassall. The writers recognise in Sassall an outstanding physician.

**Footnotes:** 'I became friends with Sassall after going to him with some minor medical problem. He cured me and we used to meet regularly to play cards.'

**Lecturer:** John Berger

**Footnotes:** 'You know this man is really remarkable but one day no one will know of him. Unless you write about him, the specifics of his life and attitude may not be preserved.'

**Lecturer:** Victor Anant

**Footnotes:** 'I checked the manuscript and made some minor corrections, medical terminology, technical comments. That sort of thing.'

**Lecturer:** Doctor John Sassall.

**Footnotes:** We have no record of what Jean Mohr might have said.

**Lecturer:** Because there were four players this would have been a game of Rubber bridge.

**Footnotes:** A form of contract bridge played by two competing pairs using a particular method of scoring - Wikipedia

**Lecturer:** Slide please. My colleague and I will now read an exchange that took place between the photographer.

**Footnotes:** Jean Mohr

**Lecturer:** And the writer.

**Footnotes:** John Berger

**Lecturer:** When they first discussed working on the project.

**Footnotes:** A Fortunate Man

**Footnotes and Lecturer** *walk downstage to enact conversation without script. Music plays.*

**Footnotes:** From the outset, our relationship was perfectly balanced.

**Lecturer:** As a condition of publication, we retained the right to the book's layout.

**Footnotes:** The position of the text on the page.

**Lecturer:** The position of the pictures within the book.

**Footnotes:** The combination of text, page turn, and picture.

**Lecturer:** The relationship between a paragraph and a photograph.

**Footnotes:** One of the first questions I asked him regarded the rudimentary matter of earnings, specifically copyright. He said:

**Lecturer:** We'll go fifty-fifty, does that sound all right?

**Footnotes:** And, of course, it did.

**Lecturer:** That is how we started.

**Footnotes:** And that is how we continued as collaborators.

**Lecturer:** In 1966, I saw a story he worked on, following a doctor for a time in Belgium.

**Footnotes:** He enjoyed it, but said that:

**Lecturer:** The two of us could do it better.

**Footnotes:** That became the idea for A Fortunate Man

**Lecturer:** We spent a month observing the daily rounds and moral challenges of a doctor in the Forest of Dean.

**Footnotes:** At the end he liked my prints but thought some were too aesthetic.

**Lecturer:** I was wary of photos that were too beautiful.

**Footnotes:** He liked those that looked almost accidental.

**Lecturer:** We had both tried to write the book on our own.

**Footnotes:** That's not what we wanted at all.

**Lecturer:** So, we reworked it so that the words and pictures were like a conversation

**Footnotes:** Building on rather than mirroring one another. Finishing each...

**Lecturer:** Other's sentences. I wanted to find a counterpoint to the story.

**Footnotes:** I could say with one picture what he could articulate only in pages of words.

**Lecturer:** He is one of the truly great photographers. Utterly invisible.

**Footnotes:** He's very strong.

**Lecturer:** Blending into the background like a lamp-stand

**Footnotes:** He's very certain of himself.

**Lecturer:** The perfect man to sit in on medical consultations

**Footnotes:** And very positive.

**Lecturer:** This was how we worked.

**Footnotes:** Never disagreeing for long.

**Lecturer:** Always discussing ideas as equals.

**Footnotes:** Always finishing the job even firmer friends than when we started.

**Lecturer:** That spirit of collaboration is rare between a photographer and a writer.

**Footnotes:** The story exists

**Lecturer:** Written in the laughs

**Footnotes:** The gestures

**Lecturer:** The wrinkles

**Footnotes:** The lines

**Lecturer:** The fatigue

**Footnotes:** The smiles

**Lecturer:** The grimaces

**Footnotes:** The fury

**Lecturer:** To be found in the countless pictures he took of me

**Footnotes:** A few weeks ago, he turned the table on me

**Lecturer:** Will you pose for me?

**Footnotes:** Can I bring my camera?

**Lecturer:** Of course.

**Footnotes:** This conversation was taken from *Understanding a Photograph* by John Berger published in 2013 by Penguin Books and a 2015 Guardian interview with Jean Mohr.

**Lecturer: Act Two – Portraits**

**Footnotes:** Slide please.

**Lecturer:** [To audience member] Can you make us a cup of tea?

**Footnotes:** On page 29, Dr Sassall consoles a man who has lost his wife.

**Lecturer:** [To audience] It would have been worse for her if she'd lived. It would have been worse.

**Footnotes:** He might have said death is a condition of life. But whatever he said at that moment, the old man would have continued to rock on his feet and sit in front of the fire.

Whatever he said, he said it with care. The care of a man who has seen it before. The care of a man who had lost patients he couldn't save but looked after families that were left behind. The care of a man who knew when to say the right thing.

**Lecturer:** [To audience] I know... I know... I know...

**Footnotes:** Slide please. I know Berger and Mohr lived with the doctor for six weeks.

**Lecturer:** I know doctors do not take lunch breaks

**Footnotes:** I know they aim to see every patient within 10 minutes.

**Lecturer:** I know patients do not always go in to see their doctor with the condition that they want to talk about so 10 minutes is spent guessing the real reason for their visit

**Footnotes:** I know it takes the same time to process a film as it does to give a pint of blood.

**Lecturer:** I know the conversation is still the cure in a lot of cases and some patients just want someone to listen to them.

**Footnotes:** As John Berger said, 'If I am a storyteller, it is because I listen...'

**Lecturer:** As Jean Mohr said 'If the picture is not good enough, go closer'.

**Footnotes:** I know a photograph of unwashed cups in a kitchen sink tells us more about the NHS than anything we could write.

**Lecturer:** I know doctors do not really want to talk about politics today but we cannot avoid our show being political.

**Footnotes:** I know that to understand a context we have to situate ourselves in it.

**Lecturer:** I know that doctors love what they do.



**Footnotes:** I know when asked to name the best thing about their job many of them tell us it is the people, the patients, the place.

**Lecturer:** I know they want to make a difference to people's lives.

**Footnotes:** I know the doctor only says 365 words in the book.

**Lecturer:** [To audience] What's wrong?

What's getting you down?

Sore throat?

Waterworks all right?

Have you got a temperature?

Don't be sorry.

The fact that you're crying means you've got an imagination.

If you didn't have imagination you wouldn't feel so bad.

Now go to bed and stay there tomorrow.

**Footnotes:** On page 31 he meets a young woman who he delivered as a baby, 16 years ago and now he suspects she too is pregnant. As she walks away from the surgery he watches her cry. The dry-stone walls on either side of the lane are now cemented together. Slide please.

*[Schubert's Serenade plays.]*

**Lecturer:** Pages 1-2

**Footnotes:** There is a car hurtling down a country road in landscape

**Lecturer:** Pages 3-4

**Footnotes:** There is a man holding open a door, between coming and going

**Lecturer:** Pages 12-13

**Footnotes:** There is a boat with its line cast near the place where he fished

**Lecturer:** Pages 14-15

**Footnotes:** There is a village veiled in darkness the sky beginning to bruise

**Lecturer:** Page 16

**Footnotes:** A fog is devouring a telegraph pole. A tree where a man lost his leg.

**Lecturer:** Page 20

**Footnotes:** The forest dodged and burned to look like clouds in the sky

**Lecturer:** Page 22

**Footnotes:** The river ruffled by a passing boat

**Lecturer:** Page 23

**Footnotes:** A herd of cows graze near the bend in the river that reminds him of his failure

**Lecturer:** Page 25

**Footnotes:** A car still hurtling down a country road in portrait this time

**Lecturer:** Page 30

**Footnotes:** A house surrounded by drystone wall it juts out like rotten teeth or tombstones

**Lecturer:** Page 35

**Footnotes:** A house silhouetted at dusk by a biblical sky. Shepherd's warning.

**Lecturer:** Page 38

**Footnotes:** Trees on the riverbank reflected in the water. No sense of perspective.

**Lecturer:** Page 42

**Footnotes:** The surgery. Three rooms. When you see the doctor your knees touch.

**Lecturer:** Page 45

**Footnotes:** The dispensary. Surrounded by scripts. A patient waits. He is a blur.

**Lecturer:** Page 46

**Footnotes:** 11 chairs in the waiting room. Surgery hours on the door. He is a blur.

**Lecturer:** Page 48-49

**Footnotes:** Sleeves rolled up. Tie tucked in. Braces clipped on. He is a blur.

**Lecturer:** Page 57

**Footnotes:** He inserts the needle. That's where he lives. Behind his eyes.

**Lecturer:** Page 58

**Footnotes:** He smokes a pipe

**Lecturer:** Page 59

**Footnotes:** He smokes a cigarette

**Lecturer:** Page 61

**Footnotes:** He stops smoking

**Lecturer:** Page 63

**Footnotes:** Pub. Piano. Pints. Pipes.

**Lecturer:** Page 65

**Footnotes:** He feels the throat for lumps

**Lecturer:** Page 66

**Footnotes:** He takes a baby's temperature

**Lecturer:** Page 67

**Footnotes:** He treats a lady's leg

**Lecturer:** Pages 69-71

**Footnotes:** He reassures. He talks. He listens. He stands. She stands.

**Lecturer:** I know... I know... I know...

**Footnotes:** Page 72

**Lecturer:** I feel a woman's stomach. Pregnant with hope. Her eyes alive.

**Footnotes:** Page 80

**Lecturer:** On the phone. On Autopilot. In Objective Doctor Mode.

**Footnotes:** Page 82

**Lecturer:** My car off the beaten track. A Citroen DS. My headlights on full.

**Footnotes:** Page 85

**Lecturer:** The door half open half closed

**Footnotes:** Page 86

**Lecturer:** I insert the needle. I say that's where I live. Behind my eyes.

**Footnotes:** Page 87

**Lecturer:** I stretch. Patients are allowed to smoke at the following times.

**Footnotes:** Page 89

**Lecturer:** A man in a woolly hat – unnamed and unshaven but smiling.

**Footnotes:** Page 90

**Lecturer:** A woman in an apron at twenty past two, somewhere between dinner and tea.

**Footnotes:** Page 96

**Lecturer:** A man with a bucket, flat cap and tanned skin.

**Footnotes:** Page 104

**Lecturer:** A parish meeting.

**Footnotes:** Page 105

**Lecturer:** A schoolroom filled with parishioners.

**Footnotes:** Page 106

**Lecturer:** When I speak, people listen.

**Footnotes:** Page 107

**Lecturer:** When I raise my hand, people follow.

**Footnotes:** Page 118

**Lecturer:** A woman dries her eyes with a handkerchief.

**Footnotes:** Page 125

**Lecturer:** A man strokes his dog and cries by the fire.

**Footnotes:** Page 136

**Lecturer:** Table tennis in the village hall.

**Footnotes:** Page 137

**Lecturer:** My daughter dancing.

**Footnotes:** Page 140

**Lecturer:** A couple embracing.

**Footnotes:** Page 148

**Lecturer:** Dictating memos in my office. Page 149.

**Footnotes:** A woman waits to die

**Lecturer:** Page 150

**Footnotes:** A woman wakes

**Lecturer:** Page 151

**Footnotes:** A nurse checks her watch

**Lecturer:** Page 152

**Footnotes:** A patient's back

**Lecturer:** Page 153

**Footnotes:** A park bench

**Lecturer:** Page 154

**Footnotes:** A twisted spine

**Lecturer:** Page 155

**Footnotes:** A bloody shin. An egg cup filled with alcohol. A scalpel waiting to go in.

**Lecturer:** Page 156

**Footnotes:** Medicine

**Lecturer:** Page 157

**Footnotes:** House visit

**Lecturer:** Page 169

**Footnotes:** The doctor walks away. Uphill. Out of the book.

**Lecturer:** Page 171

**Footnotes:** And again in close up. His back to camera. He walks away from the lens. Somewhere between coming and going. Beginning and ending. Living and dying. In later editions this image is followed by The Afterword. Slide please.

*Presented on 14 April 2018 at University of Greenwich as part of symposium: Hold Everything Dear: Performance, Politics and John Berger. Footnotes: Rachel Baynton. Lecturer: Michael Pinchbeck. An extract of a touring show in 2018/19. Commissioned by New Perspectives and Camden People's Theatre. Supported by Summerhall, Edinburgh. More information: <http://newperspectives.co.uk/?idno=1168&s=62>.*

*Video of work-in-progress here:*

*[https://www.dropbox.com/sh/oswoz1gsz7h23vm/AABlQyuckXCEf9ADYV2t\\_fva?dl=0](https://www.dropbox.com/sh/oswoz1gsz7h23vm/AABlQyuckXCEf9ADYV2t_fva?dl=0).*