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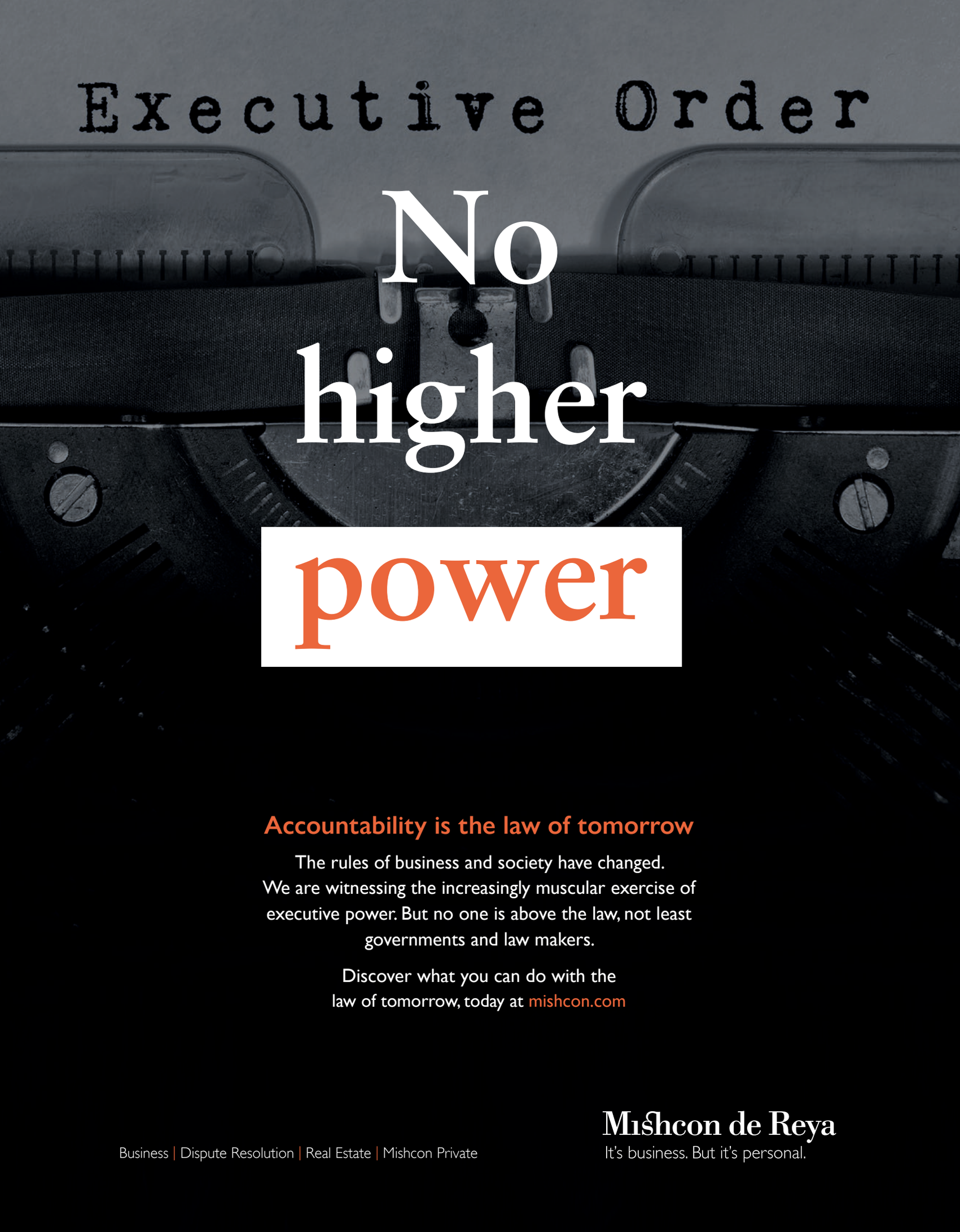

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We also thank our expert Advisory Editors for their time and guidance.

Professor John Finnis (Law)

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Finally, we thank two individuals who played a crucial role in setting our direction.

Dr Benjamin Spagnolo

Professor Matthew Kramer

Landscape with Travellers asking the Way *(Salvator Rosa 1641, oil on canvas, 108.3 x 174.2cm).*
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Foreword by Alexander (Sami) Kardos-Nyheim, Founder and Editor-in-Chief

We live in a time of great diversity of opinions and voices. I wanted to capture this in a single publication, an intellectual and creative 'barometer' of such a time. The pieces range from ferocious to dispassionate, warm to technical. All are bold, brilliant, and timely. The articles are arranged in a particular order so as to contrast them and make them talk to each other, as we want our readers to talk to each other. Students appear alongside artists, lawyers, politicians, judges, scientists, journalists, and directors of national museums. Indeed, this issue will sit in universities, artists' studios, law firms, parliaments, courts, scientific institutions, media hubs, and national cultural institutions. Our writers come not only from Cambridge but from around the world: from free countries, and from countries where basic freedoms are at risk.

I started the *Journal* for another reason too. I was deeply concerned about academic integrity and the quality of public debate, particularly in the humanities. It seemed that the basic principle of freedom of reasoned expression was at risk of erosion at the hands of dangerously all-encompassing political movements. I wanted the *Journal* to be a place where, away from all the noise, people with unique and important things to say could say them. The rich tapestry of views from across cultures, political orientations, and academic disciplines in this volume is reassuring. In an era seemingly devoid of nuance, there are bright flickers of expression which are beautiful in their reflectiveness and humility.

This has been a project defined by its honesty and ambition. We have not shied away from difficult conversations or made compromises to powerful institutions for the sake of convenience or avoiding pain—and believe me, there have been opportunities. The value of the *Journal* is in its strength of character.

The choice of law, politics, and art as the *Journal*'s three fields deserves explanation. I read Law at university, but since the age of 15 have been involved in legal struggles to protect heritage assets against demolition and replacement with luxury housing. There is an urge to replace quiet, thoughtful beauty and craftsmanship with the unthinking, loud glitz of glass and bright lights. Perhaps this urge dictates not only how we build our cities, but also the art we value and the way we run our society. Seeing my mother in her studio throughout my childhood, I learned that creative expression is beautiful and powerful. However, the world around me has shown that it is rare and delicate, and can easily lose its shape to the bluntness, or sharpness, of politics and law. Art can authentically express the issues at their heart. Placing law, politics, and art together has made the *Journal* a wealth of lateral, cross-disciplinary, *creative* thinking.

Titian's *Allegory of Prudence* across the page depicts three moments in a person's life: old age, middle age, and youth. The face of each is filled with the regret, heaviness, and hubris of age. Or perhaps each lives in his own separate world. The contributors to this issue are united by the wish to find new links between the world's issues, as well as new solutions for them. This is perhaps what Titian was encouraging when he inscribed on the *Allegory*: 'From the experience of the past, the present acts prudently, so as not to put the future at risk.'

My grandfather once told me: 'There are times when you should think in straight lines, see the world simply, and act firmly. But there are other times when the world's sheer complexity, hilarity, and contradiction demand that you just sit down, breathe, and think.' I encourage you to do the same as you read this issue.

Personal acknowledgements

Elliot Wright, Toby Noskwith, and Louisa Stuart-Smith have displayed great precision and creativity as Section Editors. Atiya Kanji has distinguished herself for her devoted resilience; David Edwardes-Ker for his wit and leadership; Kitty Mant for her organisational talent; Sophie West for her personal guidance; and Nathalie Edwardes-Ker for her constant kindness, trustworthiness, and commercial creativity. Sienna James, Uma-Johanna Shah, and Jana Lulovska have together created a beautiful design that will last us long into the future. I thank Sir Quentin Blake, who came out of retirement to draw our front cover. I thank all those listed on the previous page, without whom this issue simply would not exist. I thank every single writer, interviewee, and editor for making the *Journal* better than I could possibly have imagined, and I dare say a work of cultural significance.

Lastly, I thank Joseph Court, the Managing Editor, who has had a truly formative role in the *Journal*'s development and ensured its excellence in all aspects.

An Allegory of Prudence *(Titian c 1550, oil on canvas, 75.5 x 68.4cm). © 2021 The National Gallery, London.*

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