In this edition of Christ Church Matters we look at what it means to be an entrepreneur. The Dean highlights the need to be imaginative, to think differently. There are many things one cannot learn at college because they aren’t and often can’t be taught in that way yet one can learn to explore, think and reason; and it is those attributes which help create the entrepreneur.

Whilst many are innovators, entrepreneurs are above all doers. Sometimes we are told to live our dreams and not our fears, but that still implies action not just thought. The academics and business people who feature in Cardinal Sins, and in Paul Kent’s piece on Christ Church in the Industrial Age were certainly men of action, who worked hard, were determined and persistent, and above all brave. People like Robert Hooke, in the piece on page 4, who was one of the greatest experimental philosophers of his time, kept experimenting and observing. He was not put off by failure but rather learnt from it.

Entrepreneurs feature in most areas of human life. Stephen Darlington writes about entrepreneurship in music, the Cathedral School Headmaster reflects on the importance of communication, and the probable founder of the Christ Church Boat Club, William Fitzgerald de Ros, illustrates the importance of leadership, team building and management, even in 1817! Energy, enthusiasm, imagination and determination all leap out of the pages on Ovalhouse. The experiences of some Christ Church entrepreneurs are featured in Association News, as well as the work of social entrepreneurs with charitable work in India and Nepal.

Perhaps the greatest feature uniting all these people is the fact that they seem to succeed because they love what they are doing. Perhaps it is also that fact which ensures they are prepared to slip through the door for whatever new adventure lies on the other side. How do you teach that?

There is much more besides an inquiry into entrepreneurship in this issue and we hope that you enjoy it. As ever we seek to report on events and news past, entertain you with articles reflecting what is happening at your college in the present, and entice you with news of what is to come. In particular it would be splendid if we had a good turnout for the Christ Church Association Day on September 16th (P. 39) and your support for the Fundraising Jubilee Ball at the Hurlingham Club on the 21st September. Please see the insert.

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I like the idea of the person who goes off on some mundane project – to buy cheese at the corner shop, perhaps – and in the style of Philip Pullman disappears down a door near the Kidlington roundabout, has to find the garden where the magic apple is hanging, although there is only a rough map which contains the solemn warning, ‘After finding the apple, on no account talk to the third peacock on the left.’ Of course he does talk to the peacock and the peacock tells him a funny story and feeds him chocolate. When he wakes up from a deep sleep he is in a pitch black cave and all hell breaks loose. He rows down rivers of fire, follows guides, is rescued, goes to the eastern end of the world, finds his way back to the western end, and finally applies the apple to the lips of the princess. Of course, they marry and live happily ever after.

For the purposes of inclusiveness, for he you could say she and for princess read prince. Oh, and the moral; as in Alice, there most definitely isn’t one.

Somehow more interesting than the undergraduate who sets out with determination and never jumps the tram-line.

After all, that indirectness (obliqueness) of travel fits well with most of what an Oxford education is about. People come up to learn to think, to handle information, to tell sense from nonsense, and too much single-mindedness of aim stunts thought.

I expect that it will be argued that times being tough, instrumentalism is inevitable. After all, we need to survive. Yet someone at least needs to have a shot at the other way of seeing things, namely that in difficult times what is desirable is greater flexibility, skills more readily transferable. And the line in Oxford and even more in Christ Church, has been that a broad reflective education is the best preparation for life. The acquisition of a fulfilling job may be an incidental consequence of such an education, but the emphasis on incidental is important. After all, you may well need a training or two after going down from Oxford, which is the time when more specific skills are acquired.

So my vote is for the third peacock on the left.

With apologies for misquoting a brilliant book on the problem of evil: Robert Capon’s ‘The Third Peacock’.

Christopher Lewis
Dean
"We took 1kg of uranium..." A.S. Russell and C.H. Collie began one of the reports of their experiments conducted in the basement laboratory of the Lee Building. Alarming, perhaps, but Christ Church has never been afraid to be at the cutting edge of scientific research. During the eighteenth century, Christ Church forged ahead with new facilities for its students and junior members. Peckwater Quad was rebuilt to a fashionable classical design, providing the best in rooms for the rich and gifted young men that Dean Aldrich wanted to attract. Christ Church was to be the place to come. Next on the list was the New Library which took forever to build, old members were not desperately keen to contribute to yet another major project so soon after Peck, but they still dug deep and the Library was not only a major boost to the academic facilities but an architectural asset beyond compare. No sooner was the scaffolding down, the Dean and Chapter commissioned the construction of the Anatomy School in 1766 and 1767.

Christ Church was already at the forefront of science teaching in the University, but the new School put us head-and-shoulders above other colleges. Dean David Gregory had drastically overhauled the curriculum in mathematics and science, John Freind had given £1,000 for the creation of the School and the foundation of a readership in anatomy, and the final boost to the campaign came when Matthew Lee, a graduate in medicine from Christ Church who became a royal physician, bequeathed the enormous sum of over £20,000. In order to get the building up and running quickly, the project was supervised by just the Dean, the Sub-Dean, and the Treasurer. The site of this new detached building was to be School Quad, near the kitchen. Henry Keene, who had already created the picture gallery on the ground floor of the library, quoted £2,289 for the entire project. His estimate was accepted, and only a year later the first Anatomical Lecturer, John Parsons, was elected. John Grosvenor (who later married Parsons’ widow) was appointed Assistant Dissecting Surgeon, and the two men carried out public human dissections twice a year. The School was arranged like a theatre, with a dissecting table in the centre and tiered seating for the students around three sides, and an additional gallery for fee-paying spectators, so that everyone could see what was going on. The school rapidly became known as ‘skeleton corner’, with cadavers from the prison used for anatomy teaching.

But the School did not stand still as science advanced and the curriculum.
changed, so the plans were altered to accommodate innovations. In 1789, a skylight was inserted to improve lighting and, in 1821, a gas pipe was laid to the building. By 1854, a reading room had been incorporated and the gallery redesigned for the better exhibition of all the anatomical and zoological specimens collected over the years. However, the new University Museum was already in preparation and, in 1856, the proposal was made that the Christ Church collections be transferred there. Dean Liddell argued that the Christ Church Anatomy School was open to any who wished to attend, and that it served as a university museum, but it was not long before Liddell and the University had drawn up an agreement which allowed Christ Church men special rights and privileges to lectures and access to the collections.

In spite of covetous eyes from the Senior Common Room across School Quad, the Lee Building did not lose its scientific function for a while yet. Once the anatomical specimens were moved out, it was converted into a chemistry laboratory in the charge of the Lee’s Reader in Chemistry, and Christ Church’s pre-eminence in the teaching of natural science continued. So much so that, in the 1890s, an additional storey was added (removed in 1929) and, at the turn of the twentieth century, Symm & Co were paid £3500 to make alterations to the laboratory. The scientists who worked in the Anatomy School until its final closure in 1940 were extraordinarily gifted; men like A.S. Russell and C.H. Collie with their uranium. Does the Lee Building glow in the dark?
Robert Hooke (1653)

Who designed the dome of St Paul’s Cathedral? Not Christopher Wren! Who made the apparatus which led to the formulation of Boyle’s Law? Not Robert Boyle! Who first speculated on the nature of comets? Not Edmund Halley! Who was the first Curator of Experiments at the Royal Society? Not Michael Faraday! Who wrote the first book containing observations made under a microscope? Not Galileo Galilei! Who first predicted that the motion of planets was governed by gravitation? Not Isaac Newton!

The answer to all of those questions is Robert Hooke, a Christ Church man.

Robert Hooke came up to Christ Church from Westminster School in 1653 and read Experimental Philosophy. In the seventeenth century there were no scientists – the word had not yet even been invented; no Natural Scientists (what I read 302 years later); no physicists, no chemists, no botanists, no mathematicians, no architects. Philosophy covered all those disciplines. Up until Hooke’s time, learning was achieved purely by reading. The new concept of experimental philosophy meant that learning should also embrace finding things out by observation.

Robert Hooke knew and worked with many of those experimental philosophers whom I mentioned in the first paragraph. Some of them founded the Royal Society whose origins were in Oxford (they first met in Wadham) and Hooke became an early member. He was acquainted with the king, Charles II. He was the surveyor who marked out London after the great fire and in that capacity measured sites and issued licenses to build on them. He was meticulous in his work and was admired and respected by all who had dealings with him.

Unfortunately for Robert Hooke, he fell out with a Cambridge man, Isaac Newton, (over gravitation) and died before him. The Royal Society moved to London (to Gresham College) and Newton became its president. In that capacity he systematically began to write Robert Hooke out of history. The only contemporary painting of Hooke we know of today disappeared.

Outraged when she learned of these happenings, a talented 21st century artist by the name of Rita Greer vowed to paint more portraits of Robert Hooke than there are of Isaac Newton. Sixteen contemporary pictures of Newton exist. Rita has painted more than twenty of Robert Hooke. Her research into what he looked like has been immaculate. She has donated her works to The Open University, Oxford University Department of Engineering Science, Cresham College, London, Willen Church (designed solely by Robert Hooke), Westminster School and others. There is one, a special portrait of him working in Christ Church, which she has donated to The House. It now hangs in Tom 1.4 in the Professors’ Room. Alas it is not easily accessible.

An Oxford historian, Allan Chapman, has described Robert Hooke as Oxford’s answer to Leonardo da Vinci. Yet how many British, how many Oxonians, how many Christ Church men and women have even heard of him? If you ask, a few will remember Hooke’s Law (it’s about elasticity), but that is a mere tiny fraction of this great Christ Church alumnus’ invention, creativity and imagination.

What his contemporaries did to Robert Hooke after his death was shameful. Modern members of The House, past and present, should shout his praise, and honour and celebrate this amazing man. I take my hat off to him.

If you want to know more, type “Robert Hooke” or “Rita Greer” into Google. Look especially for his drawing of a flea in his book, Micrographia. 
Robert Hooke, a polymath, studied at Christ Church, Oxford for nine years. It was here that he met and worked with Robert Boyle and many of the learned men who would form the Royal Society. No contemporary portrait of him exists but there are good descriptions of him by Waller and Aubrey who knew him well.

Note the view of Christ Church through the window, as it was in the seventeenth century, with a balustrade and the coat of arms of the college.

The memorial portrait shows Hooke’s various interests, from top left, moving anti-clockwise:

- wheel barometer
- Micrographia, open at the drawing of a fly’s eyes
- pile of books
- helical gear
- palette with brushes and paints
- lens for a telescope
- shell (from well above sea-level)
- inkwell and quill pen
- iris lens (as used in cameras)
- universal joint (used in vehicles)
- spring (Hooke’s Law of Elasticity)
- frog (for dissection)
- pocket watch (he designed the spring balance mechanism)
- microscope (he made his own)
- pebbles
- scissors and cloth (he sometimes cut and sewed his own clothes)
- map of London, area of fire left blank
- drawing of Bethlem (Bedlam) hospital which he designed
- shelf with:
  - setsquare (he became Professor of Geometry at Gresham College, London)
  - ammonite fossil (from the Isle of Wight, where he was born)
  - drawing of air pump (for Robert Boyle)
  - protractor
  - early clock, back view (he worked with Tornpier)
- drawings on the wall:
  - coloured drawing of Willen church (just a glimpse)
  - map of stars and comet
  - pillar at Fish Street to commemorate the Great Fire of 1666 (The Monument)
  - craters on the moon, named after him
  - section through the dome of St. Paul’s Cathedral
  - drawing of flea for Micrographia

Robert Hooke Memorial Portrait for Christ Church, Oxford. *Oil on board by Rita Greer, 2010.*
and sought to attract candidates of outstanding ability such as the young Cyril Jackson from Westminster School (Head boy and an able mathematician). Another notable entrant was Joseph Banks, whose main interest was in botany. Also at that time, Benjamin Franklin, the American-born politician and physicist was in Oxford.

Many from Oxford went on to study on the continent but a number went to one of the excellent Scottish Universities, especially Glasgow or Edinburgh; for example Parsons and Pepys, Thomas Beddoes and William Thomson. In Scotland an outstanding scientist, Joseph Black, was breaking new ground in chemistry and physics. He also appreciated the abilities of the young James Watt, helped him financially and encouraged him in his ambition to design an efficient steam engine. In this, the concept of latent heat together with Boyle’s Law, was paramount.

In 1783 Cyril Jackson became Dean. Not only an excellent mathematician, he was also an accomplished botanist and FRS and a strong supporter of the development of science. In 1787,

Of all unlikely propositions, this may be amongst the least credible – that Oxford should have had any connection with so earth-bound an event as the Industrial Revolution. Church and State, Prime Ministers and Viceroy, theology, classical learning, philosophy, law, gleaming spires and lost causes would all be plausible but surely not involvement in the industrial age.

At the beginning of the 18th century Newton’s mathematics was brought to Oxford by one of his friends, Professor Gregory. The exact sciences were given their language; mathematics, astronomy and natural philosophy (physics) flourished, if only for a minority. At Queen’s Edmund Halley was amongst the most notable mathematical astronomers of his time, and James Bradley taught physics (mechanics, optics, hydraulics) and was an outstanding astronomical observer.

Oxford already had useful scientific resources; the Physics (Botanic) Garden (1620) and the Ashmolean Museum (1683) which was intended to provide laboratory facilities. With the death of Dr John Radcliffe (University) in 1714 his munificent benefaction enabled the building of the Radcliffe Camera (1743) as a library for medical and scientific books, the Radcliffe Infirmary (1761) as a base for medicine, and the Radcliffe Observatory (1775). He also endowed travelling fellowships for those pursuing medical studies.

In 1755 Christ Church acquired as Dean a mathematician, David Gregory, with a strong interest in the sciences. One of his numerous influential friends was Matthew Lee whose generosity founded the Lee Readership, built the Christ Church laboratory, and established further lecturers in mathematics. The Dean revised the syllabus for the BA with a view of raising the level...
James Watt made a brief call in Oxford on his way to London to seek Parliamentary approval for his latest steam engine. He was followed in 1788 by Joseph Black, who enjoyed a 'most friendly reception from the Dean of Christ Church at Oxford, who is one of the best and most agreeable men I have ever known.' Black also spent time with William Thomson, Lees Reader in Anatomy at Christ Church, who had studied at Edinburgh under Black.

These introductions played an important part in furthering the success of the steam engine. Patents were required and friends near the centre of government were essential. Dean Jackson was a useful ally, being a man of considerable influence; he had been one of the tutors of the two elder sons of George III (including the Prince of Wales), was on good terms with the Royal circle, and was well known to Charles Jenkinson, later the Earl of Liverpool.

From the mid-18th century Birmingham had become a centre of economic enterprise and industrial opportunity. It was fast growing and attracted inventors of all and every sort. Matthew Boulton had built a large factory at Soho on the edge of the town for making various metal objects. However the water power available on site was quite inadequate and Boulton sought Watt’s help (1768) with a view to introducing steam. Watt produced an improved condensing engine for which he received a patent and which in 1775 was renewed for 25 years.

Many from Oxford went on to study on the continent but a number went to one of the excellent Scottish Universities, especially Glasgow or Edinburgh; for example Parsons and Pepys, Thomas Beddoes and William Thomson.

Boulton and Watt maintained a friendly running correspondence with Dean Jackson; more patents were needed as Watt went on to change from beam-acting engines into rotary motion, and Dean Jackson could help. He had numerous influential visitors such as the Austrian Ambassador to Paris who wanted to see ‘the wonders of Soho’ and Coalbrookdale (the engineering centre in Shropshire), which Boulton was able to arrange, and Boulton, now enjoying a national reputation, correspondingly had visitors who wanted to see Oxford in which the Dean duly obliged.

The Boulton and Watt double acting condensing engines, as finally constructed, were in wide use nationally for many decades, being not only more efficient but consuming only one quarter of the amount of coal needed by engines of earlier times. As Newton had given exact sciences their language, Boulton and Watt had given the manufacturing industry its power when formerly it had only been provided by water, wind, horse or man.
Dean Jackson was not unaware of the economic potential of Boulton and Watt’s inventions. Christ Church owned considerable land in North Somerset (SW of Bath), land where coal had been gathered for many years but mainly by small surface workings. This had always been in mind for when the College leased out land, it reserved for itself the ‘colage’, i.e., the mineral rights.

After about 1780, with increased use of steam engines, the need for coal increased dramatically and fresh sources were being explored including those in N. Somerset. At first, coal under Christ Church land was worked by ‘outstroke’ from existing shallow shafts. Then the College began to sink shafts of its own on its land to avoid, amongst other things, disagreements with neighbouring landowners such as the Duchy of Cornwall and Earl Waldegrave over ownership and boundaries. There were however substantial difficulties, the first being the permanent feature of the high degree of faulting in the strata and the second the difficulty of transporting coal from the mines owing to the poor state of the roads. The latter was solved when steps were taken to build the N. Somerset Coal Canal which would connect to collieries to the Kennet and Avon Canal and thence to the Thames. The Kennet and Avon Canal was in operation by 1794 and coal was shipped eastwards to Reading, London, and intermediate places. It was estimated that a half of the tonnage on the canal was Somerset coal. In 1816, 66,000 tons of coal were transported. The construction of the Wiltshire and Berkshire Canal in 1810 connected the Kennet and Avon to the Thames at Abingdon allowing goods to be transported northwards and in 1817, 12,700 tons of Somerset coal was landed there of which 12,000 tons was destined for Oxford. Oxford could now burn its own coal directly to Folly Bridge.

Of Christ Church’s mines, production at the Welton Colliery, for example, was 28,880 bushels p.a. in 1814/5 giving a net profit of £70.4s.6d from the sales at the pit head, that being an eighth of the gross take.

The Dean and Chapter were the Governing Body of Christ Church at that time, and they appointed to each colliery a clerk or manager who saw to the sales and day-to-day organisation. The shrewd Dean Jackson kept a watchful eye on the business but retired in 1809, leaving Dr John Kidd, Professor of Chemistry (1803) who was well versed in mineralogy and geology to advise. The position was substantially reinforced by the appointment in 1825 of Professor William Buckland, Professor of Geology to a Canonry.

Buckland, whatever his gastronomic eccentricities, was a serious geologist and a member of the Society of Civil Engineers. Expert advice was also obtained from his friend, George Sopwith, a leading mining engineer who inspected the Somerset mines reporting to the Treasurer of Christ Church on their productivity and expectancy of working lives. Boulton and Watt engines steadily replaced the old ‘horse gins’ for raising coal as well as for pumping and correspondingly ever deeper shafts were constructed to reach the lower coal measures.

During its most flourishing period, the growth of the Somerset coal industry inevitably brought an influx of population. Small villages became large villages and large villages became towns like Midsomer North. The Dean and Chapter were conscious of the social responsibilities having already other interests in the region, holding the advowson of three parishes and a long historical connection with the Bishopric of Bristol. As communities expanded the Dean and Chapter extended existing churches and built new ones, it saw to the construction of social amenities such as village halls, schools, and almshouses.

Permanent prosperity was not assured however. The Somerset coal canal was not fully successful and a slow decline ensued even after the coming of the railways which came to serve the coal field. Railways came to Oxford in 1844 and thereafter coal could come to the City from many other sources. Thus Oxford’s interest in the Somerset coal field slowly waned though production itself continued into the 20th century and even after nationalisation in 1947. The last Somerset mine closed in 1973 and Nature began to reclaim her own. Of the early mines, at the height there were over a hundred collieries; little remains, only some fragmentary foundations and a few grassy humps in green fields.
A small piece of history was made at Christ Church during Evensong on Saturday 12 May 2012, when the Dean installed the cathedral’s first honorary Lay and Ecumenical Canons.

In ecclesiastical parlance, Christ Church is called a ‘Peculiar’, which means it is outside the legislation for other cathedrals in the Church of England. In recent years, however, several changes have been made to bring Christ Church in line with cathedrals elsewhere, the most recent being the appointment of Lay Canons (who are not clergy) and Ecumenical Canons (who are members of churches other than the Church of England).

Cathedrals across the country use these canons in various ways. Some are involved closely in cathedral management, others have a more honorific role. What is universally the case, however, is that they bring a breadth of experience and expertise which has added a new dimension to cathedral ministry.

The demands placed on our new canons are not onerous, but they have been asked to take on an ambassadorial role and to help make connections between the cathedral and other walks of life. They are well placed to do so. The new Ecumenical Canons are the Reverend Professor Paul Fiddes and Mr Bede Gerrard. Paul is Professor of Systematic Theology at the University of Oxford and a Baptist minister, and was formerly Principal of Regent’s Park College. Bede is the County Ecumenical Officer for Oxfordshire and a Reader in the Orthodox Church. The new Lay Canons are Mrs Rosemary Pearce and Professor Lionel Tarassenko. Rosemary is Secretary to the Diocese of Oxford (effectively its CEO) and Lionel is Professor of Electrical Engineering at the University of Oxford, and was recently awarded the CBE for his contribution to engineering. All are prominent Christians in public life, both locally and beyond. We look forward to working with them and those who will join them in similar roles over the coming years.

Another way in which Christ Church has moved closer to other cathedrals is through the establishment of a Fabric Advisory Committee, which advises the Chapter on matters relating to the cathedral building and furnishings. This committee, chaired by Lord (Ian) Blair (1971), brings together a group with a wide range of expertise in historic buildings, planning, church architecture, art, liturgy and archaeology. This experience will be particularly helpful as the cathedral activates its ‘use of space’ project described in a recent edition of Christ Church Matters. The committee’s first task was to approve the new chairs in the cathedral, which are proving a great success.

These two initiatives not only make Christ Church a little less ‘peculiar’ in an ecclesiastical sense, but are also helping our ministry by bringing new perspectives to cathedral life and making important connections with the wider world.
The Oxford English Dictionary defines ‘entrepreneur’ as “one who gets up entertainments” or “the director of a public musical institution”. It is certainly true that throughout history musicians have had to demonstrate considerable entrepreneurial skill in pursuing their artistic aspirations. So, it is not a surprise that Christ Church Cathedral Choir is currently engaged in a few such projects as we continue to maintain our position as one of the top choirs in the country. These include an exciting tour to China in August this year, about which I hope to be able to enlighten alumni in a future edition of Christ Church Matters. We have also recently commissioned composer Francis Grier to write a new mass setting for the choir, a work which will involve a collaboration with the Rambert School of Ballet and Contemporary Dance. Look out for this in 2013. As for recordings, a second volume of music from the Eton Choirbook has just been recorded on the Avie label. As an illustration of what can be achieved by thinking on a grand scale, readers will be interested to know more about one particular project which has just come to fruition.

A few years ago I was made aware of the fact that the Bodleian Library holds the original manuscript of Mendelssohn’s arrangement of Handel’s masque Acis and Galatea. I thought it would be interesting to produce an edition of this manuscript for performance in 2009, the 250th anniversary of Handel’s death and the 200th anniversary of Mendelssohn’s birth. The bulk of the work on the edition was undertaken by William Davies (then a Lay Clerk in the Cathedral Choir), and this edition was first performed with the Oxford Philomusica Orchestra in the Sheldonian Theatre in June 2009. It was always my intention that we should produce a recording of the work and I am happy to say that the choir soloists and orchestra and I spent several days last February doing just that. The recording is to be released on the Nimbus label in the autumn and I am delighted to announce that there will be a pre-release rate available for alumni of Christ Church. The catalogue number is NIM 6202. Those wishing to order the disc should go to the following website where quoting the discount code will give them £5 off the price.

Website: www.wyastone.co.uk
Discount code: acag1206

Mendelssohn is well-known for his revival of J S Bach’s St Matthew Passion, but he was equally acquainted with the music of Handel and, on the instruction of his teacher Carl Zelter, Mendelssohn orchestrated a number of Handel’s works including Acis and Galatea. There are those who have regarded these arrangements, much as Mozart’s, as academic exercises in becoming acquainted with the earlier composer’s style. However, Mendelssohn’s version has an integrity of its own which effectively translates Handel’s original into a different aesthetic world. There are few alterations to the musical substance, but significant alterations to the orchestration and the response to the drama of the narrative. Our recording uses the Oxford Philomusica Orchestra with a fine group of soloists: Jeni Bern (Galatea), Ben Hulett (Acis), Nathan Vale (Damon), and Brindley Sherratt (Polyphemus).

I hope alumni will take the opportunity to experience this special recording of a work with real Oxford associations. Handel conducted Acis and Galatea in the Hall during his Oxford visit of 1733. All of these projects have been made possible by generous donations from alumni to whom I am very grateful. Perhaps they are the real entrepreneurs, not the musicians!

For more information on this and all the choir’s activities, please visit: www.chchoir.org
greater. While Brendel had chastised me, Lang Lang patted me on the back. Brendel’s reality check was countered by Lang Lang’s generous and unadulterated encouragement. I watched in awe as he enchanted the audience, as he swept around the stage, as he demonstrated my piece with breathtaking and effortless bravura.

‘In short, two very different pianists and two very different experiences. My lasting impression is of simply having an unbelievable couple of days, of coming in contact with a world that, even amongst the dreaming spires, is the stuff of dreams.’

Savitri Grier (2011)

First year undergraduate Savitri Grier won the prestigious Oxford Philomusica Concerto competition held in the Sheldonian in February 2012, playing Tchaikovsky’s Concerto on violin. Philomusica has invited her to perform the Sibelius violin concerto with them in October 2012. Savitri has played the violin since the age of 4, giving her first concerto performance in 2006 and making her Royal Albert Hall debut in May 2012. She has won numerous other competitions with her ‘exquisite, expressive, and sublime’ performances. She is currently reading music at Christ Church and holds a music scholarship.

Savitri, her father Francis Grier, the Director of Music at Christ Church twenty-five years ago, and her sister Indira regularly perform with the Grier Trio playing violin, piano, and cello, respectively.

Simon Desbruslais (2007)

Final year doctoral student Simon Desbruslais has collaborated with composers connected to Oxford to create a recording of new British Trumpet Concertos. The new works are written by recent DPhil graduate Deborah Pritchard, Professor Robert Saxton, and John McCabe. This forms Simon’s third recording for Signum Classics, all of which have been made during his time as a doctoral student, and which are receiving international acclaim.

Simon’s doctoral thesis focuses on the intersection of music theory and compositional practice in the works of the German composer, Paul Hindemith. He is the recipient of the Christ Church Hugh Pilkington Graduate Scholarship, and a Jean Conway Scholarship from the Faculty of Music, which enabled him to commute to Paris during 2008-9 to study with the French virtuoso trumpeter Eric Aubier. After completing his doctorate, Simon will continue combining academia with solo performance.
When I arrived at Christ Church in September 2011 to take up the position of Diocesan Canon I was surprised to find that some of the copes, vestments and altar frontals in use in the cathedral were rather old and tattered. As my brief at the cathedral was the oversight of the liturgy I felt this needed attention. In particular there was a lack of ‘festal garments’, the kind of ‘bling’ appropriate for Christmas, Easter and other great celebrations. The Queen’s Diamond Jubilee service, scheduled for May, seemed a good opportunity for the commissioning of a new set of copes with a matching set of Eucharistic vestments. I had commissioned vestments before from the well-established firm Watts and Co. in Westminster. With the approval of the Chapter I invited David Gazeley from Watts to visit the cathedral and to generate some ideas about what might be suitable. What struck him immediately was the intimacy of the space and its scale, and the quality of the glass and stonework. I had seen him in action before and I knew he would come with a suitcase full of fabrics of different shades and textures. We agreed from the outset that gold would look good within the context of the building. After a preliminary sort through of the magic suitcase we invited the Bishop, Dean and Chapter to consider three possibilities: a white and gold fabric with a large and bold design, a subtle bronze material with an inset cross, and a bright yellow-gold silk. After experimenting with the materials in different positions and at different distances the consensus was to go for the bright silk. The colour is Chinese in origin, the colour reserved for the imperial household. For the lining (which shows) we decided on a clear cinnabar red.

The copes will be worn by the canons, a special lighter version in similar shades has been commissioned for the Precentor, who requested apparel that was easier to sing in. The Eucharistic vestments will be worn by the Bishop and the Dean and those assisting them.

The origins of Christian vesture lie in the everyday wear of the late Roman empire. They remind worshippers that Christianity is a historical religion. Put on a cope or chasuble and you are reminded that your spiritual ancestors were monks and martyrs. The President at the Eucharist wears an enveloping garment known as a chasuble. The deacon traditionally wears a garment known as a dalmatic, a T-shaped garment which originated in Dalmatia.

What is worn in worship is a statement of values. Christ Church rightly prides itself on its high standards of music and preaching; it is hoped that the visual aspects of the liturgy will come to match this as we gradually replace our vestments with ‘garments of joy and gladness’.
"Only connect" was the clarion call of E.M. Forster, although when the famous author wrote the epigraph to Howard’s End he can scarcely have imagined what they would mean to a citizen of the twenty-first century. For most people nowadays connectedness immediately brings to mind all the apparatus of computers and data transfer: the world-wide-web, the internet, social networking sites, blogs, Twitter, tweeting and so on. It is as if everyone had not merely taken Forster at his word but had gone connection crazy. However, simply providing a connection is only the very start, and the author was looking much further, to the core of the relationship between human beings and to what can bind us one to another. I wonder what he would have made of the so-called ‘friends’ of the social networking sites which in their pale, ‘virtual’ way mirror the real flesh and blood relationships that constitute genuine friendship with its depth of understanding, its open affection and deep loyalty. It may be that by the time children currently at our school have become adults the pendulum of public favour may be swinging back towards face-to-face encounters between fellow human-beings and away from remote electronic transactions. Social networking and what it means for relationships are regular topics of discussion in our classrooms at Christ Church Cathedral School whether in the expected context of PSHE [Personal, Social and Health Education] or arising from a study of Buddhism in RS – or even just over the lunch table. Ours is a small school in which direct, daily personal interaction is key to our aims of developing individual confidence and a sense of self-worth of which a new club started this term is a lively example. The Signing Club, part of the daily programme of activity available to boys at the school at the end of each day came about, as good things so often do, by happy accident. I happened to learn that a member of our ancillary staff was proficient in BSL – British Sign Language - and it seemed to me that boys could enjoy learning what they might perceive as a ‘secret’ language. The sessions were an instant success but the full range of benefits is only gradually becoming apparent. For one thing, signing is a form of communication in which you must face someone else squarely and concentrate hard on hand movements and facial expression, an activity very similar to the reading of ‘body language’ which is so important to our understanding of each other, and which is so noticeably absent from electronic communication. For another, it does not seem such a big deal in signing to make a mistake – in fact, it is often the cause of a great deal of mirth. It does wonders for confidence when children see that getting it wrong is normal, not something to be too anxious about, indeed almost essential to the learning process. It is inspiring to see boys lining up waiting for the club practising with each other (how often does that happen outside modern languages lessons, I wonder) and we are hearing that club members are eager to teach siblings and their parents at home. When we have a core number of boy signers at an appropriate skill level, the plan is to see if we can make links with the city’s deaf community and if there are ways in which we could be helpful. Here is a new way for us to make connections and one which I think will be really worthwhile. There has only been a single drawback: the charm of a secret language for the pupils has been diminished by the fact that many staff are now signing - so the boys will have to continue to mind their p’s and q’s.
A collection of old master drawings and paintings does not offer many topics which can be associated with the Olympic Games. This is, of course, not a prerequisite nor would it help to enhance the importance of a group of paintings and drawings, but in 2012 everybody seems to be seeking a sport-related theme or image. The only work in the Christ Church collection that could remotely be regarded as such, but which we did not want to sacrifice on the altar of sport, was one of the Picture Gallery's earliest and most exquisite drawings, depicting an archer. This drawing, in point of brush on vellum, probably by a French draughtsman of around 1400, shows the tension before the release of the arrow from the bow, but probably not for a recreational purpose.

What is often done in years of celebration is to opt for the supreme - the gold medalists among the artists. We could have done that, but a thematic exhibition with a specific link seemed more appropriate in this instance. At the centre of the Olympic Games are the athletes and a large number of drawings in our collection show the human body. And what, if not that, is the topic of the Olympic Games, where competitors push their physical abilities to their limits? It began, as so often, with the Greeks, in this case depicting the youthful and victorious athlete in the form of a heroic, idealised nude; an idea and form which Renaissance and Baroque artists inherited and carried further making it a major subject in Western art. In that respect this exhibition is our tribute to the Olympic year.

The English language distinguishes between the terms 'naked' and 'nude'. The former is perceived as the undressed, evoking a feeling of uncomfortable exposure which regards the clad body as the natural state. The latter is the self-confident flaunt of the human form as nature intended and clothes are seen as an unnatural addition. This distinction between the unacceptable naked and the acceptable nude is often used in describing art. Strictly speaking, therefore, the exhibition shows drawings of the nude, but the title Heroic Nakedness captures the depicted more accurately. It amalgamates the voyeuristic aspect of looking at the naked, exposed figure with celebrating the wonders and beauty of the human body. The characters which inhabit them are often deities which, not connected to the everyday, might evoke a sensuous, but not a sexual feeling, even when the drawing is transferable to the ordinary, like Agostino Carracci's design of Anchises undressing Venus.

The drawings in the exhibition (all from Christ Church's permanent collection) were created by

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**Heroic Nakedness**

Exploring the body through the eyes of Renaissance and Baroque artists

Jacqueline Thalmann
Curator of The Picture Gallery

The naked body is no more than the point of departure for a work of art.

Kenneth Clark, in:
The Nude, 1956

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Kenneth di Credi (1457-1537), David with the head of Goliath at his feet (JBS 29)

Agostino Carracci (1557-1602), A warrior subduing a monster (JBS 324)
Italian masters from the early 15th to the early 18th centuries and span the time from the almost timid artistic re-discovery of the human form to the confident academic studies after life models. The almost clumsy rendering of a nude throwing a ball by an unknown Venetian artist of the early 15th century is an interesting example of the beginnings of the subject, when artists drew more from imagination than observation. Lorenzo di Credi’s (1457 – 1537) drawing of the figure of David, some decades later, shows how a Renaissance artist attempts to represent a ‘realistic’ image of the body. It is still a very stylised affair, inspired by Greek and Roman sculpture, rather than the direct study of a life model. Classical statues remained a strong influence in the depiction of the nude as some drawings in this exhibition testify – among them a sheet with three views of the famous Torso of Belvedere. The Florentine artist Baccio Bandinelli (1493 – 1560) combines sculpture and nature in his preparatory drawings for his statue of Hercules and Cacus for the Piazza della Signoria in Florence. A group of life drawings by Agostino and Annibale Carracci demonstrate their endeavour to change art by drawing from real life models. In the same tradition stands the interesting drawing by the Venetian artist Matteo Ponzone (1583 – after 1663) of a man pulling a goat. These are only some examples of the more than thirty works on display in this exhibition.

It is probably important to point out that it was mainly the male body which was artistically explored and transformed into images of gods and heroes. Female life models were not available. The relatively few drawings of the female nude seem to derive from Roman statues of Venus or relief figures from ancient sarcophagi. This group of drawings in the exhibition render the figures passive and poised, whereas their male counterparts are engaged in heroic deeds exposing their muscles.

Subjects depicting the naked body are manifold, gods and goddesses, saints and heroes, Adam and Eve, allegories and personifications. These are topics which make it acceptable for the Renaissance and Baroque artist to show the nude and for the viewer to look at it. The drawn and painted bodies are perfected to the beauty ideal of their time and thus made ‘sufficiently divine’ to be removed from the ordinary. This distance to the everyday life – in content and form – allows the images to be viewed as a pure and suitable celebration of the beauty of the human body. A fascinating example is Bronzino’s drawing with the title The Virtues and Blessings of Matrimony expelling the Vices and Ills. This unusual design, showing an array of naked bodies, was made for a more than life-size decoration for the façade of the Palazzo Ricasoli in Florence on the occasion of the marriage of Francesco de Medici to Johanna of Austria in 1565 - a politically significant union which did not expel the personal vices of the spouses. The fact that a banner peopled with nudes could be publically and prominently displayed in Florence is a sign of the broad understanding of the symbol of the idealised human form.

The exhibition will run until the 15th October 2012.

CHRIST CHURCH PICTURE GALLERY
PATRON’S LECTURE
The Royal Collection on Show: Fifty Years of The Queen’s Gallery

The second Christ Church Picture Gallery Patrons Lecture will be given by Jonathan Marsden LO, Director of the Royal Collection and Surveyor of The Queen’s Works of Art on Thursday 8th November 2012 at 6.15 p.m.

Places for the lecture are free, but limited. To book, therefore, please contact the Picture Gallery on: 01865 276 172 or picturegallery@chch.ox.ac.uk.
The origins of the Christ Church Boat Club are vague in the extreme. This is acknowledged by Richard Frost in his Short History of the Club – ‘It seems to be impossible to say when the Christ Church Boat Club was formed …’

Now, because of research undertaken by Terry Morahan, a Belfast-based member of Leander with a keen interest in the history of rowing (and of the Irish nobility), and a researcher’s relentless pursuit of evidence and leads, the story of Christ Church rowing as it came into being at the end of the Napoleonic Wars is considerably clearer. In 1969 Mr. Morahan rowed twice for Isis, against Goldie (two House men were also crew members), and in the Thames’ Challenge Cup at Henley; his Keble crew were Head of the River in Eights Week. He contacted Christ Church Archivist Judith Curthoys in 2008 in search of information regarding members of certain aristocratic Irish families with House connections. Since his interest was also in such people’s possible involvement in rowing, she suggested that he contact me. Mr. Morahan was especially interested in one William Fitzgerald de Ros, a name with which I was unfamiliar save for a passing reference to him in Sherwood’s *Oxford Rowing* (1900) as a Christ Church man who in about 1817 owned a Four on the river at Oxford.

Mr. Morahan’s interest in de Ros has served to focus the spotlight on a man – hitherto overlooked – who can most certainly be reckoned as a prime “mover and shaker”, if not more, in the formalizing of House rowing activity.

William Lennox Lascelles Fitzgerald de Ros was born in 1797, one of 12 children of Charlotte Boyle, who in 1791 had married Lord Henry Fitzgerald, the son of the Marquess of Kildare, later Duke of Leinster.

De Ros was educated at Westminster from 1809 to 1815, in which year he was elected a Student of Christ Church. In his day it was possible for an individual to enter the House on nomination by a Canon or the Dean to the status of Canoneer Student, as opposed to being admitted as an undergraduate by examination. De Ros remained a Student until 1824. In 1839 he succeeded his brother, upon the latter’s death, as the 23rd Baron de Ros.

While at Westminster de Ros rowed in a six-oared boat, the “Fly”, crewed by King’s Scholars, in 1815. At that time, this was the only Westminster School boat.

New light on the early days of the Christ Church Boat Club
In 1815 the first race between a very small number of college eights started at Oxford, with BNC and Jesus as the only competitors. In 1817 Christ Church entered a boat, which went Head and stayed so for three years. Mr. Morahan discovered that de Ros had kept a diary and was able to locate parts of it at the home of the 28th Baron de Ros in County Down. On June 4, 1815, de Ros noted that he ‘set out rowing up the river to see the Boating at Eton’. On February 17, 1817, he recorded at Oxford that ‘my four-oared wherry arrived’. This was one of three four-oars then on the Isis, the other two belonging to Morres of BNC and to Jesus College.

Terry Morahan’s highlighting of the name de Ros, and of his involvement with rowing, prompted a search of the writings of rowing men with 19th century associations with the sport. In consulting A Test-book of Oarsmanship (1925) by Gilbert C. Bourne I found: ‘My grandfather, a school fellow and intimate friend of Lord de Ros, rowed many times with him at Christ Church’. He further states that: ‘It was under [de Ros’s] leadership that Christ Church went head of the River in 1817 and maintained their place in the two following years.’

And, Bourne also describes de Ros as ‘...Captain of the Christ Church boat’.

De Ros’s Four is mentioned by the Rev. W.K.R. Bedford in his article University Rowing Fifty Years Ago (1897, Burlington Magazine): ‘De Ros established a racing four-oar at Christ Church between 1815 and 1820, in which, though nominally a college crew, he availed himself on occasion of the services of out-college friends, ...’

The conclusion may be drawn, as has been suggested, from Mr. Morahan’s work and the reliable sources mentioned, that de Ros was a driving force, if not the driving force, in the establishment of rowing at Christ Church. Indeed, Bedford, goes further: ‘The pioneer of boat-racing in the University of Oxford seems to have been William Fitzgerald de Ros of Christ Church.’ Whether this claim is valid or not, it is good that the name of de Ros, long overlooked, can now be given some recognition.

A fuller version of this article appears on the Christ Church website: www.chch.ox.ac.uk.

The Christ Church Boat Club Bicentenary Project has been launched in the run up to the Club’s bicentenary in 2017 to ensure that the House continues to enjoy success on the river. All those who rowed during their time at Christ Church should have received information about the plans. If you have not, and would like to receive the brochure, please contact Simon Offen: O1865 286 075 or simon.offen@chch.ox.ac.uk.

The Club aims to be Head of the River in both Torpids and Eights and to compete strongly at Henley. Yet whilst past success has been considerable, and has depended on the financial support from the House and Members, these funds cannot be relied on to meet required standards in full and, historically, support has been hand to mouth and unpredictable.

The Boat Club project should be seen within the context of the continuous development plan for the whole House, in Perpetuity, which covers all aspects of Christ Church’s core values, preserving the “Gold Standard” in everything we do. There are three parts to the project:

1. Firstly to raise an endowment fund of £1.5 million to cover:
   - The Boatman’s and Boathouse costs, currently funded by the Treasury.
   - An annual sum for coaching.
   - Hardship grants to cover associated rowing costs and to encourage the best oarsmen and women to choose the House.

2. Secondly, to continue to work on securing a reliable and regular income stream to cover the Club’s annual running costs. The greatest contribution here comes from Members who donate annually and join the Boat Club Society.

3. The third aim is the renovation and upgrading of the Boat House, to include a new work room for the Boatman, proper changing rooms and showers for men and women, and a better appointed weights room and erg room. The total cost of this project is likely to be close to the £1 million mark and we are aiming to raise £500,000 from old members.

The Christ Church Boat Club has enjoyed a busy season in 2012. Torpids was held in February, Summer Eights was held in the warmth and sunshine at the end of May, and the end-of-season dinner was held on 15 June. Old Members joined current ChChBC members for pre-dinner drinks in the Archdeaconry Gardens and for dinner in Hall. For a full report on Torpids and Summer Eights, please see the website at http://www.chch.ox.ac.uk/college/boat-club/news.
The Treasurer’s Chest

Judith Curthoys
Archivist

In 1720 the disastrous fire in Hall which destroyed much of the roof and damaged much of the rest of the room prompted not merely the re-roofing, repaving and re-panelling of the room but also the building of a new stone vault beneath. A few years later, the advantage of this new vault was realised by the Dean and Chapter as a safe place to keep Christ Church’s cash and treasures. A decree was passed that part of these rooms, then the Treasurer’s office, should be turned into a strong room. Doors and windows were to be made secure, and an iron chest was to be procured as soon as possible.

There are two iron chests at Christ Church: one a huge and heavy oak-lined and iron-covered box which, until the archive moved into the Brewhouse, still held the foundation charter and other crucial documents, and a smaller one, decorated and with a complex and very beautiful lock. This second is in need of some restoration; the painted decoration is faded, and the lock needs some repair. Once done, the chest could be put on display, or even used again.

Some years ago, a company which specializes in this sort of conservation and has worked with the National Trust and the Royal Armouries expressed themselves willing to take on the restoration of the chest which we anticipate will cost around £4,5000.

For more information about the Treasurer’s Chest or to help with its restoration, please contact the archivist, Judith.curthoys@chch.ox.ac.uk or 01865 276 171.

Lewis Carroll’s Typewriter

Roland Arkell
Art Market Writer

A well-preserved James Hammond typewriter from the 1880s is itself a rare item, but the example offered for sale by Gildings in Leicestershire attracted greater interest on account of its first owner, Lewis Carroll (1832-98).

It appears Carroll (aka Charles Lutwidge Dodgson) had acquired his Hammond No.1 on May 3, 1888. A diary entry the following day records: "May 4, (F).

Chandler came across to show me how to work the ‘Hammond Type-Writer’, which arrived yesterday.

Inside the attractively shaped plywood cover, at the top of the manufacturer’s instructions, it is inscribed in clear, spidery, black ink handwriting: 'Rev. C.L. Dodgson, Ch. Ch. Oxford'.

While a lecturer in mathematics at Christ Church, Dodgson also displayed a keen interest in writing. Dodgson wrote Alice’s Adventures in Wonderland (1865) and Through the Looking Glass (1871), although it is clear from the dates that Dodgson wrote none of his famous books on this machine.

Dodgson was also an inventor. Among his many inventions was a writing tablet called the nyctograph that allowed for note-taking in the dark (when one wakes with a good idea but cannot be pains to strike a light), while a means for justifying right margins was his own contribution to the development of the modern typewriter.

At his death this machine passed to his brother W.L. Dodgson, and was later given to a descendant of the vendor.

A Hammond No.1 in such fine condition, complete in its original box and with the curved keyboard that denotes it as an early version made prior to 1889, would have brought perhaps £800-1200 on its own, so Mark Gilding’s estimate of £2000-3000 for this one was hardly pushing the envelope.

In fact, bidding between Lewis Carroll enthusiasts saw it reach £6500, at which point it was knocked down to an American collector.

For more information about the Treasurer’s Chest or to help with its restoration, please contact the archivist, Judith.curthoys@chch.ox.ac.uk or 01865 276 171.
Reflections on Christ Church

a quartet of screen prints each in eighteen colours
in a limited edition of 185, signed and numbered by the artist

Brendan Neiland
Keeper of the Royal Academy 1998-2004

Golden Jubilee Celebration prices - £145 per print or £475 for the set with 30% going to the Christ Church Development Fund, plus p&p: UK/Europe £5, elsewhere £10. For more information and to order your prints, please contact the Development Office at development.office@chch.ox.ac.uk or on 01865 286 325.
Jubilee Concerts
Tom Quad was the scene for three splendid days of music from the 22-24 June. On the Friday night Dame Kiri te Kanawa and the BBC Concert Orchestra entertained a crowd of over 2000 in somewhat windy conditions; on the Saturday, in pouring rain, the Oxford Philomusica re-enacted the great concert of 1961 with Tchaikovsky’s 1812 as the climax; and then in beautiful sunshine on the Sunday the Oxford Music Service and the Christ Church choir performed a lively selection of British music in celebration of the Visitor’s Jubilee.
Editorial

I always try in these editorials to offer you a taste of what you will find in the pages that follow, though it is my own taste-buds tingling today as I review Rachel Halvorsen’s piece about the brilliant farm shop she runs not far from where I live. I can personally vouch that the fruits of her own brand of entrepreneurship are a rare prize for the palate, and if I am unable to offer such a first-hand endorsement of our other three business go-getters featured here, it is not for want of admiration for their boldness and flair from the frontiers of the new (energy technology and digital solutions) to one of the oldest professions (the law), we find out how a selection of House men and women have made it in the business world.

Black Arts and white goods also feature heavily in this issue. The former is the title of a novel by Andrew Prentice (co-written with Jonathan Weil), a story beginning in “a teeming rat’s nest of thief kings, sinister Puritans and cut throats”. London, of course. Perish the thought that this could ever be Oxford, even in 1592. You can read Andrew’s description on page 28, after which I am sure you will be want to buy the book. One thing the Puritans, however sinister, wouldn’t have been up to is thrashing the life out of a deviant refrigerator. Having read Matthew McGilp’s account of such an event (page 27) a couple of times, I am still not entirely sure what was going on there, but it looks as if the perpetrators were acting on behalf of the ozone layer. Good news this for any tight-lipped green crusaders who get to hear about the shooting of the fridge, and who might otherwise be shocked by such Bullingdon behaviour.

Talking of tight-lipped, the organisers of the Olympics have got themselves a reputation for some charmless pouncing on what they regard as the misappropriation of their brand. Greasy spoons offering Olympic fry-ups and a village in Surrey trying to put on an Olympicnic are among those to have found themselves in receipt of lawyers’ letters. The unauthorised use of the five-rings symbol is deeply deprecated. For this reason, I am pleased to report that there is no mention (other than here) of the London games in this issue, nor even a single picture of a single flaming torch. This may be a record. It may also be the reason you are able to peruse here our usual eclectic collection of old members’ comings and goings, safe in the knowledge that the document isn’t about to be snatched away and incinerated upon a Stratford East bonfire of the vanities. Happy reading.

Fiona Holdsworth (1981), Editor
fiona.holdsworth@btinternet.com

In this issue we hear from four entrepreneurial Old Members as they reflect on their time at the House and their subsequent careers.

Tom Birch Reynardson (1974)

Shortly after I went up to the House to read Modern History I went to seek advice from Teddy Burn, the then Senior Law Tutor. I was considering becoming a lawyer and wondered whether it would be sensible to switch from history to law. He advised me to carry on with history, saying that history was a much better grounding for a lawyer than studying law. This advice surprised me, coming from such an eminent student of law, but in retrospect I think he had a point and I have certainly always been extremely grateful to him for encouraging me to stick with history and the great Charles Stuart.

Leaving Oxford I dabbled with the idea of becoming a race horse trainer – a career which would have been a lot more glamorous than being a lawyer but certainly more precarious! The head prevailed over the heart and I went to Law School in London and then trained as what in those days was called an “articled clerk” (now the less Dickensian “trainee solicitor”) with a firm which specialises in shipping and international trade law. I cannot say that my decision to join that firm was at all well thought out. They seemed a nice bunch of people and many of the more interesting cases at Law School seemed to have something to do with shipping.

It was, I think, a fortunate choice because the law of international trade is indeed extremely varied, and I have been involved in some fascinating cases, some of which have gone to the House of Lords (now the Supreme Court) and the Privy Council. Working mainly for overseas clients, I have also been lucky in being able to travel around the world doing business and making friends.

For many years I had thought about setting up a firm on my own but never quite had the nerve to do so. About 5 years ago I decided to take the plunge, setting up a practice specialising in international arbitration. This is very much a “niche” area which recently has become a popular way of resolving international commercial disputes. I felt that it was important to identify a reasonably narrow area of practice and offer expertise in that field to existing and new clients.

What I have found is that clients are very loyal. The client base which I built up over the years has largely followed me and, by offering a specialist and flexible service we have been able to attract new clients with interesting cases. Because we are in a niche area, we are often punching above our weight, holding our own against the major City firms.

I thoroughly enjoy running Birch Reynardson & Co, and I only envy those in large firms when confronted with the ever increasing burden of “admin” thrown at us by the authorities. Tips for starting your own business? First, make sure you get a decent training behind you; second, start in a niche area where there is an element of the one eyed man being king; third, don’t leave it too late!
Jim Donaldson (1980)

Three years ago I moved back to Oxford to start my company. With my daily cycle taking me past many of my old student haunts, I perhaps reflect more than many on my time at Christ Church. Without exception it was a wonderful time. I often think that one of the most notable things about the college system is that it offers a level of inclusiveness that few of my friends from other Universities got to experience. While many (rightly) point out the merits of the tutorial system and the close teaching that it brings, for me that is only part of it. The fact that every college has a wealth of extra-curricular facilities leads to an incredibly broad university experience.

Furthermore, in my experience at least, friendship groups are based on interests and lifestyle, rather than simply academic subject. As a result, I can list friends in many diverse careers, from city lawyers in large firms through to people starting their own social enterprises, so I rarely find myself in a situation where there is no-one that I can call if I am in need of a useful perspective should troubles arise.

I can safely say that I wouldn't have started my current enterprise had I not studied at Oxford - largely because my co-founder was Dr. Malcolm McCullough, my college tutor. Whilst neither of us would

then aiming for the city like my most ambitious fellow students. So I joined ICI and went to work for Petrochemicals division which was based in Teeside.

I have reinvented myself many times since my first job (partly due to motherhood), marketing business information, publishing car magazines, teaching - hardly entrepreneurial or even industry, but now I'm doing a bit of both. When I married Clifford, we moved to my family home in Northamptonshire, which is a small farm and had been rather wasted (I thought) as grazing for horses. Rather than slot into the very pleasant existence of a bit of school pick-up, gardening, tennis, bridge and shopping, (which no self-respecting Christ Church graduate would dare to waste their expensive education on!) I turned my talents to making the farm more commercial. I got a higher level stewardship grant (which basically gives you money for growing weeds), turned it Organic (not so smart economically), started rearing rare breeds such as Longhorn cattle, Jacob sheep, Gloucester Old Spot pigs and chickens, and opened a farm shop. It's certainly great fun, very flexible in terms of family and such a relief to be your own boss. My family are pretty supportive though customers are sometimes surprised to see my 11 year old son in charge while I've ripped out to rescue a maggoty sheep or some such. It was aiming to support us once Clifford retired from the city, but since he lost his job at Christmas, profitability has become a necessity rather than an aim. Back to work!

Find out more at www.rachelsfarmshop.com or if in need of delicious home-reared organic meat, visit her at Rachel's Farm Shop, Turweston Rd, Brackley, NN13 5JY

Rachel Halvorsen (1980)

I've always believed that entrepreneurs were the highest form of life, the risk takers, innovators, the heroes of the business world. Everyone else is basically treading in someone else's footsteps, a pen-pusher, a corporate clone, even if they rise to the top. But when I'm working away at ten o'clock at night stuffing sausages or gutting a chicken it sometimes doesn't feel very elevated.

Whether this entrepreneur-worship stems from my Christ Church days, I'm not sure, but I suspect they had an influence. I read PPE in the early eighties and am a true child of Maggie Thatcher. I remember my Economics tutor Peter Oppenheimer bemoaning the shrinkage of manufacturing industry and was determined to reverse that single handedly by going into industry rather than aiming for the city like my most ambitious fellow students. So I joined ICI and went to work for Petrochemicals division which was based in Teeside.

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Old Wets Dinner at Christ Church

Dinner was held at Christ Church to celebrate the 450th anniversary of the Westminster scholarships established by Queen Elizabeth I. Both Christ Church and Westminster school are royal foundations. Elizabeth I was responsible for re-founding Westminster School in 1560 and she then established the scholarships with Christ Church.

The evening started with drinks in the Deanery. The archivist brought some documents signed by Queen Elizabeth I for the establishment of scholarships between Westminster and Christ Church. Dr Brian Young, student in history, then gave an excellent talk on Dr Richard Busby. In Dr Young’s view he was the greatest headmaster in the history of English public schools and the reason why Westminster during that time was the leading school in Europe.

The dinner was attended by 66 people, with the eldest matriculated in 1938 and the youngest in 2004 including a number of academics, professors, doctors and one of the Christ Church team which won University Challenge in 2008. Christ Church has the reputation for having the best food of any Oxford college. The menu was cauliflower soup with seared scallops, roast loin of venison with devils on horseback and chestnut parfait with poached pear.

The evening ended with speeches from the Dean and Gavin Griffiths, a teacher at Westminster. This was a thoroughly enjoyable evening and was a great success.

Nick Nops (1968)
2000-2002
Reunion Lunch

I experienced rather a disconcerting sense of déjà vu when I wandered into Tom Quad at midday on 7th January this year. Having picked up my post from the lodge, I strolled across the quad, to change out of my jeans and wellies into something more suitable for drinks at the Deanery and lunch in Hall. I could have been back in 2003; standing in the same groups they’d loitered in back then were the same people who were here when I arrived as a Fresher. Never having left, I felt rather as though College had been invaded by ghosts from my past.

Of course, some things were different, sartorial standards not least among them. Gone were the trainers and tracksuit trousers, the flip flops and flippy skirts; we are, more or less, grown up now. A few wrinkles and grey hairs were in evidence, though not too many and some representatives of the next generation came along, too.

The reunion lunch was a wonderful opportunity to catch up with old friends, and renew acquaintances that had lapsed due to the pressures of time, work, and distance. A full hall, throngs in the Buttery, well-attended tours of newly-developed areas of College: the winter sunshine completed the nostalgic day, taking us right back to our golden student days. Although, as I was reminded by those who have not been back in the intervening years, there has been one notable improvement: the food is a lot better than it used to be...

Dr Freyja Cox Jensen (2002)

Family Programme Lunch

At the end of Hilary term, over 150 family members of past and present students joined the Dean, Tutors, and members of the Development Office for the Family Programme Luncheon.

Family members were first invited to a lecture delivered by the archivist, Judith Curthoys, on her new book The Cardinal’s College: Christ Church, Chapter and Verse. Judith described how students have been fed, watered, taught, and accommodated over the years to give parents, siblings, and friends an idea of how current undergraduates fare at the House in comparison with students through history.

Family members were then invited to a drinks reception and three-course lunch in Hall, and were addressed by the Dean. Family members of current undergraduates were seated together so they could get to know one another and share their undergraduates’ experiences in their subjects over the year. Many families took part in a guided tour of the House after lunch, which included a visit to the restored Upper Library.

While many current undergraduates joined their families for the day’s events, others were relegated to packing up their rooms in preparation for going down for the Easter Vacation.

Sarah Jones, Alumni Relations Officer

Chester

The Christ Church Association continued its series of regional events with a visit to Hawarden Castle and Gladstone’s Library (formerly known as St Deiniol’s), followed by lunch at Chester Racecourse, on Sunday 29th April.

Sir William Gladstone kindly hosted over fifty Members and their families, guiding us around the Castle with great knowledge and wit. Standing in the ex Prime Minister’s study with 10 Downing Street writing paper on the small desk, surrounded by many of the G.O.M’s books, and with his collection of axes in the corner of the room was a fascinating experience. The tour of the Library, in the centre of the village, was no less interesting.

A fifteen minute drive (through the rain!) took everyone to the 1546 Restaurant at Chester Racecourse where after a convivial drinks reception, and few words from the Dean on the state of the House, we enjoyed a traditional Sunday lunch. A wander around the Rows finished off an excellent day. Thank you to all who made it possible.

Simon Offen (1986)
**Oxford’s North American Reunion**

The biennial Oxford University North American Reunion took place in New York from the 12th -15th April. Christ Church was represented by the Dean and Rhona Lewis, the Development Director, Marek Kwiatkowski, and Simon Offen. Over seventy Members of the House took part in the events with participants travelling from as far as the West Coast, Canada and the Cayman Islands. The youngest Member was 20, and the oldest 90!

Two tables were taken at the Boat Race dinner at the magnificent Harvard Club on the Thursday night. The Dean said a fine boating Grace in Latin and Cameron and Tyler Winklevoss were amongst the speakers. Conversation was dominated by discussions of elitism, umpires and broken oars.

The Dean hosted a lunch for donors at the impressive Racquet and Tennis Club on the Friday lunchtime, thanks to the good offices of Bill Broadbent, and then presided over the Christ Church table at the main American Friends dinner that evening. We are very grateful to Nigel Lovett for his sponsorship.

On the Saturday the University took over the main function rooms at the Waldorf Astoria for a programme of excellent talks, discussions and an exhibition of specially selected pieces from the Ashmolean. That evening Peter Paine Jr made possible a wonderful evening for the American Friends of Christ Church at the quirky and intimate Angler’s Club just off Wall Street.

If you could not attend the reunion this year look out for details of the 2014 reunion; they are very jolly and entertaining events and a great way to catch up with friends.

Simon Offen (1986)

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**Andrew Chamblin Memorial Concert**

The 2012 Andrew Chamblin Memorial Organ Concert was performed to great acclaim by the internationally renowned organist Susan Landale HonFRCO HonARCM on the 13th March before an audience of over 200 in Christ Church Cathedral, which included many of Andrew’s friends, Members of the College, and members of the general public. Ms Landale’s performance marks the sixth annual organ concert given in memory of the late Dr Andrew Chamblin (1991) in a series given by some of the country’s top organists. Thomas Trotter FRCO, Simon Preston OBE HonFRCO, Dr Jennifer Bate OBE FRCO, Dame Gillian Weir DBE HonFRCO and David Briggs FRCO ARCM. Ms Landale performed an hour-long programme of organ works by Bach, Buxtehude, Couperin, Mendelssohn and Schumann, and of particular note was her commanding rendition of Bach’s Passacaglia BWV582 as the concluding piece, earning rapturous applause from the audience.

Andrew, a native of the city of Amarillo in Texas, had studied both the organ and the harpsichord. He came up to Christ Church in 1991 as a postgraduate to study mathematical physics under the supervision of Professor Sir Roger Penrose before going to the University of Cambridge to study theoretical physics for his doctorate under Professor Stephen Hawking. In conjunction with the annual Memorial Concert at Christ Church, the Department of Applied Mathematics and Theoretical Physics at the University of Cambridge holds an annual lecture in Andrew’s memory. More details about the Memorial Concert series can be found at:

http://www.chch.ox.ac.uk/development/old-member-charities/andrew-chamblin-fund

Dr Joanna Ashbourn (1988)

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**The 130th Varsity Match: A match of two halves**

‘I’m exhausted but elated’ were the words of captain John Carter following Oxford’s first back-to-back victory for a decade. These words could equally as well have applied to the fortunate group of House alumni who enjoyed the outing to Twickenham on December 8th.

The Rules of Rugby Union specify that ‘the object of the entire game is that each team scores as many points as possible’. This mandate was rigorously pursued by both teams up to half-time when Oxford led by a narrow margin at 13-10. It was only Oxford, however, who sustained this commitment in the second half with a try and a penalty goal followed by a converted try taking the defenders to a 28-10 win, with no further points for Cambridge.

Simon Offen and Sarah Jones from the Alumni Office had worked extremely hard to provide sumptuous refreshments aboard a luxurious bus that carried the fortunate group of Housemen smoothly from Marble Arch to Twickenham. Copious supplies of hot soup, pies, sandwiches, fruit and cakes appeared throughout the day, accompanied by some very agreeable wines and various other fortifiers against the biting cold.

Every detail, including excellent stand seats, was perfectly arranged by the Alumni team and it is to be hoped that this very enjoyable day will also be on offer next year.

The captain’s left eye was half closed at the end of play having been punched by Cambridge’s Dave Allen. It was noticeable that several of the Housemen aboard the bus had both eyes half closed on the return journey, but for the same reason.

Simon Rothon (1966)
Where We Fell to Earth

Christ Church English dons don’t retire. They like to party, and so do their former pupils. After a high-energy reunion in London last October to mark Peter Conrad’s retirement from the House after nearly 40 years of teaching, a new group of English alumni (with a smattering of veterans from the October event) got together on 25 May. All were thrilled to meet Peter and Christopher Butler again after, in some cases, a very long time.

It is a rare thing to walk into a room of new faces and feel you belong without saying a word. Yet that is how I felt, on a glorious May evening, as I entered the Fentiman Arms in London, near the Oval, to join former pupils of Peter Conrad and Christopher Butler. Any fears that I might return to an undergraduate version of myself, fraught with tutorial anxieties, melted away as the two great tutors made connections between us all, and we moved beyond the compulsory anecdotes.

What my time at Christ Church had taught me, beyond the joys of great literature, was the importance of not being dull. Clearly I was not alone in this analysis. From writing to acting, editing to art, there was not a dull word from anyone, nor a dull moment all evening, through which excellent wine and food flowed and flowed.

It was wonderful to see Peter and Christopher again. What luck to have been taught by such brilliant men. Many thanks to James Woodall for bringing us all together.

Where We Fell to Earth, with an introduction by Christopher Butler, comprises writing by 28 former pupils of Peter Conrad. It is available in limited numbers from the Development Office for £25 plus P&P. To order, please go to http://www.chch.ox.ac.uk/development/ematters/2012/where-we-fell-earth-writing-peter-conrad.

Becky Quintavalle (1992)

Prank’s Corner

Shooting the fridge

“It was terrifying,” said a Houseman stewarding the 1984 Commemoration Ball. “One second I was standing in the entrance of Peckwater 2 and the next, a large white and heavy thing, namely a fridge, landed within inches of me—I could have been killed!”

On looking up at one of the Drag Rooms windows I saw a large white object being edged out over the window ledge; the next thing tumbling down and landing, within spitting distance of someone standing in the entrance of the staircase.” Said a surprised guest, “I thought this sort of silly behaviour went out with the Ark.”

Another guest reported that there was then a howling—something along the lines of the fridge not being quite dead yet—and a crashing of hurried steps on the stairs and a rushing of four people, one of them female, out of the Staircase entrance. Dressed in their finest this group then manhandled the fridge out of the Quad and up the stairs. The next thing seen from outside was the fridge emerging from the second floor window and flying in graceful trajectory towards two firm walls, hitting the ground with bits of yellowed plastic flying across a wide area.

Again a hallooing ensued, “the fridge is still living—we must kill it once and for all.” Again the crashing footsteps, the emission of well-dressed guests from the Staircase, and a similar journey with the dented fridge up the stairs. This time into the Drag Rooms themselves.

A pause, some squealing, a banging of doors, another pause, followed by several loud explosions. Afterwards a cry of, “the fridge is dead, long live the ozone layer!” Apparently two Houseman had blasted the unfortunate White Good in its nether regions with both barrels of their shotguns, ripping through its carcass and literally pockmarking the floorboards and Jacobean furniture with hundreds of lead pellets.

Some say that the Houseman changed into their shooting tweeds before doing the deed, others that they stood in the Quad, shooting the fridge as it fell to earth. These rumours may or may not be true with the incident entering into the realm of Christ Church legend. All that may be said is that if you have a minute, the inclination and a keen eye (not forgetting wax and boot polish from the ‘affected areas’, a fine digging tool) you should be able to remove the

...the more mature members of the House thought it their duty to remind their JCR colleagues of their timeless responsibility to horse around in a fairly serious fashion.

Matthew McKaig (1983)
BOOK REVIEWS

**Book Reviews**

**Stories of the Railway**

Among centenaries celebrated this year is the publication of *Thrilling Stories of the Railway*. The author, Victor Lorenz Whitechurch, was about to become a Canon of Christ Church although, as may be guessed from its title, his subject matter was somewhat apart from the mainstream of canonical works.

Vicar, since 1904, of St. Michael’s Blewbury, near Didcot, Whitechurch was appointed chaplain to the Bishop of Oxford and Honorary Canon of Christ Church in 1913. He already had a substantial readership both for short stories in *The Strand*, *Boy’s Own Paper*, *The Railway Magazine* and other journals and for full-length fiction, eventually publishing more than 20 novels including *Canon in Residence*, *The Dean and His Double* and *Murder at the College*.

*Thrilling Stories of the Railway* achieved instant success on publication in 1912. Most of the stories feature the eccentric, vegetarian private detective Thorpe Hazell, who fights railway crime with his encyclopaedic knowledge of timetables and operating practice plus the ability to leap from the footplate of one locomotive to another travelling at 40 mph. These tales may strike today’s reader as tame - little violence, no sex and language more genteel than, say, Rankin or Markell; the technical ingenuity and period detail, however, continue to fascinate. Last republished (as *Stories of the Railway*) in 1977 (by RKP) it’s worth scouring second hand sources for.

**The China Mandate: 2018 – China goes Critical**


The Communist Manifesto makes 10 proposals that contradict traditional Chinese beliefs; it challenges the integrity of the family, the bedrock of the Chinese value system; and with it the networks (guanxi) which protected the individual from imperial oppression. China’s constitutional tension is not between communism and capitalism, but between communism and culture, meaning that within the Communist Party the proletariat is not trusted and within the proletariat the Party is not trusted. In such a situation the Party often exerts control through force, and the common citizen responds by rebellion.

Confucianism as a set of moral obligations lowered the prevalence of uprisings and stabilised society, and the Song dynasty helped resolve the problem by setting up a Civil Service chosen on merit which allowed the mandate of government to be transparent, tested and effective. However, in modern China it is the closed elite network of officialdom within the Communist Party that rules, producing what Isaiah Berlin described as that most fearsome prospect: individuals incapable of being troubled by questions which endanger the stability of the system.

The balinghou, the post-’80s one-child generation, will be pivotal in resolving Party-People tension in China. Promise and performance are the keys. By renovating its traditional cultural structures, with a meritocratic and transparent Civil Service China may yet stabilise its own future and even revolutionise global governance. Deng would be pleased!

**Black Arts**

When I was crouched at my desk in the library, desperately scanning books for scraps for my next essay, my greatest problem was that the bits I wasn’t meant to read were always far more interesting than what I ought to have been reading. Attempting to learn about Portuguese politics in the eighteenth century it was far too easy to be distracted by giant earthquakes and secret occult societies; an essay on James I would quickly become an excuse to pass a fascinating (but ultimately useless) twenty minutes reading about regional variations in witch-finding technique.

Although this didn’t stand me in very good stead come exam-time, all that misspent research was the inspiration for *Black Arts*, the novel I have co-written with Jonathan Weil. We’ve taken all the most distracting, intriguing bits of history and wrapped them up in murder, magic and mayhem. *Black Arts* is the first book of a series which will rampage through all recorded (and unrecorded) history. The story begins in London, 1592 – a teeming rat’s nest of thief kings, sinister Puritans and cut-throats. Right down where it’suzziest is where scrutiny lack the nipper feels at home. But when he cuts the wrong purse, he stumbles into a more dangerous London than he has ever imagined – a city where magic is real and deadly.

We set out to write the kind of story we love to read – a high-speed thrill ride through a dirty and dangerous setting. *Black Arts* is adventure cooked the old-fashioned way. First we mixed half a pound of revenge with a hefty pinch of diabolical evil, a spoonful of magic is real and deadly.

We baked the mixture in our oven of plot for five years. When we took it out of the oven we glazed it with telling historical detail. It should be served lightly chilled and consumed in one sitting.

Andrew Prentice (2000)
Nepal in Need

Nepal in Need (NiN) was founded in 2008 by Old Member Catherine Blaiklock (1981) and Gyaljen Sherpa. This charity operates in the Arun Valley of Eastern Nepal and aims to help the indigenous Rai and Sherpa peoples in this area with primary health care, education, and the provision of basic utilities.

Nepal in Need operates in extremely isolated communities of Eastern Nepal; the entire area in which NiN operates has no roads or electricity. Some of the Sherpa villages, such as Gontala, are as high up in the mountains as 10,000 feet, and are a five days’ walk from the nearest road. As a result, the delivery of basic services is logistically difficult and all materials delivered to these villages must be portered from larger communities. Nepal in Need provides some materials to mountain communities; with help from NiN, porters from these communities have now transported an x-ray machine, medicines, text books, blackboards, stationary and pens, solar panels, and iron roofs, for use in health posts, schools, and monasteries.

Nepal in Need runs three health posts in Yaphu, Gontala, and Gudel. Health posts provide emergency medical assistance, general primary health care, maternal care, drugs, basic dental provision, and participate in the government TB inoculation and family planning programmes. All health posts are open seven days a week and staffed entirely by Nepali health workers. Nepal in Need also assists financially and logistically with complex operations for children with severe congenital problems.

All care is provided free of charge; however, a small fee (50%) for medicines is charged to those who can afford it. The very old, indigent, children, and pregnant women receive medicines completely free and no one, irrespective of caste, race, or means, is ever turned away. Nepal in Need would like to build many more health centres in Nepal. A small health centre can be built and equipped for £5,000; an assistant health worker costs £80 per month while most generic drugs manufactured in India cost a matter of pence.

In March 2012, NiN ran a special health camp for women, in a remote part of Sankhuwasaba district. They had close to 1000 women attend and minor surgical procedures were carried out. All care was free and anyone, including men and children, were treated. Organisers hope to make this an annual occasion if funding is forthcoming.

Catherine Blaiklock (1981) o

HOW YOU CAN HELP NEPAL IN NEED

Volunteer in health posts if you have any medical skills. In particular we need doctors who are prepared to help for a number of months.

Volunteer in schools if you would like to teach English. Anyone who is a native English speaker would be welcome.

Each year Nepal in Need organises one very special trek, usually during two weeks in March. Nepal in Need Trustees participate on this tour, as well as a number of medical consultants and dentists. Trekkers walk to a very remote part of Nepal and visit one or two of our health posts, participate in buying books, medicines and water pipes. The trek is a unique way to experience a very remote area, have a great holiday, meet some wonderful people and to participate in how NiN spends its money. Please email nepalinneeduk@gmail.com if you are interested in helping. Visit our website at www.nepalinneed.org

Visit our website at www.nepalinneed.org
Saakshar (‘Literate’) is a small charity in Delhi which I have known since 2003. It was founded by Asha Kumar in memory of her husband, who had insisted that, after having four daughters, she should go back to college to complete her own education. Asha has put his commitment to women’s education to good effect by founding Saakshar, with the help of one of her daughters and some good friends. Ten years later, Saakshar is thriving. I was delighted to visit them in March and see their progress first hand.

Saakshar serves very poor communities where deep social disadvantage fuel low school attendance rates. By developing trust within the community, poor families are persuaded of the importance of education for their children, for girls as well as boys. Saakshar provides a year of pre-school education in four school rooms serving different slum and slum-resettlement communities, with some lunch and creche support too (which is important for girls who need to look after younger siblings). It also teaches functional literacy and numeracy to a few older children who arrive in the community without any education. It sends about 100 children each year into mainstream state schools (which are free) and supports them throughout their education with additional afternoon teaching and mentoring.

All Saakshar’s tiny budget (about £10,000 a year) is spent on the basic needs of their work, on teachers’ salaries and on rental for school rooms, on simple food and very little else. Asha ensures that every rupee is made to count; she takes no salary herself and our organisation here, Saakshar School Appeal, also operates without any overheads, so that every donation goes directly to meet children’s basic educational needs.

Rupa, a thirteen year old student in her third year at secondary school, is a very good example of Saakshar’s work. She began attending Saakshar when she was three years old, and has been supported by Asha and her staff ever since. On the last day of my visit, Asha and teacher Sikha took me to visit her home on the edge of Nasirpur slum. Comprised of three tiny rooms, each measuring about two metres square, Rupa shares her home with her grandmother, her Aunt and Uncle and their children, her parents and her three brothers, the youngest of whom came cartwheeling along the lane to greet us. With borrowed electricity and a single light bulb it is not an easy place to begin an academic career. But Rupa is a bright and enthusiastic girl who does well at school and hopes to go on to college education.

Traditional attitudes have also created a devaluation of girls and the experience of girls and women in India can be heartbreaking. Despite national campaigns to protect girls, the experience of many is not a happy one, especially when mixed with illiteracy and poverty. I was delighted to hear that Rupa’s parents want her to study and that they treat her the same as her brothers. Saakshar is deeply committed to supporting the education of girls in the face of traditional prejudices.

For more information about Saakshar, and to make a life changing contribution to its work, visit our Saakshar School Appeal website, http://saakshar.chch.ox.ac.uk.

Ralph Williamson, Chaplain since 1997
Two years ago the GCR celebrated its 50th Anniversary and at the same time launched an ongoing appeal for help to fund Graduate Scholarships. We are now extremely pleased to be able to announce that the GCR itself has created a fund to support unfunded or only partially funded students. The Keys' Bursary Endowment Fund has been set up with monies from the old unclaimed deposits on keys and a donation from GCR savings. In addition the current GCR is encouraging all its Members to make a regular termly donation, which it is hoped people will continue, on a monthly basis, once they have gone down. Graduate funding is an important area requiring support so should any old Members like to assist in building up this endowment pot for Graduate support please contact: simon.offen@chch.ox.ac.uk.

The Christopher Tower Poetry Prize competition is one of the most prestigious poetry competitions in the UK. The competition encourages young people between the ages of 16-18 to further their experience in reading and writing poetry. The 12th competition was held last November, with a lunchtime reception in Christ Church. Sarah Fletcher, 17, was announced winner of the competition for her poem Papa’s Epilogue; Bethan Smith won second prize and Millie Guille won third. The theme of the competition was ‘Voyages’; one of the judges, Christopher Reid, said, ‘I was delighted by the adventurous spirit of so many of our young voyagers, who took us to surprising places, sometimes by highly imaginative means of transport.’

This photograph, possibly taken in the mid-1960s (judging by the date on the wall behind!), was found at Pembroke College. The archivist at that college, quite apart from your own, would love to know who everyone is and why the picture was taken! If anyone can help, we would be delighted to hear. Please contact Judith Curthoys, Archivist: judith.curthoys@chch.ox.ac.uk or 01865 276777.
Young Arts Entrepreneurs from Ovalhouse

Ovalhouse was founded as a philanthropic mission by graduates of Christ Church in the 1930s. Originally designed as a space for sports activities for young people from disadvantaged areas in South London, it has since pursued artistic endeavours and researches new methodologies for education.

Ovalhouse is a constant whirlwind of activity. I have never been anywhere that generates as much enthusiasm and mind spinning output as this theatre and arts centre for emerging artists and young people. The café was buzzing as I chatted to a number of young entrepreneurs who have been profoundly influenced by their experiences at Ovalhouse.

TEA for two

Brothers, Adam and Dan Hipkin, are filmmakers running their own company, TEAfilms. Both now in their early twenties, Adam first joined Ovalhouse in 2008, after spotting a Facebook call for actors to take part in the Young Company, and Dan later got involved as a photographer. Adam and Dan have both benefited from the family atmosphere at Ovalhouse, and there is a real sense of everyone rising up in the game together. As Adam points out, it’s incredible how many “young people in the industry at the moment, who are doing really well, have connections here.”

TEAfilm’s current projects include a documentary for the London Olympics and a media campaign for Udderbelly. In addition to their other work, TEAfilms have made trailers and promotions for various Ovalhouse productions and covered its 33% festival for three consecutive years. They also spent a year filming the major Ovalhouse Truth About Youth project. The resulting hour long documentary was shown at Brixton’s Ritzy Cinema, which was quite a coup for the brothers.

The main event

Whitney Ashbourne joined Ovalhouse three years ago when she was 14 years old and has been involved as an actor, facilitator and producer in a number of productions, including a two week festival last July called Summer’s Young. It was part of The Co-operative Foundation’s, Truth about Youth project, which is now in its second year and is run in partnership with Ovalhouse. This £280,000 project aims to “turn the widespread negative image of young people on its head and tell people the Truth about Youth.”

Whitney is not afraid of hard work as “at the end of it I have something beautiful to show everyone and people are going to enjoy it.” This talented young woman is delighted that she has just been asked to run another event for The Co-operative Foundation, Truth about Youth project. Her experiences at Ovalhouse are the source of her inspiration to go into event management when she finishes her studies.

Dancing queen

Rhona Noel has been dancing since she was three years old and is now the new Ovalhouse dance teacher. She started to attend Ovalhouse dance classes four years ago and last year became the
All the young people I spoke to made particular mention of the new confidence they had found through their association with Ovalhouse. A extra helping of confidence can be life changing and this is just one of the gifts on offer through the support of the extremely capable staff at this amazing little arts centre in South London.

A life in pictures

Hassan Al-Mousaoy is a remarkable young man. He has just been awarded a £15,000 Rayne Fellowship as part of a programme designed to support individual refugees developing a “Big Idea” that builds bridges in their community. Hassan was only 17 and spoke no English at all when he arrived in the UK only 5 years ago. He began to learn about photography and quickly discovered a new skill. So far, he has had 10 exhibitions including one at the Tate Modern and another at the National Theatre Gallery. He has also published a book with Photovoice, acted at the Young Vic and started an Access Course in electronics with a view to studying for an electronics degree.

Hassan’s award winning project aims to help others develop, like he did, through the art of photography. He hopes to give 11-14 year olds something fun to do with their spare time and give them a skill that could possibly lead them to a better future.

Ovalhouse News

YOUTH LEADERSHIP PROGRAMME:
Ovalhouse are currently fund raising for their annual Youth Leadership Programme. For more information or to contribute please contact Deborah Bestwick at Ovalhouse: Deborah.Bestwick@ovalhouse.com, 020 7582 0080

FILM PRODUCTION ASSISTANCE:
If anyone reading this is able to offer film production assistance I would be really pleased to talk to them about the prospect of putting together a documentary on the historical connection that has existed since 1882 between Christ Church and Ovalhouse. Please contact me on jane@janedodd.co.uk, 0203 489 5885

MONDAY 5TH NOVEMBER
The Christ Church Association will be holding the next City Event at Ovalhouse
"I had no idea that such individuals exist outside of stories," said Dr Watson about Sherlock Holmes, Sir Arthur Conan Doyle’s famous fictional detective. But such individuals do exist outside of stories, and in fact exist right here in Oxford. Dr Derek Moulton of Christ Church and Professor Alain Goriely of St Catherine’s were approached by Warner Bros in the summer of 2010 to devise mathematical equations in the new Sherlock Holmes film, Sherlock Holmes: A Game of Shadows. These equations are pivotal to the storyline: the plot centres around Professor James Moriarty’s villainous schemes of a European war and world domination, schemes all based on maths. Released at the end of 2011, A Game of Shadows, starring Robert Downey Jr as Holmes, Jude Law as Dr Watson, and Jared Harris as Moriarty, was an enormous box office success.

Dr Moulton is the Millard and Lee Alexander Postdoctoral Fellow at the Oxford Centre for Collaborative Applied Mathematics (OCCAM), where he works with Professor Goriely. Dr Moulton joined the Centre in 2010 after completing degrees in Mathematics in the USA and holding the Hanno Rudd Postdoctoral Fellowship at the University of Arizona.

In Doyle’s The Final Problem, Moriarty is also a professor of maths, specialising in the binomial theorem and with an interest in celestial dynamics. Holmes describes Moriarty in the book as ‘a genius, a philosopher, an abstract thinker. He has a brain of the first order.’ Dr Moulton and Professor Goriely are also ‘brains of the first order’ – they were initially asked to fill chalkboards in Moriarty’s office with mathematical equations true to a 19th century understanding of the discipline to create a credible mathematical nemesis for Holmes. Dr Moulton and Professor Goriely consulted old handwritten manuscripts to ensure their annotations and symbols were historically accurate; “We tried to get into the mind of Moriarty, which meant not just trying to think of ways he could use mathematics for evil plans, but to do so in a way that fit the state of mathematics at the time period and fit with the script,” describes Dr Moulton. “In the original script, there were some mathematical aspects that were almost woefully naive, so I’m glad we were at least able to clean those up,” he said.

Despite ‘cleaning up’ the maths equations, the team also placed the name of their Centre – OCCAM – as secret messages on the chalkboards. The film-makers were impressed with the equations and asked Dr Moulton and Professor Goriely to go beyond filling chalkboards. The team also developed the secret code from scratch that Moriarty uses as a secret message in the film to incite war around Europe. They based this secret code on the binomial theorem, which is linked to Pascal’s triangle and Fibonacci’s codes, mathematical concepts with which Moriarty was obsessed. “We do know that [Doyle’s] character [Moriarty] wrote two books - one on the binomial theorem and one titled The Dynamics of an Asteroid. Binomial theorem is linked to Pascal’s triangle, so we devised a secret code based on...
that,” says Professor Gorley. Numbers hidden in Moriarty’s red pocket book indicate to the reader which numbers to take from Fibonacci p-code, based on Pascal’s triangle, which in turn directs accomplices to a certain page, line, and word in an identified book to deliver the secret message.

The pair also wrote a lecture delivered by Moriarty based on 19th century celestial dynamics. This lecture describes the n-body problem which discusses celestial bodies and gravitational energy, and has implications for weaponry: using the n-body problem, one could throw a missile into the atmosphere and have it re-enter with an asteroid-like impact using gravitational forces. The film shows a disguised Holmes sitting in on the lecture, where he begins to fully comprehend Moriarty’s evil genius; however, it is a fleeting glance at the mathematical equations on his chalkboards that crack the case for Holmes and allow him to foil the professor’s plans for world domination.

Dr Moulton says of the process, ‘it was a lot of fun. We don’t normally plot out evil equations, so it was a very unique project.’ He also thinks that the best bad guys have brains: ‘a good villain does need a powerful intellect, so a solid knowledge of science could certainly help a villain be more successful.’

Nearly twenty years ago, author and journalist Harriet Heyman enrolled her two toddlers in an acrobatics class at a hole-in-the-wall circus school in San Francisco. Although her children’s interest in the sport faded, Heyman’s evolved into an obsession. She’s studied the language, history, and tradition, has trained on the flying trapeze for over fifteen years, and now brings her knowledge and passion for this art form to the pages of Private Acts: The Acrobat Sublime. In three captivating essays, Heyman describes firsthand the life-changing experience of training as an acrobat, and what motivates these artists. Her book pays homage to this art form, experiencing a renaissance in popular culture, through striking photos of artist-athletes who are passionately dedicated to their craft.

Acey Harper’s black-and-white photographs document gravity-defying acts in this collection of sensual and mesmerizing images that capture the explosive energy of acrobats. Harper “…came to recognize them as partners and collaborators in creating these unique images, which are part photography and part performance art.”

“The practice of acrobatics is the artistic and athletic metaphor for the process of making an impossible dream a reality.”
— Harriet Heyman

Private Acts
The Acrobat Sublime

By Harriet Heyman
Photography by Acey Harper
PRICE: £29.95 UK
Rizzoli New York
www.rizzoliusa.com
Ever since I was an undergraduate, Greek tragedy has been a central interest. For some time now I have been working on a book on the three great tragedians, Aeschylus, Sophocles and Euripides, and despite many distractions (including four years of Censorship!) it was finally published in May 2012.

Thirty-two plays survive from classical Athens, seven each attributed to Aeschylus and Sophocles, the remaining 18 to Euripides (his plays were found easier and more quotable, so they were more widely read). They were produced between 472 to 402 BC, a period of fervid political and cultural activity: this was the age of the emergence of radical democracy, and of the development of the Athenian empire. Thucydides the historian and Socrates the philosopher were contemporaries of Sophocles.

Freud made Oedipus a household name, and many tragic plots remain familiar today: Medea’s killing of her children, Antigone’s devotion to her dead brother. There is no shortage of modern work on these dramas, but many of the recent books focus on aspects of the Athenian theatre, or on the ways in which tragedy reflects the ideology or attitudes of contemporary society, or on the reception and imitation of the plays in later literature.

My own book bucks the trend in two ways. First, I focus on the language and stylistic features of these texts, emphasising that they are poetic dramas and respond as fully as Shakespeare’s to close reading. I include many quotations (always with accompanying translation) to drive home the sheer power and vitality of the poetic language. Second, whereas many books on Greek tragedy tend to deal with one or other of the three playwrights, my aim from the start was a comparative one. Here we have three dramatists close in date, encountering each other’s work, working within the same generic tradition, there is even a shared poetic diction. Yet there are big differences between them: comparison of scenes of similar type can be hugely illuminating.

I try to show how language and other formal features matter for both the critic and the producer. The plays involve many different types of speech-acts: speeches of self-defence and accusation, deception and seduction, triumph and despair. Religious utterances also play an important part: prayers and curses are among them (the dustjacket picture shows the aged Oedipus cursing his son and condemning him to death in war). And of course there are places where speeches fail to persuade, or succeed disastrously. Tragedy also includes many sung passages, and the question who sings and why is a crucial part of our understanding (song is more emotional and intense).

This is a long book, but I still feel that I have only scratched the surface. There is more that could be said, but on the whole I feel I need a change to lighter genres!
Since my first discovery of Gustav Mahler's music in 1960 it has been an important part of my life. I have always been fascinated by the historical development of Mahler performances and one of the particular pleasures of the recent anniversaries has been the number of historic recordings and publications which have appeared. While visiting the South Bank last year I discovered two books which have given me particular pleasure recently.

The first of these, Norman Lebrecht's "Why Mahler", has proved to be a very entertaining read. Lebrecht has spent many years learning about the composer's life, interviewing those who knew him and visiting places associated with him including his birthplace, homes and composing rooms. Lebrecht gives a fast moving and illuminating account of Mahler's life and times and at regular intervals provides vivid snapshots of key events based on contemporary accounts provided by Mahler's family and friends. Many of the anecdotes will be well known to Mahler enthusiasts but some were new to me. For example Lebrecht interviewed Mahler's younger daughter towards the end of her life and this provides a moving account of her brief memories of her father. He also gives a useful and critical assessment of Alma Mahler's memoirs of her husband's life and the various rewritings of history that she made after the composer's death. This book has provided a kaleidoscopic journey through the composer's life and times which has been informative, stimulating and (occasionally) irritating and whilst I am not always convinced by the author's psychological interpretations and do not always agree with his comments about the various recordings of the music which have appeared, I have found it to be a most enjoyable read though the rather cinematic approach of the text at times will not be to all tastes.

When I purchased "Why Mahler" I also discovered Kurt Martner's complete catalogue of Mahler's concerts giving full details of each event. This has also been a great companion which nicely complements Lebrecht's book and one which I have thoroughly enjoyed dipping into late at night. It gives an excellent snapshot of one musician's professional life around 1900 and of the content of concerts early in the 20th century. One or two things immediately struck me. Firstly Mahler would frequently perform one of his symphonies as the first item in a concert programme and after the interval he would present lieder, overtures by Beethoven or Wagner, a Piano concerto (e.g. by Schumann, Rachmaninov) or a Beethoven symphony. I am well aware that in the 19th century concerts could be very long affairs but the idea of Mahler's 5th symphony opening a concert would be very unusual today! Secondly the programme content is revealing. There was a relatively limited symphonic repertoire: 74 performances of Beethoven's symphonies, 4 of Brahms (but not the 4th), 12 of Mozart (but only numbers 40 and 41) and 14 of Schubert (the 5th and 9th). I had been aware that Mahler had performed Elgar's Sea Pictures and Enigma Variations in New York but I was also surprised to find Stanford's 3rd Symphony in two of his final concerts in February 1911. Whilst I cannot claim that this book is a "good read" it very nicely complements Lebrecht's biography and is providing me with a fascinating snapshot of the life of a man who dominated European musical culture at the start of the 20th century and yet in many ways remains elusive as a person.

Why Mahler? by Norman Lebrecht. Faber and Faber (paperback, 2011)

The Cardinal's College

The Cardinal's College: Christ Church, Chapter and Verse, by the Archivist Ms Judith Curthoys, is the first complete history of Christ Church since Henry Thompson's volume back in 1900, although there have been specialist books on specific topics, Hugh Trevor-Roper’s stylish pocket history, and the beautiful Portrait of the House, edited by Christopher Butler.

The book builds on the tales that have been told in Christ Church over the years, explains the constitutional oddities that have both beset and aided Christ Church throughout its history, explores how the college and cathedral have worked together (or not, as was sometimes the case), and describes how students were fed and watered, taught, and accommodated.

"beautifully written and researched and well produced" John Withridge, Charterhouse

"a very handsome volume" Christopher Lowe

"a brilliant job of combining essential facts into an extremely readable and entertaining history ... spiced with the minutiae of daily life." John Wing

"very well researched and tells it like it was 'warts and all. A truly monumental work" Michael Stannard

"absolutely splendid and just what was needed" Richard Hamer

"this lucid and comprehensive history of the college that is a model of its kind" Michael Howard

"a huge volume of facts covering a wide variety of topics in a coherent and very readable narrative" Michael Craddock

"such a fascinating and readable book warrants attention!" Thaddeus Holt

The book retails at £40, but is available to Members at the special price of £25 plus p&p (£4 UK, £12.50 Rest of World)

To order a copy please contact the Christ Church Development Office at development.office@chch.ox.ac.uk or on 01865 286 325.
The Christ Church Association Open Day, Sunday Lunch in Hall and AGM will be taking place on Sunday 16th September.

Including worship in the cathedral, talks on Hall, the Portrait Gallery, Upper Library, the kitchens, a classical music concert, and activities for children.

Schedule

8.00am  Holy Communion in the Cathedral
10.00am  Matins and Sermons in the Cathedral
11.00am  Association AGM and Committee Meeting in the Dodgson Room
11.15am  Eucharist in the Cathedral, sung by the Cathedral Choir
          Mass for 4 voices: Byrd, Ave Verum
12.15pm  Drinks Reception
          Ovalhouse Performance
1.00pm    Lunch in Hall
2.45pm    Choice of the following talks/events:
          Wine Tasting – Claret from the House Cellars – Freind Room
          Talk on Hall Portraits
          Alice Tour for children
3.00pm    Concert in Cathedral for the Association drinks reception, sung by the Cathedral Choir
          ‘Italian Arias from Three Centuries – Caccini to Puccini’
          Caccini, Legrenzi, Scarlatti, Pergolesi, Handel, Mozart, Beethoven,
          Verdi, Puccini
          Dorothee Jansen (soprano), Harini, Heinz Odenthal (violino),
          Haydn Rawstron (1968) (continuo and narrator)
4.00pm    Buffet Tea: McKenna Room
4.30pm    Choice of the following talks/events:
          Upper Library Exhibition – music manuscripts on display
          Behind-the-scenes Tour: Kitchen and gardens
          Ovalhouse Performance in Gardens
6.00pm    Evensong in the Cathedral sung by the Cathedral Choir joined by former
          Lay Clerks and Academical Clerks: Stanford in Bb, For lo I raise up
          The Picture Gallery will be open from 2.00pm-5.00pm

Annual Report 2011

If you would like us to include your news relating to the calendar year 2012 in the next Annual Report please email the Development Office or use the space below and return it to the Development Office. We are pleased to hear about new jobs and appointments, awards, achievements, children, travels and any other news you would like to share with members of the House. The deadline for this year’s Annual Report is Friday 1st February 2013. Please limit your entry to 100 words.

Sunday Lunch Menu

Smoked Salmon with Lemon and Capers
Brown Bread and Butter
St Veran 2006
Roast Sirloin of Aged Beef with Yorkshire Pudding
Horseradish, Chateau Potatoes, Glazed Carrots and French Beans with Almonds
Vacqueyras 2006

Apple and Blackberry Crumble with Vanilla Ice Cream and Christ Church Cream

Prices:

The cost of an adult ticket, which includes the Association drinks reception, lunch, wines and coffee and all other events (except wine tasting) is £36.00 per person.

The cost for children is £20.00 per person.

There is an additional charge of £15.00 per person for the wine tasting.

To Book

Please download the booking form on the website or fill in the farm overleaf and return it to Sarah Jones in the Alumni & Development Office by 2nd September.

Development & Alumni Office, Christ Church, OXFORD OX1 1DP
Tel: +44 (0)1865 286 325 Fax: +44 (0)1865 286 587 Email: development.office@chch.ox.ac.uk
Christ Church Association Day Booking Form  
Sunday 16th September 2012

**Please use a black pen and write in capitals**

### Your details

<table>
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<tr>
<th>Title:</th>
<th>First Name:</th>
<th>Surname:</th>
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<th>Matric Year:</th>
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### Guests: (please indicate if they are under 12 years of age)

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<tr>
<th>Title:</th>
<th>First Name:</th>
<th>Surname:</th>
<th>Child: Y / N</th>
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### Dietary requirements (please specify for whom):

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<th>Date:</th>
<th>Details:</th>
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### Attendance

Please indicate which events you and your guests would like to attend. Please note that you do not all need to attend the same events, although children must be accompanied by an adult for the Alice Tour.

<table>
<thead>
<tr>
<th>No. attending</th>
<th>Event (please tick)</th>
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<tbody>
<tr>
<td></td>
<td>Association AGM and Committee meeting in the Dodgson Room (11am)</td>
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<td></td>
<td>Association Drinks reception (12.15pm)</td>
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<td></td>
<td>Traditional Sunday lunch in Hall (12.45pm for 1.00pm)</td>
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<td>Your choice of the following:</td>
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<td>Wine Tasting in the Freind Room (2.45pm) <em>(An extra charge applies)</em></td>
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<td></td>
<td>Talk on the Portraits in Hall (2.45pm)</td>
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<tr>
<td></td>
<td>Alice Tour for children (2.45pm)</td>
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<tr>
<td></td>
<td>Concert in Cathedral: ‘Italian Arias from Three Centuries’ (3.00pm) <em>free with retiring collection</em></td>
</tr>
<tr>
<td></td>
<td>Tea and cake in the McKenna room (4.00pm)</td>
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<tr>
<td></td>
<td>Upper Library Exhibition (4.30pm)</td>
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<td></td>
<td>Oval House Performance in Gardens (4.30pm)</td>
</tr>
<tr>
<td></td>
<td>Behind-the-Scenes Tour of Kitchen and Gardens (4.30pm)</td>
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</tbody>
</table>

### Payment

£36.00 for an adult ticket, which includes the Association drinks reception, lunch and wines and coffee plus all events (except the wine tasting). £20.00 for a children’s ticket (up to the age of 12). £15.00 per person for the wine tasting.

- I would like _______ adult tickets
- I would like _______ children’s tickets
- I would like _______ wine tasting tickets

- I enclose a cheque for £___________ made payable to ‘Christ Church, Oxford’

- Please charge £___________ to my Visa/Access/Mastercard/Switch/Delta (we do not accept American Express)

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<th>Name of Card Holder:</th>
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<td>Card No:</td>
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<td>Three Digit Security Code:</td>
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<tr>
<td>Start Date:</td>
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<tr>
<td>Expiry Date:</td>
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### Accommodation

If you would like to stay overnight at Christ Church during the Association Day Weekend, please contact Joanna Malton for availability and pricing: joanna.malton@chch.ox.ac.uk or 01865 276 774.

### Parking

Meadows Broadwalk will be open for parking from 8.00am-8.00pm on Sunday, 16 September.
FORTHCOMING EVENTS

Event booking forms are available to download at www.chch.ox.ac.uk/development/events

AUGUST 2012
31 August
1961 REUNION
Christ Church
A reunion dinner and events for all those celebrating the 50th Anniversary of their matriculation.

SEPTEMBER 2012
2 September
AUGUST CONFLICT SERIES: THE CHINESE CENTURY
Christ Church
The 9th August Conflict Conference Series is directed by Professor Rana Mitter from St Cross College, and will discuss the last 100 years of Chinese history, with a view to the next 100 years.
Contact: The Steward’s Office +44 (0)1865 286580 conflict@chch.ox.ac.uk

OCTOBER 2012
5 October
SEZINCOTE HOUSE AND GARDEN VISIT
Sezincote
Visit this unique Indian style house, Orangery, and Persian gardens with the Christ Church Association.

14 October
2ND ASSOCIATION NORFOLK LUNCH
Lingwood, Norfolk
The Christ Church Association invites Old Members living in the Norfolk area to Sunday lunch.

DECEMBER 2012
6 December
VARSITY RUGBY MATCH
Hurlingham Club, London
Join past and present members of Christ Church at the Hurlingham Club in London for an evening of drinks, dinner, dancing and entertainment, and a premiere auction in support of student bursaries. Please see insert.

15 December
BOARD OF BENEFACTORS’ GAUDY
Christ Church
The Board of Benefactors’ Gaudy will be held at the House this December

17 December
CHRIST CHURCH CATHEDRAL CHOIR
St John’s, Smith Square, London
The Christ Church Cathedral Choir will perform their annual Christmas concert at St John’s, Smith Square on 15 December.

JANUARY 2012
5 January
2009-2010 REUNION LUNCH
Christ Church
Matriculands from 2009-2010 are invited to the House for a Reunion Lunch

EXCEPT WHERE OTHERWISE STATED, PLEASE CONTACT
The Development Office for bookings and queries: Development Office +44 (0)1865 286325 development.office@chch.ox.ac.uk

AUGUST 2012
30 September
FAMILY PROGRAMME TEA
Christ Church
Family members of freshers coming up to the House are invited to tea in Hall.

OCTOBER 2012
29 November
FAMILY PROGRAMME ADVENT CAROLS AND RECEPTION
Christ Church
Family Programme members are invited to the Cathedral for the Advent Carol Service followed by mulled wine and mince pies.

SEPTEMBER 2012
21 September
1956-1960 GAUDY
Christ Church
Contact: Helen Smith, Steward’s Secretary +44 (0)1865 286580 helensm@chch.ox.ac.uk
The Development and Alumni Office has some spare copies of the Jubilee Concerts Souvenir Programme. If you would like one please email: sarah.jones@chch.ox.ac.uk or telephone: 01865 286325.