This issue of Christ Church Matters is dominated by anniversaries and departures. Martin Grossel “left” in the summer and there is a report on his farewell dinner, and a fascinating article by him about the SCR on P.8. The Headmaster of the Cathedral School, Martin Bruce, and his wife “KT”, who over the years has taken so many wonderful photographs for us, leave this Christmas. The Dean leaves us in the summer of 2014, thus next year’s Trinity issue will be his last.

We are also losing our Development Director, Marek Kwiatkowski, in February, when he joins St. Paul’s School to start up their new Development Office. Marek has been an inspirational leader for this office, an incredible success for the House, and a good friend to many. I still cannot quite believe how many alumni really like him, even after having been subjected to “the argument” and being delivered of a substantial donation. Somehow I thought he would be here in perpetuity. However my commiserations go to the Old Paulines amongst you who will no doubt hear from him again soon! We also welcome new members to the Christ Church community, especially the new Sub-Dean and Archdeacon, P.6. If you would like to keep abreast of the academic staff at the House the website is the place: www.chch.ox.ac.uk/college/academic-research-staff

As regards anniversaries there are articles by the archivist about Charles II’s visit in 1663, when he brought with him both the Queen and his Mistress (“Restless he rolls from whore to whore, A merry monarch, scandalous and poor”), about 150 years of the Meadows Building, and about a little known but most successful Dean, George Smalridge, who was installed in 1713. There is no order form in this issue for Judith Curthoys’s book “The Cardinal’s College”, so subtly referred to by both the Dean and Judith, but copies are still available from Leia.

We wish you all a wonderful Christmas and New Year, hope that you enjoy reading this issue of Christ Church Matters and ask you please to help us keep in touch with you by either filling in and returning the accompanying update form, or emailing us any changes of contact information.

Finally, whether you are Monty Python devotees or not, you will appreciate the picture on P.11. Never mind the parrot, beware the scowl!

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A discussion about the evils of fund-raising led me to investigate what went on in the past. And, of course, it is easy to discover that the raising of money is nothing new. ‘Development’ as a profession is recent, but Colleges and to a lesser degree the University as a whole, have been at it since their beginnings. In the old days, the fund-raisers for Christ Church were the Dean, Canons and Tutors, most of whom contributed themselves and asked their former pupils to give as well.

A.J.P. Taylor used to enjoy saying that scrutiny of the principal benefactors of Magdalen served to prove that, far from crime never paying, it almost invariably did pay. A study of donors to the House does not appear to support such a sweeping historical generalization; instead it provides material for a few observations.

First, donors in the past were as generous as they are today: both the well-off and those who were less so. There was a fruitful start. The estates given by Cardinal Wolsey and by Henry VIII, albeit originally removed from the monasteries, were generous enough to build Christ Church and then to run it with an income of about £3,000 a year. That land provides a substantial part of the endowment to this day.

Then there was an earldom. Having given shelter, meeting rooms and money to Charles I when he lived here during the Civil War, Charles II rewarded us. The Dean, John Fell was granted a patent for an earldom worth about £1000 as the King’s contribution towards Tom Tower. Christ Church was to sell it on and use the proceeds. There the trail goes cold as we do not know to whom the earldom was sold. All we do know is that Tom Tower was happily built and (presumably) Wren and others had their bills paid.

It is difficult to say what is the greatest gift of all, but I guess it is the pictures and drawings given by General John Guise in his bequest in the 1760’s. Anthony Radcliffe gave the north side of Peckwater Quad and Richard Robinson (a Student and later Archbishop of Armagh) gave the whole of Canterbury Quad, including the triumphal arch. There is a beautiful parchment red-leather bound book in the Archives, which shows that much was done ‘by subscription’ with numerous entries of £5 and £10 and then a leap to Richard Robinson’s 1785 gift of £6295.15.0.

Now and again money has come mysteriously. In 1664 William Thurston, who had no known connection to Oxford, left the considerable sum of £800 to the ‘King’s College in Oxford’. Both Oriel and Brasenose reckoned that they had a claim, but the money was awarded to the House. So, from 1665 there was funding for another Studentship, bringing the total to 101. Tom was chimed an extra time each evening. For this and other fascinating information see Judith Curthoys’ book ‘The Cardinal’s College’ (Thurston bequest; p 120).

A number of useful items have been given in kind. Mercury was given by Mr H.B. Bompas to replace the one torn down by the future Prime Minister, Lord Derby, in 1819. W.H. Auden gave a ‘fridge to the Senior Common Room, the proximate aim being the temperature of his Martinis. Chris Skidmore gave Sampras, the Christ Church tortoise in 2007, before becoming MP for Kingston, Bristol; he (Sampras) is alive and well and showed himself to be a veritable tortoise by coming last in his first inter-collegiate race.

It will come as no surprise that there is much more to tell...and that we are grateful for these and other gifts.

Christopher Lewis
Dean

Mercury
Sampras
Sir Joshua Reynolds’ Portrait of John Guise
In 1660, Christ Church had four Deans. First was John Owen, Cromwell’s kinsman, who had been appointed by Parliament but who was a moderate and saw Christ Church through the 1650s relatively unscathed by the more Puritanical elements of the Commonwealth. Then there was Edward Reynolds who, having held the post earlier - between 1648 and 1651 before being removed for not showing sufficient loyalty to the Parliamentary government, returned for a few months over the spring and early summer before being appointed bishop of Norwich. The third was George Morley, another moderate man who had been both an undergraduate and a canon at Christ Church before the War, and who met with everyone’s approval – a ‘safe pair of hands’. Morley’s first task on arrival, in July, was to put everything back the way it had been before the war and the Protectorate, restoring excluded Students to their places, ensuring that rules were enforced – including controlling the number of female servants, and reintroducing Latin prayers every evening. Morley, however, was a bit of a mover and shaker, and was soon appointed bishop of Worcester and then Winchester.

The fourth Dean was John Fell. Son of Samuel, himself Dean until the end of the first Civil War and who had died of a broken heart on hearing of the execution of Charles I, John Fell had matriculated from Christ Church aged only 11, and had, with his two loyal friends and colleagues, John Dolben and Richard Allestree, survived quietly in Oxford throughout the war to return in 1660 as the reigning triumvirate, rebuilding Christ Church both physically and academically.

It was Fell who entertained the restored King Charles II on the monarch’s first visit to Oxford in 1663. Charles I had, of course, resided at Christ Church between 1642 and 1646, with his court his senior military men, and his son must have been here on occasions during that period. After the war, Charles II as our Visitor had already been called upon to sort out a couple of disputes – not least a row over the location for University sermons, whether they should be held in the
University church or the cathedral when it was the canons’ turns to preach. Perhaps Charles felt that a visit to his father’s war-time home was overdue or, possibly, he fancied a trip away from London.

Charles was accompanied by both his wife and his mistress, Lady Castlemaine, who had just given birth to her second son, Henry Fitzroy, Duke of Grafton. Little is known of the visit except that the Treasurer paid out the princely sum of £6 18s 6d (about £800 today using the RPI) for some wine and a sturgeon. Charles I had cost Christ Church a fortune, not just during his residence in the 1640s, but before when he had visited in 1636; the costumes for the plays alone exceeded £40,000 in present money, and the musicians about half that sum. In 1663, Fell was already at work on his building projects; the north side of the Great Quadrangle was underway, and he had already had designs prepared for a new tower over the main gate having commissioned a model to be made by a local architect, John Jackson. Jackson died before the design was approved and his wife was paid £5 for his labours early in 1664. Perhaps Charles II saw the model and was prompted to make a gift to show his gratitude for Christ Church’s care of his father and to repay some of the debt for it was only a few years later that the king granted the earldom that was to fund about half of the cost of Tom Tower.
Regular readers of Christ Church Matters will be familiar with my articles on the choir and its latest recordings and projects. There is no shortage of material for this edition, particularly our plans to follow the huge critical acclaim for our Eton Choirbook recordings with another volume next year and our forthcoming tour to the USA and Canada in March and early April. However, for a change, I am going to take you behind the scenes to give you an insight into how the extraordinary success of Christ Church Cathedral Choir is achieved, and why I believe it is so precious for domestic and national reasons.

It is 8.00 in the morning. The twenty boy choristers (aged eight to thirteen) come into the Chapter Parlour for their daily morning practice with me. They enter in silence, already in rehearsal mode, and for the next hour they will be professional musicians. I tell them what music we will be singing and we start with five minutes of singing exercises, and sometimes physical exercises as well. All involved in sport will know how essential it is to warm up before the real work starts, and it is no different for musicians. Today we are preparing for a live broadcast on Radio 3 the day after tomorrow, but we also have to rehearse several other pieces. The music changes each day and, as usual, the boys will sing seven services in the Cathedral this week. During the ensuing hour we rehearse a range of pieces, including the first two movements of Byrd’s Mass for four voices, an anthem and a Magnificat by Batten and Poulenc’s O magnum mysterium. The majority of this is sung note-perfect so the concentration is on musical interpretation and getting to the heart of these compositions. Are these children prodigies, you may ask? No, they are not, but they are intelligent and musical and they respond to the demands placed on them with a maturity beyond their years. Every chorister who has left in my 28 years at Christ Church has gained a music award at their next school, and 20% of them have gained places at Oxford and Cambridge. It is no surprise that the Cathedral School is immensely proud of that statistic. Of course, a significant number of choristers such as these provide the backbone of the nation’s strong choral tradition; they are the altos, tenors and basses of the next generation.

It is now 5.00 pm, and the full choir of boys and men (clerks) is assembled in the Cathedral for rehearsal. It always starts exactly on time and finishes at exactly 5.45 pm. The clerks are in trouble if any mistake is made (a rare occurrence) so the rehearsal is all about guiding the choir towards convincing musical performances. We sing through the music to be performed in the service at 6.00 pm, some of which was not covered in the boys’ morning practice. The atmosphere is always creative and sometimes electrifying as the musicians unite in their common purpose. In the case of the clerks, their performance will be equivalent to a publishable tutorial essay, for their singing is in the public domain in the daily services; during the Radio 3
CHOIR TOUR TO USA AND CANADA 2014

Friday 28 March
Concert at Casa Romantica, San Clemente

Saturday 29 March
Concert at St Edward's Church, with the Dana Point Symphony

Sunday 30 March
Concert at St James Church, Wilshire Boulevard, Los Angeles

Friday 4 April
Concert at Covenant Presbyterian Church, Charlotte, North Carolina

Saturday 5 April
Concert at Davidson College, North Carolina

Monday 7 April
Workshop at Grace Church on-the-Hill, Toronto

Tuesday 8 April
Concert at Grace Church on-the-Hill, Toronto

There is a reason for writing about this. You will see from the rest of this edition of Christ Church Matters that we are fortunate in the College to be surrounded by remarkable talent in all areas but there is something particularly special about the Cathedral’s Music. Firstly, it is unique in combining all three parts of Christ Church in performing in major concert halls as far afield as China, Australia, and South America. Secondly, it reaches out to people of all nationalities through the powerful medium of Music. Thirdly, it is a source of beauty which enriches the spirit and enhances worship in the Cathedral. Finally, it is important for all our readers to appreciate that the level of artistry achieved by this choir is unusual and a gold standard to which others aspire in gaining Grammy and Gramophone award nominations and winning various CD-of-the-year awards. We compete within the wider musical world not just that of other Cathedral and College choirs.

I see our activity as a mission which stretches well beyond the confines of Christ Church. Sadly, the place of Music in the Church is by no means as secure elsewhere as it is here and it needs to be fought for. I believe we have a duty to ensure that there is increasing public awareness that Cathedral Music of the highest standard is a National Treasure just like other great works of art. More importantly, it is a precious means by which people of all faiths can glimpse something of the beauty of the Eternal. I do hope you will take the opportunity to hear the choir when you are next visiting the College and can guarantee you will not be disappointed. Also, do take advantage of the special offer on our latest CD, Choirs of Angels, so that you can listen in the comfort of your home. You can always get up-to-date information from the choir’s website: www.chchchoir.org.
Since the highlight of the Queen’s visit to Christ Church for the Royal Maundy service, the life of the Cathedral has returned to its normal shape. The regular rhythm of three services, Matins, Holy Communion and Evensong, continues day by day, while on Sundays in Full Term six separate acts of worship are offered from eight o’clock in the morning until eight o’clock at night. Into this pattern of prayer and praise the cathedral staff work hard to incorporate large-scale events for the city, the county and the diocese, as well as concerts, exhibitions, performances and the preparations associated with them.

Alongside this, we have an increasingly important ministry of welcome to the growing number of tourists. In the year until the end of August Christ Church had almost half a million paying visitors, including 86,000 in July alone. On summer weekends this presents us with a particular challenge and we are very grateful to the large number of volunteers – Welcomers, Stewards, Guides and Sidesmen – who do their best to welcome our visitors and introduce them to something of the majesty and mystery of this place.

A recent artistic highlight for us has been the world premiere of Francis Grier’s new Missa Aedes Christi (Mass for the House of Christ), which took place in June, followed by a separate concert performance with dance by the Ballet Rambert. The Rambert Ballet School then joined us again in August for their Summer School, travelling daily from a yurt camp below the Uffington White Horse to offer free performances to sizeable audiences.

The tradition of Summer Lectures continued this year with stimulating contributions from some of our Ecumenical and Lay Canons, including Professor Paul Fiddes, Mr Bede Gerrard and Professor Lionel Tarassenko. On the 14th September, as part of the Oxford Open Doors weekend, we were delighted to welcome around four thousand visitors to see Christ Church. They were able to learn a little of the wide range of voluntary activities that happen in and around the cathedral, from embroidery to bell ringing.

Amidst all this activity we have been saying farewell to some old friends and greeting a number of new ones. The Sub Dean, Canon Ed Newell, left in April to become Principal of Cumberland Lodge, and the Lady Margaret Professor of Divinity, Canon George Pattison, left in August to take up the 1640 Chair of Divinity at the University of Glasgow. In May we welcomed a new Archdeacon of Oxford, Canon Martin Gorick, formerly Vicar of Stratford upon Avon. And in August I arrived to take up the role of Sub Dean. The uncanny set of resemblances between me and my predecessor – identical Christian name, middle initial, and almost imperceptibly different surname and number and age of children – continue to cause confusion and amusement. I like to think of myself as the austerity candidate, appointed in hard times to save money on stationery!
It is only natural, as retirement beckons, that the reflective mood predominates, and I find myself casting my mind back over the time during which it has been my lot to guide the Cathedral School as its Headmaster. Christ Church has a nominated Steward, of course, but I have become increasingly conscious of the extent to which we are all ‘stewards’: temporarily responsible for part of an institution which has already endured for hundreds of years and which will, I trust, long continue to do so in the future. The impression of transience has been highlighted by some research in the Archive into the identity of my predecessors at the School, each dutifully signing the record of Christ Church disbursements term by term as ‘Informator Grammaticae & Musicae’. What, I wonder, would John Barbour (1577, earliest recorded Head) or Edward Lowe (longest-serving Head of the seventeenth century) make of the job today and of the Cathedral School of Christ Church?

Of the many differences, and leaving technological advances to one side, one of the most striking would surely be the approach to discipline. Since the 1970s the rod has been spared and there are different views about the extent to which that has or has not spoiled the child. The tradition of corporal punishment at the School was a long one, and without fail those old boys of Second World War and Fifties’ vintage we show round recall, as they approach our ICT suite (formerly the Head’s study) how often they had stood in line outside waiting for the inevitable thrashing as a response to some misdemeanour or other.

Today schools such as ours rely partly on a small number of non-corporal sanctions such as detentions but to a much greater extent through leading by example and clear, reiterated communication of expectation to create an environment in which, on the whole, pupils themselves regard wrong-doing as unacceptable. This approach requires sustained effort from all adults in the school community but in our case is clearly much more in keeping with our Henrician Christian foundation than the canings of former times.

This is but one aspect of the very considerable difference between the current institution of over one hundred and fifty boys (and girls in the Nursery) cared for by fifty or so teaching and ancillary staff and the ‘school’ for eight choristers superintended by the single Informator which preceded it. The common thread is the education, academic and musical, of the choristers appearing day by day in the Cathedral stalls. Like me the current cohort will have their time as part of Christ Church and will move on. Whilst acknowledging Horace’s ‘vitae summa brevis’ the trick must be to hold on to the distinct contribution that each makes in the service of a unique establishment of Cathedral, College and School, which endures.
Forty years ago Christ Church was a very different institution from today. When I arrived in 1973 I was very uncertain what to expect. At that time the institution was very formal and hierarchical, something that I was rather unfamiliar with coming from London University. My first entry into the Senior Common Room was greeted by an encounter with the Butler, Mr Cyril Little, who told me: “Just remember Sir, I’ve been Butler longer than you’ve been alive”. Mr Little (as he was always known) was a formidable character who had become Butler in 1949. In addition to his day-to-day duties he had a considerable knowledge of wine and gave valuable help to the more senior members of the Common Room such as Dundas, Canon Jenkins and W H Auden. The latter showed his appreciation of Cyril’s support by mentioning him in one of his poems and describing him as the “Admirable Crichton” of the Common Room. Cyril Little was a totally loyal, devoted and highly respected member of the college staff of whom I subsequently became very fond, and much later I was very pleased to be invited, at his request, to give the address at his funeral. In the Common Room he was assisted by Graham Cooke and Trevor Jones (who arrived in 1975 and is now the Common Room Butler). He retired in 1971 having served the college since 1930.

The Common Room itself was a rather austere environment, its appearance having changed relatively little since a photograph of it from ca. 1910, though by the 1970s some of the book shelves had disappeared and black leather sofas had been introduced in the corners near the fireplace.

A long table which could be broken up into smaller sections (now in the Library), and was used for formal dessert, was then the central feature together with a smaller table situated near the windows on which were placed the newspapers. Dessert was held around the long table using wicker chairs, some of which are still present in the Common Room, but then without cushions! In the vacations dinner took place in the Old Dining Room (now the Dodgson Room) with the food being carried across from the kitchen on wooden trays.

Tuesday evening desserts were frequently referred to as the Chemists’ evenings though that did not, of course, exclude others from attending. Indeed Alban Krailsheimer was frequently in the chair and one of his regular pleasures was to persuade the younger members to "climb the pole". This was normally used to draw the Common Room curtains and had an S-shaped metal hook at the top. In the ceiling of the Common Room there remained a disused chandelier hook from which the pole could be hung and the challenge was to climb to the top, an activity not without hazard. The bottom of the pole was about 5 feet above ground level and, while trying to climb onto it, climber and pole could begin to swing like a pendulum and the top could easily become dislodged from the ceiling depositing the climber on the floor. The ceiling hook was removed during the major refurbishment which was completed in 1984 but the pole can still be seen in the Butler’s Pantry.

Alban was a very entertaining president at dessert who seemed to thrive in the companionship of
the Lecturers and Research Lecturers (now called JRFs). He was also very amused when occasionally Hugh Trevor-Roper would pop his head round the door and disappear again having decided that there was no-one present worth talking to!

I still remember a number of memorable evenings from that period. On one occasion the then Dean, Henry Chadwick, invited me to stay in the Common Room after dinner and talk with him and his guest, the musician Sir Thomas Armstrong. It was a delightful occasion and I amused the visitor with my knowledge of the more esoteric regions of 20th century English music. Other great musical evenings included the time when Sir George and Lady Solti dined on High Table. At dinner I was sitting opposite the Dean and at one point watched Solti explaining to Henry how to conduct part of Wagner's Tristan. I also had the pleasure of sitting next to the charming Lady Solti at dessert. Other musical memories include chatting to Paul Tortelier while escorting him back to the Master of Oriel's Lodgings after a summer Gaudy, dessert with a rather irritable William Walton who was accompanied by his delightful wife, and a young Simon Rattle at a Saturday Guest Night dining in a bright green suit as guest of Christopher Butler.

Since 1967 ladies had been able to dine on High Table at two Saturday guest nights each term. With the admission of women to college membership at the end of the 1970s those occasions evolved into the current Saturday evening Special Guest Nights. That was a period of great change in the college and the Common Room. In many ways John Mason (then the Curator) might have seemed an unlikely reformer. His somewhat diffident and slightly stiff manner hid a man who cared very strongly about the Common Room. He led the complete refurbishment of the main Common Room, the Old Dining Room (now the Dodgson Room) and the Old Smoking Room (now the Bayne Room), introducing comfortable chairs and settees, and formal dessert moved to what is now the Dodgson Room. (One member was heard to comment that the Common Room itself had become "a ladies' boudoir"!)

Since that time the Common Room has developed a much greater sense of community. There are regular social events including after-dinner talks, additional formal guest nights, a Christmas dinner and a family lunch, all of which are well supported by the membership. The talks have been wide-ranging. We have listened to colleagues discussing their current research activities and older members reminiscing about their time in college. A particularly memorable evening occurred when Henry and Peggy Chadwick talked about their experiences in the DeaneY! Some of the talks have even included musical recitals. We have also enjoyed whisky-tastings hosted by John Harris.

The Common Room must evolve to serve the changing needs of its members. The relatively recent introduction of a coffee machine providing continuous availability of hot beverages has greatly increased the room’s use during the day, and it has just undergone another major refurbishment. It remains the core of college life for Senior Members and long may this continue.
Evan Morgan, an undergraduate at the House from 1914 to 1917, was a typical example of the 1920s ‘Bright Young Things’, known for their love of riotous parties, an extravagant lifestyle and rebellion against the conservatism of their parents. Like many of them, he was an aristocrat, born in 1893 into one of the wealthiest and most influential families in Wales. His parents were Courtenay Morgan, 1st Viscount and 3rd Baron Tredegar, and Lady Catherine Carnegie, an ill–matched couple to whom Evan was not close; whether his lifestyle was a cause or result of this is a matter for speculation.

At Eton, from which he was often absent through ill health, he did not shine either academically or at sport. However, this proved no barrier to admission to Christ Church, where, according to his life-long friend Cyril Hughes Hartmann, he continued to show no interest in academic work. Despite not taking his degree, his time was not completely wasted as he was one of the founders of the Oxford Celtic Society. Hartmann gives us a glimpse of Evan’s tastes from a description of his room, hung with Eastern silks and other exotic materials, and many drawings and paintings including originals by Aubrey Beardsley and Evan himself.

Evan was gay, at a time when this was not just socially unacceptable but illegal. Typically of the time, he tried to hide the fact by getting married twice: firstly, in 1928, to the Hon. Lois Sturt (who died in 1938), and secondly, in 1939, to a Russian princess, Olga Dolgorouky, from whom he was divorced in 1944. He never seems to have enjoyed a successful long-term gay relationship, favouring casual encounters with servants, workmen and youths he met on his travels in North Africa and the Far East. Homosexuality was common among his circle and although some showed an interest in him, such as the writer Ronald Firbank and Alistair Graham (believed to be the inspiration for Sebastian Flyte in Waugh’s “Brideshead Revisited”), it appears that their feelings for him were not reciprocated.

Evan’s parties, typically of the Bright Young Things, featured fancy dress and parlour games; his were also notorious for their depravity, involving nude mixed bathing and sexual improprieties. They were held at various London clubs, and later at the family seat, Tredegar House in South Wales, after he inherited his father’s titles in 1934.
lists included many leading artists and writers, including Aldous Huxley, Augustus John, H. G. Wells and W.B. Yeats, as well as figures from the silver screen such as Charlie Chaplin, and minor royalty, with whom he had family connections. Other associates included the eccentric composer Peter Warlock and the notorious Aleister Crowley, with whom Evan shared an interest in the occult.

He was well known for his menagerie at Tredegar House, whose residents included Blue Boy, a delinquent parrot who swore and pecked the guests, Alice, a bear who showed her affection for people in a physical manner, and a boxing kangaroo called Somerset. Evan’s relationship with these animals was somewhat unorthodox: they would accompany him on his travels, appeared at the dining table, wreaked havoc in the presence of guests and according to him slept in his bed. Another manifestation of his lifelong love of animals was his introduction of a Bill in the House of Lords to outlaw gin traps, which was narrowly defeated.

Evan saw himself as a poet and artist, but although two of his paintings were exhibited in the Paris Salon and some of his poems were published, his efforts seem to have been at best mediocre. The Bloomsbury Set, with whom he mixed socially, were not impressed with him: Virginia Woolf referred to him as “a little red absurdity” resembling “a Bantam cock who has run to legs and neck”.

Evan converted to Roman Catholicism in his thirties, much to his parents’ disapproval, and was later appointed Papal Chamberlain, a ceremonial office that enabled him to dress up in an extravagant costume.

He suffered chronic ill-health, which prevented him from seeing active service in either World War; in the 1939-45 war he was responsible for carrier pigeons used by the Intelligence Services, being court-martialled after some indiscreet remarks. He died prematurely at the age of 55, of bronchopneumonia and pancreatic cancer. In his will he asked some friends to write a biography based on copious notes he had left; sadly, these notes were destroyed by relatives anxious to preserve the family name from scandal, and the biography was never written.

Evan Morgan was a controversial as well as a highly colourful character. He is said to have treated his staff and tenants badly; people in his circle described him as charming but also selfish and inconsiderate, delighting in outraging others. In conventional terms, Evan cannot be said to have made a huge success of his life. Neither his wealth nor his acquaintance with many influential figures seem to have given him much contentment. However, his eccentricity and flamboyance make him stand out from the ranks of worthy, more conventional peers as a fascinating and intriguing character.

Acknowledgements: I am indebted to Monty Dart and William Cross, whose book Aspects of Evan: The Last Viscount Tredegar is the source of most of the material for this article.
An increasing number of talks and workshops have taken place in the Upper Library. Subjects have ranged from book history to Byzantine studies to theology and book conservation. Among the recent speakers and organisers were Sir John Boardman, Dr Rowena Archer, Dr Kate Bennett, Dr David Rundle and Dr Elizabeth Solopova. All these were very popular but perhaps none more so than this term’s workshop on early printing and casting type, where participants were treated to introductory talks by Alan May and Martin Andrews, and given a chance to print their own ‘Gutenberg Bible’ page on the fully functional reconstructed ‘one-pull press’ on display. All this was part of the current exhibition From Scriptoria to the Printing House (open from 6 September to 29 November 2013).

The press was built by Alan May for the 2008 BBC 4 programme, The Machine That Made Us, presented by Stephen Fry. Very little evidence about printing in the earliest period exists. No illustrations or equipment have come down to us. There are some documents relating to a lawsuit between Gutenberg and his partners in Strasbourg in 1438 (the Dritzehn papers); these documents appear to have been written in a way which deliberately obscures the nature of the enterprise in which Gutenberg and his partners were involved. This was well before the first book was printed and the secrecy as to the equipment and methods to make this possible had to be kept at all cost. Accordingly, Alan May’s reconstruction is based wherever possible on the evidence to be found by looking at Gutenberg’s printing and by trying to understand the practical engineering problems he faced.

The From Scriptoria exhibition as a whole explored the relationship between manuscript and print and focused on the importance of considering the two media not only as replacements one for another, but having an interdependent existence during the fifteenth century. Particular attention was drawn to the materials, tools, styles of script and types used by scribes and miniaturists on the one hand and the first printers on the other. The manuscripts and incunables on display were selected to give visitors an overview of the era and the books produced during that period. The selection covered four broad topics: 1. History and Literature 2. Prayer and the Sacred Text 3. From Manuscript to Print 4. The Making of the Book. Among the manuscripts on display were Ranulph Higden’s Polychronicon, an illuminated Gesta Romanorum, Chaucer’s Canterbury Tales, one of the oldest Wycliffite New Testaments, highly decorated Psalters and Books of Hours and rare incunables such as Augustine’s De Civitate Dei (1468), Rolevinck’s Fasciculus Temporum (1490) and the Nuremberg Chronicle (1493).

Tucked away in the north-east corner of the Upper Library is an impressive collection about which we know surprisingly little. Originally a bequest by John Morris (Regius Professor of Hebrew from 1626 to his death in 1648), he donated his own sizeable library, plus a small annuity for the purchase of books in Hebrew; the subsequent purchases and further gifts turned what was initially a working library into an intellectual treasure-house, specialising in early printed Hebrew and Oriental studies.

The only information the library has about this collection is recorded in a simple hand list, a copy of A.E. Cowley’s Catalogue of the Hebrew Printed Books in the Bodleian Library (Oxford, 1929), annotated with shelf marks of books from Christ Church. There is no catalogue.

Oxford has been a well-established centre of Hebrew and Jewish studies since the sixteenth century. Students come from all over the world for both undergraduate and graduate studies. There are unrivalled collections of Hebrew manuscripts and printed books in the Bodleian Library, so we asked Dr. César Merchán-Hamann, the Bodleian Curator of Hebraica and Judaica, to do a preliminary survey of the Christ Church collection, which staggeringly contains c.2000 volumes.

He found some very fine and rare books, among which are incunabula such as Prophetiae priorae hebraice (Soncino, 1486), Prophetae et Hagiographia (Brescia, 1494), an early edition of the Akedat Yitsḥak (Venice, 1565) a famous philosophical commentary on the Pentateuch by Isaac ben Moses Arama (c.1420 – 1494), Rudimenta Hebraicae Linguae by Antoine Rodolphe Chevallier (1523–1572), a beautiful volume printed by Henri Estienne (Geneva, 1567), which includes a Hebrew letter by Tremellius commending the book, a Syriac and Latin version by the author of St. Paul’s Epistle to the Galatians, and a large collection of novellae on the Talmud by Jacob ben Solomon ibn Habib (c. 1460–1516). The collection also includes works in Arabic, Syriac, Ethiopic and Coptic. One such example is the Psalterium David et cantica aliqua in lingua Chaldea, the first book to be printed in the ancient Ethiopian language issued from the press of Marcellus Silber (Rome, 1513).

The manuscripts collection too is largely unexplored and in need of specialist attention. The Oriental manuscripts include 18 in Hebrew. Among these are one containing Holachoth, dated 1410, two seventeenth-century works on the Cabala and an intriguing Torah scroll.

Given the obvious size and importance of the collection Christ Church would like to catalogue them, as the first step in making them available for study. It is estimated that a specialist Hebrew and Oriental languages antiquarian cataloguer would need about 3 years to do the work, costing some £100,000.

Please contact simon.offen@chch.ox.ac.uk if you would like to help.

A tale of 2001 Hebrew early printed books
... and a collection of unstudied manuscripts
Other worlds and imaginary creatures
Forthcoming exhibition in the Upper Library

Curated in collaboration with Hector McDonnell (1965, Modern History), the exhibition aims to reveal how widespread pagan and Christian imagery about ethereal beings is, and how deeply embedded in the logic of the imagination it has become across time. Among the exhibits will be manuscripts, early printed books, and sketches by Lewis Carroll and Dean Liddell.

A selection of drawings by Vice-Admiral Lord Mark Kerr (1778-1840) will also be on display, on loan from the private collection of Hector McDonnell. Mark Kerr’s drawings of bizarre, otherworldly creatures are of considerable significance, being part of the foundations from which modern cartoon characters derive. Largely ignored up to now, even though there are sets of his lithographs in the British Library and the Metropolitan Museum in New York, Hector writes in the exhibition catalogue: “Mark Kerr’s great achievement was to create a new brand of satirical monster. The sheer unreality of his monster scenes meant that their humour could be unsettling and disturbing without making the highly personal comments of caricatures.”

In just the same manner, from the margins of medieval manuscripts, otherworldly creatures endlessly bewilder. They might look like an afterthought of the over-fertile imagination of an illuminator, but in most cases it is no accident that they are relegated to the margins of the page. In world maps produced during the Middle Ages, one may notice that the further one moves away from their centre (usually Jerusalem) the more deformed and alien things become. This was a potent metaphor alluding to that what lay close to the edges of the known world. It was there, in the margins, where the medieval artist ejected the undesirable, the outcasts, the banned, and those who inspired fear. A lot happens in the margin, striking things, unforgettable images. These highly charged and intensely visual edges were both dangerous and powerful places. Places that inspired artists such as Mark Kerr.

We are grateful to Hector McDonnell for granting us access to his extraordinary archive. It is a privilege to be able to open its door. Beyond the threshold is a space where transformation happens at a pace and according to rules of its own. As he was once inspired by the vivid decorations of Gorleston Psalter (c.1310, now in the British Library), a chance to carefully scrutinise Mark Kerr’s art may shed new light on the impact of medieval schools of illumination on Romantic and Gothic ideas in the nineteenth century.

Other Worlds and Imaginary Creatures will be open from 28 January to 25 April 2014.

From top:
Mark Kerr, Barbaric coast.
Mark Kerr, The Day-mare.
Detail of a ‘sciacapod’ in the Nuremberg Chronicle (1493), the most richly illustrated incunable.
The Gryphon, Alice and the Mock Turtle (John Tenniel print in Lewis Carroll’s Alice’s Adventures in Wonderland).
Illuminated initial incorporating a dragon in the Hours for the Feast of St Denis, a French manuscript produced towards the end of the fifteenth century (Ms 93).
Belinda Jack appointed to London’s Oldest Professorship

It is London’s oldest Professorship, having been created at the College’s foundation in 1597 when Rhetoric was considered to be one of the seven subjects essential to a well-rounded gentleman’s education. Although initial lectures were restricted to the subject of public speaking and argumentation, the Professorship is now freely interpreted to cover any of the Arts or Humanities. Previous incumbents of the Gresham Rhetoric Professorship have spoken on politics, philosophy and education amongst other varied fields. Prof. Jack is the only the third female to have held this position.

In her first year of appointment, Prof. Jack is delivering a series of six public lectures on The Mysteries of Reading and Writing. Lectures are free and open for anyone to attend, and details are available on the Gresham College website: www.gresham.ac.uk

Prof. Jack has published several books such as The Woman Reader, George Sand: A Woman’s Life Writ Large and Negritude and Literary Criticism: The History and Theory of “Negro-African” Literature in French. She is also widely published through her many articles, essays and reviews. Her recent articles and reviews have appeared in The Wall Street Journal, Times Literary Supplement, BBC History Magazine and Littérature.

Sir Michael Moritz Knighthood

In October, Sir Michael Moritz (1973, Modern History) was made a Knight Commander of the British Empire (KBE) as part of the Queen’s Birthday Honours list.

Sir Michael was recognised for his promotion of British economic interests and philanthropic work. In 2008, Sir Michael and his wife Lady Harriet Heyman made an endowment gift of £25m to Christ Church, the largest single donation in the college’s history. In 2012 they donated a further £75m to the University, founding the Moritz-Heyman Scholarship for undergraduates from low-income families.

Sir Michael was born in Cardiff and now lives and works in California with his wife and children. He is a venture capitalist and a writer.

Oxford’s Energy & Power Group (EPG), led by Christ Church Tutor in Engineering Dr Malcolm McCulloch, helped to break the World Electric Land Speed Record earlier this year. The Drayson Racing car, powered by the YASA engine designed by the EPG, reached the record-breaking speeds of 205.139mph over one mile and 333.271kph over one kilometre at Elvington Airfield in Yorkshire.

Driven by racing driver and former Science Minister Lord Drayson, the all-electric car also set a new World Record for acceleration by a sub-999kg electric vehicle over a quarter of a mile from a standing start, with a time of 9.742 secs.

The Energy and Power Group’s part in this landmark achievement is due to their continued research into computational and experimental energy. By successfully demonstrating the speed and potential of electric vehicles, the EPG are helping to pave the way for a future of sustainable transport.

For more information on the Energy and Power Group, visit http://epg.eng.ox.ac.uk/
I’ve been asked to discuss whether the Coalition is a delight or a disaster.

The answer in part depends in part on whether you are a Herbivore or a Carnivore. I am an unapologetic meat eater, I prefer my politics raw; I was, after all, Margaret Thatcher’s chief of staff and after the last election wanted a Conservative minority government rather than coalition. The historical lessons against coalitions are humbling. With the powerful exception of Churchill’s wartime administration, most of them have veered between the wanton and the utterly wretched.

All political parties are to some extent coalitions, even the Tories (both Ken Clarke and Norman Tebbit?). Yet a coalition between parties is different. It depends not upon shared principles but upon personalities - in this case, Cameron and Clegg.

This coalition wasn’t inevitable. I doubt if would have occurred had Chris Huhne been Lib Dem leader and I can’t conceive of circumstances in which Margaret Thatcher would have done the deed. She didn’t have the patience for hanging around. And there’s a lot of hanging around in coalition.

We wait - and wait - for an agreed policy on airports, green energy, the Human Rights Act, the Meaning of Life and, of course, the future of Europe. It’s often said that coalitions don’t do, they only delay. Chew the cud.

Yet despite the inevitable disagreements this coalition is pursuing remarkably radical reforms in education, welfare and the NHS. And above all, the economy seems to be clawing its way from the abyss.

Arguably, some of that progress is being made because of coalition rather than despite it - and without the bricks and barricades that were a sad hallmark of the Conservative Eighties. Because both parties have accepted ownership of reform, perhaps the national mood is more accepting than it might otherwise have been. All in this together, isn’t that the line?
Yet it won’t last. This Coalition has three phases. The first was the period of Seduction, five days of bodice ripping and breathlessness until the deed was done in the Downing Street Rose Garden.

After that, and pretty quickly, came the period of Sobering Up. The cold dawn arrived, and with it the headaches and guilt. Lib Dems find that difficult to deal with. A huge chunk of their party is uncomfortable being dragged from its traditional green pasture into the same muddy paddock as Tory jackals.

Meanwhile most Conservatives stamp their boots in impatience. They don’t do Vegan politics.

These tensions came to a head earlier this year with the dispute over the redrawing of constituency boundaries. It was the worst point - thus far - of this coalition.

The agreement to create constituencies of a roughly equal size, so that a vote in central Glasgow is worth about the same as in leafy Sussex, was a crucial part of the Coalition Agreement. It was explicitly linked in the same sentence to another constitutional item, the agreement to hold a referendum on the Alternative Vote.

Yet coalition is a rough game. The Agreement had been thrown together by exhausted minds through sleepless nights. It’s not surprising it couldn’t entirely stand the test of time.

Clegg lost his AV referendum disastrously. He was also humiliated by his failure to reform the House of Lords.

Many of his followers were growing desperately unsettled with his leadership. He needed a Tory scalp. And although there was never any hint of a link in the Coalition Agreement between Lords reform and constituency boundaries, he pulled the plug.

So the next election will be fought on outdated boundaries that impose a penalty on the Tories of at least 20 seats.

The coalition isn’t working as well as it was. The bandwagon that set out from the Rose Garden has begun to slow. Very soon it will become firmly stuck.

Because after the periods of Seduction and Sobering Up comes the period of Stand Off - or Sod Off, to capture the spirit of the thing - when the parties go their separate ways. That’s where we are now. You see it more clearly every week.

Will this coalition fall apart, broken by its members before being condemned by the voters? Anything is possible in a coalition that has so many moving parts.

Yet what binds Cameron and Clegg together both personally and politically is strong. It’s not just self-preservation. They have those radical reforms and the economic recovery to their credit. They are developing a new consensus towards government – about its size, its purposes, and above all its indebtedness.

And when the history is written they may well be able to claim they kept the United Kingdom intact by defeating the referendum on Scottish independence. I can’t believe the pro-Union cause in Scotland would benefit from a single-party Conservative government in Westminster.

Even I, a meat eater, recognise the evolutionary necessity for Herbivores.

www.michaeldobbs.com
The Right Hon. the Viscount Nicholas Gage came up to Christ Church to read Modern History in 1954. He inherited his titles and the magnificent family home, Firle Place, on the death of his brother in 1993, their father having died in 1982.

Lord Gage kindly invited the Christ Church Association to visit Firle this summer, and forty of us enjoyed the most idyllic of English summer days, with a splendid lunch in the local pub, The Ram Inn, a guided tour of the House, a walk in the beautiful gardens, and a champagne tea on the terrace. Nestled in the South Downs near Lewes, Firle must be one of the most beautiful estates in the country.

In discussion Lord Gage described himself “as a backwoods squire with a passion for the preservation of the countryside and an interest in being an amateur painter.” His ambition is “to preserve as far as possible and within the bounds of benignity the status quo in East Sussex, where our family has resided for 500 years.” Remarried a few years back, Nicholas and his second wife, Alexandra, have a son, his third, and judging by the energy he displayed when showing us around I would not bet against the family being at Firle for another 500 years.

On painting, Lord Gage describes it as “an abiding passion, whether or not I would have been brave enough to have devoted my life to it, debarred by other responsibilities, is an open question.” He continued: “Being neither very good nor very bad at anything has been advantageous, as it means that at the age of nearly 80 one can go on doing things, such as various aspects of sport, which a more perfectionist athlete would have given up long ago on the grounds that it would damage their reputation.”

Of his time in Oxford he believes “there is no more nostalgic place on earth than Christ Church, and the danger of being beguiled is ever present. I remember being both utterly elated and also on occasions despondent as there seemed so little in the way of a safety net, but despite this I look on it with enormous affection, possibly more from the safety of old age.”

And what of the pressures of being responsible for an historic House? Firle has just been entirely reroofed at huge expense. “Keeping an Estate and listed house has had the same sort of problems, on a smaller scale, than those that best the administrators of a mighty Oxford college! It requires steely determination, the ability to innovate, the tact of an experienced ambassador, and a degree of hard headed realism and chutzpah. Would the Dean and Governing Body of Christ Church agree?”

“On being told by a friend last year that we are all yesterday’s men I replied that I have never been today’s man so it doesn’t matter.”
Editorial

There was supposed, loosely, to have been a theme of marketing running through this edition of Association News, but leafing through the proofs I see that, like an assembly line of tomorrows, drama has crept into it, and that it is theatre strutting and fretting his hour upon the stage. And if Christ Church play-makers haven’t quite turned all the world into their stage, they certainly seem to have conquered a fair portion of it. On page 26, Connie Greenfield explains how, together with fellow thespians from OUDS, she was part of a production that took The Comedy of Errors to Japan in the Summer. Over half a century ago meanwhile, it was Germany who played host to the Christ Church Dramatic Society and their rendition of A Midsummer Night’s Dream. Do check out Gerald Jenkins’ report on page 27, being sure to read right to the end where you can find out how they got on with one of Heidelberg’s duelling societies (spoiler alert: duelling had been abolished in Germany, even in 1956; if you want some actual fisticuffs (and more drama), turn to Prank’s Corner).

Lest you think that House actors and dramatists only come alive for the away games, the update from EDOX is your corrective. And, no, EDOX is not something that you put either in your bath or your nuclear reactor: it stands for Early Drama at Oxford, and Elisabeth Dutton, one of its leading lights, has provided a fascinating account of how erstwhile Student William Gager’s play Dido was first performed for the Polish ambassador in Hall in 1583. Possibly the ambassador left saying “we must do it again sometime”, in which case better late than never, because 430 years later, in September in fact, this is exactly what Christ Church and EDOX did. This time Gager had to share the stage with Kit Marlowe, a marginally better known playwright perhaps, but a Cambridge man so we shall draw a veil. I am sure that his Dido, Queen of Carthage and Gager’s opus sat nicely with each other, the African queen dressed as Queen Bess, as both her portrait and her father’s stared down from the walls. What either made of the Trojans dressed in modern camouflage fatigues is anybody’s guess.

When you are sated with these theatrical goings-on, you can, of course turn to the original marketing feature which you will find on pages 23-25. We have five former members of the college explaining how, one way or another, they found their way to great success in marketing and communications. What struck me reading their accounts was the variety of starting points: we have a physicist, a musician, an historian, a former student of literature, all of them succumbing to the lure of the flip chart and the Powerpoint presentation. It shows yet again how an education at Christ Church opens the way to the world in all its stupendous variety, no matter where you come from. It is probably not appropriate to raise Mad Men in this context, not least because four out of the five are women, but with the emphasis on drama and performance in this editorial, I just couldn’t resist.

Fiona Holdsworth (1981), Editor
fiona.holdsworth@btinternet.com
Martin Grossel’s Retirement Dinner

The retirement of Dr Martin Grossel, Organic Chemistry Tutor, was marked by a black tie dinner in Hall attended by almost 200 alumni, colleagues and friends. Martin has been associated with Christ Church for forty years, not only as a tutor and lecturer, but as Curator of the SCR, Treasurer of the JCR and a great many other things. Many of his guests, as well as those who couldn’t make it, contributed memories and photos to a special ‘Book of Reminiscences’ which was presented to him on the night.

Alumni Drinks in London

Alumni from the last 15 years were invited to join us at The Bridge Lounge, a handsome new pub in London’s SE1 with views overlooking the river and Tower Bridge. There was fantastic attendance from across the 1990s and 2000s and the private bar area was packed with old members who came to meet old friends and make new ones. Drinks and food were in abundance, and many guests chose to continue the festivities late into the night. We look forward to hosting more London events for young alumni in the future.

Rhodes Scholar’s Supper

September marked the 110th anniversary of the Rhodes Trust, with Rhodes House hosting a programme of events for their alumni. Christ Church invited back all Rhodes Scholars who had been at the House for an informal supper, and were delighted that so many guests from across the world were able to attend. Creator of ‘lateral thinking’, Professor Edward de Bono (1955), spoke rapidly and amusingly about blondes and brains, marmite and logic. He is pictured here seated in the Deanery.
1958 Reunion

September was a busy month for events as members from 1958 (led by Tony Schur) and 1963 (organised by David Lumb) celebrated anniversaries with dinner and an overnight stay at the House.

1963 Reunion

Also in September Boat Club members from the 1980’s gathered in the McKenna Room to reminisce, dine, and encourage each other to support the ongoing Boat Club project.

1980s Boat Club Dinner
On 12 June 1583, Christ Church was visited by the Polish Ambassador, Albert Łaski: he was wined and dined, and a new play, Dido, by Christ Church student William Gager, was served up with dinner. Gager’s script incorporated elaborate compliments to Łaski himself – the ambassador is favourably compared to the broad-shouldered Trojan hero – but also a rather xenophobic warning: the story of Dido, ruined by her love for the alien who washes up on her shores, exemplifies the truth that ‘foreign marriages rarely turn out well’. At a time when European princes were courting the Virgin Queen, the men of Christ Church made their position on a possible foreign match for Elizabeth quite plain.

On September 21, 2013, this event was commemorated with an evening of dinner and drama: Christ Church played host to 240 guests, who ate, drank and made merry in the dining hall in the presence of a representative from the Polish Embassy, and enjoyed performances of Gager’s Dido alongside a staging of Christopher Marlowe’s Dido, Queen of Carthage. The event was a collaboration with Early Drama at Oxford (EDOX, see http://edox.org.uk/), a research project headed by Dr James McBain (Magdalen) and Prof Elisabeth Dutton (University of Fribourg, Switzerland) which explores the history of theatre in the University.

Gager’s play, newly-translated from the Latin by Merton graduate student Elizabeth Sandis, was directed by Dutton with an all-male cast of Oxford students past and present; Marlowe’s play was presented by boys’ company Edward’s Boys, directed by Perry Mills.

Gager took a classical story and made it a political play for his own place and time. In 2013, Dido was dressed in imitation of the portrait of Elizabeth I which hangs in the hall: the Trojan warriors, in modern khakis, came not just from another country but also from a different moment in history. For the audience the sight of Dido was apparently quite haunting, as Elizabeth seemed to live again in the hall which she several times visited centuries ago. The low lighting of the hall gave events an evocative glow, and the hall’s acoustics proved surprisingly favourable as the richly rhetorical lines rang clearly. Gager’s high tragedy was then relieved by Marlowe’s bawdy rendering of the same story, the boy actors delighting the audience with their impish humour and some wonderful crooning musical moments.

Oxford plays like Gager’s, and the plays Marlowe would have known at Cambridge, provided their first audiences with an exciting opportunity to see classical heroes presented in what was, as it is to modern Christ Church students and alumni, their own dining room. The familiar and the foreign meet in an experience that is uncanny and enlivening.

The familiar and the foreign meet in an experience that is uncanny and enlivening.
In this issue we hear from five Old Members involved in Marketing Communications

**Derick Walker (1976)**
The long-haired idealist arrived at Christ Church full of academic pretension and open ambition. Westminster School had provided my educational foundation and college connection (plus a closed scholarship – sadly but deservedly forfeited for ‘underachievement’) and paternal expectations my likely career path into the upper echelons of the global oil industry. But the best laid plans etc.

Tutors Michael Grace, Jack Paton and Tony Stradling strove nobly to bridge the widening gap between physics and me; an increasingly fruitless task. But by then I had discovered the theatre. Not so much in the limelight as creating it; production, lighting, sets and stagecraft. As OUDS Technical Secretary, I spent more time in the Playhouse than the lecture theatre and it was probably this more than anything that pointed me towards an advertising career.

With a rather meagre CV by today’s standards - a gentleman’s third, membership of the 1978 Commem Ball committee, the Guinness world record for long distance punting and ‘work experience’ with Rowan Atkinson at the Edinburgh Fringe - I was fortunate to be hired by Boase Massimi Pollitt, the hot London advertising agency of the moment. There I worked on a number of iconic campaigns including the Cadbury’s Smash Martians, still voted by many people as their favourite TV commercials of all time.

After specialising in strategic planning at two other agencies, in 1988 I joined a group of fellow journeymen to set up our own agency, Laing Henry, and we enjoyed seven years of commercial independence (and variable success) before taking advantage of a shareholder revolt at Saatchi & Saatchi to sell. And so, since 1995, I have been a roving consultant across the global Saatchi network and subsequently with our French owners, Publicis Groupe.

Three years at the House may not have yielded academic prizes but indirectly provided a broader and more valuable education; a curiosity about the world and why people behave the way they do, together with the confidence to follow one’s heart. With the benefit of 34 years’ hindsight, I was well prepared for a life in advertising and communications; a fusion of right and left brained thinking; a loose combination of scientific process, craft skills and creativity; a serial procession of complex puzzles, human idiosyncrasies and miniature dramatic productions to indulge the butterfly mind.

**Kimberley Littlemore (1985)**
1985 was a good year for big hair. I was perfectly made for the 80s… And Christ Church was perfectly made for me. I was stretched intellectually by my fabulous tutors whilst challenged physically on the river as the Christ Church First Women’s Eight stormed up the divisions from the third to the first. The song I remember most vividly from my third year “It’s got to be…. Perfect” by Fairground Attraction pretty much captures the spirit of the age.”Too many people take second best… but I won’t take anything less…”

I won a competition in my first year to create a film about the College. I have it here on my shelf in its shiny, plastic VHS case…My mum sent me an example of a script so that I knew how to lay out my proposal. Creating a documentary seemed like the most exciting prospect in the world. I will never forget the final vox pop of the film that I thought, at the time, perfectly summed up how we all felt about Christ Church: “It may be big, but it’s not daunting…”

With this introduction to film-making behind me I applied to the BBC Production Trainee Scheme and won a place after completing a post grad in Broadcast Journalism. Two years of exploring the BBC and its unique departments made a glorious start to a 20 year career in Documentary Features. I looked after Comic Relief, making long and short form documentaries across Africa and India, an experience that ignited my passion for and commitment to helping to develop mobile health content for the poorest people in the developing world.

I now run Littlefox Communications; we specialise in capturing thought leadership. We illustrate our content with high quality, innovative graphics and animation. We work with fantastic global businesses and consultancies who are equally excited about the possibilities that digital media brings to the sharing of ideas. My time at
Christ Church prepared me for the intellectually challenging contributors, the complex content and the need to create a clear communication strategy for organisations, large and small. I appreciate my Christ Church education now, more than ever.

Communications in this digital age are impossibly exciting. The industry is fast moving and delivering unimaginable benefits to people in both the developed and the developing world. My first film was made in Christ Church... one of the most recent was for the Global Health Investment Fund launched at the UN last month...who knows where it will end?

What’s the common thread? Connect with people, connect with ideas, and connect people to ideas. Only connect.

Yvonne Liao (1999)
The ‘M’ words
Music at Christ Church was a crème-de-la-crème experience. Going straight into a PhD – and at 21 – felt like narrowing myself too soon, though. Then there was the attraction of a hyper-paced corporate life in Hong Kong. (A thing of the early twenties, perhaps?) I also thought it would be great to rejoin family and friends there.

So, I toyed with law (runs in the family anyway), government, and banking – can’t go anywhere wrong with those in Hong Kong?

Then, entered another ‘M’ word, marketing.

At a charity event I met Klaus Heymann, founder of Naxos, a worldwide classical music company headquartered in Hong Kong. The company was especially keen to diversify its traditional recording business and develop online content platforms. I had an interview and got my first job soon after, managing special Artists & Repertoire (A&R) projects. Over time, I was also tasked with overall content and marketing for naxos.com and classicsonline.com (offering track and album downloads of owned as well as distributed content). I much enjoyed working in what was a dynamic team of developers, designers and marketers across Hong Kong, Manila and New York.

Some years later, I decided to give myself a new challenge. I joined Universal Music Hong Kong, as Marketing Manager of the Classics & Jazz Division. This was

Jill Brege (1986)
“Only connect.” Besides being engraved on my iPad as a desperate expression of hope when travelling in remote locales, E. M. Forster’s epigraph to Howards End has been a guiding principle ever since I attended Christ Church. At the time, there was no such thing as an iPad and I had no idea communication consulting was a career.

When I came up to Christ Church, I was engrossed in great literature. Never in my wildest dreams did I think I would have a career in business, much less start my own consultancy. But at Oxford, I learned it wasn’t necessarily the answers you gave that were important—rather, it was the questions you asked. I learned how to think critically, to question everything, to analyze complex problems. This was different than my undergraduate education in the U.S., and I found it exhilarating.

I also made friends. There was just as much value outside the lecture hall as in it. The friendships I made helped shape who I am today—even the mischievous friends, like The-One-Who- Shall-Remain-Nameless for conspiring with me to lob burnt toast off the roof of Peck at the tourists below. Don’t tell me you’ve never wanted to do that.

After I left Oxford, I moved to northern California in search of a career. I chose northern California because (a) I wanted to get into book publishing and I didn’t know anyone in New York, and (b) I had friends in San Francisco and a free place to stay, and (c) I fell in love with the vegetation (yes, palm trees). The friends and the vegetation worked out well, but as for book publishing, I soon realized I needed a trust fund if I wanted more variety in my diet than instant noodles.

I answered an ad for a writer/consultant and joined Mercer, a human resources consulting firm, in 1991. I thrived on consulting – the constant learning, the critical thinking, the diverse perspectives. In 2002, craving new challenges and the exhilaration of make-or-break independence, I started my own firm, Brege Communications. It hasn’t disappointed. As a small, agile firm, I’ve been able to broaden my experience to dozens of opportunities I wouldn’t have seen in a big firm, and I’ve built a successful business that continues to grow.

Now...
Music marketing on the ground. My colleagues and I interfaced, day-to-day, with bricks and mortar, TV/radio/print/online media, local concert and event promoters, consumer brands, so on. Everything was at a manic pace, but top fun! Marketing (and budgeting) revolved around priority artists and physical products, from new releases, compilations to special editions.

As I entered my early thirties and considered my next ‘five-year plan’, it dawned on me that the decade after Christ Church happened for the best possible reasons. Music and marketing brought me full circle: with fantastic experience and contacts in commercial music, I was ready to move on (and also back!) to a PhD in Musicology. In September 2012, I began my doctoral project at King’s College London, a cultural study of jazz in Shanghai.

The Christ Church connection lives on, too. My Lead Supervisor is Andy Fry (1998), who, in fact, first tutored me in 2000! I have also had the wonderful opportunity of working with Emma Dillon (1989), in undergraduate teaching as well as a staff-student committee at King’s.

Siân Davies (2004)
I read History. At first, I wanted to be a journalist. I edited The Oxford Student and spent a couple of years running around town, finding stories and doing occasional work for national newspapers and broadcasters. But I became gradually disillusioned with the industry, and marketing seemed like a great alternative. It meant I still got to meet a huge number of people. What I loved about journalism was encountering new people all the time, hearing their stories, and finding out some of what made them tick. I felt marketing would give me the same opportunities.

After graduating, I spent four years in marketing at Procter & Gamble UK. I worked on Braun, Pringles, Pantene, Head & Shoulders and Aussie. I loved the job and the company, but I always felt like I was only seeing part of the equation. I wanted to develop a better understanding of business, and so I moved into management consulting and spent two years at Roland Berger. I learnt a lot, but after several supply chain and cost optimisation projects felt I had drunk my fill. I decided to head back into marketing, and in September 2013 I joined Prophet, a brand and marketing consultancy. I’m currently working with a global wealth management and investment bank on a total re-brand.

The biggest legacy the House has given me is the friends I made when I was there. We now form a global diaspora, with Old Members scattered across continents and cities, from Shanghai to the Congo. Every year we have a big Christmas Dinner and catch up on the gossip. It’s the only time we’re all in one place, and I love sitting back and seeing pandemonium break loose as people arrive, hug, crack open a bottle of wine and share their joys and woes.

I love being part of such an inspiring group, who spur me on to push myself harder, to do what I love and overcome barriers. Each one is marvelously talented. They have achieved a lot, and I am so proud and privileged to know them. They have also been a brilliant support network. We’ve all been through hard times – relationships ending, unemployment and illness. Having a group that knows you so well, that you can trust completely, and that will accept you with all your faults, is a phenomenal source of strength. I know I would never have been able to survive the last nine years without them.

There are other things I learnt at Christ Church that have also helped. The capacity to stay up all night to finish a project – a finely honed skill from second year. The ability to plan an ambitious project, six months out, and keep pushing until its done – practised on my thesis. And, of course, a knack for passing the port, toasting the Queen and getting ready for a black tie event in 12 minutes flat. All critical skills in the modern workplace, and I am thoroughly honoured that I was able to learn so much, with such wonderful people.
On my first day in London this summer I successfully sent a sailor toppling to the floor. Every year The Oxford University Dramatic Society, in association with Thelma Holt and the Cameron Mackintosh Foundation, takes one of Shakespeare's plays on tour. This year, after a fairly intense round of auditions, I was lucky enough to be part of it and the play we were performing was The Comedy of Errors. The actor I'd just tripped over was actually playing one of the ship workers in Titanic: The Musical (perhaps an unlikely subject for a musical) which was the production in the larger space next to ours in the Southwark Playhouse. We shared corridors with the other company as we rushed between costumes and set changes, but, instead of filling us with confidence, seeing professional actors was just a terrifying way of coming face to face with the fact that we were now in a professional space.

We had stayed in Oxford for a month over the summer preparing for the tour, which had proved absolutely exhausting. Rehearsing six days a week from 10am until 6pm in the Brasenose Boat House was a bit like being fried alive, what with the huge glass windows and summer heat-wave firmly upon us. The show, however, was shaping up nicely: young, playful and energetic. In fact, all too quickly it seemed, the shows in Oxford and London were upon us. But it was not until our brief foray into Stratford-Upon-Avon (where we performed at The Dell, an outside picnic venue) that Jacob, our production manager and general hero of all things carpentry dutifully took a drill to the set and dismantled it, ahead of its transportation to our crowning location: the Arts Metropolitan Centre, Tokyo.

Japan proved disarmingly familiar; the streets were high with glass buildings and high street chains of the like you’d see along Oxford Street. During the week, however, the language barrier began to bother us. At the Earthquake Training Centre, we were met with the poster: ‘Don’t drink with a walk.’ More mystifying still was that the images above bore little resemblance to what was being asked of us. With such a basic miscommunication problem we were all rather puzzled: How, on Earth, would the play translate?

Our fears were assuaged somewhat with a trip to Ninagowa’s all-male Japanese production of The Merchant of Venice in Saitama. The choices the actors made were so clear that the language gap made no lasting impact; the story completely carried. The secret was just good, plain acting, which naturally made us all quite nervous. In the end, however, we needn’t have worried; the audiences were so welcoming that we felt totally comfortable on stage. In fact, the production only got better from that point on. In Oxford, generally, the maximum number of shows a production will run for is six but over the tour we did four times that number and came out not only not wanting to strangle one another, but actually enjoying ourselves. Pretty successful, then.
One of the strongest memories of my time at the House was during the summer of 1956 when, as Christ Church Dramatic Society, we toured five German Universities with a production of ‘A Midsummer Night’s Dream’. We started at Marburg during their ‘Festival’, then moved on to Würzburg, Heidelberg and Tübingen before finishing in Munich. The producer was Jeremy Lemmon and he subsequently became a prolific author and commentator on the plays of Shakespeare.

My own role was that of a minor actor (Snout the Tinker) and Business Manager. My starring moment as a performer was to play the wall and thus to form the crack through which Pyramus and Thisbe whispered. As Business Manager, I had the excitement of going to Oxford Station and hiring a railway goods wagon to take our scenery and costumes to the docks at Dover. Remarkably, it also proved surprisingly easy to hire coaches and trucks while we were in Germany to travel between the venues.

For me, there was also the additional pleasure of having to learn enough German to cope with the business side of the trip. It never became good enough to be able to make speeches but fortunately we had good German speakers in the cast.

We were very well received by the University Authorities in each city and they found us food and accommodation wherever we went. Often a civic reception was arranged and we had a strong sense of their tremendous delight in this normalisation of relations between our countries after the war. They took great pleasure in Shakespeare being performed in ‘Oxford’ English and we included as many references to Oxford in our publicity as we could. Nowhere did we find it difficult to attract large and enthusiastic audiences.

Germany was very much a cash society at the time and in Heidelberg I had the splendid experience of receiving backstage a good-sized hessian sack, full of notes and coins. It contained our share of the takings after our performance in the main city theatre before an audience of 1100 people. During our three night stay in Heidelberg a special trip on the Neckar river took us to a rococo theatre and a Mozart concert. On our final evening, we were invited to a ‘Verbindung’, one of the ancient Heidelberg duelling societies and we were joined by the ‘Alte Herren’, all with duelling scars on their cheeks. Duelling had by then been abolished but we all sang ‘Gaudeamus Igitur’ together in an emotional finale to a remarkable experience.
Book Reviews

Veil of Time

The medication that treats Maggie’s seizures leaves her foggy and disengaged, but not enough to dull the grief at her daughter’s death from the same disease. With her marriage dissolved and her son away at school, Maggie retreats to a cottage below the ruins of Dunadd, once the royal seat of Scotland, to complete a thesis on the witch burnings. But when a seizure overtakes her, she wakes to discover she’s crossed over into eight-century Dunadd. Its crumbled stone walls now stand ten feet thick, with a bustling village around them.

Maggie, in her sweatshirt and trainers is a stranger to herself in this place that is so familiar, and an oddity to the villagers. But one man looks at her with more than a passing interest, and Maggie is drawn to the striking yet somber Fergus, brother of the king and father to Illa, who bears a keen resemblance to Maggie’s late daughter. With each journey back, Maggie becomes more caught up in her life in the past and the dangers that she knows are about to beset Fergus and his people. But with surgery for her condition looming, Maggie must soon choose between life with her son in the present and a life with Fergus who calls her mo cridhe, my heart.

Veil of Time will enthrall you. It is both a captivating journey through time and the immutable complexities of love and a meditative exploration on the nature of perception and sanity. It is a saga of the first order.

Claire McDougall (1982)

These are our children

One in five confirmed pregnancies end in miscarriage. One in ten British babies will spend time in a neonatal care unit.

I was ignorant of these facts, however, until they affected me personally. Having studied English Literature at Christ Church, for a degree course which I now have the good fortune of teaching at Exeter College, naturally enough I began to look out for writers’ depictions of pregnancy loss and complication, premature birth and neonatal death. I am an early modernist, so the premature baby who sprang most readily to mind was Shakespeare’s villain Richard III, who complains he was ‘sent before my time / Into this breathing world scarce half made up’! In contemporary fiction, though, I was surprised by how little I found, particularly about miscarriage, and by how occluded the descriptions of this sadly common experience were. I felt compelled to write something that would honour the memory of lost babies, all those little people whom we will never have the chance to know. The result is my new novel These Are Our Children (London: Quercus, 2013).

The title comes from a message that you can see engraved on a memorial to some of these tiny, lost people in Headington Cemetery: Fleetingly Known But Remembered Forever, These Are Our Children, Now And Always’. Immediately adjacent to the cemetery is the John Radcliffe Hospital. In the novel I imagine a different hospital, which is running a ground-breaking clinical trial for a new kind of premature baby’s incubator. The invention of a brilliant (and impatient) Professor of Neonatal Medicine, the Wet Incubator can save the lives of much younger babies than ever before. There is new hope for the tiniest patients in the world.

This being a novel, things will (of course) go wrong! But I have endeavoured not to write about this pioneering scientific development in the way that novelists often do – that’s to say, melodramatically, apocalyptically, implausibly. Not a science fiction novel, These Are Our Children is perhaps better described as a science-in-fiction novel. The Wet Incubator is my attempt to solve in fiction what I could never solve in real life – how to save the life of a baby born too soon. With any luck, though, I might be one of those novelists who anticipates in fiction the scientific discovery of the next generation.

Julie Maxwell (1995)
2018 – China goes critical

2018 - China goes critical by Barnaby Powell and Alex Mackinnon is their third practitioner’s book on China’s rise and its impact on the rest of the world.

2018 - China goes critical demonstrates the historical waves of chaos that continue to shape modern China - from Sun Yatsen’s revolution to the Bo Xilai affair - and considers the scale of challenges facing the new Communist Party leadership.

Using game theory and key performance indicators derived from cultural patterns of behaviour, Powell and Mackinnon show that President Xi has only five years to balance people’s expectations with domestic reforms.

By 2018 a critical phase transition is due – only a popular mandate from the Chinese people may prevent further disaffection and disorder.

Barnaby Powell (1962)

Pranks’ Corner

Fisticuffs in Lt. Clarendon St. – charges laid

The outcome of this prank was a headline in the Oxford Times and Cherwell: “Fisticuffs in Lt. Clarendon St. – charges laid”

Grads at the House were frequently billeted outside the walls: me at 89 St Aldate’s and then over an ironmongers shop on Little Clarendon St. just south of Somerville.

One Fall day, as workmen were barricading the street and then lifting the paving stones to get at the utilities, my roommate [we were 2 Canadians, one German and one S. African] sauntered downstairs and amiably chatted with the workers – and wished them well with the student pranksters who, dressed as bobbies, would tell them to clear up and ship out as they were blocking traffic on a one-way street and lacked proper documentation. “This is Guy Fawkes after all, he explained” The worker thanked him and looked for a good tussle.

The same grad then phoned the Constabulary and said: “They’re at it again”. “What might you be referring to sir?” said the officer. “Oh, you know – those prankster students who dress up as workmen, put up some barricades on a small one-way street and start to lift paving stones...and then fade away...”Thank you very much, sir; Little Clarendon, you say?”

And next day, after the Guy’s festivities, the headline...

A Careless D Phil (1966)
(name withheld to prevent a lawsuit)
Peter Urey (1979)

Using a spread sheet to model time at the House this fact emerged. Hours spent with Teddy and Adrian were dwarfed, ten to one, by those spent with Norman and Tony. Sadly, no career in the City playing spoof for a living followed their tutorials in financial affairs. Many more happy hours were spent in The Gridiron Club; enjoyable; but no glittering prizes.

Seven years ago the time came to start giving something back.

This has resulted in offering FREE Graduate Mentoring to those struggling to break into their chosen careers. It’s terrifying how rapidly young adults can slide into despondency and dysfunctional patterns of coping. However by spotting signs of destructive behaviour early it’s possible to guide people back onto the right track. We offer support online and face to face.

If any readers feel motivated to become Mentors for an hour a month it would be great to hear from you.

peter.urey@fearlessconsulting.co.uk
www.fearlessway.com

The hope is that we can connect the 50+ generation with the 20+, help with interview technique and job search and set up first career breaks.

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Boat Club

Helen Popescu, Head Coach

A very successful Christ Church Regatta for House crews

After a strong recruitment campaign at the start of Michaelmas Term which saw over fifty new members join the Boat Club, five novice crews (three men’s and two women’s) began training for Christ Church Regatta. The only college-run rowing event in Oxford, Christ Church Regatta took place from Wednesday to Saturday of 7th week (27th – 30th November). All members helped out with marshalling and organising the event, led by Regatta Captain Josh Sexton.

One hundred and twenty crews sat on the start line during the first day, which is great news for the Boat Club. The income from the Regatta – approximately £5,000 – will make a real difference to the day-to-day running of the club, especially until the Boat Club Endowment Fund begins to grow.

All of our crews performed brilliantly, with four out of five crews through to the final day of the event. The men’s and women’s B boats ended the event in the top 16, while the A boats were knocked out in the quarter-finals. Most of them are excited to carry on rowing for the House as we build up towards Torpids and Summer Eights.

Event winners - Lincoln WA and Balliol MA.

Novice men’s A boat with coaches.

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Peter’s spoof sheet

Event winners - Lincoln WA and Balliol MA.

Novice men’s A boat with coaches.
In the British Museum

The Mausoleum of Halikarnassos

Among colossal rags of statuary,
A hunk of horse, a head, a bride and groom
Whose thighs are gracefully advancing, we
Skitter like hundreds and thousands or packet seeds,
Or tropical fish about a watery tomb.
We pass by captions of heroic deeds,

Borrowing our bright clothes and warm soft skin,
Viewed over skulls and jewels in misting cases.
A Pharaoh’s lovely daughter traipses in;
A Roman nose, a clear broad Grecian brow
Are each exhibited in passing faces
Of visitors among the statues now.

First published in The Spectator.

Tower Poetry Competition 2014

The Christopher Tower Poetry Competition, the UK’s most valuable prize for young poets, opened for entries on National Poetry Day, and this year students between 16-18 years of age are challenged to write a poem on the theme of ‘News’.

Established in 2000, the Tower Prizes are recognised as among the most prestigious literary awards for this age group. The first prize is £3,000, with £1,000 and £500 going to the second and third prize-winners. In addition to individual prizes, the students’ schools and colleges also receive cash prizes of £150. Longlisted entrants’ poems are published on the Tower Poetry website.

The entries will be judged this year by poets Olivia McCannon, Kei Miller and Peter McDonald. The 2014 competition will build on the success of earlier competitions. Previous prizewinners such as Caroline Bird, Helen Mort, Richard O’Brien, Charlotte Runcie, Anna Lewis, and Annie Katchinska are now gaining further acclaim in other competitions or within the publishing/ writing world.

The competition is open to all 16-18 year-olds who are in full or part time education in the UK, and students and schools can find out more information about the prizes and associated future events at www.towerpoetry.org.uk/prize, or email info@towerpoetry.org.uk or call 01865 286591.

The closing date for entries is Friday 28 February, 2014. The winners will be announced on Thursday 24 April 2014.

St Ives

Ash and dust were blown from me by those
Vast and simple packs and bands of colour:
Nutritious, licorous, mackerel-tinted waves,
A solid lapis sky, and platinum sand
That made a massy drawstring purse in the palm.
Dashing and surfing rays were missing nothing,
Lighting every door and stone and corner
To plain and storybook equality,
And mildness I remember as a child,
A nobody, before such adult forces.

First published in Times Literary Supplement.
From 1855, matriculations in the University began to rise; in that year there were about four hundred but, within ten years, this was nearly six hundred and still increasing year on year. For a while, there were waiting lists for the ‘top’ colleges, such as Balliol and Christ Church. The increasing number of grammar schools provided more eighteen-year-olds fit for university; the university tests were abolished in 1871, which opened the doors to non-Anglicans; and the growing industrial and commercial aristocracies began to send their sons to Oxford. New buildings were evidently needed to accommodate the new men.

At Christ Church, the old Chaplains’ Quad and Fell’s Buildings were not only dilapidated but they were too small and too old-fashioned for the growing population. Basic maintenance had continued for two hundred years, but a decision was made in 1862 to pull the ancient buildings down and to start again. On 15 August 1862, Henry Grant, the butler, who oversaw the whole project, reported that the interior of Fell’s Buildings would be stripped by the following day, and that the cloisters had been closed off so that workmen were excluded from the rest of the college.

Meadow Building was designed in high ‘Rhenish Gothic’ by the Dublin architect, Thomas Deane who, with his partner, Benjamin Woodward, had been responsible for the University Museum. In 1859, the same architects had suggested a French Gothic chateau-style remodelling of the St Aldate’s front of Christ Church in 1859 which would have raised the roof into a high gable and increased accommodation, but probably would have raised a few eye-brows too! Constructed under the eye of Henry Liddell, one of Christ Church’s great ‘builder-deans’, by Joshua Robinson Symm, whose company may well have been the one on which Thomas Hardy based Jude the Obscure’s employers, Meadow would provide fifty-seven sets of rooms. It went up quickly. Most of the building was completed during 1863 and, by 4 October 1864, the first staircase was complete inside, ready to hand over to Grant. The tower roof was partly on and the rest nearly finished. The costs were high: in total, £30,486 2s 11d was laid out, of which Symm was paid £27,756 0s 3d, and Deane, the architect, received £1681 5s. It was not a popular building, described by critics as “joyless and dull” and “a monument to Ruskin and his architectural doctrine”. (Although there is no documentary evidence, it has been suggested that Ruskin had a hand in the design.) It did, however, do what it was designed to do, and accommodated the growing body of undergraduates. The completion of the Meadow Building was marked, a few years later, by the planting of the Meadow walk with seventy-two elms, formally opened by Princess Louise in 1872.

During the 1970s, most of the double sets were converted to single rooms which gave a further thirty-seven ‘units’. Much work has been done very recently, too. The interiors of staircases 3, 6 and 7 have seen complete refurbishment with rooms now ‘en-suite’, new flooring, better services and safety features. Most noticeably, the central tower has been renovated inside and out, with stone masons replacing worn decorative features, giving the whole building a fresh and inspiring face which adds to the beauties of the Meadow itself.
Three hundred years ago, on 18 July 1713, George Smalridge was installed as Dean. He is not one of the best known Deans, but was greeted with relief after the disaster than was Francis Atterbury’s time in that position. A sensible man, he permitted no huge fanfare to launch his arrival – Atterbury had summoned all members with horses to escort him in to the city from Shotover, but had excluded all but the most rich and influential from the expensive celebratory banquet – but settled in quickly to pick up the business of education.

In spite of the setback of losing a young student in the privy just a day or two after his installation (see Cardinal’s College, p. 155!), Smalridge was determined to overhaul the system of collections and to put Christ Church on a higher academic plane, bringing it back to the standards of the Deaneries of John Fell and Henry Aldrich, and advancing it still further. Just a couple of months into his Deanery, the Chapter reviewed the requirements for higher degrees, and it was Smalridge who created the lists of books for each year, or ‘Classis’. Collections became compulsory for all Students, commoners, and servitors. The ‘Classes’ were not rigid, however. Young men with promise could leap through the proscribed texts, whereas others appear never to have progressed through all four sets. But, from Smalridge’s time, rarely were undergraduates fined for neglecting their exercises.

There were five main courses of study: logic, mathematics, classics, ethics with metaphysics and religion, and science (or natural philosophy). Each year saw men progress through a series of texts designed to teach and to encourage reading in all these fields including the scriptures in their original Hebrew and Greek (which presupposed a thorough grounding at school); theological exposition, particularly on the Creed; classics such as the Iliad and the Aeneid, or Cicero and Livy; Burgersdicius on metaphysics, Bartholinus on physics, and Eustachius on ethics. Studies were made easier by the ready supply of much cheaper books, and by the burgeoning library here. It was under Smalridge that another grand Aldrichian project – the completion of Peckwater Quad – went ahead. But, where Aldrich had perceived a new accommodation block, Smalridge and his colleagues saw the potential and the need to improve academic facilities in the grandest way possible. The plans were adapted for a new library which was begun in 1716.

George Smalridge was Dean for only six years but, in that short time, he made an impact which was to resound throughout the next century and a half with his efforts on the building of both the library and academic standards continued by more famous successors such as David Gregory and Cyril Jackson. His name is not one of the ‘great’, but perhaps it should be.
Pauline Linières-Hartley could be seen serving her staff breakfast in Hall at 8.30am the other day, illustrating her approach to being the first woman Steward of Christ Church. Responsible for more than 150 staff, not including the casual ones, how does she find time to get to know her team? Pauline says she can only work effectively through her team, thus motivation is the key. The termly breakfasts are an opportunity for the staff to relax and chat for a bit and the Steward can show her appreciation for a job well done. “The most important thing is to show staff, at every level, that you value their contribution, and to say ‘thank you.’” Whilst social occasions are important, she also sees all the staff post appraisal.

Pauline’s education was varied; schooling in Marseilles, Oxfordshire – independent and comprehensive schools, as well as night school to gain top “A” levels. Later she attended the University of Concordia in Montréal as a mature student where she worked to put herself through a French degree. One of four siblings, Pauline’s father was French and married Pauline’s mother after the War, during which he had been in the free French Airforce and a PoW for 15 months.

On returning to the UK she took the role of Research Assistant/PA to the Halford Mackinder Professor of Geography, and then later went to work for BPCC – owned by Robert Maxwell – as an Executive Assistant to the Union negotiator at the time when the NUJ were striking over newspaper reforms.

In 1984 Pauline became Administrator to the Teddy Hall Domestic Bursar – Rear Admiral Leslie, who used to disappear on his boat for six weeks during the summer, leaving her to run the conferences/events, and organise repairs to the internal fabric of the college. Two years later, her daughter Charlotte was born and Pauline was promoted to the new role of Assistant Bursar. Her responsibilities included HR (subject to major legislative change then), 90 domestic staff, accommodation services, catering, health and safety matters (new and also undergoing legislative change at the time), and she continued to run the college’s conference business. Pauline’s 18 years at Teddy Hall were demanding but she loved it, taking on more and more responsibility to the extent that on leaving two people were needed to replace her.

She then became the first female Manciple at All Souls, responsible for a similar range of tasks, but with the addition of building works. She was at All Souls for 4.5 years, setting up HR and H&S procedures (they had not previously held a fire drill, and when the first one was set up nothing happened, the evacuation button had never been connected)

Her next role was as first female Domestic Bursar at Wadham, a much bigger job, with more staff, more committees, and more involvement with the students, as well as all the usual bursarial tasks. Furthermore Pauline had to oversee a number of major projects such as new kitchens, a new lodge and the refurbishment of the 17th century south range and the Jacobean Hall. She remained at Wadham for 7.5 years before moving to Christ Church.

Why move? Because being Steward is perhaps the most prestigious of the domestic bursar posts in Oxford and is also extremely challenging. The joint Foundation means it can be more fragmented than other colleges, making collaboration a bit of a challenge, but “this only makes the need for communication more important.” Pauline sees it as being a great privilege to be here, enjoying the variety of the job and the need for problem-solving. “I try never to accept that we can’t do something; I always try to find a way of achieving it.”

With the complexity of the department apparent, she spends much time supporting her managers,
liaising with them daily and seeing them formally at the weekly managerial meeting. “They are a great team to work with, without exception they are responsive, professional, and enthusiastic, and in turn communicate their own enthusiasm to their teams.” The primary purpose of the department is to provide accommodation, catering and security to senior and junior members, and to prospective junior members. Assisting with access events is increasingly important and in 2015 they will be taking in their first Uniq summer school. Out of term the department concentrate a lot of effort into generating income which in turn supports the raison d’être of the college: academic excellence.

Pauline works closely with the Conferencing & Events staff and the Custodial teams from which the House generates vital income. Tourism grossed £2.1 million and Conference and Functions £2.5 million this last financial year; incredible results which are testament to the commitment and hard work of all the staff.

The Steward has less contact with junior members than in her former role, but does chair a weekly catering committee which includes JCR and GCR representatives and meets other JCR/GCR reps on the Energy and H&S sub-committees as well as at House Committee. She is also now the Senior Member and Treasurer of the Boat Club.

The hours are long; paper work has to be completed following a day full of meetings, dealing with the endless emails, and keeping on top of H&S and HR procedures. “I have a good Bring Forward system so I am able to keep tabs on any on-going issues – it is a bit like spinning plates – you just need to keep your eyes and ears open and make sure that you catch the wobblers!” Elsewhere in Oxford she is an active member of the Domestic Bursars’ Committee and sits on the DBC Executive Committee and two DBC sub-committees.

“One can’t please everyone all the time but I do my best to make the right decision; one has to be diplomatic, empathetic, supportive and sometimes one has to be tough, but never unkind.” Sometimes it can be lonely, but her door is open 95% of the time and “I have great support staff close-by with whom I have an easy and convivial relationship.” Pauline also has the support of the other College Officers, and friendly bursarial colleagues throughout Oxford.

Being the first female Steward is something Pauline is proud of, especially as when she first started out at Teddy Hall there were no female Bursars of any kind; now 50% of Domestic Bursars are women. Does Christ Church need more senior female managers? “It has to be the right person for the role regardless of gender, but of course appointing more women is a good thing. Women are often over-looked for senior management roles because they are often quieter, more modest, and less assertive than their male counterparts and this can, mistakenly, be read as being less competent or effective. That is, of course, complete rubbish!”

The Steward is involved in some exciting plans for the future. These include “some changes in the custodial department as we do need to control visitor numbers and develop procedures for online booking, ticketing etc.” She is also working closely with the House Surveyor regarding the new Undercroft, a new Lodge in 2014, and the renovation of Peck rooms in 2016.

So what of a flavour of the person? “Jane Austen is probably my favourite author but I read widely. I also have quite an eclectic taste in films: I like French films such as Partir and Intouchables, and thought-provoking films such as The Green Mile, The Boy in the Striped Pyjamas, The Kite Runner, Revolutionary Road, and The Pianist. I also love period dramas, for example, Sense and Sensibility. My favourite luxury is a hot water bottle and my Kindle.”

“You have to enjoy food to be Steward!” She favours Mediterranean food and finds Roquefort cheese irresistible – bringing back happy childhood memories of the south of France; part of her heritage. “I also appreciate wine having been given my first glass with water at a very young age.” As regards holiday destinations not surprisingly she heads for the south of France and Greek Islands to spend the day swimming, walking, cycling and reading. Recently she has also enjoyed the buzz of Shanghai and Beijing.

What attributes do you need as Steward? “To be hardworking, professional, attentive to detail, a leader, collaborative, empathetic.” And if you were not Steward what would you be? “I would have probably run my own business, possibly in interior design. But this is my dream job; I love the college environment, leading the team, and the challenges of a large and complex organisation.”

© From top
Helen Camuñas-Lopez, Stewards Assistant.
Helen Dennett, Deputy Head Custodian.
Linda Palmer, House Manager.
2013: 50 years since Christ Church, (Oxford) United Clubs started delivering the radical, philanthropic mission instigated by undergraduates of the 1930s through theatre and the participatory arts. 50 years later we are celebrating, and extending a great tradition, with a call to young people to create a Manifesto For the Arts: The Next 50 years.

As I write this piece an exhibition is taking shape in the Ovalhouse Cafe, which will be open until the end of the year. The exhibition is titled Restaging Revolutions: Alternative Theatre in Lambeth and Camden 1968 – 88 curated as part of the Unfinished Histories project. The (then) Oval House Theatre sat at the heart of the alternative theatre movement during the period and the exhibition documents such evocatively named companies as, the Sadista Sisters, Hesitate and Demonstrate, and Monstrous Regiment.

When theatre was first performed at Ovalhouse in 1963 it could little have been predicted that the former boys’ club founded by Christ Church graduates would be at the vanguard of a revolution in British theatre. That writers such as Howard Brenton, Peter Handke and David Hare would have first plays performed here. The period from 1968 – 88 was one of intense imagination and innovation, when hundreds of new companies fought their way onto the artistic landscape to represent sections of society that had hitherto had little or no voice in the arts: gay, lesbian, black, Asian, disabled and women’s companies.

While is natural, and important, to look back we would not be Ovalhouse if we were not asking questions of now, and of the future, so in celebration of our 50th Birthday the young people of Ovalhouse are planning a revolution of their own. On the 20th December our Young Associates will gather an audience for the event A Manifesto for the Arts: the next 50 years.

Artists will present their vision for the future of the arts using poetry, drama, spoken word, physical and digital art. Who will the arts be for, what will be the function of theatre? Who will make it and where will it happen? At the heart of the event will be a discussion led by a panel of invited journalist, performers and theatre professionals from organisations across...
London, all well placed to listen and take note of the challenge from the young artists of the next generation.

The performances and discussion will be recorded enabling Ovalhouse to use the reflections of audience and performers alike to begin to shape the future of our work.

Meanwhile we are looking forward to a major development to underpin our next 50 years. The theatre’s aspiration to move from its present site into modern purpose built premises in the heart of Brixton is enjoying tremendous support form Lambeth and we are working hard to make it come to fruition.

The proposal for new premises and the creation of a youth manifesto for the arts indicate exciting and momentous times ahead for Ovalhouse

We are looking for people willing to help ensure that the next 50 years of Ovalhouse are as successful as the first, and that we continue to uphold the ambitions that our Christ Church founders set for us. Please join us!

To support our work with young people into the next 50 years become one of our Fabulous 50 Fundraisers. ■ ■

For more information go to:
www.ovalhouse.com/support/fabulous50
Epic

The Monster that Won’t Stay Dead

Reading English Language and Literature at Christ Church fifty years ago, the students (of whom I was one) found ourselves in what we thought was another Oxford lost cause. Instead of joining the new wave of literary theory that was gathering in more up-to-date places, we read heroic stories and epic narratives.

If modernity has ever agreed on any one thing, it is that epic is dead. Giambattista Vico (1688-1744), by his famous categorization of history into the age of gods, the age of heroes, and the age of men, implicitly consigned epic to the respected but dismissed childhood of the race. In his footsteps almost every sober sensible theorist of history has classified epic as the product of a naïve and barbarous era, defining “now” as “not like that”.

The tone of that dismissal has changed over the last few centuries. Edward Gibbon and Jean-Jacques Rousseau lament the passing of a nobler and simpler heroic age. Nineteenth and twentieth century literary scholars like W.P. Ker and C. S. Lewis see epic as having decayed into romance or sophisticated itself from the robust old “primary epic” into the self-conscious “secondary epic” and thence into extinction. Postmodern critics rejected all the old “grand narratives.”

One result of these developments has been an astonishing and almost total absence of serious literary critical attention to epic for at least the last sixty years. W. P. Ker’s Epic and Romance was published in 1897, J.R.R. Tolkien’s lecture “The Monsters and the Critics” was delivered in 1936, C. S. Lewis’s A Preface to Paradise Lost, the last comprehensive and theoretically serious defense of epic as a serious literary form, came out in 1942. Here we have a major genre, surely as important as the novel, the lyric poem, or the tragic drama, that has been profoundly neglected.

Classicists and conservative literary scholars have tended to set a very high bar for what constitutes epic at all. Epic, they seem to imply, is a creation of certain high civilizations like Greece, Rome, Italy, France, Germany, and Britain, not naked ‘savages’ or oriental despotisms. This territorial tactic was bound to misfire when deconstruction, feminism, and postcolonial studies set out to undermine and dismantle the imperialist male western canon. If epic is the “high” “western” genre par excellence, the grand narrative of oppression, essentialism, and the marginalization of the subaltern, then it presents a ripe target for dismissal.

The fact is that an enormous variety of nonwestern societies also have works that, if construed without prejudice, are unmistakably epic and ought to be placed in the company of Homer and Virgil. And despite all these discouragements in the academic world of theory, commentary, and criticism, the epic impulse continued unabated for some time in the primary arena of creative art and literature.

Wordsworth’s The Prelude explicitly and implicitly invites the designation “epic”, arguing that the history of the individual soul is worthy of epic treatment. Tolstoy’s War and Peace is plainly epic in conception. Herman Melville’s Moby Dick adopts the epic rhythms of Christopher Marlowe, William Shakespeare, and John Milton into its prose, and Melville’s ambition was arguably more to create the great American epic than the great American novel. Joyce’s Ulysses reprises Homer. Ezra Pound evoked the great classical epics in his Cantos, and in The Waste Land Eliot created a marvelously mutilated and condensed mini-epic based on the matter of Parzifal. The science fiction genre is lavishly epic in scope, inspiration, and action, taking on the ancient themes of world-creation, sacrificial heroism, death and immortality, nature and human nature, without embarrassment.

A new generation has grown up without the prejudices against epic that accompanied the revolt against
grand narrative. Even when their elders are content with the elegant little narratives of suburban divorce and private existential struggle, the young are unashamedly epic in their tastes. The very word “epic” is now a live term in their vocabulary for something that is big, exciting, and cutting-edge. The cultural genres of Marvel Comics, gothic, anime, multi-user dungeon gaming, summer superhero movies, civil war reenactments, Renaissance Faires, rock concerts, etc, reprise all the epic themes and motifs, sometimes consciously, but sometimes as a natural human tropism toward a real human need. Consider *The Wizard of Oz*, *Star Wars*, *Star Trek*, *The Lord of the Rings*, *Lost*, *The Matrix*, *Superman*, *Harry Potter*, *The Chronicles of Narnia*, *Batman*, even Lady Gaga’s recent rock extravaganza, *The Monster’s Ball*.

As if the epic impulse can’t be extinguished, we find in these popular narratives the beast-man, the fall of humanity from the natural state into cultivated consciousness, the miraculous birth of the hero, the creation myth, the great flood, the tragically divided family, the battle, the founding of the city, the quest journey, the descent into the land of the dead, the monsters, the trickster, the mystery woman, and all the other elements that show up in the epics of the world.

Why do human beings, wherever and whenever they make a society, tell these stories? We see the same episodes, like the forced abandonment of the newborn hero to the metaphorical or real river of time by his grieving parents, in epics as widely separated as the Book of Exodus, *Beowulf*, the Mayan *Popol Vuh*, the Congolese *Mwindo*, the Chinese *Journey to the West*, the Persian *Shahnameh*, and *Superman*. There is only one story that all human beings share: the epic narrative of how we became human. Epic is the inside story of human evolution: of our mysterious origin, the emergence of human individuality, the dawning of knowledge, the vicarious experience of death, the battle with our animal nature, the tragic consequences of human kinship, the need to create a community that transcends kin loyalty, the long journey of humankind across the world. The more we find out about the evolution of Homo sapiens, the more we recognize the perceptiveness of this ancient genre, that in narrative terms has so often anticipated the evolutionary anthropologists.

So the epics that we so unfashionably read in the Christ Church of the 1960’s turn out to be more topical than we knew at the time.

Frederick Turner is Founders Professor of Arts and Humanities at the University of Texas at Dallas. A poet, critic, translator, philosopher, and former editor of *The Kenyon Review*, he has authored over 30 books. With his colleague Zsuzsanna Ozsváth he won Hungary’s highest literary honor for their translations of Miklós Radnóti’s poetry; he has been nominated for the Nobel Prize for Literature over 80 times.
Every year I holiday for two weeks on the Tuscan island of Elba in a small hilltop farmhouse. This idyllic spot is a place where I can read whole books without interruption. I plan my reading well in advance and aim for a balance between recommended ‘easy reads’ and more substantial fare. Last summer, the decision about what to take was high-jacked by an old friend who presented me with a large paperback *Into the Silence. The Great War, Mallory and the Conquest of Everest* by Chris Wade. The reason for this suggestion was that I had previously discussed with my friend a new component of the undergraduate geography course, ‘Controversies in Geography’, which I had just marked for prelims. The course requires students to produce a long-essay on a topic selected from a faculty-approved list. In 2013, one of the titles was ‘Should Everest be considered a crime scene?’, a reference to the ‘mystery’ of the death of Mallory and Irvine during their attempt on the summit in 1924.

I have to confess that largely because of its length (c. 600 pages) and my conviction that a book about men setting out to ‘conquer’ a mountain was bound to annoy me, I spent the first week on Elba reading the other books I had taken with me, including the clever *Life after Life* by Kate Atkinson and the season’s ‘hit’ *Gone Girl* by Gillian Flynn. I finally could put off *Into the Silence* no longer and, to my surprise, found myself unable to put it down. In the first chapters, which include some of the most painful descriptions of the First World War trenches that I have read, the author weaves the combat experiences of each member into the story of their recruitment and their actions and fate thereafter to the Everest expeditions (1921, 1922 and 1924). The degree of risk that the climber/explorers accepted is unimaginable by today’s and, presumably also, pre-WWI standards.

But the special pleasure of the book for me came from how much geography there is in it – descriptions of the first encounters with Tibetan landscape and society, of choices made between alternative routes, the ‘discovery’ of whole new mountain ranges and the challenges the environment posed to survival. The Royal Geographic Society, which played a pivotal role in setting up the expedition, figures prominently also. This was a time, long gone, when my discipline was populated by heroes. Mallory and Irvine were driven by a desire to reach the summit of Everest, but the other members of the expeditions, who were no less prepared to put their lives on the line, were engaged in a quite different project of exploration, discovery and the pursuit of scientific knowledge. They were a colourful cast of characters and their story is beautifully told in Ward’s book.
Unless otherwise stated, please contact the Development Office for bookings and queries:
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development.office@chch.ox.ac.uk

JANUARY 2014

11 January
SCHOOLS DINNER: ETON
Christ Church
All Old Etonians who were up at the House are invited to a special reunion dinner in Hall.

MARCH 2014

15 March
FAMILY PROGRAMME LUNCHEON
Christ Church
Members of the Family Programme are invited to the annual Family lunch in Hall.

21 March
1964 REUNION DINNER
Christ Church
A reunion dinner for Old Members who will be celebrating the 50th Anniversary of their matriculation.

APRIL 2014

8 April
CRISPIN ODEY DINNER
Christ Church
200th anniversary of the Loder’s Club.
Contact: leia.clancy@chch.ox.ac.uk

10-12 April
ALUMNI WEEKEND IN NEW YORK
Oxford North America invite alumni to a special weekend of events in New York. For details, visit www.oxfordna.org

JUNE 2014

20 June
BOAT CLUB SOCIETY DINNER
Christ Church
Boat Club members, past and present, are invited to the annual dinner in Hall.

SEPTEMBER 2014

21 June
COMMENRATION BALL
Christ Church
www.churchball.co.uk

26 June
1982-1986 GAUDY
Christ Church
Contact: Helen Camunas-Lopez, Steward's Assistant +44 (0)1865 286580
helen.camunas-lopez@chch.ox.ac.uk

OCTOBER 2014

2 October
1987-1990 GAUDY
Christ Church
Contact: Helen Camunas-Lopez, Steward’s Assistant +44 (0)1865 286580
helen.camunas-lopez@chch.ox.ac.uk

JULY 2014

13 July
BEHIND-THE-SCENES AT ALNWICK CASTLE
Northumberland
All alumni are invited to a special behind-the-scenes weekend at Alnwick Castle.

20 September
CHRIST CHURCH ASSOCIATION DINNER & AGM
Christ Church
All members are invited to the annual Christ Church Association Dinner and AGM.
Alumni tickets will go on sale via the Christ Church website in January. Alumni will receive notification of the on-sale date closer to the time.

Sponsorship opportunities are available. For further information please contact simon.offen@chch.ox.ac.uk

Please see the ball website for additional information: www.christchurchball.co.uk