I am writing this in Hong Kong, shortly before meeting a group of alumni, and exactly one year to the day that Emma, the boys and I moved into the Deanery. It has been a busy year – but also one of enormous encouragement and enjoyment.

The position of Dean of Christ Church must be one of the most agreeable roles as a Head of House in Oxford, and as a Head of a Cathedral in the Church of England. The foundation is one of a kind; but we really are in a league of our own. No other Oxford College has a cathedral at its heart; no cathedral is surrounded by a great and illustrious college.

But sometimes, as Dean, you have to remember precisely where you are, and what time of day it is. The day opens with prayers at 7.15am (as described by Revd Richard Smail on p. 6), so I need to be properly kitted out for this – black cassock and gown are de rigueur. But the Computing Committee attendees don’t have a dress code, as such – just a style: Silicon Valley Casual, with a nod to the English weather. Occasionally you can find yourself with the wrong kit on for the right event, or the right kit on for the wrong event. It can be a tad confusing. But I am growing steadily into the infinite variety of functions, responsibilities and duties. Each one is a joy, and I can honestly say there is nothing in the role that I don’t relish and cherish.
A group of theologians from Bonn came for supper in the Deanery the other week, as part of the Oxford-Bonn exchange. They were lovely, and for German theologians – who can sometimes have a reputation for Teutonic seriousness and austerity – very sweet. So Bon Bonns, I suppose. And speaking of sweets, if you were coming up to the House in the 1990s, you may recall that a household name was about to vanish. Rowntree’s were disappearing from the High Street. But it was going to a better place. Joseph Rowntree, even as a young entrepreneur, gave away half his wealth to set up three trusts, one of which became the Joseph Rowntree Foundation, which today spends more than £10 million a year funding poverty studies.

The Rowntree trustees now describe their mission as follows: *We are a Quaker Trust which seeks to transform the world by supporting people who address the root causes of conflict and injustice. Joseph Rowntree was always very clear: for your efforts to have any lasting benefit, you must tackle the roots of a problem. If you only treat the ‘superficial manifestations’ of poverty or social injustice or inequality, then you will ease the symptoms for a time, but make no lasting difference.*

That is partly why we want to engage in the kind of education, teaching and research which changes people and society to effect real change. We don’t just pursue excellence for its own sake, or for what some might see as baser bragging rights. All good, decent education is personally, socially and morally transformative – whether engineering or ethics, literature or law, aesthetics or astronomy, maths or medicine. We are a House of Learning, and so inherently bound to being a community of formation. Our interest is in solving and removing the problems and challenges the world faces; not making them easier to live with.

So, why do we ask you for support? Why do we ask alumni for additional help in resources? The answer is that we want to continue to innovate. We don’t want to use your gifts to survive. We want to use them to excel and exceed. We don’t want to use your gifts to plug gaps; we want to use them to do new things. We don’t want to use your gifts to keep everything as it is; we want to use them to educate for change. As the saying goes, if you want to plan for five years ahead, plant a seed. If you want to plan for ten years ahead, plant a tree. If you want to plan for a lifetime ahead, then educate.

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**We don’t just pursue excellence for its own sake, or for what some might see as baser bragging rights. All good, decent education is personally, socially and morally transformative...**

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Janet McMullin

Many of you will be aware of the sad news that Janet McMullin, our Assistant Librarian, died suddenly at home after a fall in September. Janet had been a loyal member of our community for almost 25 years, and had been battling – with astonishing bravery and considerable determination – with multiple sclerosis over recent years. She will be much-missed by us all here, truly.

A tribute to Janet by Dr Anna Clark, Librarian, is included in this issue of *Christ Church Matters* on page 9.

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The Very Revd Prof. Martyn Percy, Dean

_Above: The Quaker philanthropist, Joseph Rowntree, 1836–1924._
Soon after the Restoration, in 1660, the new dean, John Fell, promised his friend and colleague, Richard Allestree, that he could have first dibs on the new lodgings that Fell was preparing to build on the north side of the Great Quadrangle. In 1665, 350 years ago, Fell kept his promise, and Allestree moved into his new residence. From the outside, though, no-one visiting Christ Church for the first time would know that the quadrangle had not all been completed in one go. Fell completed the quad in exactly the same design as Wolsey had begun it 140 years earlier.

Archivist, Judith Curthoys, traces the development of the Great Quad.

In 1524, just before Wolsey started to build, what is now Tom Quad was divided almost down the middle by Frideswide Lane. To the south, behind the yards of the houses fronting St Aldates, was the precinct of the priory and to the north were the backs of more houses, schools, and inns. Wolsey closed down the street, along with another slightly to the north, and opened up Blue Boar Lane in compensation. The Cardinal began demolition and re-construction even before the formal foundation papers were signed. Work began on all four sides of the quadrangle at once.

It is well-known, of course, that Wolsey did not get a chance to finish even a small part of his grand scheme but what he did achieve in the five years before his fall was astonishing: a chapel to rival King’s College, Cambridge, was up beyond foundation level; the dining Hall and kitchen to match Hampton Court were complete; and modern and stylish residences for the senior men of the college were roofed, plumbed, and ready for habitation.
The cloister walk, however, was barely begun and has remained with only its arches and springers ever since.

Over the following years, the Great Quadrangle (or Quadrant, as it was sometimes known) became a headache to maintain. The chapel beginnings fell into disrepair, the centre of the quad became a quagmire, and the porter was given permission to have a dog (the only one permitted in the college by decree) just to keep sheep and swine out. Paving slabs had to be laid just inside the main gate to prevent too much mud being carried around the precincts, gravel was purchased in huge quantities, and a quad man was employed full-time just to sweep and tidy. When Civil War broke out in the 1640s, timber and stone from the unfinished chapel were used to bolster the City’s defences, and the quadrangle became a parade ground. The sight of senior tutors and young undergraduates being drilled by professional soldiers became common, and the Treasurer worried about the purchase of items way outside his usual remit, such as staves, pikes, bandoliers and muskets.

And so, by 1660, Fell must have looked out of the deanery window and decided that something had to be done. Immediately, he began to dig out the centre of the quad and recreate the terrace and steps. The north side was cleared of its rubbish, the sheep and the pigs, and a new wing, designed to match the other three sides exactly was erected to provide homes for two canons, one of whom was the grateful Richard Allestree. No sooner had the ribbon been cut on Allestree’s front door than there was a fire near the cloister which destroyed one of the other canon’s residences. As a consequence, Killcanon was built and one of Christ Church’s most familiar features, Mercury, was dug. Of course, it wasn’t called Mercury then (see Christ Church Matters 26!).

Just another decade after that, Fell and Christopher Wren began on the Great Gate turning it into Tom Tower, named for its huge bell. From that time on, the quad may have been called Tom Quad, but it remained, in official papers, the Great Quadrangle until the 1970s.

From the 1680s, things stayed much the same for 200 years. There was a fire in 1809 which gutted the rooms on the south side, narrowly missing the Hall; but this was restored in exactly the same style if with slightly more fire-proof materials. Nothing really changed until Dean Liddell commissioned the restoration of the cathedral (only interrupting the quad with its two modest entrance arches), the building of Fell Tower and the tremendous Wolsey Tower – both of which look as though they have been there since the Cardinal’s day, and the replacement of the roof balustrade with crenellations.

Throughout the 20th century and into the beginning of the 21st, scaffolding has been a common sight in and around Tom Quad but this has only been for repairs and maintenance. The quad today is the product of two of our ‘builder’ deans: John Fell and Henry Liddell. Liddell’s work would have been approved by Fell, I’m sure. ■
Stephen Darlington’s 30th anniversary celebration

Those who read or contributed to music at Christ Church were invited to celebrate Stephen Darlington’s 30 years as Cathedral Organist and Tutor in Music on Saturday 7 November. Former choristers, academical clerks and lay clerks joined the current Cathedral Choir to sing a specially-extended Evensong in the Cathedral, and other musicians from the House performed a selection of music to accompany dinner in Hall.

Dr Darlington’s connections with the House go back to 1971, when he came up as Organ Scholar under Simon Preston. Efforts are underway to raise funds to endow an organ scholarship in his name, The Stephen Darlington Organ Scholarship, to mark the enormous contribution that Dr Darlington has made to the musical and liturgical life of the House. The Scholarship forms part of the Christ Church Cathedral Music Trust, which seeks to sustain the world-class provision of choral music through ring-fenced endowment. Further details are available from the Development and Alumni Office (development.office@chch.ox.ac.uk).
The Christopher Tower Poetry Competition

The sixteenth Christopher Tower Poetry Competition, the UK’s most valuable prize for young poets, has opened for entries, and this year students between sixteen and eighteen years of age are challenged to write a poem on the theme of ‘Wonder’.

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 prizewinners. In addition to individual prizes, the students’ schools and colleges also receive cash prizes of £150 and the three prizewinners are eligible for a place on the Tower Poetry Summer School. Three or four commended entries will receive £250 each. The names and schools of those longlisted will also be published on the newly redesigned Tower Poetry website.

Entry forms are downloadable from the website and, for the first time, entry can be made online (or by post).

The entries will be judged this year by poets Alan Gillis, Katherine Rundell and Peter McDonald. The competition is open to all sixteen and eighteen 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 19 February, 2016. The winners will be announced on Wednesday 20 April 2016.

Why Classics?

During 2015, thanks to the immense generosity of a number of Classicists, including Oli Evans (1995), the House was able to secure its second Classics post in partnership with the Oxford Teaching Fund. Thus the Official Studentship, currently held by Richard Rutherford as Tutor in Greek and Roman Literature, and the Studentship held by Anna Clark as Tutor in Roman History, are now both funded in perpetuity.

Oli explains why he and his wife, Chandler, supported the cause:

As an investor people often ask me why I studied Classics at University. Why not mathematics, engineering, business, or economics? My usual response is “because I could.” Behind the obvious facetiousness lurks an opinion. Britain remains one of the few countries resisting turning undergraduate education into a semi-professional experience. While there are indeed careers that require specific pedagogy from an early stage (e.g. medicine), for the vast majority of jobs, especially in business and finance, GCSE-level numeracy and literacy are the primary technical qualifications. Far more important are qualitative skills like pattern recognition, mental agility, empathy, and leadership. Classics doesn’t train you for a career in business, but using your brain studying Greats at Oxford certainly does. For what other course in the humanities combines language, literature, history, and philosophy in such a rigorous and exacting manner? By supporting a perpetual position in Ancient History at Christ Church, my wife and I are hopefully doing our small part to keep Oxford as the premier global university for the study of Classics. Build your brain. Then build your career. Quid ultra dicam?
DAILY SERVICES

The Revd Richard Smail reflects on the weekly pattern of services in the Cathedral.

Most people know that our Christ Church Cathedral has a world-famous choir, and that Choral Evensong is sung most evenings, with a full range of services on Sundays. What generally goes unnoticed is that all our worship is underpinned by the daily recital of morning prayer at 7.15am and a celebration of the eucharist immediately afterwards. These services are open to all and provide a wonderfully serene and prayerful preparation for the day.

Morning Prayer, which is said in the Latin Chapel, is attended by the Dean and Canons (both lay and ordained). It is a service of the Word which lasts about twenty minutes, and includes substantial psalms and two Bible readings. The antiphonal recitation of the psalms provides an opportunity for quiet, meditative feeding on words which have formed part of Jewish and Christian worship since the earliest times.

The eucharist which follows also uses the contemporary form of Common Worship. Intercessions include prayer requests left the previous day and members of the cathedral community who are sick are prayed for by name. This quiet service speaks powerfully of community and of a shared commitment to Christ in his sacramental presence. The celebration, which is attended by some members of the Chapter, a few regulars and occasional visitors, provides a calm yet joyful prelude to the day.

Although Morning Prayer is said day by day in the Latin Chapel, the eucharist is celebrated in different chapels. The tiny Lucy Chapel is used on Mondays. In the window behind the altar is some of the earliest stained glass in the cathedral. On Tuesdays the service is held in the Chapel of Remembrance. Here sacrifice of a different kind is commemorated, since each chair bears the name of a soldier who died in the First World War.

On Wednesdays the Dean celebrates in the newest chapel. This commemorates Bishop George Bell, a Scholar and Student of Christ Church, who went on to be Bishop of Chichester. He died in 1958. Bell is famous as a great ecumenist and a friend of the German pastor and theologian Dietrich Bonhoeffer. But Bell’s bravest moment was when he spoke out in the House of Lords against the Allies’ policy of ‘carpet-bombing’ German cities.

On Thursdays and Fridays the eucharist is celebrated in the Lady Chapel. Here the altar is a simple plinth and light is provided by a corona above. Saturday’s services are in the Latin Chapel, so that over a week, worshippers complete a journey across the cathedral from south to north, and experience a range of settings and styles of celebration. It is as though each chapel has its own identity, and so a week’s worship can feel like a pilgrimage in miniature.

On the threshold of a new day, these services provide a wonderful opportunity to ground all our activity in the thoughtful stillness of prayer: I can think of no better way to start the day.
THE NEW CHAPLAIN

Clare Hayns settles into life at Christ Church.

Apparently one of my Victorian predecessors, Herbert Alban Williams, used to travel regularly out to East Oxford to entertain children in one of the guilds as a ‘conjurer’. I’m delighted to be able to continue this tradition, if only by proxy, as my husband is a magician and I spent several years before ordination as an agent booking performers for children’s parties.

After a first degree studying the history and literature of the Americas, I gained a Master’s in Social Work at Royal Holloway and then worked for many years in Central London with homeless young people, and in drug and alcohol addiction services. Alongside this I established a Christian ecumenical community linked to the Rome-based ‘Community of St Egidio’. We visited elderly people, met together for prayer and aimed to live out a practical faith reaching out in friendship and hospitality to the vulnerable and isolated.

Born in Edinburgh, and brought up in rural Buckinghamshire, my childhood was more Pony Club than church youth club. I came to a Christian faith whilst at University and it is bemusing to many of our childhood friends that from our very secular beginnings both my younger brothers and I are now Anglican clergy.

I trained for ordination at Ripon College, Cuddesdon, and then served my curacy in the Benefice of Blenheim, a group of churches just north of Oxford. The highlight of my time there was putting on the first Woodstock Passion Play, an event that turned the town into Jerusalem for a day and was enjoyed by hundreds.

One of my great passions is for Zimbabwe and I am a trustee of a charity (ZANE) which helps vulnerable and forgotten people who have been made destitute by the ongoing political situation.

Michael Mayne, former Dean of Westminster, writes in his book Enduring Melody of life as having a ‘cantus firmus’, a theme music that as we look back we identify as being constant and true throughout our journey. I think my ‘cantus firmus’ is ‘hospitality’: a hospitality which begins with Christ who welcomes us round his table and sends us out to share that love with others. I love to organise parties, to bring disparate groups together, and to welcome those who feel on the edges. This is perhaps why the first thing I did once becoming Chaplain at Christ Church was to organise weekly tea parties for students. My hope is that my study in Kilcannon might become a place of welcome, hospitality and safety for all those who might be struggling.

As a mum of three lively and lovely boys (aged 10, 15, and 18), I know what it’s like to juggle family and work; and I try to maintain a balance between the two. It’s not always an easy task but it is a wonderfully rich life nonetheless.

We moved over the summer and all feel incredibly privileged to be given the opportunity to be part of the Christ Church family; we have been made to feel enormously welcome, and look forward to meeting many of you over the next few years.

I love to organise parties, to bring disparate groups together, and to welcome those who feel on the edges.

Clare with husband John
Sir Henry Harris (1925-2014)

remembered by Sir John Gurdon (1952)

As an old timer with much appreciation of Christ Church where I was an undergraduate, graduate student and Research Student from 1952 to 1972, I interacted with Henry Harris quite often at that time. I frequently went to his very popular lectures in the science area, though I was always a little nervous when invited to see him in his huge professorial office in the Sir William Dunn School of Pathology.

I worked in an area quite close to the cell fusion work that fully preoccupied Henry at that time.

Henry became famous because he made brilliant use of the Sendai virus to fuse mammalian cells, a procedure described but never exploited by Okada in Japan. Henry showed, in very striking experiments, that different mammalian cells could be fused and then grown in culture for a long period of time. Blood cell nuclei could be extensively re-awakened from dormancy, and became intensely active in transcription. I remember well him describing, in his idiosyncratic way, that the blood cell nuclei-fused cells were making RNA “to beat the band”, not a measure of transcription used by anybody else. He made the discovery that the malignant (cancerous) state of a cell could be suppressed by fusion to a normal cell, possibly initiating the concept of tumour-suppressor genes. His work attracted huge interest at the time, and many laboratories around the world initiated cell-fusion research programmes as a result of Henry’s pioneering work.

One of the most valuable consequences of his work was that Köhler and Milstein used it to fuse antibody-producing cells and hence to discover a way of making infinite amounts of monoclonal antibodies. Monoclonal antibodies caught on like wildfire and is probably one of the most important and clinically useful discoveries of the century, for which Kohler and Millstein received the Nobel Prize in 1984. Some might well have expected that Henry would have had a share in that award.

In the 1960s to 70s, Halifax House was a much appreciated venue in South Parks Road for lunch among the senior professors which included Professors Porter, Gowans, Mendelstam, Phillips and Harris. These very kindly used to encourage me, as a junior lecturer, to join the professorial table. Everyone was amused when Henry Harris told us that arrangements for a prestigious visit he was about to make was being handled by a secretary who asked if he would like a double room in his hotel to share with Sir William Dunn who had died several decades ago but whose name was on the headed paper of the School of Pathology.

Henry had a remarkable ability to bring rambling discussions to a close. One committee was debating at length whether they should host a special lunch for an eminent foreign scientist, who happened to be exceptionally tall. The Chairman eventually said, “Professor Harris, can you give us a view?”, to which Henry just said, “Why not? Big man, needs feeding.”

With his ebullient and enthusiastic style, Henry certainly raised the appreciation and awareness of the Oxford Department of Pathology as well as, of course, contributing his outstanding research.

With his ebullient and enthusiastic style, Henry certainly raised the appreciation and awareness of the Oxford Department of Pathology as well as, of course, contributing his outstanding research. I know that, long after I left Oxford for a job in the Fenlands, Henry continued to have a dominant effect in Oxford.
Janet McMullin

remembered by Dr Anna Clark, Librarian

Janet McMullin (née Fish) had worked at Christ Church Library for almost twenty-five years before her untimely death this September.

Born on 26 November 1961, she took a First in Literae Humaniores at Lady Margaret Hall, where she also met her husband, Peter. She moved to work at Christ Church after spending some years at Lambeth Palace Library, and later succeeded John Wing as what Christ Church terms ‘Senior Assistant Librarian’, by which we really mean that she was in overall charge. She helped a huge number of readers: undergraduate, graduate, and visitors, and quickly became familiar with the myriad treasures in her charge, among which the ‘Alice’ material became a particular specialism. Janet was working right up until her death on a catalogue of this material, seeking to make a hand-list of Christ Church’s holdings that she wished to share on the Library website, and she regularly regaled visitors on Alice’s Day with her specialist knowledge of Dodgson and his work, as well as answering queries from around the world.

As well as being fiercely committed to the Library, Janet was a devoted mother to Gilly and Katie, and she and her family have very much been part of the broader life of Christ Church, where Peter and Gilly have brought their considerable musical talents to play at the opening of exhibitions in the Picture Gallery, and where Janet was a member of a college staff book group.

In recent years Janet had to cope with the debilitating effects of multiple sclerosis. Her level of good cheer and determination not to allow the condition to interfere more than was absolutely unavoidable was humbling to those around her. Many visitors to the Library were unaware of her condition even in recent times.

A regular member of the congregation at the University Church of St Mary, where hundreds recently attended her funeral, Janet was also a member of its choir, as of many others over her lifetime, until her illness cruelly robbed her of the depth of breathing that was necessary to sustain her high level of performance. She continued to be involved in the musical life of the county, hearing Gilly and others perform, and herself awarding prizes at competitions.

Christ Church has lost a loved and loyal friend. A memorial service is planned.
Browsing through a miscellaneous collection of handbills and programmes for performances given at various venues in Oxford between 1966 and 1969 (Box B, Mus 311.c.1, held at the Faculty of Music, Oxford University), I came across a very special event hosted in the Upper Library at Christ Church on 4 February 1968: a violin recital by Yehudi Menuhin. This was not a one-off affair and it did not happen out of the blue. The music collection here is one of the most important in the world, and there has always been a solid tradition of concerts based on the thousands of scores housed in the library. These concerts were initiated a long time ago by Henry Aldrich (1648-1710). He used to lead weekly music meetings. Many were, of course, connected to rehearsals of the Cathedral Choir, with which Aldrich sang, but also broadened to include informal music performances that reflected his wide range of musical interests. The performers and audience included Christ Church Senior Members, fellows of other colleges and a series of undergraduates – not exclusively confined to Christ Church men. Finding inspiration in this extraordinary legacy of openness, and sharing in it, is an invitation we could not resist.

At the time of writing, we are in the process of setting up a series of forthcoming events in the Upper Library. Among these (as a direct result of our programme of digitization) will be a colloquium on Tudor partbooks, organized in collaboration with the Faculty of Music at Oxford University, the British Library and the British Academy (19 November 2015). Soon after this there will be a class for second year English students to illustrate the bibliographical side of the Eikon Basilike controversy (28 November 2015) and a talk about early science at Christ Church to accompany the current exhibition celebrating 350 years since the publication of Robert Hooke’s Micrographia (30 November 2015). Early next year we plan an exhibition on Sir John Beazley and the history of the study of Greek vases (26 January 2016), as well as a printing workshop on the copper-plate rolling press that we have on loan in the Upper Library (23 February 2016). Trinity term will start with Staging History, a symposium on early drama and theatrical ephemera (14 April 2016) to complement a new exhibition to open at the Bodleian Library. Also in the pipeline are a talk and a concert based on early music scores from Christ Church collections (12 May 2016). Prospects for...
the beginning of next academic year are equally exciting, involving a study day and an exhibition on Hakluyt and Renaissance discovery (18 October 2016). For these we have secured the collaboration of the Hakluyt Society and, once again, that of the Bodleian Library.

Diverse and wide ranging events such as those mentioned above are only a small proportion of what is to be hosted by the Upper Library in the near future. They explore intersections between manuscript and print cultures whilst, at the same time, dwelling on reception and performance; and all aim to ensure that our fabulous research library is both accessible to and usable by students, scholars and the general public.

The popularity of the Upper Library has increased significantly and the events planned for the immediate future are the natural result of successful past experience. There has been a constant demand to organize a large number of workshops, classes, talks, symposia and exhibitions, both in-house and international. During the last academic year the latter included: Alice Liddell’s Drawings and Watercolours (Summer 2014); The Ecclesiastical Antiquarian: Ancient and Modern Coins in the Collection of Archbishop Wake (Michaelmas 2014; Copper Impressions: Printmakers & Publishing in the 18th Century (Hilary 2015) and The Other Side of the Lens: Lewis Carroll and the Art of Photography in the 19th Century (Summer 2015). One of our illuminated manuscripts (MS 179) was on loan to Musée du Luxembourg in Paris for the Tudors exhibition (18 March - 19 July 2015). The loan was deeply appreciated as it provided a critical means of presenting Henry VII as the founder of the Tudor dynasty.

True to its legacy and committed to the sharing of knowledge, the library is engaged in a series of large-scale projects aimed at creating important new research tools. Among the tools currently being developed are the catalogue of early printed books in Roman scripts (it is estimated that the collections comprise c. 80,000 works) and the catalogues of early printed Hebrew books and manuscripts (Christ Church has the second largest collection in Oxford after the Bodleian). Also soon to be submitted is the Catalogue of Western Medieval and Renaissance Manuscripts. A detailed on-line catalogue of the large Lewis Carroll collection is scheduled for 2016. Further progress with the digitization programme, involving the core collections of manuscripts, is expected as well. Orchestrating all this can be at times difficult. However, the results justify the effort and our aim is for Christ Church library to become acknowledged as a centre of excellence, a model which other colleges aspire to emulate.
Venice has always been a city with which the English have had close affinities, a powerful seafaring nation, with strained ties to the Pope. The English ambassadors to the Republic of Venice were well-known and influential figures of public life, among them people like Sir Dudley Carleton, later 1st Viscount Dorchester (1573–1632) – a Christ Church alumnus – and Sir Henry Wotton (1568–1639).

Later, in the eighteenth century, when Venice’s power waned, there was still its art, light and beauty that lured travellers to the city and made it a main attraction on the Grand Tour. The visitors took home with them, not only Venetian art to embellish their houses and palaces, but also the artists themselves. Canaletto, Pellegrini and Ricci had successful careers in England and their Vedute of Venice were highly sought after.

In the Christ Church collection, however, is a much earlier example of a View of Venice. It dates to around 1580 and was painted by an unknown Netherlandish master. It shows the city’s waterfront from the island of St Clemente, where a group of people, in splendid Venetian dress, are ready to embark in a waiting gondola. On the other shore are the Piazzetta with the Campanile of San Marco and the Doge’s Palace, placed by the artist directly in the centre of his composition. The island of San Giorgio Maggiore, with its Benedictine monastery and the Giudecca, with its gardens, are almost flanking the view and route to the Campanile. The topographical accuracy in the picture is not universal, but Venice is immediately recognisable.

The painting is usually assumed to have come to Christ Church with the bequest of General John Guise in 1765, but there are no firm records which place it in the General’s collection. It is therefore not impossible that it might have come to Christ Church much earlier. It might have even been given to the House by Dudley Carleton, whose full-length portrait hangs in the Great Hall. He was not only the English Ambassador to the Venetian Republic (1610–1616), but also to The Hague. This suggestion is just a wild speculation, that derives from my wish to tie the 1st Viscount Dorchester and his exquisite taste and knowledge in art matters more closely to Christ Church. In fact other Christ Church men held diplomatic posts in Venice, Sir Isaac Wake (1580/1–1632), Sir Gilbert Talbot (c. 1606–1695) and several more.

The recent restoration of Odoardo Fialetti’s spectacular birds-eye View of Venice at Eton College and more importantly, the Ashmolean Museum’s exhibition of Venetian drawings, were two excellent reasons to concentrate on our own Venetian cityscape.

Its condition was stable but not ideal: the varnish had darkened, there were paint

CHRIST CHURCH’S View of Venice

Jacqueline Thalmann (Curator of the Picture Gallery) introduces the history and restoration of the Picture Gallery’s Venetian cityscape.
losses and the canvas, never relined, was weak. It was not in a state to be seen at eye-level in the Picture Gallery, but it was too attractive to be kept in storage. We therefore decided, in about 2007, to hang it in the East Library. There, above the bookshelves, it could be seen, without the library users being able to detect the details and flaws of an ageing canvas. Another consideration for that position was its relative inaccessibility; it was too difficult to reach and therefore fairly safe for any accidental damage to be inflicted. But for seven years we were waiting for the right reason to choose this work, out of revealing some bright red paint underneath. It appeared to be an overpainted figure. Because of the various later and partly damaged paint layers it could not be established with certainty when the figure (?) was obscured. According to the conservation report, this "raises the possibility that the figure was a pentiment, deliberately obscured by the painter" and therefore, it was decided to leave it hidden.

We did not make any unexpected discoveries during the process. However, the conservators removed some later overpaint on the left side of the painting.

It will be unlikely that we will be able to firmly identify the artist, like most old master paintings it is not signed and it is not distinctive enough to allow for a definite stylistic attribution, but its historic value as an early example of a painted Veduta of Venice is significant and we now hope that it will receive the attention it deserves.

The View of Venice with accompanying drawings will be on show at the Picture Gallery until February 2016. Our current exhibition, Printing Ideas and Ideas for Printing: Selected Examples of Venetian Printing Culture, will run until 15 February 2016 and The Ashmolean’s show, Titian to Canaletto - Drawing in Venice, curated by Dr Catherine Whistler, until 10 January 2016.
**MEET THE CHEF**

*Simon Offen* interviews Christ Church’s Head Chef, and encourages Old Members to take up their High Table dining rights.

Cardinal Wolsey had his priorities right. When he started building in 1525 the cellars, Hall and the kitchens were constructed first. He must have realised that a college flourishes on its stomach! But just as Napoleon found, understanding a requirement and successfully implementing the logistics to answer the need are different matters. In Chris Simms, Head Chef since 2009, Christ Church is fortunate to have both a gifted cook, and an organisational genius.

Chris studied at the old Oxpens CFE then worked in various restaurants before settling at Trinity College as 2nd Chef. He learnt from Head Chef Steve Ramli-Davies, but equally was self-driven enough to do various “stages” and build his reputation. The Head Chef’s job at LMH came at the early age of 24, before he returned to Trinity to become Head Chef in 1995. Inspiration came from the likes of Blanc, Roux and Mosimann, from chef conferences, and constant experimenting and practice. He would eat out as much as he could afford and worked on producing more modern and exciting food for the college, but always based on the firm foundations of quality ingredients, sound techniques, and well trained staff.
Chris replaced Roland Dépit as Christ Church Head Chef, but only after agreeing a massive reinvestment in kitchen and servery equipment with the then Steward, John Harris. Wolsey’s kitchen is a full hundred yards and 40 steps from High Table: how can one serve quality food, to perhaps 300 diners, without brilliant organisation and the right kit?

The challenges in producing quality meals at Christ Church are numerous. the kitchen is huge, the brigade of 25 including porters requires skilful management, the 6 apprentices (and other chefs) need educating in more than just cooking, food has to be sent up to Hall in heated trolleys and the lifts, and then finished, plated and served from the hot plates. Term time and vacations are both busy. The sheer numbers at breakfast, lunch and two dinners daily are challenging, but so too the diversity of feeding not just Hall but sometimes two other dining rooms and a Deanery dinner stretch the team further. All this for fifty weeks a year.

Chris sees himself as a custodian of Wolsey’s kitchen and a servant of the college. He sees nothing demeaning in using that word. He is his own harshest critic in striving to produce the best food he and the team can, at whatever budget, for whatever numbers, in a college environment. To do so requires a cook, a chef, a leader, a manager, a teacher, and an immense amount of energy, determination, and occasionally bloody mindedness.

Inspiration continues to come from the great chefs and eating at restaurants like Le Manoir, The Waterside, the Fat Duck and Le Champignon Sauvage. But so too the Portuguese family influence is strong; Nando’s is a restaurant chain that produces decent quality reasonably priced food to enjoy; simple one pot suppers of octopus, potato, garlic and olive oil are bliss. Indeed, given the choice, his last meal would be on a Portuguese beach, drinking local wine with octopus or snails to eat.

Relaxation is not easy with an 11 week old child at home, but Chris finds some form of escape through gardening, playing around with cars and motorcycles (he trained as a mechanic), and doing up houses. However the demands of the Head Chef job allow him little time for these. He needs to be careful not to burn out, and like many managers who also thrive in being hands on, he needs to find time to think and develop ideas for the future.

Fortunately for Christ Church Chris has plans galore! Some involve new equipment (an induction central island for 2017), some revolve around training for the team, and yet others involve more menu development, in particular sous vide cooking in bulk. But above all Chris would like to cook more without the wretched paperwork suffering. On occasion, Chef has had to produce as many as ten variations on a dish, to satisfy all of the dietary requirements at a single dinner. Lucky us!

Members of the House are encouraged to take up their right to dine at High Table twice a term. Not only is the food the best in Oxford, but there are few more inspiring places to eat than Hall. Please try it for yourself!

Contact the Development and Alumni Office development.office@chch.ox.ac.uk in the first instance if you would like help with parking, informing your old tutor, or contacting contemporaries to organise a group. The actual booking is made through the Steward’s P.A. charlotte.dawes@chch.ox.ac.uk
LETTERS FROM GALLIPOLI

Extracts from the journal and personal correspondence of Captain Roger Draper (1909) on the centenary of his death. Judith Curthoys

Roger Draper, the son of a clergyman, came up to Christ Church in 1909 from Eton. He studied history, and took a 4th-class degree in 1912. His journal and letters were given to the archive by his wife’s family, through the auspices of Lord Armstrong (1945), Draper’s nephew.

He began his life beyond Oxford as a tutor and companion to a young man he accompanied on a world cruise. Roger fell victim to a holiday romance with a young American called Anna Lowell Gardiner. They were engaged before Christmas 1913 and married a year later. Draper had joined up at the outbreak of hostilities as a 2nd lieutenant in the Kent and Hampshire Regiment, and was promoted in April 1915 to Captain in the 6th battalion York and Lancaster Regiment. On 3 July 1915, he sailed on the Aquitania – a Cunard cruise ship only a year old – for the Dardanelles and Gallipoli. His letters home to his young wife are up-beat and positive:

“She is a wonderful boat, 15,000 tons bigger than the Mauretania, and though almost entirely dismantled, yet very fine and comfortable. They say she takes only six days to do the journey, so you may hear from me much quicker than we thought at first. Obviously, submarines have not much chance against her.” (2 July 1915)

The voyage was quick to the eastern Aegean on the Aquitania but slowed down considerably once the troops had to continue towards the Dardanelles on smaller boats. Once on land, some things drove Draper mad, particularly the flies and the dust but his tone remained resiliently high:

“I wish you could be wafted to where I am sitting for a bit. I can see everything from where I am, and could explain it all so quickly. I wish I could even sketch or describe it to you, but I suppose I must not. The guns boom away, and the brown clouds float up where the shells strike. At this distance it looks curiously automatic and harmless, and it is hard to realize what a bad time it means for anyone over there. Hullo! it is five o’clock. I must have a quick bathe and go back to Camp. …. I will bring you up here one day, and you shall see it all for yourself and we will laugh then at all our old fears and anxieties.” (5 August 1915)

“Only a line tonight as I am out trying to catch Turkish spies. It is huge fun…. The Battalion left today, I wish I could tell you where for, but great things will have happened before you get this.” (6 August 1915)

Just a couple of weeks later, Draper was struggling to find positive things to say. Many of his friends and colleagues had been killed, and they were struggling to function in their shallow trenches.
against Turkish snipers and shrapnel. On 18 August, Draper wrote to his father in a rather more candid style:

“The casualties are hateful and some of the sufferings we have seen our own wounded going through and been powerless to help, make one mad to think back on. But after a time one has not the courage to look back or forward. All one can do is to go right and steady ahead, and one can keep perfectly steady if one does not think. I am quite confident that I shall come through.”

But Roger did not come through. During the disastrous August Offensive, on Saturday 21st, he was shot through the neck having taken command of the battalion after the loss of all its more experienced officers. The regimental chaplain wrote to Anna:

“My heart is almost broken as I think of the loss of so brilliant and lovable a life as your dear husband, and his death is one of many, far too many such.”

“...after a time one has not the courage to look back or forward. All one can do is to go right and steady ahead, and one can keep perfectly steady if one does not think.”

Ceramic Poppies

239 men of Christ Church lost their lives in the Great War. Their names are recorded in the Cathedral porch, and, during November, 250 ceramic poppies were displayed in Tom Quad to commemorate their sacrifice. The poppies were originally amongst the 888,246 on display at the Tower of London to mark the 100th anniversary of the outbreak of World War One in November 2014 and have since been acquired by Christ Church.

If you would like to sponsor a poppy, perhaps in memory of a relation, please contact simon.offen@chch.ox.ac.uk to give the name.
Editorial

Matt Hacket, Editor
development.office@chch.ox.ac.uk

So – my first time in charge of Association News and I already need to fess up. I can take very little of the credit for this edition. Instead, I’m in debt to Simon Offen and Anna Port from the Christ Church Development Office who worked tirelessly on this while I was away during the autumn.

However, I’m sure Simon and Anna wouldn’t begrudge me for saying that even more gratitude is owed to Fiona Holdsworth, who edited these pages for nine years. I can only try and match Fiona’s imagination and commitment.

My reliance on others has reminded me of how I depended on my peers as an undergraduate – dragging me out of bed for my 9am class in a dark, single-glazed seminar room in Blue Boar where you could see your breath. Or for escorting me to our resident kebab van, Posh Nosh, for a lamb doner at 3am when in the middle of an essay crisis.

I don’t really like ‘institutions’ – the term or the concept. For me, Christ Church is not the buildings or the history. It’s something more amorphous. It’s what links me to some of my closest friends, the tutors who taught me to look at the world differently and – just occasionally – the odd bit of knowledge that can help me out when least expected.

My job won’t be to argue that Christ Church is flawless or all about pomp and circumstance. I think what it actually boils down to is a mixture of different people wearing daft gowns – some of us taking it very seriously, others playing pranks in sixteenth century buildings. So instead, my task will be to demonstrate as honestly and as colourfully as possible how ‘all human life is there’.

Events

Summer Gaudy, 25 June 2015
Matriculands from 1991 to 1993 enjoyed their Gaudy in a marquee in the Masters’ Garden whilst work on the Hall roof was completed.
Oxford University Alumni Weekend, 19 September 2015
Those attending the Oxford University Alumni Weekend were offered an exclusive tour of the Upper Library.

Visit to Boughton House, Northamptonshire, 10 July 2015
At the invitation of His Grace the Duke of Buccleuch (History, 1972) Old Members and friends enjoyed a day at Boughton House, including a visit to the Montagu Monuments in Warkton church.

Board of Benefactors’ Gaudy, 12 September 2015
Members of the Board of Benefactors were invited to an afternoon of tours and lectures followed by the Gaudy dinner in Hall.

Autumn Gaudy, 1 October 2015
Matriculands from 1994 to 1996 returned for their Gaudy in Hall.
Moritz-Heyman Project

drinks reception, The Sky Pavilion, Rothschild,
14 October 2015

Members of the Moritz-Heyman Project attended a drinks reception in splendid surroundings thanks to Dominic Hollamby (1984)

PRANK’S CORNER

Grace...
Gentlemen

Haydn Rawstron (1968)

Christ Church, Oxon,
7 November 1968

To my father, mother, brothers, grandparents and aunt – all in Christchurch, New Zealand

This letter is one which will probably shock you. Ever since I arrived at Christ Church, I have been trying to think what prank I could pull on Nov. 5th. My friend Gordon Knight, though reading English, is also a brilliant Latin scholar. So on Guy Fawkes eve, Gordon settled down to compose a grace in Latin. We got hold of a letterer-set and printed his new grace onto an off-white card. I placed the new grace card on the grace stand in the afternoon and removed the old one. For hours the new grace sat on the stand and nobody spotted anything odd about it.

When High Table filed in, I expected one of the Dons to notice something different. The ‘hall-man’, who has boomed out ‘Grace ... Gentlemen’ for the past innumerable years was sure to spot it, and even if he didn’t, surely the person chosen to read the grace would say something. So, not for one moment did Gordon or I ever expect it would get read. But things went absolutely like clockwork.

Perhaps by divine providence, the scholar chosen to read the grace, a scientist, happens to be a person who understands practically no Latin at all, though he is able to pronounce Latin extremely well. With butterflies galore in my stomach it seemed an interminable time before the ‘hall-man’ boomed out ‘Grace ... Gentlemen’. But at last it came. As this poor bloke proceeded to read, eye-brows began to shoot up everywhere. The ‘hall-man’ was stunned as were the Members on High Table, as the grace rolled forth and to its end. Now you may imagine the chaos caused by a grace which in translation contained the following:

“The starving students of this House most penitently thank You, omnipotent Father, for the food which You daily give us for the purging of our bodies –
– and we humbly beg that in future this conglomerated food shall stagnate in the stomachs of dogs and cattle. Through St Cuthbert, our Dean.”

All this written in perfect Latin. Well, those Latin scholars who couldn’t contain themselves began to twitter and laugh. Most of the other undergraduates looked extremely puzzled and understandably didn’t know what it was all about. High Table just stared at the unsuspecting reader and remained standing as the rest of hall sat. Then, in dumb-founded silence they too sat; Dean, Bishop, Canons, Dons, the lot - absolutely stupefied.

Well, it’s now more than 24 hours since the deed was done and still I have received no note from the Censors requesting my company. However it could still come, probably will - and who knows what might happen.
THE LIFE CHANGING NATURE OF INVITATIONS AND CONVERSATIONS

James Reed (1981)

“Christ Church is not a golden ticket to a good life, but it is a good start and, more importantly, it is a good cause.”

My most important business decision resulted from a conversation with a colleague in the spring of 1995 when I was 32. Sean, one of our 3 person technology team, came into my office with an idea. “We should have a website,” he said. I always listened to new ideas and remember my reply very clearly. “What’s that?” Sean explained and introduced me to our IT contractor who also did children’s parties as Pancake the Clown! Thus it was that Pancake built our first prototype and the firm’s new website, reed.co.uk, resulted from this conversation. Today it advertises over 250,000 jobs daily and is the largest job site in Europe.

At the time, both these decisions seemed trivial, but in fact they were transformational. Long ago I learnt that sometimes when you think you’re being lucky you’re being unlucky, and sometimes when you think you’re being unlucky you are in fact being lucky. It is often only years later that you know. There is a lot of luck involved in life and if we want to improve our chances we should be open to invitations and conversations. Why? Because when you accept an invitation you never know who you are going to meet, and when you start a conversation, you never know what you are going to learn.

‘Going Up’ to Christ Church is one of best invitations anyone could wish to receive. I can still remember the excitement I felt 35 years ago when I ‘got in’, and this was the beginning of a lifetime of subsequent invitations and conversations that have been hugely valuable to me. Christ Church is not a golden ticket to a good life, but it is a good start and, more importantly, it is a good cause. I was very lucky to spend 3 years in such a place, with such people, and my sincere hope is that many more young men and women will be able to benefit from this unique invitation too.

Christ Church for me is clearly a good cause and worth supporting. Whatever our circumstances we can all help in any number of ways: with our time, our money, through supporting events, and with ideas. Christ Church is special, and continues to initiate invitations and conversations that offer the possibility of the most brilliant and unexpected outcomes. Long may that continue…”
On 2nd October, the Christ Church Chemists Affinity Group, supported by the Faraday Division of the Royal Society of Chemistry, organised a half-day symposium with speakers from Japan, Cambridge and Oxford to mark the 350th anniversary of the publication of the first ever scientific best-seller, possibly the earliest handbook of microscopy, *Micrographia*, written by Robert Hooke.

The event was held in Christ Church, where Robert Hooke was an undergraduate from 1653 to 1658. Hooke's *Micrographia*, published in September 1665, is thought to be the first handbook of microscopy, the study of minute objects by means of a microscope, as well as the first major publication of the Royal Society. This remarkable book with its large fold-out illustrations revealed to its readers the amazing details, invisible to the naked eye, of a range of specimens. It inspired wide public interest in microscopy and coined the biological term “cell” to describe the basic unit of life.

The afternoon began with a lecture on Hooke's contributions to the science of microscopy given by science historian Professor Allan Chapman, together with a description of the college in Hooke's time by the archivist, Judith Curthoys, and a discussion by Dr Anna Camilleri, Career Development Fellow in English at Christ Church, about the language of science as used in *Micrographia*.

In addition to marking the *Micrographia* anniversary, the event also celebrated the recent awards in chemistry for advances in microscopy with lectures by the RSC Centenary Prize winner Professor Eiichi Nakamura and Dr Steven Lee, from Cambridge University, a co-worker of Nobel Prize winner W E Moerner. Whilst Dr Lee's lecture focussed on how fluorescence emission from single molecules can be used to track the 3D-movement of individual regulatory proteins within bacteria, Professor Nakamura demonstrated how his novel electron-microscopy techniques can be used to observe molecular motion within a single molecule, and to study directly the dimerization of two fullerene units. In his concluding remarks, Dirk Aarts, Professor of Physical Chemistry, Christ Church, gave a glimpse of some new applications of microscopy to chemistry, and explained their connection with the pioneering science of Hooke.

There was also a poster exhibition by participating students on aspects of microscopy and chemistry, and the Symposium concluded with a reception in the Picture Gallery, where a first edition of Hooke's *Micrographia* was on display.

A podcast of the lectures, prepared by the University IT unit is available at [https://podcasts.ox.ac.uk/units/christ-church](https://podcasts.ox.ac.uk/units/christ-church)

The event was made possible by the award of £2000 from the Faraday Division Council under its small grants scheme and support from the Governing Body of Christ Church.
THE CHRIST CHURCH CHEMISTS AFFINITY GROUP, abbreviated to (Ch)_3, was formed in 2014 and is a voluntary group of Old Members, created to promote the interests of alumni of Christ Church who read Chemistry there, or who carried out research in Chemistry under the umbrella of Christ Church as their graduate college. So far the group have organised a garden party in 2014, the Micrographia event in October and are planning a dinner in January 2016. You can find out more about the group via their website www.chchchem.org.uk


It is to the House’s great loss that one historian, at least, now has more time on her hands. Having served as Official Student and Tutor since taking over from Charles Stuart in 1987, Katya Andreyev retired in September 2015. To mark her considerable contribution to the teaching and research of History at Christ Church, the annual Association Dinner on 19 September was given over to a celebration of history at the House.

House historians spanning 70 years were present, the honour of the earliest matriculation year going to Professor Sir Michael Howard, formerly Regius Professor of Modern History, who came up to Christ Church in 1941. With the spiritual side of the evening covered by a welcome from the Dean and Grace said by Bishop Humphrey Southern (1979), matters temporal and gastronomic took charge.

In a nod to Dr Andreyev’s area of research, guests enjoyed a superb Russian-inspired menu, featuring Salmon Coulibiac and Veal Orlov. The meal was rounded off with the circulation of bottle upon bottle of vodka and a round of specially-acquired shot glasses. Katya’s health was drunk in traditional Russian style, although in deference to health and safety concerns Members were requested not to throw their glasses into the fireplace.

Brian Young, Katya’s colleague since 2003 – who as the new Junior Censor will no doubt have to get used to addressing vodka-infused audiences – paid tribute to Katya’s time at Christ Church (an extract can be found below) and gave the Loyal Toast. Katya replied with a speech which reflected on her twenty-eight years at the House and emphasised the importance of teaching in a discipline wherein more weight is increasingly placed by government and university faculties on research. Formal proceedings were brought to a close with a toast to the House and the guests made their way variously towards the Buttery, bars, taverns, night clubs, and in some cases to bed.

The following is extracted from Brian’s speech:

“How does this manifest itself? Let me give a memorable instance. It was Christopher Hill, the Master of Balliol – where Katya began her teaching career – who criticised what he called ‘fashionable Christ Church Tory Marxism’, which he identified with Hugh Trevor-Roper. Katya and I revived exactly this when, a few years ago, we gave a class for ‘Disciplines’ (always an inaccurate word for our co-teaching activities) under the Pococke Tree on the subject of Marxist approaches to history; only Katya and I could arrange to talk about Marx with Christ Church undergraduates beneath a tree planted to celebrate the Happy Restoration of King Charles II in 1660.

It was a symbolic moment, and one that captures all that I shall miss about teaching with Katya, and which I know many, many undergraduates will look back on fondly as an unusually caring and rich period in the teaching of History at the House. She is, quite simply, irreplaceable.”

Terry Pratchett, Jingo

“History changes all the time. It is constantly being re-examined and re-evaluated, otherwise how would we be able to keep historians occupied? We can’t possibly allow people with their sort of minds to walk around with time on their hands.”

Terry Pratchett, Jingo
THE FORMER COLLEGE CHAPLAIN IS BACK AT VICTORIA

Revd Ralph Williamson (Chaplain 1997–2015)

One Saturday in 1981, when I was a motorcycle riding teenager, I rode 70 miles with a dozen friends on motorbikes to the McDonalds opposite Victoria Station. Time moved slowly in those days and it seemed like a good use of an afternoon.

Now I am back at Victoria, as the Vicar of the Anglican parish which lies around Victoria Station, between Sloane Square and St James’s Park tube station and includes parts of Belgravia, Pimlico, Victoria and St James’s. It is home to embassies, theatres, the Guards’ Barracks and Chapel, Victoria Railway and Underground Stations, head offices for Westminster City Council, Transport for London, Rolls Royce and other corporations, the Ministry of Justice, schools, social housing and expensive properties – and a large house which an anarchist website describes as the ‘hideout of the infamous Windsor family’. The church sits at the end of Eaton Square and looks out over beautiful residential streets.

What drew me to St Peter’s was its inclusiveness, its varied and welcoming congregation, primary school, and music. I am committed to life-affirming Christian faith which includes people whatever their background, gender or sexuality. On a Sunday morning, children are swinging incense or carrying the bread and wine to the altar, and as everyone mingles after the services you meet a fascinating cross-section of Londoners. Worship, school and social activity also blends with events which bring the wider world into the church. Every week, choirs and orchestras, charities and community groups use the church, and it’s reassuring to see church and community working together. The profound contrast between the wealth of Belgravia and the needs around Victoria, or the power of institutions in this part of London compared to the powerlessness which many feel as they arrive at the bus station with a few possessions, focuses my mind on the gospel of Christ, where spiritual and worldly poverty and riches are so vividly contrasted too.

Rachel and I both studied in London. We began our married life here and now live on the roof of a church, in a flat which was part of the imaginative rebuilding of St Peter’s after fire destroyed its interior in 1987. The church is light and airy, with beautiful gold mosaics and an outstanding organ, and is open daily.

It has been lovely to see friends from Christ Church worshipping here too, and a couple of former Christ Church Lay Clerks sing in our fantastic professional choir. I warmly invite you to join us at the lively 9.45am Family Eucharist or beautiful Sung Eucharist at 11.15am, and stay to chat after the service, with a glass of wine or cup of coffee. In all the busyness of London, life seems to slow down here, for a little while at least, as we make time for God, and for one another, and think about the role we are to play in the life of our capital city.

www.stpetereatonsquare.co.uk and www.eatonsquareconcerts.org.uk
Igor Stravinsky

Jonathan Cross
Professor of Musicology at the University of Oxford, and Tutor in Music at Christ Church

Igor Stravinsky (1882–1971) was perhaps the twentieth century’s most feted composer, a leading light of modernism and a restlessly creative artist. This book traces the story of Stravinsky’s life and work, setting him in the context of the turbulent times in which he lived. Born in Russia, Stravinsky spent most of his life in exile – and while he swiftly became a cosmopolitan figure, the discomfort of estrangement nonetheless left its mark both on the man and on his work, in the form of an ever-present sense of loss and nostalgia.

In this engaging critical biography, Jonathan Cross charts Stravinsky’s work over the course of decades spent in Paris, Los Angeles and elsewhere, in an artistic circle that included Joyce, Picasso and Proust, and which culminated in Stravinsky being celebrated by both the White House and the Kremlin as one of the great artistic forces of the era. A celebrity composer in an increasingly celebrity-obsessed age, Stravinsky’s extraordinary music reflected and shaped his own times, and still resonates with today’s audiences.

Approachable and absorbing, Igor Stravinsky tells of a colourful life lived against the backdrop of the twentieth century’s wars and revolutions.

Published by Reaktion Books Ltd.

Writing Islam from a South Asian Muslim Perspective:
Rushdie, Hamid, Aslam, Shamsie

Madeline Clements

This book explores whether the post-9/11 novels of Rushdie, Hamid, Aslam and Shamsie can be read as part of an attempt to

The town is a storehouse of history and culture, and tens of thousands of people go there each year. What visitors have lacked until now is a detailed guide in English to the place and its gardens; A Tivoli Companion aims to provide it. It weaves together history, literature and visual aesthetics to create new insights into the extraordinary richness of culture in one place in the Italian peninsula.

Tim Cawkwell (1966)

A Tivoli Companion

Tim Cawkwell

A Tivoli Companion is an illustrated essay about the Italian hill-town of Tivoli near Rome, famous for its 16th-century garden and fountains at the Villa d’Este. But Tivoli is also the place of the Parco Villa Gregoriana, a natural park graced by a round temple on a cliff that has inspired artists for centuries. Nearby too is Hadrian’s villa, the grandest of its kind in the Roman world. These three places have exerted an enormous influence on European garden design, most notably in England.
The gardens of Oxford's colleges are surprisingly varied in style, age and size, ranging from the 16th century Mount in the middle of New College to the impressive modernist design which is St Catherine's. Regency gardening is represented by the magnificent acreage of Worcester, while the 20th century vogue for rock gardening is reflected at St John's. Founded in 1621, the Oxford University Botanic Garden is the oldest in Britain, and holds one of the most diverse plant collections in the world. From the bijou corners of Corpus Christi to the wide open lawns of Trinity, Oxford's gardens are full of surprises and hidden corners – not least the fellows' and masters' gardens, which are sometimes kept resolutely private but can be enjoyed here.

Tim Richardson's elegant, authoritative analysis combines with Andrew Lawson's glorious photographs to reveal the diversity and discreet charm of Oxford's college gardens.

TIM RICHARDSON is a garden historian and critic of contemporary landscape architecture.

ANDREW LAWSON is widely regarded as England's leading garden photographer.

To order Oxford College Gardens by Tim Richardson at the discounted price of £32 including p&p* (RRP: £40), telephone 01903 828503 or email mailorders@lbsltd.co.uk and quote the offer code APG356. *UK ONLY - Please add £2.50 if ordering from overseas.

Published by Palgrave Macmillan

A New History of St Edward's School, Oxford 1863-2013

Malcolm Oxley

St Edward's School, Oxford, founded in the 1860s by Christ Church graduate Thomas Chamberlain, has celebrated its 150th birthday with the publication of a comprehensive illustrated history. The author, Malcolm Oxley, a University College graduate who taught history and other subjects at St Edward's from 1962 to 1999, has been able to call upon an impressive amount of archive material, correspondence and memoirs – often commendably frank – from former pupils and staff members.

Chamberlain's original school, in the centre of Oxford, was light-years away from the impressive redbrick campus which now lines both sides of Woodstock Road. Rented premises in New Inn Hall Street were 'little better than a slum', unheated and infested with rats. The move to North Oxford improved matters but for decades accommodation remained Spartan, and food (a constant theme among old boys' memoirs) far from appetising.

The origins of the school, Oxley explains, lay in the desire of High Church Anglicans to assert the importance of faith in national life, especially in education. Internal and external doctrinal battles therefore feature in the book, although by the mid-20th century the reigning ethos seems to have been muscular rather than spiritual: members of the staff complained that the founder's Anglo-Catholicism was now neglected, while 'the god of athletics regnat in excelsis'.

Unlike many school histories, Oxley, his advisers and contributors, do not flinch from recording the seamer side of boarding school life. Poor food remains a constant theme, right up to the 1950s and 1960s when, as elsewhere, a cafeteria system was introduced and it looks as though things got better. Harsh punishment – one boy beaten for the 'crime' of practising his oboe when he should have been watching the school XV. The book offers a detailed picture of private school life across two centuries, and places this institution in the broader contexts of Oxford life and the shifting sands of the British educational system.

Chris Sladen (1953)
The Mortal Man is the first collection of poetry by Kieron Winn (1987), and opens with a poem dedicated to one of his former tutors, Peter Conrad. Ranging from the Lake District to Rome, from the eighteenth century to the twenty-first, these poems revel in the particularity of people and places, and look for the sources of delight in human consciousness. The presence of the past is keenly felt, whether in faces of visitors to the British Museum, conversations with the Romantic age, or the erotic scene on an ancient oil lamp. There is a version of a medieval Noh play, and Seamus Heaney’s first collaboration with Eminem.

Walking with You

We have gone down so many oaten roads, Imperial avenues and wormhole alleys, Childhood streets like glittering mother lodes, Mountains mailed in ice and gold-flamed valleys.

To see again that sign before the climb, The slender pub, the well beside the lake, Is to step out on every other time And feel the weaving of the cloth we make.

Today we stumbled through a thicket’s shambles, Snarled in the depredations of the mud, Lashed at by long and backwards-springing brambles Marking our flesh with constellated blood,

And it is you wrapped up in bed with me, Charging on warmth as weariness sublimes, No space between us, while mercurially The bell that came from Osney Abbey chimes.

First Photo

In memory of Jimmy Winn

There I took my first photo: dark-haired, keen, My father folds my sister in one arm. He smiles and hears the click of the machine, The world of oil and men assumed like a blazer, A blue pullover or a sweet-foiled razor. Later we visited a cousin’s farm Where one brown room was waxed and Sunday-clean, But half sunk in the hen yard was a broad Dull knife whose purpose came and left me awed.

I found his warm, accustomed, skilful hand, And all was made all right in his broad features, And everything seemed measured out and planned. Thirty years later and our fingers tap As I am passing him a folded map. I cannot bring a bucket of rock-pool creatures And have him beam at me and understand, But it dies hard, wanting someone to say All will be well, with the power to make it so today.

First published in the Times Literary Supplement

Kieron Winn read English at Christ Church and later received a doctorate here for a thesis on Herbert Read and T. S. Eliot. Poems from this collection have appeared in magazines including Agni, The Dark Horse, Literary Imagination, The London Magazine, The New Criterion, New Statesman, Oxford Magazine, Poetry Review, The Spectator and The Times Literary Supplement. He has twice won the University of Oxford’s largest literary award, the English Poem on a Sacred Subject Prize.
Christ Church Boat Club

At the time of writing the Christ Church Oliver Wyman regatta is about to commence. The college has four men's crews and one women's crew involved. Both men and women are also looking forward to Torpids, and Christ Church has four men and two women in University squads.

In October an alumni Men's VIII and a current Women's coxed IV represented the college at the Head of the Charles in Boston. Made possible by the generous support of Simon Mungall (1994) and Rob and Susan Spofford in Boston, both crews acquitted themselves well and had a great time. Numerous Old Members turned up to support, despite the cold, and also enjoyed two brunches and a drinks reception. A number of generous gifts towards the Boat Club project were received. There is one year to go before the bicentenary in 2017, and one year in which to ensure we achieve the full pledged match from Alex Beard and his wife Emma. To date we are half way having raised £400k. Please help ensure we double this and endow the Boat Club costs in perpetuity.

The ongoing friendship engendered in a crew, and their support for the college, was very much in evidence when the 1985 crews returned for an anniversary dinner in October. The fact that coxswain Andrew Green was the organiser and everyone still did exactly as he said tells us something about discipline, and the then and now photographs on this page tell their own story!

Above: The crews with their hosts in Boston.
Right: The women on the Charles.
Left: The 1985 crews.
A game of Christ Church Trivial Pursuit might, in the Entertainment category, have the question “What links the House and Pierce Brosnan?” As a reader of Christ Church Matters, you would be able to stun your fellow competitors by responding – “a gift question – obviously Ovalhouse Theatre!” (I hope it does not cause offence to our readers even to suggest they would be caught playing this game.)
The original Christ Church Mission (1882) became a Boys’ Club; Christ Church Clubs (1931), and developed into Oval House, an arts centre and theatre, in the 1960s. We are now actively supporting the development of Ovalhouse’s new home in the centre of Brixton and are delighted to announce that Pierce – a distinguished Ovalhouseman – recently agreed to be Lead Patron of the development campaign. He says:

“It’s where it all started for me as an actor. I was a young man, 16 years of age not knowing the first thing about acting, when I went through those blue doors one winter’s evening and I found a home for myself and a sense of belonging and creativity. There were poets and writers and actors and Black Panthers hanging around and there was just a creative atmosphere and energy. I’d never heard of it before but it changed my life.”

He remembers Joan and Peter Oliver, the architects of Oval House’s transition from Boys’ Club to creative hub, “as this kind of bohemian couple; he was bearded with horn-rimmed glasses and had a very intellectual sense of humour” – a description that could easily describe staff in both institutions to this day!

Pierce Brosnan was one of many young people for whom the Ovalhouse has been the start of an amazing journey. Not all of the theatre’s success stories culminate in us sending tweets from 00valhouse? (come on – not bad!), but we hope that many more Members of the House come to know of (and become involved in) the extraordinary work that Ovalhouse does for the dispossessed, the socially dislocated, the disadvantaged or those who need an outlet for their creative talents.

Theatre not only provides space and support in a professional environment, but also develops creative and social methodologies and best practice, often working in partnership with academic researchers. There is a rigour in the practice of Ovalhouse, yet it is underpinned by an open-mindedness that has helped to develop a long procession of talented young people.

There is a rigour in the practice of Ovalhouse, yet it is underpinned by an open-mindedness that has helped to develop a long procession of talented young people.

We are making excellent progress on the new theatre; the planning application has been submitted to Lambeth Council and is due for determination in early December; the development manager has been appointed (Igloo, sponsored by Aviva); our capital grant application has been made to the Arts Council (response expected at the end of January 2016); and the Development Board is gearing up the private fund raising campaign.

We look forward to the start of construction of inspirational new premises within which we will support future generations of young people and emerging artists who will say ‘Ovalhouse changed my life’. Many of us say that Christ Church changed our lives. How powerful could it be if we combined these two?

The theatre is blessed with a marvellous and wondrously dedicated staff led by the indefatigable Deborah Bestwick, supported by our capital campaign director Katie Milton (who still swoons slightly when Pierce calls!). We are very grateful for the support being provided also by the Dean and by the Development Office – in particular Simon Offen. Miles Ruffel (1979) has kindly agreed to sit on the Ovalhouse Development Board.

Ovalhouse was founded by graduates from Christ Church. We would be delighted to hear from all Members – new and “old” – who would like either to donate or to assist us in some way with the new theatre project to carry on the pioneering work of our forebears. At the very least we very much hope that the House will be well represented at Ovalhouse events in the coming years.

I will be delighted to share my enthusiasm for Ovalhouse with any of you – feel free to contact me at rj@robinpriest.com or on 07850726663. Check out the website at Ovalhouse.com and come to a production!

While the Ovalhouse may provide some interesting material for the House parlour game it is far from being a Trivial Pursuit!

HOW TO DONATE

ONLINE: MyDonate
https://mydonate.bt.com/charities/ovalhousetheatre

BACS: Account Name: Ovalhouse Capital Campaign
Account: 80371793 Sort Code: 20 80 57

CHEQUE: Cheques made payable to Ovalhouse Capital Campaign
c/o Katie Milton , Development Director – Capital Campaign. Ovalhouse, 52-54 Kennington Oval, London SE11 5SW
Charles Harborne Stuart (1920-91) was awarded a scholarship at Christ Church in 1938 and took a first in modern history three years later. Summoned from the House to play his part in the war, he later returned and served as a Student of Christ Church from 1948 to 1987 and Censor from 1953 to 1958. He also became a historical editor of stature, revising a volume in the Oxford History of England and producing an invaluable edition of Lord Reith’s diaries. Most significantly, he was an exemplary tutor at the House, not only teaching History with unforgettable vigour and skill, but also dispensing benevolent advice and assistance to his pupils when they most needed it.

Some of Stuart’s pupils were vaguely aware that in addition to his activity as a historian, he had once played a part in the world of intelligence. In fact, he had spent four years in the Secret Intelligence Service, also known as MI6. He was talent-spotted by his Christ Church tutor, J.C. Masterman (featured in Christ Church Matters 35), who remained a friend for life. Another of Masterman’s pupils, Hugh Trevor-Roper, had quickly established himself during the Second World War as an expert on the wireless communications of the German Secret Service, the Abwehr. By 1941 he was working in radio intelligence for MI6, and urgently needed more staff. Trevor-Roper told Masterman that he wanted a first-class young man exempt from military service. Masterman recommended Stuart because of his ‘ice-blue clarity of intellect’.

Trevor-Roper interviewed Stuart at the Savile Club towards the end of July 1941 and set his new recruit to work at his office near Barnet. In September the Christ Church philosopher Gilbert Ryle was added to the strength, and the team was completed in January 1942 with the arrival of another philosopher, Stuart Hampshire. According to the diplomat Patrick Reilly, Trevor-Roper and his staff formed ‘a team of a brilliance unparalleled anywhere in the intelligence machine.’ From 1943 this mostly Christ Church team was known as the Radio Intelligence Service. It was a small but significant part of British counter-intelligence, working closely with other units within MI6, with their colleagues in the Security Service, and with Bletchley Park. Britain’s trump card in the secret war came from Bletchley Park’s ability to decrypt a large proportion of the coded messages sent between the wireless stations of the German Secret Service and Nazi agents in the field. These decrypts were gold dust, and provided the raw material for Stuart’s work.

“Stuart’s intelligence reports are preserved in the National Archives at Kew. He began composing such reports as a young man of twenty-one and their maturity is quite remarkable. The material he was studying was appallingly difficult, with many important fragments missing.”

CHRIST CHURCH AND THE SECRET SERVICE

CHARLES STUART AND MI6

Edward Harrison (1972) concludes the story of the Christ Church team who played a vital role in counter-espionage during WW2.
Stuart’s intelligence reports are preserved in the National Archives at Kew. He began composing such reports as a young man of twenty-one and their maturity is quite remarkable. The material he was studying was appallingly difficult, with many important fragments missing. Nevertheless, he quickly grasped the technical features of German secret wireless and became a specialist on the Abwehr.

Stuart realized that when the Germans expanded their wireless communications in a particular region, it was a portent of some dirty work to come. For the most part he studied German Intelligence in Spain, Portugal and the Western Mediterranean. Here Nazi spies reported on Allied ships passing through the Straits of Gibraltar so that they could be attacked by U-boats or the Luftwaffe. The most dangerous plan of the Germans was to mount heat sensors on the coasts of Spain and Morocco to detect British ships entering the Mediterranean at night. Previously they had been protected by darkness; now the heat sensors would reveal them. By September 1942 Stuart had prepared a detailed list of the German agents working on this operation, which was code-named Bodden. The evidence assembled by British counter-espionage prompted the British Government to complain to Franco about Nazi spying, and the protests of the British Ambassador, had considerable success.

The key figure in assembling the evidence on enemy agents for such diplomatic protests was Kim Philby, who worked in MI6 counter-espionage, namely its Section V. Although Stuart for the most part had a reasonable working relationship with Philby, he vividly remembered an occasion on which Philby used his influence to suppress valuable information in Russia’s interests. In late 1942 Stuart Hampshire wrote a paper based on decoded messages from the Nazi security service. He used this material to show the growing rivalry between this security unit on the one hand, which owed its loyalty to the Nazi Party, and the Abwehr on the other hand, which worked for the German armed forces. Hampshire suggested that the gulf between the Nazi Party and the military was of considerable political significance. To circulate this paper around government agencies, Hampshire needed the approval of the head of Section V, who delegated the decision to Philby. Hampshire went to see Philby, taking Stuart with him for moral support. They sat at Philby’s desk while he studied the text to reach a verdict. But he refused to give permission. Trevor-Roper later wrote that his two colleagues had returned in a state a fury. As they reported on their visit, Stuart became so annoyed that he thumped the table with his fist and exploded, ‘There is something wrong with Philby!’ Yet none of them realised Philby was serving Russian purposes by hiding evidence of conflicts within the Nazi state.

Why did Stuart leave MI6 at the end of the war? In March 1944 he wrote to his father Willoughby Stuart that ‘I could very easily continue in my present job for life if I wished, but at present I am not keen to do this as it is no real job in peace time – and I hope that most of my life will be spent in peace!’ After holding a temporary post in the Foreign Office for three months, he returned to Oxford.
Stuart had spent his formative years doing urgent work vital to national security. This developed executive skills of a high order which he later put to excellent use as Censor. Administrative responsibilities at Christ Church and a constant procession of history pupils meant that he was always a busy man. But he still felt a sense of duty to his wartime employer and kept in touch with MI6. As the story of Philby’s treachery became known in the late 1960s, MI6 encouraged Stuart to write for *The Spectator* about his former colleague. In two revealing articles he challenged Philby’s negative propaganda and emphasized the British secret services had enjoyed great success in penetrating Nazi espionage during World War Two.

Trevor-Roper once teasingly suggested that Stuart should have stayed in Whitehall after the war. Certainly his intellect, precision and energy might have led to a remarkable career as an intelligence officer. But Christ Church was very fortunate that Stuart saw his true vocation as a history tutor, which enabled him to make the most of his remarkable insight into people and his exceptional talent for developing their abilities. The C H Stuart Society now acts as a lasting memorial to his remarkable achievement at Christ Church.

“I would like to thank Charles Stuart’s children, Susan Chater and William Stuart, for their kindness in allowing me to consult their father’s papers and for providing the photograph of him taken in 1944.

Andrew Robinson, a biographer of Albert Einstein, whose father was a physics fellow at Oxford for several decades, sketches Einstein’s little-known relationship with Christ Church and the University.

Albert Einstein’s greatest achievement, the general theory of relativity, was announced exactly a century ago, in four papers read to the Prussian Academy of Sciences in Berlin in late 1915. But it did not make him world famous until after the First World War, when general relativity received its first experimental confirmation from British-led astronomical observations of a solar eclipse in 1919.

When Einstein paid his first visit to England in 1921, a two-sentence news item headlined “Professor Einstein at Oxford” appeared in The Times. “Professor Einstein paid a private visit to Oxford University as the guest of Dr. Lindemann of Wadham College. A tour was made of the principal University buildings and the Professor returned to London in the evening.” However, a decade passed before a much-travelled Einstein returned to Oxford. In mid-1931, he delivered three lectures on relativity at Rhodes House; was awarded an honorary doctorate by the University on 23 May; and stayed at Christ Church in rooms on Tom Quad (now used for the Graduate Common Room) at the invitation of his physicist colleague, Frederick Alexander Lindemann, who was by then a Student. Shortly afterwards, Christ Church invited Einstein to accept a Research Studentship for a period of five years on an annual stipend of £400. Einstein agreed, and lived in college for some weeks during 1932 and mid-1933 – by which time he was an exile from Nazi Germany – before departing Europe forever and settling in the United States.
In 1934, he wrote from Princeton requesting Christ Church to use his stipend to support other distinguished scientific refugees from Nazism.

Brief though it was, Einstein’s Oxford sojourn was both fruitful and enjoyable for Christ Church, the University and Einstein himself. According to Lindemann, Einstein “threw himself into all the activities of Oxford science, attended the Colloquiums and meetings for discussion and proved so stimulating and thought-provoking that I am sure his visit will leave a permanent mark on the progress of our subject.” A blackboard on which Einstein had chalked some equations about relativity and the structure of the universe was whisked away after one of the 1931 lectures to the Museum of the History of Science, where it today intrigues uncomprehending visitors. While a statement from his 1933 Herbert Spencer lecture, “On the method of theoretical physics”—translated from German into English by some Christ Church colleagues—paid this piercing tribute to an Einstein hero, Galileo: “Conclusions obtained by purely rational processes are, so far as Reality is concerned, entirely empty. It was because he recognized this, and especially because he impressed it upon the scientific world, that Galileo became the father of modern physics and in fact of the whole of modern natural science.”

Non-physicists, unsurprisingly, failed to grasp general relativity. At Rhodes House, Einstein’s capacity audience ebbed away—baffled by his mathematics and his German—leaving only a small core of experts. But almost everyone in Oxford responded to Einstein’s humane and humorous personality.

“He was a charming person, and we entered into relations of easy intimacy with him”, recalled a fellow Student of Christ Church, the economist Roy Harrod, in a biography of Lindemann. Einstein “divided his time between his mathematics and playing the violin; as one crossed the quad, one was privileged to hear the strains coming from his rooms. In our Governing Body I sat next to him; we had a green baize table-cloth; under cover of this he held a wad of paper on his knee, and I observed that all through our meetings his pencil was in incessant progress, covering sheet after sheet with equations.”

An undergraduate recalled a meeting in 1933 at which Einstein gave a vote of thanks after a lecture by the extrovert physicist Lord Rutherford. In comparison, Einstein appeared “a poor forlorn figure” oppressed by his recent ejection from his homeland. But the moment Einstein sat down, there was a thunderous outburst of applause. “Never in my life shall I forget the wonderful change which took place in Einstein’s face at that moment. The light came back into his eyes, and his whole face seemed transfigured with joy and delight when it came home to him in this way that, no matter how badly he had been treated by the Nazis, both he himself and his undoubted genius were at any rate greatly appreciated in Oxford.”

But perhaps the most evocative memory of Einstein in Oxford came from his chance encounter with William Golding, the future author of Lord of the Flies, who started as a science undergraduate. In 1931, Golding was on a small bridge in Magdalen Deer Park looking at the river when a “tiny mustached and hatted figure” joined him. “Professor Einstein knew no English at that time, and I knew only two words of German. I beamed at him, trying wordlessly to convey by my bearing all the affection and respect that the English felt for him.” For about five minutes the two of them stood side by side. At last, “With true greatness, Professor Einstein realized that any contact was better than none.” He pointed to a trout wavering in midstream. “Fisch,” he said. “Desperately I sought for some sign by which I might convey that I, too, revered pure reason. I nodded vehemently. In a brilliant flash I used up half my German vocabulary: ”Fisch. Ja. Ja.” For another five minutes, they stood together. “Then Professor Einstein, his whole figure still conveying goodwill and amiability, drifted away out of sight.”

Andrew Robinson is the author of Einstein: A Hundred Years of Relativity, Princeton University Press, 2015. He recently gave a talk on ‘Einstein in Oxford’ at Christ Church.
When asked whether I’d be willing to write something about what I ‘read for pleasure’, I was stumped. Reading is my day job - and a pleasure. What I read with displeasure amounts to a very small fraction of what I read: bills, some committee papers (I admit), many, many emails, and so on. I’m very lucky indeed to do a job that means I read a good deal of literature and I enjoy it. But I’m intrigued by what we mean by the concept of ‘reading for pleasure’. Wearing my other hat, as Gresham Professor of Rhetoric, at Gresham College in London, I gave a lecture on the subject a couple of years ago and I’ve gone on happily thinking about the idea since.

If we place two images of readers alongside each other, one a male reader, the other a female reader, what do we conclude? Here we have ‘Portrait of Henri Cordier’ by Gustave Caillebotte, 1883, and Theodore Roussel’s, The Reading Girl, 1886-7; so the two paintings are more or less contemporaneous. The titles are telling: the first is a ‘portrait’ and his name is given, the second is an anonymous ‘girl’, although her figure suggests that of a young woman. Henri Cordier was a professor and a polymath, an historian, ethnographer, author, editor, and what was then termed an ‘Orientalist’; all in all an impressive scholar. And there is a long tradition of representing ‘scholarly’ male readers.

Roussel’s painting came to Britain at a moment when British art was moving away from the more elevated style of Neo-Classicism in representations of the nude, towards a new naturalism. This was widely seen as a threat to moral standards. Roussel’s picture went on show at the New English Art Club in April 1887 and it caused a mild scandal and aroused considerable hostility. A reviewer in the Spectator wrote: ‘Our imagination fails to conceive any adequate reason for a picture of this sort. It is realism of the worst kind, the artist’s eye seeing only the vulgar outside of his model, and reproducing that callously and brutally. No human being, we should imagine, could take any pleasure (my italics) in such a picture as this; it is a degradation of Art’ (Spectator, 16 April 1887). So the question that the painting raises is not, is this woman deriving pleasure from her reading, but rather, can the viewer of this woman reading derive any pleasure from contemplating her?

The iconography of the woman reader is intriguing. Briefly, the trajectory is from images of women reading for pious purposes, including the Virgin Mary reading at the moment of the Annunciation, to women ‘reading for pleasure’. Of course there are visual representations of male religious reading for theological purpose and spiritual edification, but there are remarkably few visual representations of men reading that suggest that they are ‘reading for pleasure’.

Things hot up with the rise of the novel in the eighteenth century, coinciding with the vogue for pleasure gardens.

This is an illustration of Ranelagh Gardens. In the eighteenth century, the land to the east of Chelsea Royal Hospital was a pleasure garden open to evening visitors in the spring and early summer. Ranelagh Gardens had opened in 1742, in direct competition to its famous predecessor Vauxhall Gardens. With tree-lined promenades, music, singing, fireworks and masquerades, the entertainments on offer at Ranelagh were modern and varied. Its principal innovation, however, was a dramatic rotunda, according to a contemporary commentator – ‘a vast amphitheatre, finely gilt, painted and illuminated into which everybody that love eating, drinking and staring is admitted’. The Rotunda has long gone but you can still promenade down one of the garden’s original tree-lined walks. One of the fashions was for ladies to take their reading with them.
to the gardens. Richardson’s *Pamela* became the rage of the town and ladies carried the volumes with them to Ranelagh Gardens to demonstrate that they were up with the latest literary trends.

But exactly what women should read continued to be debated.

What’s going on in Pierre Badouin’s painting, simply entitled *La Lecture* (*Reading; c.1760*)? One interpretation would be that as a result of reading a novel (the book that has slipped from her right hand is a quarto), she has fallen into a swoon and is dreaming of escape (hence the globe), and emotional experience (hence the guitar-like instrument). The scholarly tomes have been abandoned. Is this a painting that warns against women reading novels? Or is it poking fun at women’s over-sensitivity to fiction? Conduct books were explicit about the dangers of reading fiction.
In the popular Conrad Saloman’s *Manuel de la toilette et de la mode* (1771), he claimed that novels appealed to ‘the depravity of the reader’, and went on to say, ‘There are books that one must not read in order to remain virtuous and out of respect for public opinion, which quite correctly esteems that a young woman should remain ignorant about certain things.’

A hundred years later some painters were still warning of the pernicious influence of the novel. Here is Antoine Wiertz’s *La liseuse de romans* of 1853. If you look carefully at the hand on the left side of the picture you will be able to make out a face and a horned head. This is the devil encouraging the woman reader on her way to perdition.

At the outset of the trial of Penguin Books under the Obscene Publications Act in 1960, the chief prosecutor, Mervyn Griffith-Jones began by asking the jury to decide if the book was obscene under section 2 of the Act and if so whether its literary merit amounted to a ‘public good’ under section 4. He asked, ‘Would you approve of your young sons, young daughters – because girls can read as well as boys – reading this book? Is it a book you would have lying around your own house? Is it a book that you would even wish your wife or your servants to read?’

This caused some merriment in the court but it is evidence of male anxiety about what women had access to, and testifies to the belief that novels can corrupt.

Pious reading, scholarly reading, reading appropriate material to children in order to teach them to read, reading recipes and gardening manuals – all these were permitted, even encouraged. Reading for pleasure, on the other hand, and its effects, was disputed.

Today in most parts of the world women have access to the same reading material as men and can read for pleasure without fear of censure. But it’s not the case everywhere.

So reading for pleasure, for women and men, is surely what we choose to read, as opposed to what we are required to read. I count myself lucky that what I have to read I find a pleasure.
**FORTHCOMING EVENTS**

Event booking forms are available to download at [www.chch.ox.ac.uk/events/all/alumni](http://www.chch.ox.ac.uk/events/all/alumni)

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**FEBRUARY**

24-27 February

TORPIDS

**MARCH**

12 March

FAMILY PROGRAMME LUNCH

Christ Church

Members of the Family Programme are invited to lunch in Christ Church Hall.

18 March

1966 REUNION

Christ Church

Those who matriculated in 1966 are invited to a reunion dinner to mark the fiftieth anniversary of their matriculation.

**APRIL**

8-10 April

NORTH AMERICAN REUNION

Washington DC

25 April

BOARD OF BENEFACTORS’ RECEPTION IN GOLDSMITHS’ HALL

**MAY**

22 May

NORFOLK LUNCH

Lingwood, Norfolk

25-28 May

SUMMER EIGHTS

**JUNE**

7 June

ANDREW CHAMBLIN CONCERT

Christ Church

17 June

BOAT CLUB SOCIETY DINNER

Christ Church

Former and current members of the Boat Club are invited to Dinner.

23 June

1997-99 GAUDY

Christ Church

25 June

GEOGRAPHY DINNER

Christ Church

Geographers are invited to dinner to mark the retirement of Professor Judith Pallot.

29 June-3 July

HENLEY ROYAL REGATTA

Henley-on-Thames

**SEPTEMBER**

16-18 September

OXFORD UNIVERSITY ALUMNI WEEKEND

Oxford

17 September

CHRIST CHURCH ASSOCIATION DINNER & AGM

Christ Church

18 September

1546 SOCIETY LUNCH

Christ Church

29 September

2000-2002 GAUDY

Christ Church

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**BOAT CLUB DATES FOR YOUR DIARY**

TORPIDS: 24 to 27 February, 2016

SUMMER EIGHTS: 25 to 28 May, 2016

THE BOAT CLUB SOCIETY ANNUAL DINNER: 17 June, 2016

HENLEY ROYAL REGATTA: 29 June to 3 July, 2016

There will be a major Boat Club dinner and (hopefully) a dance to mark the Bicentenary on Friday 16 June 2017.

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**FORTHCOMING EVENTS**

Event booking forms are available to download at [www.chch.ox.ac.uk/events/all/alumni](http://www.chch.ox.ac.uk/events/all/alumni)

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**CHRIST CHURCH YEAR REPS**

Year Reps act as a valuable conduit between Christ Church, the Association, and Members. Their role is to encourage their contemporaries to engage with College and attend events, and to this end they send an annual message to their year with information about events and a request for news for the Annual Report. There is an annual meeting in November (alternating between London and Oxford) which is followed by dinner on the House. We are currently seeking volunteers for the following years which have no reps: 1992, 1967, 1965, 1964, 1957.

We would also be keen to hear from anyone who matriculated in the following years where we only have one rep, as we normally aim to have a few for each year: 2007, 1994, 1991, 1983, 1980.

Please email: development.office@chch.ox.ac.uk if you are interested.

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Gerald Parkhouse (1950) recounts the participation of Christ Church crews and oarsmen in the Henley Royal Regatta during the first 150 years of its existence. Taking official records together with newspaper accounts, archival material from the Christ Church Boat Club, and reflections from several former Boat Club Presidents, it charts the impressive contribution of Christ Church rowers to Henley.

Available now at £10.00 plus p+p.

from [simon.offen@chch.ox.ac.uk](mailto:simon.offen@chch.ox.ac.uk)

‘Essential reading for anyone interested in the fascinating history of the House at Henley Royal Regatta.’

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**THE HOUSE AT HENLEY**

by Gerald Parkhouse

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Unless otherwise stated, please contact the Development Office for bookings and queries +44 (0)1865 286325
devvelopment.office@chch.ox.ac.uk