

pieces

Christ's College Newsletter



Issue 22 Lent Term 2012

Wedding Bells

Alumni Weddings at Christ's

Travellers' Tales

Student Travel Reports

180 Battersea High Street

Memories of Christ's College
Boys' Club





The Master at the Admission of New Scholars

From the Master

Welcome to the Lent Term *Pieces*. After an unseasonably warm start, winter has finally come to Christ's. Even our new sculpture 'Darwin' by Phillip King (front cover) has not escaped a covering of snow. In this edition we bring you some more travel tales from students who have benefited from the grants awarded by the College (pages 6–7). PhD student Jaya Savige has also been travelling, touring the east coast of Australia with his latest collection of poems. On page 13 he tells Tamsin Astbury about his work and his experiences.

Other students to benefit from grants have been Helen, Rachel and Rosa awarded visual arts grants by the College, giving them the studio space and funds to explore their work. On page 13 they describe the links between their studies and art. We also consider art collections from two different perspectives. Charles Saumarez-Smith, Secretary and Chief Executive of the Royal Academy of Arts and an Honorary Fellow, describes his work with the Public Catalogue Foundation, which is cataloguing the collection at Christ's (page 4). Dr Pat Hardy (m. 1979) in her career profile describes her position as Curator of Paintings, Prints and Drawings, at the Museum of London.

We also reflect on warmer days with a feature on alumni weddings which have taken place at Christ's. These wedding photos will all be added to our alumni website. Should you wish to contribute your Christ's wedding photos and stories please contact Tamsin Astbury, Publications Officer, at publications@christs.cam.ac.uk.

In further alumni features looking back to Christ's past, Robin Chapman (m. 1953) recalls the inspiring J. B. Trend, Emeritus Professor in Spanish (page 10). We also revisit the 1920s when Christ's College opened a Boys' School at 180 Battersea High Street London. George Colliety, an old boy from the 30s, describes his time there. We hope you enjoy the latest edition.

Professor Frank Kelly FRS

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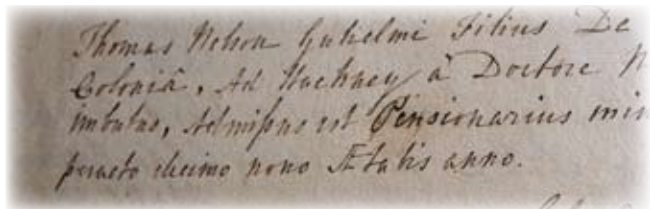
Darwin's Garden in the snow

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College and Alumni News



Thomas Nelson Jr. Remembered



The entry for Thomas Nelson Jr. in the Admissions Book 1758

In response to Geoffrey Martin's article 'An American Patriot at Christ's' in Pieces Issue 21, Chris Warman (m. 1955) wrote in with a family connection:

'I was particularly interested in the article about Thomas Nelson (Pieces Issue 21) because my wife, who was born and brought up in Richmond, Virginia, is a descendant of his. Our son, William, whose maternal grandmother was born a Nelson and who is in his fourth year at Trinity Hall, reading veterinary medicine, is a member of the Descendants of the Signers of the Declaration of Independence association. Will has cause to be grateful for his ancestry because in his second and third years he received a scholarship from the DSDI. We had not previously known that Trinity Hall also had a Signer alumnus, Arthur Middleton, as mentioned in Geoffrey Martin's article'.

CRASSH



Dr Duncan Bell and Dr Sophie Read (pictured) have both been awarded CRASSH Early Career Fellowships. The Early Career Fellowship scheme at CRASSH allows Cambridge University Teaching Officers and College Teaching Officers to apply for an additional term of research leave. Dr Sophie Read will be a CRASSH Early Career Visiting Fellow in the Michaelmas Term 2012 and Dr Duncan Bell will be a CRASSH Early Career Fellow in the Lent 2013.

National Portrait Gallery Plumb Dinner



Professor David Reynolds, Professor Simon Schama, Professor Sir David Cannadine and the Master in the Tudor Galleries, copyright Miranda Parry 2011

On Monday 31 October alumni and their guests gathered at the National Portrait Gallery in London for the second of the Plumb centenary events. It was a magical evening that raised more than £90,000 to support the J H Plumb Fellow. Guests were greeted by a string quartet as they made their way to the Tudor Galleries for the drinks reception, where Sandy Nairn, Director of the National Portrait Gallery welcomed everyone and spoke about the strong connections between Christ's and the Gallery. During a sumptuous dinner in the Weldon Galleries, speeches were made by Professor Sir David Cannadine (Honorary Fellow of Christ's and Chairman of Trustees at the National Portrait Gallery), the Master, and by Professor Simon Schama (Honorary Fellow). The speeches are available to listen to on the College's website, and you can also see photographs of the event (please go to the distinguished alumni pages and select Professor Sir Jack Plumb). We would like to thank all those who supported the event.

Congratulations!

To Nick Brasier (m. 1982), who in October 2011 was in the Great Britain team that won the World Long Range Rifle Championships, in Brisbane, Australia. They beat teams from South Africa, the USA, Australia, Canada and New Zealand. Also called the Palma Match, the World Championships is the most prestigious event in the fullbore target rifle shooting world, and is held every 4 years. For more information visit: <http://palma11.gbri.org.uk>.

To Tony Lewis CBE (m. 1959) whom the MCC Committee elected as the 31st Honorary Life Vice-President of the Club. This is the highest honour that the MCC Committee can bestow on any Member of the Club, and the election acknowledges the outstanding contribution he has made to cricket in general and MCC in particular, during a very long period.

Cataloguing the Collection

By Charles Saumarez-Smith, Secretary and Chief Executive of the Royal Academy of Arts and Honorary Fellow



Over the last decade, one of the projects which has given me the greatest pleasure has been my involvement with the Public Catalogue Foundation. This is a scheme which was initiated in the Fitzwilliam Museum shop, when Fred Hohler, the son of a well-known medievalist at the Courtauld Institute, asked if he could buy a catalogue of the pictures in the collection. He was told that none existed. He was so upset that he asked in a loud voice if anyone would buy a catalogue of the paintings if one existed. Everyone put their hand up. He then went to his local museum in Maidstone and asked if they had a catalogue of their paintings. They didn't. So, he decided that he would arrange for all the paintings in the British Isles to be catalogued county by county.

The project has been brilliantly managed by Andy Ellis, an old member of Christ's (m. 1980), who had previously worked for a merchant bank. Together they embarked on cataloguing all the paintings of Kent, museum by museum, sending a photographer in and reproducing existing information on authorship, whether or not it was accurate. So far, they have published 35 volumes, including one on the Fitzwilliam Museum, and the project was recently made available digitally on a website called Your Paintings (www.bbc.co.uk/arts/yourpaintings) run jointly with the BBC.

Over the last two years, the Cambridge colleges have been catalogued, together with the many smaller departmental collections. Not all colleges have been willing to participate, owing to anxieties as to whether or not college collections are public. My own view is that there is a legitimate academic and scholarly interest in the holdings of colleges, which does not imply public ownership, and I am pleased to say that Christ's is one of the Colleges which is being included.

So, before long, it will be possible to find out more about the College's holdings without having to turn to J.W. Goodison's long out-of-print, printed catalogue. The inventory will include Isaac Fuller's portrait of Sir Thomas Baines and the portrait of his long-standing friend, Sir John Finch, by Sir Peter Lely, both acquired by the College from the Burley-on-the-Hill sale in 1947. It will include the portrait of Jack Plumb by Lawrence Gowing (*pictured above*), which was my first experience of commissioning a portrait. And, not surprisingly, there will be important portraits of Milton and Darwin. But the particular joy of the Public Catalogue Foundation is that it invariably turns up works which you don't expect to find and, once the task of photography is complete, it will enable anyone in any part of the world to identify works in the collection as a necessary part of biographical, historical or art historical research.

Career Profile

Dr Pat Hardy (m. 1979)

Curator of Paintings, Prints and Drawings, Museum of London

What are your memories of Christ's?

We were the first year Christ's admitted women, one of several colleges in 1979, and my main memory is just how few women, of any age, were actually around. But the College made obvious and determined efforts to embrace the idea of women students and to treat us exactly the same as men. It also felt an exciting time to be a historian at Christ's. The Master J. H. Plumb held frequent parties and dinners to which all students would be invited to meet visiting luminaries. The invitation always contained a note saying that the wearing of stiletto heels was not permitted in case of damage to the floors which now seems rather odd but didn't then. The rest of the time David Cannadine, Director of Studies, and Linda Colley taught us to realise just how important history was, to the extent that it's still always surprising to me when others don't feel the same.

Why did you become a curator?

I wanted to work on collections and it still feels a privilege to be able to open up the painting racks or get out some solander boxes in the Print Room to check a painting or drawing and do some research on it. It's a difficult job sometimes to explain as no one seems to know what it is or even pronounce it. Putting on exhibitions and displays is the obvious public side to it but there's a lot of behind the scenes with cataloguing, research, writing and publishing about the collection, sourcing new acquisitions, obtaining funding for various activities, recommending loans, liaising with Conservation and Framing and dealing with public enquiries and visits.



Can you tell us about a recent collection you have worked on?

I've been curating the Dickens and London exhibition at the Museum of London, (December 2011–June 2012, *pictured above*). The exhibition is timed to coincide with the celebrations around Dickens's birth in 1812 and I've been responsible for the artwork in it. It's a complicated show with a range of objects, including several Dickens's manuscripts loaned from the V&A and various objects from the Dickens Museum like his reading lectern. It was a good opportunity to bring out a selection of the Museum's Victorian art which isn't on permanent display and which seems to fall in and out of fashion and to see the audience reaction and how the oils in particular stood up to scrutiny. And it gave me the opportunity to do some work on them so several drawings and watercolours have been reattributed and redated. So far it's all been very popular and no one (yet) has pointed out any glaring errors in the captions. The photograph above right

shows a smaller exhibition I curated at Beningbrough Hall, a National Trust property near York when I was at the National Portrait Gallery, on eighteenth-century astronomers. It was part of the regional partnership programme to lend national



Installation of Beningbrough exhibition with the designer

art works. The exhibition was installed during the closed period of the House to be ready to open in the February half term. The empty house was very cold with not much light and it felt very echoing and cavernous as we moved through the rooms putting up pictures. It was impossible to imagine the space filled with people and what the wall colour would look like in the sun and it felt like a different exhibition when I went back in the summer. The NPG/Beningbrough nexus is a really good initiative to get out parts of the collection which otherwise wouldn't be seen.

Have you any advice for members of Christ's who would like to become curators?

As far as art curators are concerned it's important to have an art specialism, mine is British eighteenth and nineteenth-century history and I completed a PhD at the Courtauld Institute, but be prepared to be adaptable because there are relatively few curatorial jobs around in public galleries and museums. Curators must know their collection so if you want to be successful do your homework. We don't need to be an actual expert on Regency history but we need to know enough about the key Sir Thomas Lawrence portrait in the collection so that when Press ring up with a request to go on live radio in fifteen minutes to talk about it we can. And try and get as much experience as possible of different collections and the way in which they are run and organised as possible. I have tried to move about between different types of collection, from Tate Britain to the NPG, to Dr Johnson's House, to the Walker and Lady Lever Art Galleries in Liverpool and now the Museum of London to learn as much and as quickly as possible so I could apply similar methodologies to resolving problems in very different organisations.

For more information on the Dickens and London exhibition please visit: <http://www.museumoflondon.org.uk/>

Travellers' Tales

From Georgia Ritter (m. 2009) and Grace Xia (m. 2010)
who benefited from the travel grants offered by Christ's

Extracts from Georgia Ritter's travel report

"You happy, I happy" Sales techniques & Business in Uttar Pradesh and Rajasthan

Forming grandiose plans with only a zoomed-out map of India, I had initially hoped to study the comparative effect of British Imperialism on the North and South. However, I rapidly realised that this would neither be possible nor desirable. Not only is India huge, really huge, but as the largest English speaking country in the world, its glory extends far beyond any relationship with the West. I decided instead to use an empty notepad, and to see what part of India struck me as particularly unique and interesting. This in itself was fascinating: what would jump out as a signifier of 'Indian Culture'?

Social scientists and anthropologists are not unique in their quest for a 'cultural understanding' of a place which supersedes the blundering generalizations which sell most guidebooks. There is a widespread hunger for pinning down and consuming the 'real' culture of a certain place. In Forster's book *A Passage To India*, set in Colonial India, Adela Quested hankers desperately after a taste of what she describes as 'Real India'. She craves encounters which extend beyond her current blinkered experience of India, which is smothered by the oppressively 'us and them' Colonial attitude which her company insist upon. Of course the irony of this is there is no such thing as a comprehensive and exhaustive definition of a 'real culture' of any continent, country, place or even city.

During my visit to India, I decided to write this travel report on how business seems to work in Uttar Pradesh and Rajasthan. The businesses and sales techniques I observed in Northern India were just a snapshot, and my classification and interpretation of everything I saw was subjectively filtered, shaped and understood according to my own social matrix.

Business, trading and sales techniques in India take place in a unique social context. The caste system still prevails, and with the population being over 80% Hindu the religious attitude has a strong feedback effect on business. Hinduism believes in the transmigration of the soul. A belief in Karma informs people they are born into a social level because of previous good or bad deeds performed with successive good deeds leading to social elevation in the next life. The caste system therefore defines people's roles in a rigid way which, in a modern world, is possible but difficult to renounce. Despite recent efforts of the Indian Government to enforce a 'reservation' system (positive discrimination) in education and the workplace, the psychological effect of castes seems not to have been remedied simply by legislation, observed by the many educational places specially carved out for the 'Backwards Classes' remaining unfilled, and the reserved places for the 'Forward Classes' grossly oversubscribed.

The Indian use of networking is difficult to overemphasize. Everything seems to be driven and pushed by word of mouth,



including the road directions, and everyone seems linked to everyone else. The small amount of written advertising sees restaurants boasting yet another form of networking: they were "recommended by lonely planet". Every tailor, cafe and hotel doesn't let you leave without thrusting a business card in your hand and instructing you to "tell your friends". At the end of a stay at a hotel in Udaipur, the owner came up to the terrace and casually sidled up saying "mind if I join you?" Of course we didn't, and he sat down, following with a few minutes small talk which ended with the predictable conclusion: "so you had a good time here? Good service? Good people? Good price? You tell your friends about us?" We reassured him that we'd loved the place and he seemed content, abruptly leaving the table, networking complete.

During my stay in India I had a driver for the first week. Hiring a driver was the same price as the train and considering the trains had all been booked up, and having heard from Indian friends that drivers were a part of the 'culture', I was interested to see what 'having a driver' was all about. It turned out to be like a taxi driver who drove to, and stayed at, the places you asked to travel to. The situation was peculiar; to have someone else's locations dictated by where I wanted to go, but I was assured by Mr Chand, the driver; that he enjoyed his job and he explained in detail that doing a job was nothing but doing his service and his duty to God, and he seemed happy enough telling us about his wife and daughters and how much he hated Islam... Aside from the concept of a driver; the drive too was different to how it is in Britain. Not mentioning a spate of road rage which involved a flurry of angry horn honking and Mr Chand throwing a huge car brush out of the window of our tiny car at a huge bellowing lorry (Mr Chand, no, Mr Chand!) the indirectness of our route proved quite amusing. After yet another stop at a carpet shop or marble table dealer which happened to be "en route" I started to get suspicious. Surely Mr Chand was aware there was only so much fun to be had during multiple visits to persistent shopkeepers and we really just wanted to carry on the long drive across Rajasthan. I wondered if the shops were owned by his friends, and that was why he wanted to stop. He explained, in slow English, that the shops we frequented were not by chance. Instead of being shops owned by his friends, to whom he would be paying a favour by bringing visitors, they were shops and restaurants

which had been endorsed by the government. Having led us to stay in a shop for a minimum of 10 minutes, Mr Chand would receive a coupon as a commission. As a Government driver he had certain places he had to promote, at the expense of the developing industries and the industries of his friends.

My conclusion of travelling to India is, therefore, inconclusive. Northern India may have struck me as being structured around verbal advertising, hidden prices, caste organization and both government-enforced and local networking. But what really struck me was that searches for 'truths' of Indian culture, of right and wrong ways of seeing things, weren't particularly useful. George Harrison sang in 1968, after visiting Rishikesh in Northern India, that 'life goes on within us and without us'. It seems impossible to ignore this subjectivity, this 'within us' when making statements about the objective picture, the 'without us'. Unfortunately, or fortunately maybe, I feel I can only conclude by borrowing more from the great George Harrison, and say that "The farther one travels/ the less one knows/ the less one really knows".



Georgia Ritter in India

Extract from Grace Xia's (m. 2010) travel report

This summer, I undertook a trip to Tianjin, China for a 4 week work placement at First Central Hospital and also revisited the International SOS Tianjin Children's Village.

Psychiatry

I shadowed doctors at one of the day clinics and observed consultations and helped the doctors to type up medical prescriptions. Here the appointments are booked and arranged by patients themselves, hence the patients were actively seeking help in the realisation that they may be suffering from a psychological disorder such as depression. I also attended lectures organised by the hospital on some of the leading research in treating people with depression and anxiety.

Cardiology

The hours I worked on the wards were 8am–5pm, Monday to Friday. In the morning, at 8am there is the shift change where the doctors on the night shift read out the information of new patients they have received or any new progress with current patients. This provides the details of the patients' statuses for the doctors on the morning shift. The director of nursing is also present. The information exchanged includes: Any new patient's history and current condition (eg. blood pressure, heart conditions), total number of patients, number of in and outs and current patient conditions. This lasts around 20 minutes, and afterwards we spend around half an hour looking through the test results of the patients to see if any progress has been made or to detect any other underlying conditions. After this, the doctors do a ward round; visiting each patient and seeing if any progress has been made with their conditions. The rest of the day consists of performing some routine tests on the patients, such as measuring blood pressure, temperature and ECG. During the weeks I spent in Cardiology, I learnt a lot more about the clinical aspects of medicine and was able to link some of the theory I had learnt in lectures to real clinical situations.

Urology

The day starts off very similar to cardiology department. The patients here receive some routine tests on a daily basis: blood, urine and faeces tests. Any changes in the blood conformation can indicate a physiological problem. I also learnt how to understand a urine test result. I mainly stayed in the dialysis clinic, where patients with kidney failure came to 'clean' their blood of the harmful waste chemicals produced by the body. I learnt how the machines worked and conditions needed for the machines to operate.

ICU (Intensive Care Unit)

This was an interesting experience because it was a very different atmosphere to the previous departments which I have visited. Nearly all patients on this ward were unconscious or conscious but unable to speak. So communication between the doctor and patient was inhibited and therefore it was harder for the doctor to treat some of the problems quickly because they had to wait for the patient to present physiological changes for them to detect any underlying diseases. Due to the patients being in extremely poor conditions (more prone to infections), relatives are not allowed to visit the patients and all staff have to be very careful with hygiene to prevent any infections developing in the patients.

This experience has been extremely valuable to me. I had the opportunity to speak to some of the top consultants and gain knowledge that only experienced doctors are able to pass on. It helped me to understand how the theory is linked to the clinical aspects of medicine and that most of the time in medicine a diagnosis is based on statistics and probability. I enjoyed my time in the cardiology department the most, because of the large amount of knowledge gained while I was there but I was also able to have more hands on experience, such as measuring blood pressure and performing ECGs. I am grateful to the College for providing me with the opportunity to have such an amazing experience, which has benefited me greatly in my academic and social life.

Wedding Bells!

Celebrating recent alumni weddings at Christ's

Caroline Gartner (m. 1995) and Ben Wright

My fondest memories of Christ's are of friends, porters and activities I shared with other students. (I think I have successfully relegated the all-night essay writing in a cold room with my little Glen Argos heater to a distant, suppressed memory). I had a brief foray into the college hockey team which was fun until a rather brutal ankle sprain cut my hockey career short.

Unfortunately, the injury also coincided with the opening night of Ibsen's 'Peer Gynt' in which I was playing Solveig. This was my first CADS' production and I was determined not to let the side down, so did the show anyway, supported by painkillers and the power of adrenalin. I sang 'Solveig's Song' during the show (although the director had only checked whether I could sing the week before!) and this led to me joining Christ's College choir in my second year. The choir was where I discovered my love of choral music which has remained to this day and forms a significant part of my adult life. It therefore felt right to get married in the chapel where I had spent so much time rehearsing, performing and reflecting.

Ben and I met on a warm, sunny day, a couple of years ago. We share a love of music, the arts and general nonsense, so it just worked.

Our wedding day was one of the only non-rainy days of July 2011. It was a day of celebration with close family and friends and morning dress. (Ben sported his silk top hat and cane with particular panache!) Reverend Christopher Woods immediately put us at ease and the service, like the chapel, was both beautiful and humble. The organist was a friend of ours and our choir was made up of friends and singers from my various choirs, including Althea who used to stand next to me in Christ's College chapel choir.

Can I recommend Christ's as a wedding venue? Absolutely! The catering and service provided by Christ's staff was outstanding from the garden party in the Fellows' garden to the sumptuous Wedding Breakfast in Formal Hall. On the day, I just had to turn up in my wedding dress and say 'yes'. Everything else was taken care of unobtrusively and professionally.

Christ's College will always be a key part of my life. Getting married at Christ's has enabled me to forever share this connection with Ben, so now we both have our memories of Christ's.



Geraint Thomas (m. 1999)

and Heather White



What are your memories of Christ's?

Work, play and sleep. You can only pick two. Sleep was the first to go. Medicine combined with Rugby, Rowing, Water polo as well as the occasional night out with Marguerites Club meant I was certainly busy. I made some amazing friends (two other Christ's alumni were ushers at my wedding) and Christ's helped me develop the analytical skills and discipline required for a career as an Academic Orthopaedic Surgeon.

How did you meet?

Heather and I met in the hospital library – a wonderfully romantic setting – when I was a Junior Surgical Trainee and she was a Clinical Medical Student. For the record she has never been my student! I took a reasonably direct approach and asked her out to dinner. We hit it off straight away and the rest is history, with clichéd highlights that include a proposal at the top of the Empire State Building. We now live in Oxford, where I am completing a DPhil in Orthopaedics and Heather is embarking on her career in Paediatrics.

How was your wedding day?

I began my wedding day waking up in New Court (about 50 feet from where I had lived in my 1st Year), and enjoyed breakfast in Upper Hall reminiscent of my student days. Heather grew up just outside Cambridge (making a wedding in Christ's all the more perfect) and enjoyed a morning of pampering at home with her bridesmaids. I had a short walk to Great St Mary's Church, where Heather had sung as a child. I waited rather longer than expected, as Heather had forgotten her veil and was a little late! The service itself was beautiful with a wonderful choir made up of our friends. Arriving at Christ's we had a wonderful opportunity to mingle with friends and relatives over a glass of Pimm's in the beautiful surroundings of the Fellows' Garden. Formal Hall was an absolutely perfect setting for our wedding breakfast and the food was excellent and service impeccable. After the speeches we made our way to the new function room (formerly the rather less glamorous LNB) where we had our first dance and an energetic Ceilidh! We would like to thank the fantastic staff at Christ's for making it so easy for us to really relax and enjoy our wedding day!



Copyright James Davidson

Emma Leith (m. 2001) and James Flett (m. 2001)

We both spent four memory-filled years as undergraduates at Christ's. We worked and played extremely hard, met some fantastic people and made life-long friends along the way. It is a bubble of tranquillity in busy Cambridge and in many ways will always feel like 'home'. Every corridor and court holds memories and we will always smile when we think of College.

James and I both read law as undergraduates at Christ's. We met in Freshers' week at the 'saints and sinners' bop. James was dressed as a saint and I was dressed as a sinner! We were close friends for the first couple of years – helping each other with supervision 'prep' and somehow getting through exam terms – before finally getting together during the summer of our second year. We have since spent a year studying in Oxford (experiencing the other place) and now live in London where we both work as lawyers.

Our wedding day could not have been more perfect – we even had some winter sun! Christ's is a stunning venue and it means a lot to both of us to have been able to get married where we met as undergraduates. The chapel was candle-lit and looked beautiful, the OCR made a fantastic setting for our drinks reception and we could not have had a better venue for the wedding breakfast than formal hall. The comments from awestruck friends and family who had never seen Christ's really made us realise what a special place it is and how lucky we are. Thanks go to Reverend Bernard Randall, Kevin Keohane, Paul the butler, the head chef and catering team and the porters for making it such a fantastic day!

Fleur Kilburn-Toppin (m. 2000) and Ben Fox

What are your memories of Christ's?

Some of my happiest memories are from my six years spent at Christ's. We worked hard with many supervisions, essays and Saturday morning lectures, but College life was not just about work. Garden parties, balls, bops and enjoying much college wine at formal halls made up some of the social highlights. I also remember the ever-helpful and patient porters, the inspirational tutors, and making wonderful friends.

How did you meet?

We were both junior doctors working in Kings Lynn hospital. Our eyes met across a crowded care of the elderly ward and the rest was as they say history. Not the most romantic setting, but it worked for us!

How was your wedding day?

Perfect! We had always wanted a winter wedding and it was very cold but Christ's looked beautiful. We had a wonderful personal service from the Chaplain, and our winter pimmis and mince pies went down well with our guests. The hall was very atmospheric for our wedding breakfast, and the food courtesy of Kevin Keohane and his team was fantastic. After speeches and much wine we went on to Michaelhouse for more drinking and dancing.



If you would like more information on having a wedding at Christ's please contact Catering Manager Kevin Keohane on 01 223 334960, kjk31@cam.ac.uk



The Fellow on Staircase G

Robin Chapman (m. 1953) on J B Trend



Robin Chapman (m. 1953) taken shortly after his time at Christ's

At Miltonic full blast we'd chant: 'Of Man's First Disobedience and the Fruit/Of that Forbidden Tree whose Mortal Taste/Brought Death into the World –' not stopping until forty eight lines later where Satan dwelt – 'In Adamantine Chains and Penal Fire.' Phew!

The first voice, reciting *Paradise Lost* in what had been Darwin's rooms, belonged to J B Trend, Professor Emeritus of Spanish; the second to me, a Christ's pensioner who'd just played Hamlet in the ADC centenary production, Lent term, 1955.

Unlike Darwin, Trend had filled the rooms with books instead of beetles. If absent he left the door unlocked so you might borrow one – provided you left a note in its place with your name on it. But he also kept books behind books. Dedicated first editions of Lorca and Machado; manuscript Falla scores and postcards from Einstein! He'd known them all. Been the first Englishman to hear Lorca read his poems aloud in a secret garden in Granada: Verde que te quiero verde ...

Trend's thoughts often ran ahead of the breath he had to voice them. Love for poetry, music, theatre, philosophy, along with the past, the present, bubbled out of him. His enthusiasms were infectious – you learnt by delight. Above all he valued freedom of artistic expression. In Spring 1954 he invited Catalan exiles in Britain to hold 'Jocs Florals' in College. An event in verse and song that honoured Christ's quite as much as Catalunya. And to welcome his many refugee guests he arranged to have First Court decked in flowers. It looked wonderful. I can see it still.

Years later, once I'd become an author rather than an actor, the memory of his hidden books unlocked the heart of my fourth novel, *The Duchess's Diary*. I imagined Trend had kept from sight a time-worn notebook – a 17th century diary written by someone known only as the anonymous duchess in *Don Quixote*. Without his ever knowing it this idea provided the key to my realisation of her as a person in her own right. The novel, I'm happy to say, is now in its fourth edition and in the College library.

My debt to J B Trend, Fellow of Christ's, can only be measured in words. He had the duende.

Robin is now working on a cubist portrait of J B Trend, the first Professor of Spanish at Cambridge, and 'most remarkable man' and his influence on Spanish at Cambridge.

Robin's latest novel, 'Shakespeare's *Don Quixote*' was published in 2011 by Book Now Publishing. 'It recreates Shakespeare's lost play, *Cardenio*, adapted from Cervantes, as it might have been. The action occurs in a fringe theatre today. Naturally Shakespeare and Cervantes appear in the audience and on stage'. He is now at work on his next, novel in dialogue, entitled 'Look Who's Talking' which will be published later this year.

180 Battersea High Street

Christ's College Boys' Club

In the College News for 1921–23 section in the Christ's College Magazine, a report is featured on the Christ's College Boys' Home and Club:

'During 1921 a considerable number of members of the College in statu pupillari expressed a desire to begin some social work. A meeting was held, and a Committee appointed to investigate the various possibilities. As a result of their efforts guided by the authorities of Cambridge House the Cedars institute was discovered. This property, which is situated at the corner of Orville Road and High Street in one of the worst slums of Battersea, was most generously given to the College by Miss Nesta Lloyd on the condition that it was to be used for social work in this district. It was decided to begin with a boys' club, and Mr H. G. S. Tyler of Trinity very kindly volunteered to act as Head.

The Club opened in March, 1922, with about twenty boys. All who have seen it at various periods since then have declared it a great success. The change in the boys has to be seen to be believed. The activities of the Club are numerous; chief among them from the College point of view have been the annual visits to Cambridge on Whit Monday, the Annual Camps (at Littlestone in 1922 and Felixtowe in 1923), and a Concert held in March, 1924.

The Club wants the help of old Christ's men especially in the matter of personal interest and assistance. Gifts of old boys' clothing and boots, books, material for games, etc. etc. are very welcome. Further, as the boys leave school they want employment – anyone who has seen them will admit that they have a wider and brighter outlook than the average South London Elementary schoolboy....'

On a snowy day in February this year George Colliety one of the original South London Elementary



George in the Fellows' Garden in 2012 and as a boy on camp with Christ's Boys' Club



The Christ's College Boys' Club heading off to camp in 1930s

Schoolboys from the 1930s returned to visit College. When he was a boy he came to Christ's with other members of the club at Whitsuntide to dine in Hall. George started attending the club aged 11 years in 1935, five evenings a week for three hours. He has particularly fond memories of the Head of the school, who according to George would travel from Victoria five nights a week, and sported a bowler and umbrella which on Battersea High Street 'made him stick out like a sore thumb'. Each day the club received broadsheets and on Friday evening the boys would go into Tyler's room where there would be a quiz on the contents of articles in the paper. As George explained this would have been the only exposure the boys had to 'broadsheet' newspapers, with an emphasis on comprehension for the quiz.

George notes that undergraduates at Christ's would volunteer at the Club, as described in Christ's Magazine. They would also come and assist on the boys' camp in Felixstowe. The head cook at Christ's prepared the food, assisted by visiting students and Tyler. They would sit together peeling potatoes and between them would be *The Times* Crossword as George recalls. He is now an avid fan of crosswords himself.

George described the origins of the Club in an article published in the charity's annual report entitled '180 Battersea High Street':

'To understand the story of 180 Battersea High Street you need to go back to the work of John Erskine Clarke, who, in 1872 became the vicar of St Mary's Church, Battersea Church Road. He remained for 37 years, improving the lives of the people living in the area. During this time the area around Battersea High Street was one of deprivation. On his death in 1920 Clarke left behind many examples of his charitable work. One of these led to the beginning of the 'Katherine Low Settlement' in Battersea High Street... In 1922 the boys club financed by Christ's College Cambridge was set up in the building'.

Although the Boys' Club is no longer in existence, the Katherine Low Settlement is still running and this year they are the charity that the Christ's College Chapel is supporting. The Club had a profound effect on George and the others who attended. In his later life George would go on to teach technical drawing, mathematics and then work as a lecturer at a College of Education.

Antipodean Allegory with Jaya Savige In September 2011 Jaya Savige, a PhD student at Christ's, toured Australia launching a collection of poems. He told Tamsin Astbury about his work and experiences



Jaya Savige

Why did you start writing?

I first recall writing a poem at 9 or 10 years of age; it was called 'The Day my Pet Ninja Turtle Met Smurfette', and received a prize in a regional school competition! At that age of course it was a bit of fun, but I kept at it through high school. It was only after arriving at university that I began to send poems out for publication.

I think the real question is not why one starts writing poetry – nearly everyone has tried their hand at it at some stage, and we all understand the reasons why – but rather, why some decide to keep writing poetry. I could bang on about poetic inspiration and the enduring importance of poetry, but I suspect the real reason why a small few of us keep at it is the same reason anyone continues with anything: one shows an aptitude for it when young, which imparts a sense of achievement and enjoyment, and importantly, draws encouragement from peers and adults.

As we become adults, the world seems to tell us that poetry is a frivolous way to spend your time, of no 'real' consequence or use. Poets are merely people who refuse to submit to this reprioritisation, and who, by contrast, find an abiding value in working (and playing) with language for its own sake.

What are you currently researching?

I'm working on a PhD in English. My research focuses on the emergence of the concept of "risk" in western epistemology, and its role in Modernist literature. The field of "risk studies" is interdisciplinary by nature, spanning economics, mathematics, history, philosophy and sociology; the aim of my research is to determine the ways in which the idea of risk

informs, and is informed by, Modernist literature. My primary focus is on the works of James Joyce; my thesis *per se* is that Joyce is one of the great literary harbingers of the concept of "risk" as we understand it today, in its myriad permutations.

Have your experiences at Christ's influenced your writing?

Absolutely. Two of the poems in my latest collection were commissioned as ekphrastic works in response to paintings by former Artist in Residence at Christ's, Tom de Freston. Less tangibly, Milton's spectral presence here is one of the reasons I chose Christ's.

What did your tour of Australia comprise?

In September last year I returned to Australia to launch my latest collection of poems, *Surface to Air*. I gave a series of readings at events and writers' festivals along the east coast, Sydney, Melbourne and Brisbane, and then in Bali. I also gave a couple of guest lectures to undergraduates in creative writing programs.

You recently attended a reception with the Queen, what was it like?

The reception at Buckingham Palace was a treat, if a rather surreal one. I had only flown back from a writers festival in Bali that morning, after nearly two months overseas, and barely had time to train to Cambridge, throw on a suit and return to London. So I was in a haze of jetlag when introduced to Her Majesty and the Duke of Edinburgh! Later Prince Edward spoke to me of his experience in Uganda hearing poetry recited by schoolchildren. Another highlight was a brief discussion with the musician, poet, novelist and screenwriter Nick Cave, about his adherence to the poetic concept of 'duende'. Oh, and the canapés.



For more information on *Surface to Air*:
<http://www.penguin.com.au/products/9780702239137/surface-air>

A Portrait of the Artists This year Christ's awarded three visual arts bursaries to help students in the development of their art. The three artists Helen, Rosa and Rachel introduce themselves and their work.



Helen Taylour (m. 2010) working on her batik design. Also pictured below

Helen Taylour

I'm a 2nd year Natural Scientist. Being awarded the visual arts bursary this year has meant that I've been able to spend the time and money to experiment with different types of art media. As a scientist I have noticed that art can appear in everything from a microscope image to photos of space and is good to replicate in all forms of media. In particular I have decided that the ancient art form of Batik will be perfect for a project over the next few months. After meeting a local wax resist artist for some tips I feel ready to recreate the beauty of nature in this media of wax and dye.



For more information on visual arts: www.christs.cam.ac.uk/college-life/visual-performing-arts/

Rosa Uddoh



I like producing art spontaneously. My cleaner will testify to my ongoing experimentation with melted candle wax, ink, transparent surfaces and now giant oil pastels, as painterly and sculptural mediums. Stirred by the vitality unique to portraits where the painter knows the sitter, I wish to pursue the creation a real space 'presence' of sitters I know. I am moved by Byzantine art, where the human figure is represented larger than life so as to create an imposing presence. The emphasis on the humanity and expression of the face means even the non-religious viewer is encouraged to empathise. This is a personal topic for me and an exploration of this field is a matter of self, as well as creative discovery. On Wednesday I impulse bought 12.5kg of clay. Who knows what will happen. Along with Anne-Claire Morel, I have recently set up a Visual Arts Society for all students, and within this group we are working on a weekly publication for inspiration. Each issue consists of contributions of stories/ articles/ images of any subject background, from members of the society. The aim is to produce an interesting, free, 'zine'-like booklet designed for skim reading. 'We will also be holding an exhibition of student work at the end of the term.

Detail from Rosa Uddoh's (m. 2011) work



Rachel Briggs

Rachel Briggs (m. 2011)



I naively thought that art would be shunned at Cambridge – how wrong I was! As a first year theologian, I thought that I had taken the step of leaving art behind in coming to Christ's, but the bursary has made sure that it is, once again, at the forefront of my life. For me, art is liberating and provides a breath of fresh air when I cannot bear to face an essay. But my artwork is never too far removed from my subject, as I found out when I studied A level art. Theology principally involves grappling with texts regarded as holy by certain groups of people, and this got me thinking about the role of books in people's lives. For those who profess a certain faith, their holy book is often indispensable in their living, but what about those who profess no such belief? Do they have a book that has changed their lives or that they turn to for comfort or moral guidance? And so, my project was born: to paint a series of black and white oil portraits of a wide-ranging group of students and display them alongside the text that has the most meaning to them.

A painting on the subject of secrecy by Rachel Briggs (m. 2011)





Christ's College Colours Dinner

Graeme Cade (m. 2008) Co-President of the College Colour's Society reports:

On Saturday 12 November, alumni and current students gathered for a meal to celebrate the success and enjoyment that Christ's sportsmen and sportswomen have achieved during their time at College (*pictured above*). A wonderful turnout saw guests spanning sixty years of College life, and including participants of every sport from skiing to boxing, congregate to recall stories over excellent food and drink. After dinner, Roger Dalzell (m. 1959) toasted Ian Balding (m. 1959) and the rest of the 1961/2 Blues Rugby Squad on the fiftieth anniversary of their remarkable undefeated season.

The room was then treated to a superb speech from Roger Stennett (m. 1969), who entertained the guests with a series of fascinating memories and highly amusing anecdotes. In particular, he recalled from amongst many happy recollections how, as Athletics Captain, he had once 'press-ganged' half of the rugby team and even the College Chaplain (Nigel McCulloch – now Bishop of Manchester) into the Athletics Cuppers competition, securing Christ's promotion in the process! Current Marguerites Club and Hippolytans Club Presidents – Jon Anderson and Alex Greehy – then ably brought the room back to the present day, recounting some recent wonderful successes of College Sports teams, complemented by a tale of playing College rugby in front of a large Cypriot crowd. Apparently the locals had mistakenly believed that the Christ's side were in fact the touring Cambridge University team (although Jon assures us that the CCRFC did the University name proud!). All together, the evening was an extremely enjoyable event underlying the talent, commitment and fun that Christ's men and women always have, and continue, to demonstrate on the pitches, stadia and river of Cambridge.

Were you a keen Christ's sportsman or sportswoman? Unfortunately the College records are very incomplete when it comes to alumni's sporting achievements and as a result many people missed out on an invitation to this year's event. However, it is intended that these dinners will become a regular feature on the College calendar. So, if you hold College Colours for Sport, or if you were a College Sport's Captain or University Representative during a period when Colours were not awarded by College, please get in touch and let us know! Contact Adam Kent in the Development Office by email at ak725@cam.ac.uk and we'll make sure that you receive an invitation to the next event!

Following a successful training day in Peterborough in early November, Michaelmas Term ended well for the club with The Fairbairn's Cup raced on Friday 2 December seeing M1 come 8th, W1 4th and W2 2nd in their respective divisions. In addition to racing, a sponsored erg was held just after term ended to raise money towards the Club's Lent Term training camp to Lac d'Aigubelette in France. Current members, alumni and coaches all pushed together to achieve the target of 1 million metres by having 8 ergs running continuously from 6am to 6pm. The training camp, in January also proved to be a huge success. The lake, which will be host to the 2015 World Rowing Championships, offers a 6km circuit, calm water and the perfect opportunity for the club to trial Lent term crews as well as working on individual's technique and fitness. Upon returning to Cambridge the first race of term was the Winter Head to Head, a 2 x 2km race. W1 achieved 3rd place with M1 and M2 coming 9th and 10th. The weather however took a turn for the worse in February with the river remaining frozen over for the best part of two weeks as temperatures fell as low as -13. Despite the disappointment of cancelled races, the Club responded with some group land-training sessions in place of water outings to maintain fitness. Robinson Head, run over a shortened course due to weather conditions, saw both W1 and M2 finish first in their respective divisions. As the river defrosts, the final countdown to Lent Bumps has begun, with Pembroke Regatta being the final opportunity to race. Full results and race reports can be found at www.christsbc.co.uk. The Club is also proud to see Fran Knight, Lucy Griffin and Marthe Klöcking secure seats in Blondie, the women's reserve crew, and Simon Morris in the men's lightweight crew. All four will be racing the 2km course against Oxford at Henley on 25 March. Thank you once again to our sponsors TwoTwoFive, our boatman Nick Acock and the Steering Committee and College for their continual support.



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Christ's in Canada

The Reverend Colin Clay (m. 1952), pictured fourth from the left, sent in this photo of a meeting of Cambridge alumni at the University of Saskatchewan campus on 2 December 2011. The photo was taken by Barbara Morrall, wife of Robin Morrall, the Cambridge Alumni Chairperson.



Dates For Your Diary

Saturday 24 March, 2012
MA Congregation Day and Dinner for alumni who matriculated in 2005

Saturday 12 May 2012
Wadham and Christ's Lunch

Saturday 16 June, 2012
May Bumps Picnic at Osier Holt

Saturday 23 June, 2012
Alumni Buffet Lunch and Garden Party for alumni who matriculated from 1980 – 1984

Saturday 30 June, 2012
Association Dinner

Saturday 14 July, 2012
Family Day and Summer Garden Party

Saturday 14 September 2012
Christ's Medical Alumni Association Meeting, London

Saturday 15 September, 2012
Blades Dinner

For more information on any of these events, please contact Rosie Applin, Alumni Officer:

alumni@christs.cam.ac.uk

01223 768276

Connect Online



A Parting Shot: Heather and Geraint Thomas on their wedding day!

