Worcester College Society
Advisory Council Elections

Many thanks to all Old Members who voted in the recent postal ballot for the three vacant elected places on the Advisory Council. Those nominated were: Sir Harold Walker (1952), Anthony Wood (1952), Dr John Saunders (1963), Gregory Beaven (1972), Peter Kosminsky (1976), Tony Marsh (1977), Paul Zisman (1978) up for re-election and Nick King (1984).

Elected:
Sir Harold Walker
Peter Kosminsky
Nick King

Note: names are listed by year of matriculation not by the number of votes received.

Our thanks to all those who agreed to stand for election and all who returned their ballot papers: it is heartening to have such support for the Society.

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The Worcester College Magazine is published on behalf of Worcester College. The opinions expressed in it are those of the writers concerned and not necessarily those of Worcester College.

The Worcester shield, which appears in this magazine, is the trademark of the Provost, Fellows and Scholars of Worcester College in the University of Oxford.

Worcester Calling

Worcester’s third “Telethon” is planned to take place in College between 18th March – 31st March 2009. The aim of the programme is twofold: first to seek support and secondly to report on current College activities, to verify address details and to seek advice on our events programme and publications.

Field Study?
Students enjoy some extra-curricular activities during the recent snow.
50th Reunion

“Over ninety of us who had matriculated in 1958 gathered on 18th September as guests of the College to celebrate our Half Century. Tea on the Senior Common Room lawn, nostalgic wanderings in the (even more) beautiful gardens and stunned admiration for the wonderful new undergraduate and graduate accommodation to the North of the orchard were followed by good conversation and company in the Buttery, before we entered Hall once more to dine: ‘nos miseris homines et egeni...’ yes, indeed; but most of us still feeling, now more than ever, how fortunate we were to have had those careless and happy years together at the College. The dinner was first class, the College staff were kind and attentive, and we eventually repaired to bed with a renewed pride in being part of Worcester’s extended community and at the College’s great achievements over recent years. The only missing note was the Provost’s unavoidable absence for some further surgery on a knee. But we were glad to hear that he had made a full recovery.

Which of us, leaving the College at last, did not feel a renewed spring in our step after such hospitality among friends?”

Sir John Weston KCMG (1958)

Champagne Tasting followed by Lunch and more Champagne
What more could you ask for on a summer’s day in June!

On Sunday 8th June Malcolm Davis (1968) hosted a splendid Champagne Tasting in College. Malcolm is the Managing Director of Champagne Duval-Leroy, which is the largest of the few remaining independent Champagne Houses. The tasting featured vintage Champagne from the best years of the mid 1990s and some new mono cru and mono cuvee releases made under biodynamic conditions being shown for the first time in the UK.

The event was a complete sell out. All those who were lucky enough to attend discovered a wide variety of Champagnes. Malcolm’s presentation was superb, giving Old Members lots of time to ask questions. Worcester’s Catering Team treated us to one of their excellent lunches providing us with a perfect ending to a perfect day.
Retirements

John Eland FRS
Professor and Tutor in Chemistry

John retired at the end of the 2006 academic year. He was elected as Fellow and Tutor in Physical Chemistry in 1983, succeeding John Danby, his supervisor for his D.Phil. whilst at University College. After his doctorate, John held appointments at Christ Church, Freiburg, Paris and the Argonne National Laboratory in the US, before returning to Oxford to lecture at Queen’s and subsequently becoming a Fellow and Tutor at Worcester. He was made a fellow of the Royal Society in 2006 in recognition of seminal conceptual, instrumental and methodological contributions to the study of molecular ionization by photon and electron impact.

Edward Wilson FSA, FLS
Fellow and Tutor in Medieval English Language and Literature

Edward retired in September 2008. He first came to Oxford in the early 1960s to study for a B.Litt at New College. He went on to become a College Lecturer at St Edmund Hall in 1965-1969 and arrived at Worcester as Fellow and Tutor in English in January 1975 after a four year spell as a Lecturer at Edinburgh University. He served as Senior Tutor from 1993 to 1997; Fellow Librarian and Keeper of the Archives and Steward of the SCR from 2002; and in 2003 took up the office of Garden Master working closely with the Head Gardener Simon Bagnall.

Anthony Weale
Professorial Fellow

Anthony was elected a Fellow of Worcester in 1982, and retired as Secretary of Faculties and Academic Registrar in October 2006. He graduated from University College in 1957 with a First in Law, winning the Martin Wronker Prize for the best all-round performance in the subject. He joined the University administrative staff in 1971, and after serving in a number of departments including the Surveyor’s Office and the Medical School was appointed Secretary of Faculties in 1984.

We welcome the following new Fellows:

Dr Elizabeth Bills
Lecturer in Department of Education

Liz joined as a Supernumerary Fellow of the College in January 2007. She is a University Lecturer in the Department of Education and has a particular interest in Mathematics Education. She studied mathematics as an undergraduate at Corpus Christi, Oxford, and took her Masters in Mathematics Education at Roehampton Institute. This was followed by a PhD at the Open University, Centre for Mathematics Education, working with Professor John Mason on teaching and learning algebra. She held posts at the Universities of Warwick and East Anglia before returning to Oxford, and has published widely on the learning and teaching of algebra. She is an editor of Preparing to Teach in Secondary Schools, now in its second edition.

Dr Michelle Dempsey
Fellow and Tutor in Law

Michelle has joined the College as a tutor in Law for the duration of Professor Horder’s leave of absence as a Law Commissioner. Originally from Evanston, Illinois, she studied Philosophy as an undergraduate at the University of Illinois, and then achieved her Juris Doctor at the University of Michigan in 1996. From this point until 1999, she worked as a Criminal Prosecutor, specialising in domestic violence prosecutions, before working as a civil litigation attorney dealing with medical negligence and wrongful death litigation. In 1999 Michelle married Liam (a graphic designer and owner of Ibedesign) and they moved to England from Chicago in 2002 so that she could focus on criminal law theory. She achieved her LLM. with distinction at the London School of Economics in 2003, and this year has completed her doctorate in Oxford on the prosecution of violence against women. She has published and presented on a range of legal issues, with a particular emphasis on domestic violence.

Robert Gildes
Professor of Modern History

Robert came to Worcester in 2006 as the Statutory Professor of Modern History. He graduated from
Merton College in 1974 and went to St Antony’s to do his D.Phil. with Theodore Zeldin. After holding a Junior Research Fellowship at St John’s he was appointed a lecturer at King’s College London, before returning to Merton where he was a Tutor in Modern History (1979-2006). His *Marianne in Chains: In Search of the German Occupation, 1940-1945* (2002) was awarded the Wolfson History Prize and is dedicated to a previous Professor of Modern History at Worcester, Richard Cobb. He is currently leading an international research project on political and lifestyle activism in Europe in the years around 1968, funded by the AHRC and Leverhulme Trust. He is delighted to join the College where his father read PPE sixty years ago, one of the first students of Asa Briggs.

**Dr Robert Harris**  
Lightbody Fellow and Tutor in Modern History  

Before returning to Oxford, where he took his D.Phil at Lincoln College, Bob Harris taught for thirteen years at the University of Dundee, where from 2003 he held a personal chair in British History and was head of the Department of History between 2002-5. He has written widely on eighteenth-century British and Irish history, including most recently a book on the impact of the French Revolution in Scotland entitled ‘The Scottish People and the French Revolution’. He is currently working on a three-year project on Scottish urban society in the age of the Enlightenment funded by the Arts and Humanities Research Council.

**Andrew Price**  
FRSC(Orth)  
Reader in Musculo-skeletal Science  

Andrew joined the College as a Supernumerary Fellow and Medical Tutor. He is a Reader in Musculo-skeletal Science (Oxford University) and Consultant Knee Surgeon (Nuffield Orthopaedic Centre). He has a specialist clinical interest in the treatment of cartilage lesions within the knee and osteoarthritis in the young adult knee. His research group is based in the Botnar Institute and the Nuffield Department of Orthopaedics, Rheumatology and Musculo-skeletal Science.

**Dr Grant Ritchie**  
John and Patricia Danby Fellow and Tutor in Chemistry  

Grant has joined the College as the John and Patricia Danby Fellow and Tutor in Chemistry. He was a student at Trinity College, Oxford between 1991 and 1999. Here he took his B.A. in Chemistry (1st class), achieving the Part II Thesis Prize in 1995, and as a Graduate Scholar went on to achieve his D.Phil on ‘Laser Studies of Chemical Reaction Dynamics’ in 1999. Grant was a stipendiary lecturer in Physical Chemistry at Magdalen (1997-2000), New College (2000-01), Merton (2001-03), and Balliol (2004-06). He held a JRF at St John’s College, Oxford (2000-04), during which time he was also a British Ramsay Memorial Research Fellow and a Royal Society University Research Fellow. His publications have largely focused on the applications of laser spectroscopy to fundamental and applied problems in gas phase chemistry, and he is co-author of *Foundations of Physics for Chemists*, published by the OUP.

**Dr Elisabeth Dutton**  
Director of the Visiting Students Programme  

Elisabeth Dutton first came to Oxford from her home town, Durham, as an undergraduate, and, after a sojourn in Spain, returned to Oxford for her graduate work; she holds a D. Phil in medieval English literature. She directs the Visiting Student Programme at Worcester, as a Supernumary Fellow; she is also Tutor for Women. She works on medieval mystical and devotional texts, and medieval drama: she has published on Julian of Norwich and Hadewijch of Brabant, and on late-medieval compilations. She also writes on late-medieval drama, and has directed productions of medieval and renaissance plays, most recently staging Skelton’s *Magnificence* - in Sheffield, but with Oxford actors, both town and gown.

**Dr Laura Ashe**  
Fellow and Tutor in English  

Laura Ashe joined Worcester in 2008 as a tutor and university lecturer in English, with a specialism in medieval literature. She was an undergraduate at Gonville & Caius College, Cambridge, where she received a starred First in English, before spending a year at Harvard University on a Kennedy
Memorial Scholarship, 1999-2000. She returned to Cambridge for her M.Phil and Ph.D., and was elected a Research Fellow of Gonville & Caius in 2003. In 2006 she was appointed a lecturer at Queen Mary, University of London, before coming to Worcester. Her first book, *Fiction and History in England*, 1066-1200 came out with Cambridge University Press in 2007. Amongst other projects, she is now working on volume 1 of the new *Oxford English Literary History* (1000-1350).

Dr Mark Howarth
Fellow and Tutor in Biochemistry

Mark was an undergraduate in Biochemistry at St. John’s College, Oxford. His graduate work was at the University of Southampton; he then went on to do postdoctoral work at the Massachusetts Institute of Technology. His research is directed at generating new tools for the imaging and diagnosis of Cancer.

Honorary Fellows elected:
Charles Gillispie FBA

Professor Gillispie is currently the Dayton Stockton Professor of History, Emeritus, and Professor of History of Science, Emeritus, at Princeton University. Charles has been the inspiration behind the Sachs Scholarship, which has over many years sent outstanding Princetonians to Worcester. He is a Corresponding Fellow of the British Academy.

Steven Isenberg (1964)

Steve is Senior Lecturer in Humanities at the University of Texas, Austin. He is Chairman of the Board Emeritus, at Adelphi University, and has worked as a publisher at New York Newsday, as well as being the executive Vice President for The Los Angeles Times, and the Chief of Staff to New York City Mayor John V Lindsay. He is the Chairman of Worcester’s North American Fundraising Campaign.

John Heilbron

John held a Senior Research Fellowship at Worcester between 1997-2001. He is an American historian of science best known for his work in the history of physics and the history of astronomy. He is Professor of History and Vice-Chancellor Emeritus (Vice-Chancellor 1990-94) at the University of California, Berkeley.

Elena Kagan
(1981; Sachs Scholar)

Elena Kagan was, when elected, Dean of Harvard Law School. She was formerly Professor of Law at Harvard and at the University of Chicago. In January 2009 she was nominated by President Obama to serve as Solicitor General: if confirmed, she will resign the Deanship and take leave of absence from the Harvard Law School faculty.

T. Dennis Sullivan
(1970; Sachs Scholar)

Dennis is the President of the Church Pensions Group, New York. He has formerly worked as the Financial Vice President for the Andrew W Mellon Foundation and as the Chief Financial Officer for the New York Public Library. He is the secretary of Worcester’s North American Fundraising Campaign.

Martin Paisner CBE (1962)

Martin qualified as a solicitor in January 1970 and became a partner with Paisner & Co in 1972 (that firm having merged with Berwin Leighton Paisner in May 2001). He specialises in the areas of charity law and private client practice. He has been instrumental in developing the firm’s acknowledged role as a leading adviser to charities both functional and grant-making. Martin is also an Honorary Fellow of Queen Mary College, University of London, and King’s College London, and last year he received an Honorary Doctorate from the University of Glasgow. He was appointed CBE in June 2004.

Dame Jean Thomas FRS

Dame Jean has been Master of St Catharine’s College, Cambridge since January 2007. She was a Fellow of New Hall, Cambridge 1969-2006 (now Honorary Fellow) and was appointed Professor of Macromolecular Biochemistry, University of Cambridge, in 1991. She was elected a Fellow of the Royal Society in 1986 and was made CBE in 1993 and DBE in 2005 for services to science. She was elected Biological Secretary of the Royal Society in 2008.
Anne-Marie Slaughter (1980; Sachs Scholar)

Anne-Marie Slaughter was, when elected, Dean of the Woodrow Wilson School of Public and International Affairs at Princeton. Prior to becoming Dean she was the J. Sinclair Armstrong Professor of International, Foreign and comparative Law and the Director of Graduate and International Legal Studies at Harvard Law School. She writes and teaches broadly on global governance, national security, and American foreign policy. In January 2009, Secretary of State Hilary Clinton nominated Anne-Marie to be Director of Policy Planning for the State Department. She has since resigned from her post as Dean.

Sir Richard Thompson
KCVO, FRCP (1958)

Sir Richard was consultant Physician, St Thomas’ Hospital 1972-2005, and since 2003 has been Treasurer of the Royal College of Physicians. He was Physician to the Medical Household 1983-1994, and Head of the Medical Household and Physician to the Queen 1994-2005. He has been Vice-Chairman of Council of the Britich Heart Foundation 2001-8, and a member of the Management Boards of King Edward VII’s Fund 1985-97 and of the Institute of Psychiatry 1981-95, and of the Independent Monitoring Board of Feltham Young Offenders’ Institute 2005-08. Currently he is a Trustee of the charities Thrive, Henry Smith, and the Royal Medical Foundation, and a governor of Guy’s & St Thomas’ NHS Foundation Trust.

Rt Hon
Sir Nicholas Wilson (1963)


A College Crossword by Robert Dent (1965)

By unscrambling the letters in the highlighted squares of your completed crossword, who or what, of particular importance to Worcester College, may be revealed? (Most recent bar one, if in doubt!)

ACROSS
1. Academic fluency about article in Spanish (6)
4. Monastic origins initially fit around theme (5)
8. Amidst change, repeated honours for old College (4, 5)
9. Researchers at the centre part of a circle? (3)
10. Sang wrong tune from the start, causing great distress (5)
11. Fellow, loudly enthusing, heads around restored part of College (6)
13. Alkaline substance varying as to pH (6)
14. Term for a boy or girl? (6)
16. Dictionary enabled top graduate to spell medical condition (6)
18. Strange movement (singularly unusual!) against College Head (5)
21. Make a choice top table spread (3)
22. Obscure kind of jazz students from Oxford? (4, 5)
23. The first to finish thank you letter in Greek (5)
25. Ease an oddly iconic figure from epic work (6)

DOWN
1. Plant lovers initially in communication (4)
2. Made Latin translation in layers (9)
3. Is following Cosmos, ignoring its origin, an absorbing process? (7)
4. Hall, Chapel and Memorial Room originally let out for part of year (5)
5. Half term ending with a drink? (3)
6. About 100 not working in workplace, academically speaking (7)
7. Less than fragrant accommodation in first year? (3)

Enter your answer in the boxes.

12. Provost initially anticipating scope for truism (9)
13. Head of College Sport excited about the first of our victories (7)
15. Possibly be in goal without a base? (7)
17. Head of marketing confronts aide about means of communication (5)
19. Worcester academic from the middle period (3)
20. Goddess seen running near Worcester College? (4)
22. Links feature to esteemed editor, initially (3)
Worcester College Library has a well-established tradition of lending items for exhibition elsewhere in Britain and abroad. This appears to have been initiated, long before ‘access’ became a buzz word, by C.H. Wilkinson, who was Librarian from 1918 to 1958. Wilkinson famously had mixed feelings about granting access to the Library to researchers, since he felt that a Library should retain its secrets:

The reactionary among us … will lament the passing of the days of Old Leisure, who ‘never troubled his repose With fruitless prying’, days when it was possible to roam quietly, amid pleasant surroundings, through an imperfectly catalogued library, and just find things and enjoy them. ‘Et ego in Arcadia …’ Those happy days, like beautiful and useless animals, are rapidly becoming extinct, and in the near future there should be few to love and very few to praise them.

Nevertheless, he seems to have been enthusiastic about sending items from the College Library to exhibitions; he also often used to contribute items from his personal library. The first exhibition for which I have found a catalogue was ‘A Thousand Years of French Books’ mounted by the National Book League, in 1948, to which the Library contributed a copy of the first edition of Corneille’s Clitandre (1632) and an autograph manuscript of Saint-Amant’s Ode a leur serenissime majestez de la Grand Bretagne’, presented by the author to Charles I in 1645. In the succeeding years, books were lent to more exhibitions organised by the National Book League, including one which was mounted as part of the Festival of Britain in 1951, to which the Library sent a copy of Abraham Cowley’s Poems (1656). Items from the drawings collection were also loaned: for example to an exhibition organised by the RIBA in 1952 to mark the tercentenary of Inigo Jones’s death. After Wilkinson’s retirement, the tradition continued under Richard Sayce, and there have been regular contributions to exhibitions ever since.

Some of the most exhibited items from the Library are three drawings by Palladio, which came to the Library as part of George Clarke’s bequest in 1736. They have been to many retrospectives on Palladio and travelled to London, Vicenza, Vienna, Washington and Hamburg. The first and earliest is a plan for the Villa Thiene at Quinto, the second an elevation for the Palazzo Chiericati in Vicenza and the third an elevation for San Petronio, Bologna. This last is one of Palladio’s latest drawings and a rare example of a demonstration drawing made for a prospective client. The drawings were presumably acquired by Inigo Jones during his travels to Italy and influenced his own drawing style. 2008 was the five hundredth anniversary of Palladio’s birth and the three drawings travelled once more to Vicenza for an exhibition entitled ‘Palladio 500 anni: la grande mostra’. An exciting development is that three more drawings in our collection have been identified by Professor Howard Burns as being in Palladio’s hand, so that we have doubled our holdings. One of these – an early drawing of military formations – was included in the exhibition. Throughout his life, Palladio was interested in the ancient art of warfare as part of the attempt to revive antiquity: he produced an illustrated version of Caesar’s Commentaries in 1575 and was also planning a work on Polybius before he died. The exhibition has now moved to London to the Royal Academy and Inigo Jones’ celebrated copy of Palladio’s I Quattro libri (1601) has joined the drawings there. Jones took this remarkable book round Italy on his trip with Lord Arundel in 1613-14, compared the engravings with the actual buildings and annotated every page extensively; seldom has the influence of one great artist on another been revealed in such detail.
We contributed to several other exhibitions in 2008. The Bodleian Library held a very attractive exhibition entitled 'Beyond the Work of One' with the theme of donors to Oxford College libraries. This was reviewed in the *Times Literary Supplement* on September 5 and attracted a record number of visitors. Worcester contributed a case of items from the Library’s greatest donor, George Clarke. Inigo Jones’s copy of Palladio was on display, together with two books in beautiful bindings which George Clarke’s father, William Clarke, acquired from the Royal Library dispersed after the execution of Charles I. In October, the British Library opened an exhibition entitled ‘Taking Liberties: the Struggle for Britain’s Freedom and Rights,’ curated by Linda Colley. Worcester has contributed the manuscript of the Putney Debates, which is listed on the British Library’s websites as one of the 11 ‘star’ attractions. This manuscript is the only surviving source for the debates held by the army council in October-November 1647 after the Army had marched on London. It is a transcription in longhand made by William Clarke after the Restoration from his shorthand notes taken at the time, when he was secretary to the General Council of the Army. The debates took place against the background of the attempts to find a national settlement after the defeat of the King in the First Civil War. Was this to be along the lines of the established constitution involving the King and Parliament, or was it to be a revolutionary settlement with a new constitution legitimised not by historic precedent but by consent?

Further exhibitions in 2009 and beyond will include an exhibition at the Museum of the History of Science in Oxford entitled ‘Compass and Rule: Architecture and Mathematics in Early Modern England’. To this we are again lending Inigo Jones’s copy of Palladio together with two other annotated volumes from his library: Buonaiuto Lorini’s *Le fortificazioni* (1609) and Giacomo Barozzi da Vignola’s *Regola delle cinque ordini d’architettura* (1607). A further exhibition, as yet unscheduled, will be on the work of Palladio’s disciple, Vincenzo Scamozzi. This will be mounted at the Royal Palace in Amsterdam and we are sending Jones’s copy of Scamozzi’s treatise on architecture, *L’idea dell’architettura universale* (1615), together with several drawings by Jones’s pupil John Webb which were inspired by Scamozzi, and a copy of an Italian translation of Strabo’s *Geography* which was owned by Scamozzi before Jones acquired it and contains his signature.

Couriering the Library’s treasures abroad can involve tense moments, as Lesley Le Claire found when she accompanied a large consignment of drawings by Inigo Jones to New York in 1989. First of all she had to fight the officials to prevent being transferred to a different plane from the drawings, and then as the plane was coming towards landing it hit a violent storm and she envisaged Clarke’s precious bequest ending up in the Atlantic! There are of course bonuses, too, such as drinking cappuccino in that most elegant of Italian small towns, Vicenza, to which I accompanied some drawings in 1999. A great deal of work is involved in getting exhibits ready for display and planning safe arrangements for them. The Library owes a huge debt to our conservation advisor, Kate Colleran, for all her help with these.

![English embroidered binding with seed pearls on George Carleton’s *A Thankful Remembrance of God’s Mercy*, 1627.](image1)

![Vellum binding with gold tooling on Charles Butler’s *The Principles of Music*, 1636. Bound for Charles II when Prince of Wales.](image2)
Kenneth Painter (1956) reminisces about two highlights of his career at the British Museum

The trouble with University life is that it comes to an end and that one has to get a job! In September, 1960, however, I found myself, to my surprise, looking after Roman antiquities at the British Museum. Like any other job it had unexciting aspects; but, that said, the whole experience was an enormous privilege, which would never have come my way without my four years at Worcester College. Without an understanding of the past, we cannot understand our present, and so the greatest reward of my job was to handle and study ancient objects which symbolise changes that still affect our lives today, whether one thinks of art, technology or religion. I hope that the following paragraphs will give a taste of what I mean.

The Portland Vase

The Portland Vase, one of the best-known of the British Museum’s treasures, is famous chiefly because it belonged for a time to William Hamilton, whose wife became Nelson’s mistress, but also because on 7th February, 1845, it was smashed into more than 200 pieces, and because in 1786 it inspired Josiah Wedgwood, who borrowed the original, to make an exact copy in his own black jasperware. Blue jasper editions have been made ever since.

The Vase may have been found in about 1582 in an enormous burial mound, probably imperial, outside Rome. The first certain reference to the Vase, however, occurred in the winter of 1600-1, when it was seen in the collection of Cardinal del Monte in Rome by Nicolas de Peiresc, who subsequently wrote to his friend, Peter Paul Rubens, that it was ‘one of the most beautiful works in the world’.

There is even more to the Vase than this. It is, first and foremost, one of the most remarkable glass vessels surviving from antiquity. Glass-blowing had been invented only in the first half of the first century BC, and yet by the end of the century glassmakers had learned to cover glass of one colour with glass of a different colour, producing a blank which could then be cut and carved by a specialist. Its differently coloured layers imitated semi-precious stones but did not have the disadvantage of uneven layers. The blue glass of the Portland Vase, covered with white, was one of the first of these, made at about the time of the birth of Christ, in the reign of the emperor Augustus. The difficulties were enormous, the vessel could shatter at any moment, and the work took years to complete. The Vase was originally shaped like an amphora. It was broken in antiquity, leaving it with the flat base which we know today; but even in this state it was valued and it was repaired before being placed in the burial mound.

Most ink has been spilt over the interpretation of the Vase’s scenes. One side shows a woman with a snake seated on the ground between two men, one bearded and one not; the other side has three figures seated on piles of rocks, a woman, a man and a woman. The meanings of the scenes have been argued fiercely and incessantly from the seventeenth century. Most interpretations have fallen into two camps, one seeing the scenes as mythological, the other as historical legend. The most recent, by Dr Susan Walker, Keeper of Antiquities at the Ashmolean Museum, suggests that the
scenes show the seduction of Mark Antony by Cleopatra, a fatal moment which led to the victory of Octavian (afterwards Augustus) and to the formation of the Roman Empire. Persuasive as her theory is, however, the one thing of which we can be sure is that the Portland Vase will continue to fascinate and to stimulate new interpretations. The one certain thing is that the Vase represents a major incident in the history of technology, resulting in glass ceasing to be a luxury material and becoming the cheap but vital product we still know today.

The Water Newton Treasure
Unlike the Portland Vase, the Water Newton treasure is not widely known. And yet, while the Vase marks an advance in technology which affects all lives today, the treasure, which is the earliest surviving hoard of Christian liturgical silver, is a symbol of equally lasting and momentous religious change.

In 1975 a hoard of one gold and twenty seven silver objects, dating to the late fourth or early fifth century, was found inside the walls of the Roman town of Durobrivae (Water Newton, near Chesterton, Cambridgeshire). The plaques are similar to hundreds of plaques dedicated to gods at pagan shrines in the Roman Empire; but they are the only surviving examples with Christian symbols and dedications. These expensive gifts to God demonstrate how early Christians adapted pagan practices in order to express their devotion to their own God. The vessels also carry dedications and were similarly gifts to God. One of the cups, for example, is inscribed, ‘Innocentia and Viventia gave this offering to Christ’. The inscription on the other shows that Publius presented the vessel to Christ. The large bowl and the strainer are inscribed with the Chi-Rho and Alpha and Omega, and in the context of the treasure, these objects too can be regarded as dedications. The difference in weight and value between the vessels and the plaques is so great that there were clearly two groups of donors, of whom the richer ones gave vessels, and the poorer ones gave the less expensive plaques.

Were the vessels not only dedications but also used during the liturgy? The only fourth-century document which might help is an inventory of AD 303 from a church at Constantine in Numidia. The list includes many of the sorts of object that might be expected in a church; but there is no way of being sure that any of them was specifically devoted to the liturgy and not to other, social, activities of the church. By the sixth century a service clearly included specially fashioned chalices, patens, jugs, strainers, spoons, processional crosses and fans; but this later evidence cannot be transferred back to the fourth century.

We have to turn, therefore, to the evidence of the objects. One cup in particular has a significant inscription, clearly referring to the Mass: Sanctum altare tuum Domine subnixus honor - ‘O Lord, I Publius, relying on you, honour your holy altar (or ‘sanctuary’).’ As with all matters to do with the Mass, it is difficult to know the origin of the wording. The only Order of the Mass surviving from the latter part of the fourth century, does not include it; but since this is almost certainly from Syria, the question still remains whether the formula could have been used in the western Latin Mass. In fact, Ambrose’s catechism of about AD 390, addressed to the adult newly baptised in Milan, attests that the whole sentence, in the Old Latin version, was used at the end of Lent, in the Paschal night, when they processed from the baptistery into the church and to the sanctuary for the Mass to celebrate their baptism. It is certainly possible, therefore, that the formula might also have been used in other forms of the Mass and at other places, including Water Newton.

The dedications in the hoard show that the treasure can be nothing but a church hoard. In addition, the allusion of the Sanctum altare inscription to the Bible and the liturgy makes it very probable that the cup, bowls, jugs and strainer will have been used in the Mass, while the faceted bowl, which may well have been a hanging lamp, could also have been used at the altar, but was certainly for use in the church. So the greatest importance of the treasure from Water Newton is that it demonstrates the transition from paganism to Christianity; but above all that it includes the vessels which are probably the earliest surviving liturgical plate from the Early Church from anywhere in the ancient world.
Another adventure for Alice
The Provost reports on the new buildings

In our issue for Autumn 2005 the Provost outlined the College’s plans to house all its students. Now here is our guide to the most extensive programme of building since the eighteenth century refoundation. September 2008 saw the completion of work on the last 50 of some 240 new rooms in 4 completely new and 6 modernized buildings, with two new quadrangles to the north of the terrace, a ‘mini-quad’ behind the Beaumont Street houses, and remodelling of the Casson and Wolfson buildings.

There has long been a tradition - in Worcester, anyway – that when Alice looked through a gateway into a beautiful garden, the real-life setting was not in Dodgson’s Christ Church but the “tunnel” under the raised garden at the western end of the cottages. For her journey to the new quadrangles to the north of the terrace, Alice needs to follow a new, mysterious route.

“Begin at the beginning” said the White Rabbit. The first sign of the new development is an ingenious change to the last ground floor window but one on the Terrace. This has now become a doorway, with level disabled access to a lift beyond, installed where the wide stairs of Staircase 6 used to lead down to the Provost’s Yard. The old staircase has now been opened up again, giving parallel access to a new inner hallway.

The simplicity of the finished area belies the amount of excavation and re-enforcing steel needed to form the new lobby, with the whole weight of the western end of the terrace carried in the arches and lintels.

A new oak loggia leads onto the Provost’s Yard and to the Memorial Room and Besse Building. The path then leads across the orchard to a modern version of a medieval gateway, let into the Ruskin Lane wall. The lane itself, like the Provost’s Yard, has a new all-weather surface. Above the wall rises the new Ruskin Lane Building, with conference facilities on the ground floor and 32 en-suite bedrooms above.
A walkway through the Ruskin Lane Building brings us into a new quadrangle, with 10 Worcester Place at the east end. The new conference rooms can seat about 80 theatre-style and 42 around a single dining table, or be subdivided into two seminar rooms for about 30 each. The mazy planting scheme incorporates rare magnolia trees.

On the extreme left of the picture above is the rear of 14-16 Worcester Place, the original back wall pulled out two metres to give room for bedrooms in the roof. Further on, between 10 Worcester Place and the old 14-16 is a new building, its northern façade, shown in the picture to the right, designed to echo its western neighbour (the old “Staircase 24”). The new building contains 27 en-suite bedrooms, and the re-fitted 10 Worcester Place a further 7.

The western end of this new quadrangle is formed by the back of the Sainsbury Building, still in its magnificent setting beside the lake. That building’s basic design, of half a dozen study-bedrooms grouped around a kitchen, has been repeated in all the 240 new or refurbished rooms completed in the last four years. The new rooms, unlike Sainsbury, are all en-suite, some with beautiful views over the lake and orchard.

Passing through Sainsbury, Alice finds herself in another new quadrangle, with the 50-bed Earl Building, munificently funded by Peter Earl (1973), ahead, and the refurbished Gloucester House building to the right. This was nine graduate flats, but has now been ingeniously converted to 20 single study bedrooms.

To the left of the picture is the new gym, on the edge of the sportsfield.
Meanwhile, at the top of Beaumont Street, those houses Alice would have known have been cleaned and restored externally and totally transformed within. 5 and 6 Beaumont Street have long been student accommodation, but number 7 was occupied by Fellows, and it took much effort to convince the local planners that only if we were permitted to convert it for student use could the whole site be preserved and enhanced — an achievement marked recently by an award from the Oxford Preservation Trust. The three gardens have been amalgamated, later additions demolished (the houses were built in 1825) and a new ‘L’ shaped building added, running along the south boundary with the Randolph Hotel and the west boundary (the Playhouse). Much ingenuity has been required to squeeze en-suite facilities into such a sensitive building. As much of the original has been preserved as possible, and so there are many doors with frames, fully restored, still at alarming angles. In number 7 an old boot was found at the junction of the chimney and the roof timbers — apparently an old device to keep evil spirits from entering. On the advice of the County Museum the boot was duly re-interred to bring good luck to this redevelopment.

The buildings in the southern garden have not been neglected. The Casson and Wolfson Buildings, known in recent years as the Goldfish Bowl, have both been completely re-modelled, giving 50 en-suite rooms, with kitchens. Many of these rooms, too, have lovely views. Their setting has been greatly improved by new landscaping.
These pictures of a Ruskin Lane Building bedroom and kitchen are typical of all the 240 new and refurbished rooms. All rooms are en suite and have telephone, TV and high-speed internet access. Most have individual mini-fridges to supplement the large fridge-freezers provided in the kitchens, which are equipped with full ovens and hobs, microwaves, and even dishwashers. Students choose – by kitchen, as it were – where they want to live in an annual ballot. Everyone who wishes to do so can live in College for all three or four years of their undergraduate careers.

This interior view of the Ruskin Lane Building Conference Centre shows it laid out in boardroom style. The tracks for the sound proof room dividers can just be seen in the ceiling.

Unlike the main characters in modern children’s stories, Alice could not fly. But were she to do so, our drawing shows where her journey has taken her.
Putting the Kick back into Cosmology

by Dr John Parrington,
Rank Foundation Neverthorpe Tutor in Physiological Sciences

How do you put a kick into cosmology? Or make nuclear fusion fascinating? How do you explain that starlight is millions of years old to kids who can’t remember what you told them half an hour ago? It’s become a bit of a cliché that young people are bored by science, with physics perhaps the most boring science of all. But does it have to be so? In a daring experiment, Beckfoot School in Bradford recently set out to find out whether a group of their young teenagers could be turned on to scientific concepts like the Big Bang, the expanding universe, and the life cycle of a star, by rendering them as a series of dance moves. Working with the West Yorkshire branch of Creative Partnerships, the government funded creativity programme for schools and young people, they teamed up with Northern Ballet Theatre, the expressed aim being to create something quite different from your average classroom physics lesson. The name of the project was Symbiosis.

One of the difficulties of teaching cosmology lies in the alien nature of the concepts underlying it, alien here meaning ‘difficult to grasp’ rather than little green men from Mars. Science tells us that the universe started out smaller than an atom, whereas now it is so huge that light travelling from distant stars is already millions of years old when it reaches us, but how many people, physicists included, can really comprehend such a vast change of scale? A potential problem faced when trying to explain matters like these as a set of dry ‘facts’ is that human beings rarely approach the world around them in such a logical fashion. A central idea behind Symbiosis was that ‘acting out’ events like the Big Bang and the life cycle of a star through dance might help school students to engage with them in a more meaningful way.

Fast forward to June 2007, where an audience waits expectantly in the darkened auditorium at Beckfoot School. Suddenly, the darkness is lit up by a bright flash, a cosmic explosion of light of many different hues. Against a backdrop of weird electronic sounds and abstract symbols that come and go in a hallucinatory fashion, a spotlight focuses our attention upon a dancer, dressed simply in white, who enters the stage and begins tracing out invisible patterns in the air. As we watch we notice other dancers, each intent on their own actions, creating further individual constellations, until the stage is filled with a veritable cat’s cradle of self-absorbed activity, an ever expansive movement that echoes that of the universe itself.

In a subsequent piece, dancers act out a representation of the passage of light from the Sun to the Earth, its eight minute voyage portrayed by dancers who flip and twirl their way across the stage, carrying a frozen reminder of a solar event that is itself portrayed by a tableau of dancers who continue their movement even as the message is being conveyed to its destination. In the background images of a variety of time-keeping devices press home the point. Other pieces explore the fusion of atoms in the Sun and the life cycle of a typical star, each carried out with great style and panache.

The performance, to an audience of students,
teachers, and others involved or interested in the project, was a huge success, with one participant describing it as a 'fantastic experience ... a real high'. However, it was only ever meant to be one aspect of Symbiosis. Whereas in some areas of life the final goal is everything, in education the process whereby one arrives at that goal can be just as important. In this particular case, it meant a series of encounters between people who hadn’t been used to working together in the past. The idea of such encounters was to challenge both students’ and teachers’ normal ways of working and inspire them to come up with new, more exciting ones, but there was also the possibility that it might just end in friction and a descent into chaos. That it didn’t was thanks to the enthusiasm and talent of those who took part, but there were many challenges along the way.

Symbiosis started life as a pilot project. From January to March 2007, science and drama teachers at Beckfoot worked with Northern Ballet Theatre to use dance to explore some central concepts of physics such as the nature of speed, mass and gravity. The experience introduced students to new ways of understanding basic scientific concepts that were first worked out by the likes of Galileo and Newton, by putting the onus on them to come up with the dance moves to represent the science. It also seemed to have the capacity to engage students who had not previously shown an interest in science lessons. According to one teacher who took part in the project, a particularly treasured moment was seeing ‘a usually disruptive and uninterested student sitting on the floor in the dance studio desperate to plot a graph of his and his partner’s speed - everyone else had sat down on the stage but he was determined to get it done.’ The pilot was such a success that it was decided to see if the project could be taken on to an even more ambitious level.

At a three day event held at a dance studio in central Bradford in May 2007, Beckfoot staff ranging from physics teachers to those teaching PE who also delivered dance lessons, came together with Northern Ballet Theatre and various experts in art, music and science, to discuss and develop ways of using dance to illustrate key topics in cosmology. It was at this point that I became involved as a scientific consultant. At this ‘Creative Lab’, discussion about the ways in which such complicated concepts could be explored in dance soon spilled over into a debate about other topics, such as whether the arts should try and represent things literally, or in a more abstract and symbolic fashion, and the ways in which scientists arrive at their theories about the world around us. All the participants enjoyed taking part in what one referred to as ‘bouncing ideas off people with completely different skills’. Importantly, while the teachers benefited from the input of a wide range of specialist views, the other participants had lots to learn about the challenges of working with young people on such an ambitious enterprise.

There were plenty of challenges in the next stage of the project, in which students and teachers gathered together at Northern Ballet Theatre’s West Park Centre in Leeds for a week long workshop in which they began developing the suggestions that had been put forward at the Creative Lab into an actual performance. It was a demanding week in which students had to combine the discipline of long hours of creating complicated dance phrases with developing a deeper understanding of the science underlying the project. While the students were presented with an improvisational structure or task, it was very much up to them to create their own dance material within that structure. The science component of the project was ambitious too, in that while the students ranged in age from only twelve to fourteen years old, the concepts they were exploring were from the GCSE syllabus.

Although at times it felt like a case of ‘two steps forward, one step back’, and we’re not talking about dance steps here, the week was an overwhelmingly positive experience. A particularly exciting aspect of the workshop was that it allowed students a creative input into the learning experience that would be more difficult to achieve in a typical classroom physics lesson. One view of learning is that young people are empty vessels that need to be filled with facts and figures in the same way as a bucket is filled with water. The problem with such a viewpoint is that it treats the student as an entirely passive object in the learning process. A different point of view sees the teacher’s role as more akin to providing a scaffold within which the student can build a framework of new ideas and concepts in an active fashion.

A key goal of the Symbiosis workshop was to see whether taking students outside of their normal school environment, and forcing them to re-interpret what they had learned about cosmology through the medium of dance, could lead to a deepening of their understanding of both the arts and science. In taking such a bold step the project was to some extent a gamble. As one participant put it, both students and teachers were ‘on new territory, and sometimes bewildered’. Although the teachers and their creative partners had come up with the initial ideas for the dance workshop, the business of bringing these ideas to life was very much down to the students, and there was always a risk that they might fail to match up to the challenge. In fact the project showed what could be achieved once students were given the space to explore their creative potential. One example of this was the portrayal of the expanding universe. Given the task of each creating an individual dance phrase that conveyed the sense of new constellations coming into being, the students came up with such novel
variations on this theme that when the movements were
combined together for the final performance, one
definitely got a sense of the ‘whole being greater than
the parts’.

Great creativity was also shown during the
development of a dance designed to explain the concept
of light having a finite speed. Given how instantaneous
light appears to us over the distances we are used to on
planet Earth, it can be quite a challenge to learn that the
light reaching us from distant stars is already millions of
years old because they are so far away. Exploring this
issue through a more manageable time frame, the
students were given the task of portraying the eight
minute journey of light from the Sun to the Earth, and
the fact that the Sun we see in the sky is actually a
snapshot of a past image. They responded by creating a
dance in which a real life photo of the Sun is passed
from one dancer to the next in an imaginative sequence
of form and movement, while expressing the changing
face of the Sun as a slowly moving collage of dancers.

Importantly, the experience appeared to lead to a
deeper understanding of the science. One participant
was impressed to see how the students ‘learnt the science
through the dance and could happily talk about the life
cycle of a star and remember the details whilst referring
to the movement sequences’. Another was amazed by
how much students who had been ‘switched off to
science but passionate about dance were able to learn
when we spoke their language through dance’.

An essential part of Symbiosis was the creation of an
interactive DVD that will be a vital resource for others in
the educational community who want to tap into the
experiences of the project. Designed by project partners,
Innovation North at Leeds Metropolitan University, the
DVD is split into ‘science’ and ‘dance’ routes. This mix
of stunning visuals, animations, demonstration videos
(highlighting the dance sequences that were developed
by the Beckfoot students) music and interactive activities
can be used to explore both GCSE level scientific
concepts of cosmology and dance principles needed at
key stage 3 of the National Curriculum, and delivers
precise information about how to harness these for use
in other schools and learning establishments. With these
sorts of tools, it is hoped that the experience of
Symbiosis will have a much wider resonance in the
educational community and not simply affect those who
took part in the original project.

To some it might seem frivolous to attempt to use
dance to teach young people about the scientific
concepts underling our universe. Surely science,
particularly physics, is about hard facts and
mathematical formulas, not airy-fairy dance routines and
talk about creativity. Such a view ignores the key role that
creative thinking has played in shaping our knowledge
of the cosmos. Much of our modern understanding of
the universe stems from Albert Einstein, who was a great
believer in using imaginative ‘thought experiments’ to
explore the true nature of time and space. An important
aspect of the Symbiosis project was that by allowing
students to come up with their own ways of portraying
abstract scientific concepts through the medium of
dance, it also opened up the possibility of their
beginning to explore the basis of the concepts
themselves, both in terms of what they tell us about the
fabric of the universe, and also how scientists arrived at
these concepts in the first place.

A key issue now for teachers at Beckfoot is how to
translate the experience of Symbiosis into the reality of
educational practice in the challenging environment of
a busy state school. From this perspective, the project
may be viewed as an unusual and rather daring
experiment, but one that has lead to some important
genral findings with applicability to the more familiar
setting of the classroom. The first important finding is
that the creative potential of students can often be
underestimated, and fresh approaches to learning can
help to unlock that potential. The second finding is that
contact with outside creative partners can add to the
school learning experience. Harassed teachers already
feeling over-burdened with planning and organising
lessons and evaluating performance might see such
contact as only adding to their burden, but in the long
run it might have exactly the opposite effect. The final
important conclusion is that teachers potentially have a
lot to gain from greater collaboration with other
teachers outside their narrow subject area. One
participating science teacher now feels she would be
able to ‘ask PE and drama teachers how I can enrich m y
lessons with activities and music that they use in their
specific areas’.

As a whole, the teachers who participated in the
project felt that it had been of great benefit for their
future teaching practise, with one claiming that, ‘it’s
opened up a whole new way of teaching science’ and
another believing that she will be ‘able to apply what I
have learnt about teaching in a different way, to many
subjects across the science curriculum’. Meanwhile a
student claimed that they had ‘learnt more about the
science on this one week workshop than I did in a year at
school’. During the Symbiosis project it was clearly both
students and teachers who learned that the arts can be
an exciting way of exploring science, just as a proper
understanding of science can help inform and give life
to art.
Similar events took place in October 2006, November 2007, November 2008 and, with the next one scheduled for 17 November 2009, the Michaelmas careers evening is now firmly established in the College calendar.

A typical evening sees two panels of Old Members talking briefly about their careers to date, answering questions and giving advice to those interested in following in their footsteps. Discussion continues over drinks and a buffet supper (generously sponsored by the Worcester College Society), which gives students the opportunity to talk to speakers from both panels and perhaps secure a life-changing telephone number or e-mail address.

In October 2006, the speakers were: Jason Clapham (2002), Charles Hume (1972), Neville Kyte-Smith (1976), James Little (1984) and Annabel Thomas (1995). Between them, the speakers covered areas as diverse as teaching, insurance, publishing, law, charities, finance, the drinks industry and the Church. The panels were chaired by Juliet Bedford (1998) and David Lilley (1969), who added insights from their own careers. The audience of around 60 undergraduate and postgraduate students particularly appreciated the honesty of all speakers in revealing mistakes made along the way and the reasons leading up to (often quite dramatic) changes of direction.

No less successful was the evening held in November 2007, where the speakers were: Lucy Banister (1984), Malcolm Davis (1968), Alex Gunz (1994), Peter Kosminsky (1976), Louise Walter (1999) and Oktavia Weidmann (2003). This time the areas covered included advertising, market research, international business management, film writing and direction, video journalism, equity research and investment management. The panels were chaired by the Provost (1960) and David Lilley (1969). Perhaps the most important (and inspiring) message to emerge during the evening was that all these career areas are open to graduates from any degree background.

Thanks are due to all the speakers for their enthusiastic participation, to Coleen Day and her staff for their efficient organisation, and to both the Worcester College Society and the College itself for their generous support.

Looking ahead, while the careers evenings are now a regular feature of the College year, it is clear that more work needs to be done to encourage students to take full advantage of the wider Careers Information Network. The College is immensely grateful to those Old Members who have put themselves forward as careers contacts, and it is hoped that a renewed publicity campaign among the students will see many more of them making use of the opportunities offered.
Sculpture
Grant McIntyre (1964)

Just as it was luck – to be honest – that brought me to Worcester and luck again that gave me my first publishing job at Penguin, so it was luck that allowed me to start a second career as a sculptor. The chance appeared when John Murray, the company I’d been working for, had to be sold. I’d been publishing director there for most of two decades; it was the oldest independent publisher on earth, with a distinguished history covering nearly a quarter-millennium, and also a profitable present. But for small independents the globalised future looked pretty unrewarding, so in 2003 Murrays joined the giants by becoming part of Hachette.

I was supposed to stay on but both old Murrays and new Hachette accepted that for me this was the moment to do something new. Their generosity made it possible to buy a tiny house for my youngest children, who had just finished their education, so I could turn their rooms into a studio. My wife nudged me onwards – she runs Penguin and told me she could afford my keep. So I set to work.

Sculpture was a big departure, of course. Though I’d loved publishing, that was actually part of the fun. Richard Cobb, the great historian of France (whom Murrays published), used to say that when he crossed the channel he changed into someone else. Now I found that during the working day I had to do the same thing. All at once there was nothing to manage, no-one to bounce ideas off, no in-tray. My stock in trade had no value, since sculpture is not mediated by words. Publishers need to be gregarious but life in the arts is usually solitary – then suddenly spot-lit when one’s work appears. (Of course this is true of writers too, but I hadn’t fully taken that in.) It was necessary to become more honest: concealment and hype are needed in business, but in the arts any lack of integrity tends to show through. I even had to get fitter, because the materials of sculpture are heavy.

My work is figurative, and my subjects people and animals. I try to capture not only character and movement but, so far as empathy allows, a sense of each subject’s experience of the given moment, whether that is alarm, affection, the onset of an idea or the verge of sleep. I find this interest on the lived moment tends to emerge whether the subject is an old man, a baby, a dog, or even a toad. Hitherto most of my work has been fairly small, less than life size. A piece that can be held in the hand can have as much intensity as something larger in a garden or street, and may be easier to live with.
I tend to keep things small for that reason I don’t know; it may just be a question of confidence. But it has been said that a piece tends to dictate the size it will work best, and in general I think that is true.

I have made my life harder as well as more interesting by working in a variety of materials: bronze, terracotta, plaster (sometimes painted), wood, wire, rubber, or various combinations of these. Every material has its own possibilities, its own honesty and its own technical hazards. Carving is naturally quite different from modelling. Whether due to subconscious workings or something more random, a piece of wax in one’s hand may turn into something better than one had envisaged. In any case one can always take a chance that it might, because one can try again if it doesn’t. Accidents while carving, however, are rarely fruitful, so one has to work with circumspection and then it becomes harder to make the subject live and breathe.

After a year or so, my friend and ex-colleague John Murray VII offered help again. The old building where we’d worked is in some ways less like an office than the setting for a television adaptation of Jane Austen (Murray published her too as it happens), and of course it is absolutely protected, which is why it has not rejoined London’s general stock of offices. But now the firm has moved out there is space that can be used for exhibitions. John offered me a show, and no doubt because friends and authors from my past were interested to see whether my new path was leading me upwards or downwards, there were crowds, and most things offered for sale were bought. I was also adopted by a dealer, who now includes me in her shows and takes my work to art fairs. That is rather vindicating because I know that buyers there are not acting from friendship. Due to John, some of whose contacts are rather illustrious, a few collectors saw my work who are rich enough and knowledgeable enough to aim a good deal higher. Yet they proved supportive too. That was perhaps most exciting of all.

Next year John has offered me a second solo exhibition. I hope that part of what I show will be in another medium again. Two lady blacksmiths taught me how to bend steel and weld it and now allow me to work alongside them at their forge, where I am making some steel boxes which open in perhaps unexpected ways to become landscapes with figures. I also hope to make sculptures whose various component parts can move, or spin, and which will thus be several pieces in one. It’s too soon to know whether any of this will really work in practise, but so far the challenges are stimulating.

Clouting a piece of red hot steel on an anvil I feel a long way from the philosophy stacks in Worcester library, or the Booker dinner. It’s a privilege to live different lives, and different lives so varied in themselves. But I think I shall stick with this one now.
Wendy Smail (1993) married Sam Tomlinson, a graduate of Hertford College (1994) in Worcester on 28th June 2008. Wendy and Sam met in New York where Wendy was working with Linklaters as a Training and Development Manager. Sam was an accountant with PWC, and was introduced to Wendy by a PWC colleague from Worcester, Jo Pallett (1993). They both now have jobs in the London offices of their respective firms. Wendy is currently Career Development Programme Manager for Linklaters.

The service in Chapel was beautifully conducted by the Chaplain Reverend Emma Pennington and the organist was an old friend of the family, John Oxlade, who is the organist for City of Oxford. Wendy’s father, Professor Simon Smail CBE (1964) is also a Worcester Old Member as is her sister Joanna (1991).

Simon and his wife June themselves were married in the College Chapel on the 9th May 1970 by the then College Chaplain, Reverend Alec Graham, later Bishop of Newcastle.

Immediately to the left of Bridegroom Sam is Claire Gordon (1993) and on his extreme left is Helen Groothues (1993). The two small bridesmaids, Georgina and Harriet, are daughters of Will Tyler (1992) and Charlie Tyler née Taylor-Hunt (1993)

On 23rd October 2005, thanks to the generosity of the College Society, we made a successful bid for two trees at the Sotheby’s auction in Sydney of Wollemi pines (the Jurassic tree discovered in Australia in 1994): one propagated in September 1999 from the Bill Tree (some of the original trees in the wild have been given names), and one propagated in February 2000 from the de Carvalho Tree (see *Magazine*, No 15, Autumn 2005, and *Record* 2006). After a period in our greenhouse, the Bill Tree one was planted outside in June 2006, and the de Carvalho in May 2007.

The Wollemi is monoecious, that is its male and female cones appear on the same tree. In September 2008 our Bill Tree Wollemi produced 5 male cones, and the de Carvalho about 40. In addition, the de Carvalho has produced a number of what may be incipient female cones; dissection of two of them suggests the very early development of ovules and not simply vegetative shoots (which they resemble). A mild winter should give the answer.

Kew’s Wollemis have produced male cones in the Temperate House, but not outside. Earlier this year, it was announced that the Wollemi at Tregothnan Gardens, Truro, had borne male and female cones (see *The Garden*, July 2008), but with the advantage of the milder Cornish climate it may be the first in the northern hemisphere to do so. It would be nice to be second.

Edward Wilson

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**Rob’s Recipes – move over Ramsay!**

The quality of food and service in the dining Hall is frequently relished. We have finally persuaded our Head Chef to give us some of his most successful recipes. We start with a pud...

**Apple, sultana & rum brioche pudding**

*Serves 4 – 6*

- Peel and chop apples, cook in saucepan with 2oz of sugar and 1 tbls of water until soft.
- Split vanilla pod, scrape out seeds and add cream and milk, heat gently till just boiling, leave to stand for 10 minutes.
- Whisk together sugar and eggs until frothy, then whisk in warm milk mixture, add rum and cinnamon.
- Preheat oven to 180°C / 350° / gas mark 4.
- Butter a shallow ovenproof dish and cover base with brioche, spread with apple mix and sprinkle with sultanas, repeat process and finish with layer of brioche.
- Pour over custard mix, making sure it is evenly soaked. Let stand for 10 minutes.
- Cook in oven for 40-45 minutes until custard has set and top is crisp and golden.
SATURDAY 14TH MARCH 2009

LAW DINNER
For all those who read or are currently practising Law

SATURDAY 18TH APRIL 2009

COLLEGE GAUDY
For those who matriculated in 1955 - 1957 and 1960 - 1961

SUNDAY 14TH JUNE 2009

DIAMOND JUBILEE LUNCH
for all those who matriculated in 1949

FRIDAY 26TH JUNE 2009

DINNER FOR DAN LUNN
Individual invitations will be sent out

SUNDAY 26TH JULY
AND SUNDAY 23RD AUGUST 2009

COLLEGE GARDENS DAY
Tour of the College Gardens followed by lunch

THURSDAY 24TH SEPTEMBER 2009

50TH REUNION
for those who matriculated in 1959

SATURDAY 3RD OCTOBER 2009

COLLEGE GAUDY
for those who matriculated in 1962 - 1965 and 1953 and earlier

SATURDAY 17TH OCTOBER 2009

TREASURES OF THE COLLEGE LIBRARY
Talk by College Librarian, Dr Joanna Parker followed by lunch

TUESDAY 3RD NOVEMBER 2009

WORCESTER COLLEGE SOCIETY ANNUAL MEETING

AND DINNER
at the Oxford and Cambridge Club, 71 Pall Mall, LONDON, SW1

OXFORD UNIVERSITY ALUMNI WEEKEND
25TH – 26TH SEPTEMBER
A programme of lectures and presentations to be held over the weekend organised by the University.
Contact: www.alumniweekend.ox.ac.uk

EVENTS AT WORCESTER:
FRIDAY 25TH SEPTEMBER
DRINKS IN
THE PROVOST’S LODGINGS
SATURDAY 26TH SEPTEMBER
DINNER IN HALL

Worcester College Chapel Choirs

New C.D. Release

HEAVENLY FIRE

Featuring both the boys’ and mixed choirs singing the music of James Macmillan, Robert Saxton, Judith Weir, Judith Bingham, Jonathan Dove and many more

Only £12

Available from the Lodge and from the Chaplain. Please make cheques payable to ‘Worcester College Chapel Choir’. For further orders contact jonathan.arnold@worc.ox.ac.uk

The Choir will be singing Evensong in:
Gloucester Cathedral - Monday 30th March 2009
St Paul’s Cathedral - Monday 14th December 2009

EVENTS INFORMATION AND BOOKING
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