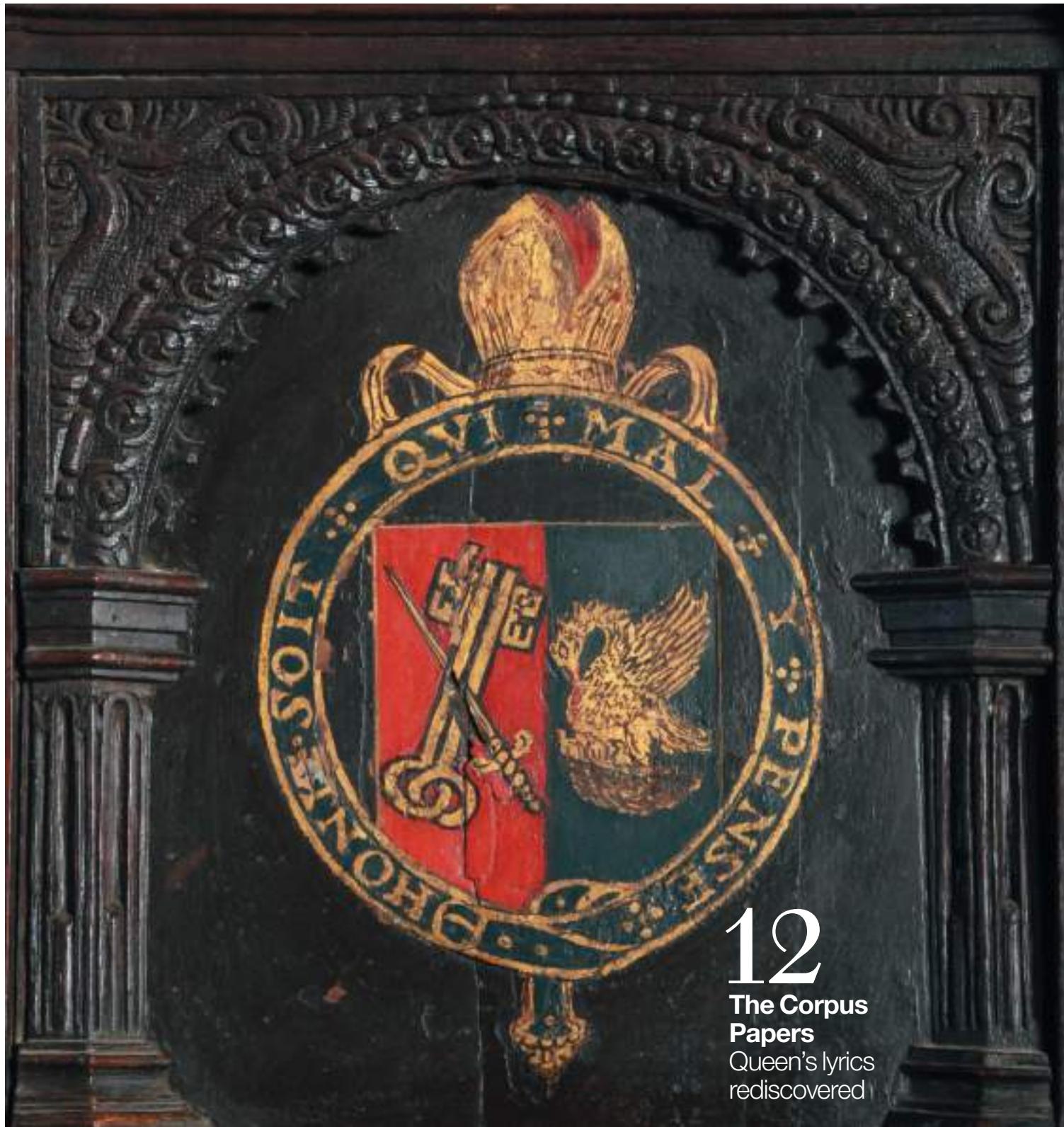


Sundial

Corpus Christi
College Oxford



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Welcome

From the President Dr Helen Moore

NICK READ



It gives me great pleasure as the new President of Corpus to be able to welcome you to the latest edition of the *Sundial*. In so doing, I want to pay tribute to the work of my predecessor Steve (now Sir Steve) Cowley. Unlike the two previous Presidents, I was not a student at Corpus, but having been a Fellow for over 20 years I certainly know and love the College in all its aspects. I'm grateful to Steve for the energy and innovation he brought to his Presidency – the first to be held by a scientist. Colleges are always balancing continuity with change, and for us this has led to our just-completed revision of the college statutes, and a full-scale strategic review to begin this term. There are many challenges ahead for higher education, which Corpus will face with a strong sense of continued purpose as a place of intellectual endeavour, humane values and principled convictions in a turbulent world.

Meanwhile, the rhythm of college life continues. I hope that this issue of the *Sundial* will help to convey a flavour of that daily life, describing the work of some of my colleagues. I was particularly excited by the discovery of the Tallis Manuscript, the text written by Katherine Parr. It is remarkable to think that this document survived, not carefully curated with the college's other manuscripts, but stuffed into the cavity of a wall. We are all intrigued by the thought of what could be concealed elsewhere within the walls of the college buildings.

The gift of a portrait of one of the college's most intrepid alumni, the seventeenth-century explorer and poet, George Sandys, by one of his descendants, is very generous. Credited with making one of the first English references to coffee, Sandys was an unusually understanding traveller for his time, and his descriptions of life in the Middle East were widely known and influential.

David Russell, Fellow in English, continues to draw welcome and insightful attention to the connection between the art historian and critic, John Ruskin, and Corpus. David has done much to provide new insights into Ruskin's thought and work, and together with Jas' Elsner will be leading the celebrations at Corpus to mark the bicentenary of Ruskin's birth in 2019. In April it will also be 200 years since the birth of George Eliot, and David has written an introduction to the new Oxford World's Classics edition of *Middlemarch*, which is being published to mark the occasion.

Some of you will have spoken to current Corpus students during our September Telethon. I want to thank all those who responded positively. One of the aims this year was to raise funds to support the refurbishment of the JCR and its ancillary rooms. During two weeks of calling they raised over £150,000 – a remarkable testament to both their powers of persuasion and the generosity of our Old Members. I'm delighted to be able to tell you that the work has now been completed and, as a result, usage of the JCR has increased substantially. This project has improved yet further the already strong sense of collegiality that prevails at Corpus.

This Hilary term has seen work begin on the College's strategic review, which will shape our plans for the next five years at least. Working alongside me in this endeavour is Nick Melhuish, our new Bursar, who brings to the role many years of investment management experience at a very senior level. With him on board, I am confident that we will have the financial wherewithal to support our ambitious plans for the future. I hope to be able to report on some of these in the next edition of the *Sundial*.

Helen Moore

Sundial

Issue 10
March 2019



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COVER: JCR fireplace panel
Photograph: Nick Read

Profile

Dr David Russell Fellow and Tutor in English

English has long held a strong reputation at Corpus. This tradition continues under the purview of David Russell.

David Russell has been Associate Professor of English and tutorial fellow at Corpus, since 2015, following the retirement of Professor Valentine Cunningham. Dr Russell came to Corpus from a lectureship at King's College London, and has previously held posts at Columbia University in New York and Harvard University. His research interests lie in nineteenth-century literature, especially in the creativity and power of its great prose stylists, but he has broad interests, too, in literary theory, the history and practice of psychotherapy, and in the ways literature relates to philosophical ideas.

Earlier this year Dr Russell published *Tact: Aesthetic Liberalism and the Essay Form in Nineteenth-Century Britain* (Princeton University Press), which is about how the social practice of tact was invented in the nineteenth century, and explored and developed by the great essay writers of the period. Tact, Dr Russell explains, 'was a sensibility that responded to social conditions and pressures of the beginnings of modernity in the early nineteenth century. People are living more closely than ever before, with people they know less and less about. It's urban life, city life. So if you don't know something about someone you encounter, what do you do with them? This becomes a much more open question. The word 'essay' means to experiment or to try out. Through their tactful mode, essayists came up with creative rather than controlling, playful rather than violent ways of handling other people and relating to the social world.'

The book considers nineteenth-century writers, including Charles Lamb, John Stuart Mill and Matthew Arnold, in order to show how their essays propose experiments in relating to other people; it ends with

a consideration of psychotherapy in Britain post World War II, in the work of a psychoanalyst and art therapist called Marion Milner, which understood how handling people differently could encourage creativity and produce beneficial psychological effects.

For the academic year 2018-19 Dr Russell has been awarded a grant from the Leverhulme Trust so he can begin work on a new project. Leverhulme awards are a vital part of British research culture, providing crucial support to the all-too-neglected humanities, as they temporarily free academics from teaching and administrative responsibilities so they can conduct deep and focused research. Corpus has in recent years received the distinction of attracting a number of these awards, with Helen Moore (English) receiving one in 2016-17, Stephen Harrison (Classics) holding one for the academic years 2017-20 and, in Philosophy, Professor Jeff McMahan and Dr Anna Marmodoro for 2018-19 and 2018-2021 respectively.

Dr Russell is just getting underway with his new project, called 'Facing Reality'. It will study the intellectual context and literary techniques by which certain Victorian writers sought to make their readers face new realities: political, psychological, ethical and environmental. It traces these techniques into the twentieth century and proposes their relevance to our own time. A major focus for this project will be John Ruskin, honorary fellow of Corpus from 1870-1900, who was the foremost art and architecture critic of his time, but who also demanded new moral and economic relationships between people in an increasingly consumerist and exploitative society. Other subjects in this study will include George Eliot's moral realism in novels such as *Middlemarch* (1872) and it will end with James Baldwin's prophetic call for new understandings of race, love and justice in the twentieth-century USA. The project as a whole is interested in how great prose might work to move us, and make us see the world differently. Dr Russell has written the introduction to the new Oxford World's Classics edition of *Middlemarch*, which will be released in April 2019, in time for Eliot's 200th birthday. The same year will see the 200th birthday of John Ruskin, and in January Dr Russell and Professor Jas' Elsner hosted a half-day event at Corpus to celebrate his legacy and his connection to the college.



College Faces

Suzie Giles

Admissions Administrator and Outreach Officer

Gaining access

Access to Oxford is a hot topic. We asked Suzie Giles how Corpus is rising to the challenge.

What is the role of the Access and Admissions Officer?

A varied one! In my access capacity, I deliver a range of programmes for students from a wide range of backgrounds, particularly those underrepresented at Oxford. These programmes aim to enable students to experience the university, meet current undergraduates and academics, make strong applications, gain exposure to new subjects and develop academically. They take place both in Oxford and in schools in our link areas of Greater Manchester and Derbyshire. I also coordinate the College undergraduate admissions process each year.

How long have you been in this role and what were you doing before Corpus?

Before I joined Corpus in June 2017, I was part of the Oxford branch of the nationwide access charity IntoUniversity. I spent two and a half years running aspiration-raising programmes across primary and secondary schools in Cowley and East Oxford and training volunteers to support local disadvantaged young people through academic tuition and mentoring schemes. Prior to that, I trained as an English teacher at Reading University, and taught English and Drama in state secondary schools.

In that time have you seen progress in opening up access to Corpus for people from underrepresented backgrounds? What are we doing to encourage this?

In my short time here I've helped set up new initiatives and seen increasing emphasis placed on access across all areas of the College. We've begun working regularly with GM Higher and DANCOP, organisations in our link regions which work specifically with students from disadvantaged backgrounds. We've created the Ancient World Network to engage students from underrepresented backgrounds in the study of Classics and Ancient History, culminating in a residential last June. Our undergraduates, particularly those

► For different groups of students there are different barriers which need to be recognised and addressed separately.



NICK READ

from underrepresented backgrounds, are often our best demonstrators to prospective students that there is no 'Oxbridge type'. And with a new Access Volunteer scheme, we've more than tripled the number of student ambassadors in College, with more trainees on the way. For more information on our recent work, our 2018 Outreach Report is online at www.ccc.ox.ac.uk/Outreach-Report-2018.

What do you think are the barriers that still need to be broken down?

I regularly come across students who believe Oxford cannot be for them. What's key, I think, is appreciating that for different groups of students there are different barriers which need to be recognised and addressed separately. This year's Admissions Report highlighted social and ethnic groups that are underrepresented at Corpus, giving us key areas to focus on. For example, we're now financially supporting the expansion of Target Oxbridge, a two-year development and mentoring programme for black UK students. This initiative looks at the particular barriers for this group and has made a carefully tailored programme to address these. As we review our current outreach provision, we want to avoid generalisations and assumptions and address the distinct needs of the different underrepresented groups at the College, and the University as a whole.

Is there anything that Corpus Old Members can do to support your work?

We'd be very happy to hear from any Corpuscles who are in positions in schools or other organisations where they are supporting student progression to higher education so that we can let them know about the resources and opportunities available both to them and to prospective students.

What part of your role do you enjoy the most?

It's a difficult question because my favourite aspect is its endless variety! I particularly enjoy our week-long STEMM residential in the summer for Year 12s from our link state schools who are considering what STEMM subject to study at degree level. It's a week of exposure across all the sciences and is the culmination of a year-long programme of events known as the North West Science Network (www.ox-net.org/NWSN). The students love getting to know our undergraduate helpers – some of whom attended the residential themselves in the past, and ended up at Corpus! I also really enjoy my responsibility as one of two Year 11 Pathways Coordinators. Pathways is the flagship intercollegiate outreach programme, aimed at non-selective state schools with little history of sending students to Oxbridge. And I always enjoy the buzz and pace of admissions season each Michaelmas.

Honours

SCHOLARS' DINNER: MICHAELMAS 2018

On a particularly chilly November night, in the midst of a typically hectic Michaelmas term, students and fellows came together in Hall for our annual undergraduate scholars' dinner. Scholars and exhibitors who received a First or a Distinction in their examinations were all invited to reflect on their shared achievement over the past year, enjoy a meal together and hear from our special guest speaker – Mr Emmanuel (Manny) Botwe.

Manny is the Headteacher of Tytherington School, a comprehensive school in Cheshire. Growing up in South London, he attended a comprehensive school himself, going on to achieve a First Class degree in PPE at Corpus in 2002. As we listened to his speech, what came across immediately was just how strongly he believed in ensuring every child has access to an excellent standard of education, no matter which school they attend or what area they come from. This was coupled with

a real drive to encourage individual students' strengths and a recognition of the importance of creative subjects – something that he felt has become undervalued in recent years. He mentioned an occasion when Tytherington School had gone out of its way to support a student's wish to pursue both Fine Art and Textiles GCSEs, a combination of subjects not normally possible within the curriculum. We also got the sense that, beyond the day-to-day management of the school that he is so proud of, perhaps the most rewarding part of Manny's role is as a leader of not just a school but of a community, where he is someone to whom colleagues, parents and students frequently turn for support.

Manny looked back fondly on his time at Corpus and as President of the JCR, observing how incredibly quickly it had flown by. Being part of our small, special community prepared him for the rest of his life, and he

reminded us that it would continue to shape us too over the coming months and years. He encouraged us to try and appreciate each day here and to value the small interactions that make our time at Corpus so memorable. The speech was both reflective and passionate. After dinner there was time for Manny to revisit some old College haunts including our newly refurbished JCR and the staple post-formal spot, the College beer cellar!

Colette Webber
2nd Year – English

“

He believed in ensuring every child has access to an excellent standard of education, no matter which school they attend

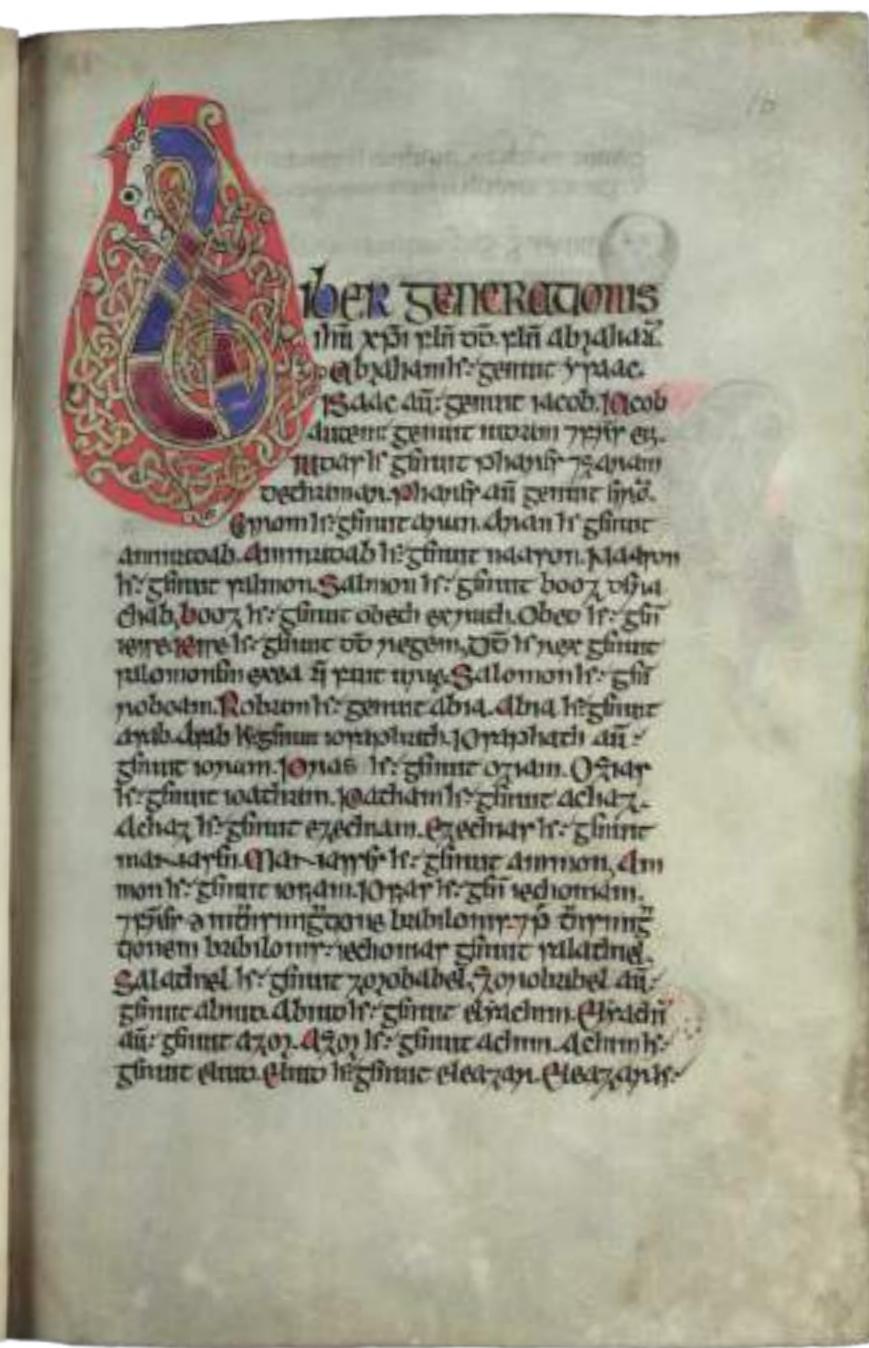


NICK READ

Research

Dr Colleen Curran
Junior Research Fellow in English

FONTS OF ALL KNOWLEDGE



Unfortunately referred to as ‘The Dark Ages’, the Middle Ages actually laid the foundation for many key components of modern Western life. The Middle Ages gave rise to the modern university system, the modern banking system, and even the modern writ of *habeas corpus*. But one of the most enduring legacies of the Middle Ages is actually right in front of you – yes, the very font in which this article is printed. This article is printed in the font known as Walbaum, which was created in the early nineteenth century by a German punchcutter named Justus Erich Walbaum. The Walbaum family of fonts remain popular in modern publishing due to the font’s text weights – that is, the contrast between thin horizontal and thick vertical strokes – as well as minimal serifs (or, the ‘feet’ you see on m, n, and other letters), and adequate spacing between individual letters and words. All of these aspects help the reader process information quickly with limited eyestrain.

While Walbaum itself might have been created in the nineteenth century, the font’s origins are more than a thousand years old. Ultimately, Walbaum descends from Caroline minuscule, a late-eighth century font that was developed in the Carolingian empire. The script takes its modern name from its traditional association with the court of Charlemagne. Prior to the development of Caroline minuscule, scripts were rather cumbersome to read and produce. Most scripts were cursive and lacked clear spacing between letters and words. Caroline minuscule, on the other hand, was designed specifically to have appropriate spacing between letters and words, to minimise cursive ligatures (or connections) between letters and words, and to put more weight on the ascenders and descenders (think of the higher portion of h and the lower portion of p, respectively).

Even more importantly, whereas the earlier cursive scripts required at least four or five penstrokes to shape each letter, Caroline minuscule required only one or two. The lower amount of penstrokes allowed new scribes to remember how to form letters even more quickly than remembering complicated systems of ligatures and abbreviations. Additionally, the minimal pen strokes and lack of ligatures also resulted in a scribe’s ability to write faster and save space, thus increasing potential manuscript output. For instance, some 500 manuscripts copied before c. 750 survive from Merovingian Gaul, whereas more than 7,000 manuscripts produced in the Carolingian empire from c. 750–950 survive. It is important to note that Caroline minuscule did not make the physical act of writing a manuscript any easier, however. Scribes would have devoted around six hours a day to writing, and some scribes left personal notes – called colophons – to indicate how tired the process of writing made them.

Due to its clarity and relative simplicity, Caroline minuscule spread rapidly and became the most dominant script within the Carolingian empire in only a few decades. Eventually, Caroline minuscule became the most dominant script in even those places not under direct Frankish control, including modern day Spain, Portugal, Sweden, Iceland, and England.

The adoption of Caroline minuscule in English centres is curious. Previously, scribes in English centres predominately used the Insular script system,

of which Oxford, Corpus Christi College MS 122 is a masterful twelfth-century example. After the disruption of intellectual life by Viking raids in the ninth century and the revival of learning instituted by Alfred the Great, Continental books and scholars were called to the court of Alfred the Great to revive learning within Wessex. Even then with a plethora of Continental influence around them, scribes in English centres still continued to write in Insular script.

In the mid-tenth century, however, scribes in English centres began to experiment with writing in Caroline minuscule, perhaps due to the more Contingently-minded King Æthelstan (924-39). Æthelstan built up a large network of cross-Channel alliances, and also attracted Continental scholars to his court. Æthelstan harbored Bretons who were fleeing Viking raids in Brittany in his own court; Breton scribes had been writing in Caroline minuscule for nearly a century before the Viking attacks. In addition to bringing relics, these Breton refugees also brought manuscripts with them, which Æthelstan donated to key monastic houses throughout the newly formed kingdom of England. It is, therefore, not surprising that the first datable instances of Caroline minuscule produced in England coincide with Æthelstan's reign.

One of the main facets through which Caroline minuscule became popular in Anglo-Saxon England is the historical event now known as the Benedictine Reform of the 960s. This movement was largely inspired by earlier Continental reforms, and sought to restore monasticism in England through strict adherence to The Rule of St. Benedict. King Edgar (959-975) was an important patron of the movement, and Æthelwold and Archbishop Dunstan were key figures in the movement. Ideological reasons might have played a role in the adoption of Caroline minuscule, since many of the earliest examples of English Caroline minuscule contain Benedictine texts and were produced in centres that had been reformed by Dunstan and Æthelwold.

“

... humanist scholars began to prefer the simpler Caroline minuscule they found in those manuscripts and began to develop their own scripts

One such book is Oxford, Corpus Christi College MS 197, a bilingual rule of the Rule of St. Benedict. Æthelwold, the bishop of Winchester, translated the Latin Rule of St. Benedict into Old English for King Edgar in 970. Æthelwold's translation does not deviate from the original Latin; the only additions he made to the text were to explain and repeat ideas seemingly to make the translation understandable for every member of a monastic house. MS 197 was produced around ten years after Æthelwold's Old English translation and likely in Winchester. Of the surviving bilingual versions of the Rule of St. Benedict, MS 197 is likely the closest to Æthelwold's original translation.

Only one scribe wrote the entire manuscript, which is quite a feat when you realise that the book contains 109 double-sided pages. The scribe also wrote in a peculiar manner. He wrote the Latin portion of the Benedictine Rule in Caroline minuscule, but he wrote the Old English portion in an Insular script. Sometimes, the scribe switched between the two scripts on the same page, and he did so without influence of one script upon the other. This separation of scripts – Caroline minuscule for Latin and Insular script for Old English – became fairly standard practice in eleventh-century English scribal culture.

However, as with all things, fashions and tastes began to change around 1100, when more elaborate 'gothic' scripts became more fashionable in England. Corpus Christi College MS 209 is a well-crafted example of the transition to this more elaborate script. This trend toward more cursive scripts continued well into the 1500s. With the rise of humanism, scholars began to refer back to manuscripts containing Classical authors, most of which were from the Carolingian period. Those humanist scholars began to prefer the simpler Caroline minuscule they found in those manuscripts, and began to develop their own script – humanist script – based upon Caroline minuscule.

The rise of humanism coincided with the rise of the printing press. Early German printers looked to German manuscripts for their gothic-inspired fonts, and early Italian printers looked to contemporary Italian manuscripts, which were written in humanistic scripts. The association of this humanist-inspired font with Italian printers led to the font being labeled 'Roman'. Additionally, these Roman fonts were reserved initially for classical and humanist literature. By 1525, Roman fonts, just like their predecessor Caroline minuscule, became popular with printers throughout Europe and began to be used for a larger variety of genres. By the end of the sixteenth century, Roman fonts dominated European printing. This popularity continued, even into the twentieth century, when Stanley Morrison helped develop Times New Roman for *The Times of London*.

The evolution from Caroline minuscule to Walbaum and other Roman fonts is not linear. Many experiments of individual letterforms and spacing practices helped yield the standardized Roman fonts that we know today. However, every time you pick up a copy of the *Sundial* or print a document in Times New Roman, you are participating in a literary tradition stemming back to the Carolingian empire. Perhaps the Dark Ages were not so dark at all.



LEFT: Dr Colleen Curran
OPPOSITE, LEFT:
Corpus Christi MS 122

The Big Picture

Art

Portrait of George Sandys

The College has just received from the Sandys family the gift of a wonderful portrait of their ancestor, by the noted Jacobean painter Cornelius Johnson. It was completed sometime between 1632 and 1644.

George Sandys (1578-1644) who came up to Corpus aged 11 in 1589 and left Oxford at some point before 1596, was a poet, adventurer, translator and colonial official in the New World.

From 1610-1611, Sandys (pronounced Sands) travelled through France, Italy, southern Greece, and the Dardanelles where he crossed to Constantinople. From there he sailed to Egypt, and visited Mount Sinai and the Holy Land. On his return trip, he put in at Cyprus, Sicily, Naples and Rome. In 1615, Sandys published an account of his travels in *A Relation of a Journey Begun An: Dom: 1610*, a landmark in 17th century travel writing. In August, 1621, he travelled to America and served as the Virginia Company's treasurer in Jamestown. Shortly before he left for America, Sandys' translation *The First Five Bookes of Ovid's Metamorphosis* appeared. The book was well received and reprinted twice within a year of its publication. While on board the ship to Virginia in 1621, Sandys translated two more books of Ovid's classic work. (Copies of Sandys' own editions of his books have also been presented to the College.)

Returning to England in 1631, he was made a gentleman of the Privy Chamber by Charles I and continued to write and translate works from antiquity. John Dryden called him "the ingenious and learned Sandys, the best versifier of the former age." He died at Boxley, near Maidstone in 1644.



RIGHT: Professor Jas' Elsner, Keeper of the College Likenesses, makes the acquaintance of George Sandys



NICK READ

Arts

Drama

THE ADMIRABLE CRICHTON

The production was produced (Rhiannon Ogden-Jones) directed (Caleb Barron & George Taylor) and designed by the Owlets. It was performed at the Burton Taylor Studio in November and Liv Moul, (English, 2017) played the Admirable Crichton and Gemma Daubeney (2018, History), Lady Brocklesby. Other parts were taken by students across the University.

"Mr. Barrie has always been able to amuse us. But this is the first occasion on which he has succeeded in making us think," wrote Sir Max Beerbohm of J.M. Barrie's 1902 satirical play *The Admirable Crichton*. Barrie's biting – if bizarre – critique of social inequality sees characters' views turned on their head when they are shipwrecked on a desert island. Loam, a pseudo-liberal who invites his servants for a monthly party 'upstairs' in the name of equality, clashes with conservative butler Crichton, who believes in upholding social hierarchy. In an amusing display of natural evolutionism, the aristocrats struggle to survive without Crichton's practicality, who becomes, to his horror, the 'natural' leader of the island. The play's topsy-turvy method draws a somewhat clunky parallel between the inversion of social order and the scene-change to an uninhabitable island, but it gives the play its charm.

This frame of otherworldly magic – rich for transformation into discussion of modern issues – is what inspired members of Corpus Christi Owlets. The task of adapting *Crichton* was one which demanded the glossing of Barrie's perennially relevant message with a modern tone: taking the 'upside-down' mode one step further: nearly all of the characters underwent a gender reversal. Upending hierarchical expectation, talented employee 'Billie' Crichton transgresses both socio-political and patriarchal boundaries at once.

Due to the semi-improvisatory nature of rehearsals, characterisation was reliant on how we interacted as a cast. It emulated the group dynamic between the play's characters, which too is so dependent on inhabited space: Acts I and IV in offices, II and III on an island. Corpus' small size in busy Michaelmas term saw adaptation to the space we were rehearsing in – on one occasion the college bar! By the

performances in 8th Week, our interactions with each other and with the space we had were malleable, adjusting ourselves easily in the Burton Taylor Studio.

The stage directions in Barrie's original are notoriously complicated: during its first run, performances sometimes lasted until past midnight! Act openings digress into several absurdly detailed paragraphs of what both the act and set should look like. While the Owlets didn't quite open Act II with "The curtain ris[ing] on a sea of bamboo [...] shutting out all view save the foliage of palm trees and some gaunt rocks", the troupe did its best to evoke the hyperbole of transformation through sound and light.

Anticipating his play *Peter Pan, or The Boy Who Wouldn't Grow Up* (1904), Barrie's *Crichton* is a work of ironic potentials, scornful of regular society while trapped inside its framework; it relies on what it criticises in order to exist in its own magical state, exercising a darkly humorous hope. Barrie believed in the sparks that fly when incompatible worlds collide: this contact was the Owlets' motivation, dismantling the original and reassembling with creativity, while respecting and cherishing Barrie's nimble imagination.

Liv Moul (2017)



LEFT: scenes from the play

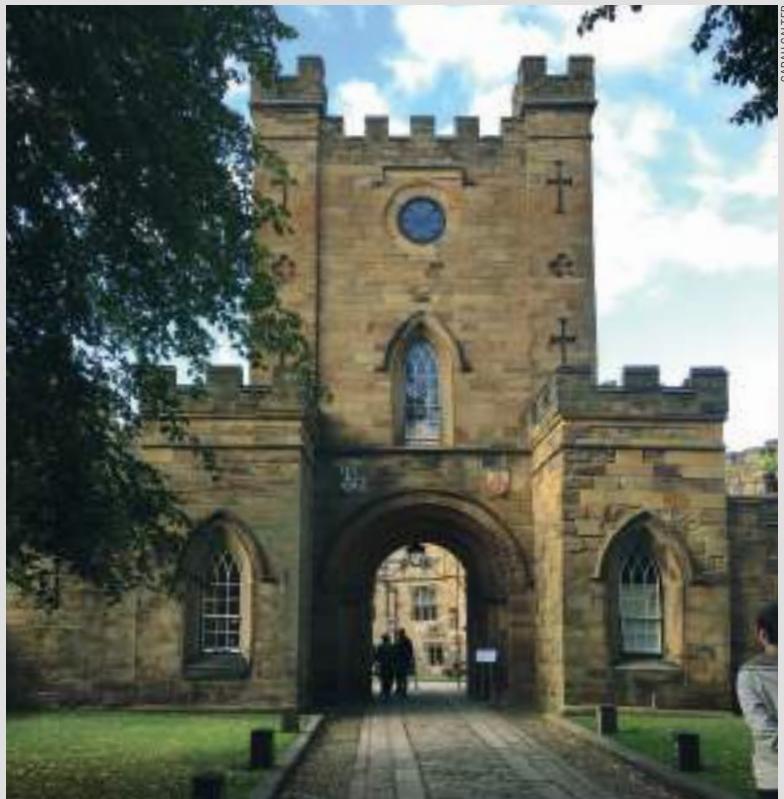


The Dial

Reunion

Fox's Durham

Wednesday 5 to Thursday 6 September



Richard Fox, founder of Corpus, was Bishop of Durham from 1494 to 1501 before being translated to Winchester. In early September, Sarah Salter, Head of Alumni Relations, and Corpus alumnus Michael Stansfield (1983) met with a group of fifteen alumni in Durham to explore Bishop Fox's time in the North. Led by Michael, (Deputy Head of Archives and Special Collections at Durham University), we learnt that Bishop Fox not only fortified and successfully defended Norham Castle against the Scots but also negotiated the marriage treaty between the Scottish King James IV and Henry VII's daughter Margaret, together with managing the retirement of Perkin Warbeck from the Scottish court. Fox also set about making improvements to the Castle and we were given a detailed tour of his changes, which included modifications to the Great Hall and the construction of the kitchen and buttery which are still in use today. Familiar images of pelicans vulning provided a direct link between Corpus and Durham, whilst the grandeur of Durham Castle evoked Bishop Fox's stature as friend and councillor to Henry VII and diplomat and churchman at the highest level.

Thanks to Michael's position, we were also able to visit the Cathedral Archives and John Cosin's Library to see rare documents and manuscripts, some in the Bishop's own hand, relating to this significant period. Accommodation for the group was in the Castle itself, and in the case of Ashley and Holly Stevens, it was in the elegant 18th century Bishop's Suite. Ashley and Holly generously invited the group for sherry in their rooms before we went into dinner in the magnificent Senate Room, complete with a lavishly decorated 17th century fireplace and Flemish tapestries of the same period. The Castle had an unexpectedly familiar atmosphere with a lingering sense of our Founder's hand at work all around us.

SARAH SALTER

Honours

NAMING OF THE BILL MORRIS BOAT

The Boat Club had a resounding end to their season last year, fielding no less than seven crews during Summer Eights (with two being awarded blades).

NICK READ



Much of this success has been thanks to the support and guidance over the past two years of Bill Morris (1964). In appreciation, the Boat Club resolved to name their new four *Bill Morris* in his honour. The naming ceremony took place in the College garden on the occasion of the Eight Weeks Lunch.

Remembrance

AN OXFORD COLLEGE AT WAR



CORPUS CHRISTI COLLEGE

Marking the centenary of the Armistice, November saw the publication of *An Oxford College at War*, written by Harriet Patrick, Corpus Assistant Archivist. The book tells the story of the College's experience of the War and those College members who died in battle and how the conflict impacted on the College and the University. The War had a particularly devastating effect on Corpus, which had the highest attrition rate of any of the Colleges. The book recounts their bravery (two of its members were awarded the Victoria Cross) as well as the dismal aftermath of war in the years following the Armistice. The book is available for purchase on-line through the College website.

The Corpus Papers

10

Visiting reader to the college archives, Alex Shinn, reveals the implications of Corpus Christi's remarkable Tallis *contrafactum* and keeps us abreast of new theories and explanations in regard to text identification and sixteenth-century musical performance.

CORPUS CHRISTI'S TALLIS *CONTRAFACTUM*: A CATHOLIC PLEA FOR DIVINE INTERVENTION OR A PROTESTANT PRAYER FOR PEACE?

Alex Shinn, PhD Researcher, University of Fribourg, Switzerland

While some colleges have been fortunate enough to retain pre-Reformation musical manuscripts in their archives and libraries, Corpus has not. Just one fragment of pre-Reformation polyphony has survived, discovered by serendipity in 1978, not in an archive or library but embedded in a timber-framed wall to fill a gap. It is no less than a work by Thomas Tallis (1505–85): part of his six-part Marian antiphon *Gaude gloriosa dei mater*, a very demanding early work. However, the text of the Corpus Christi fragment is not that of the original Latin antiphon, but a vernacular text – a *contrafactum*.

The fragment is part of a partbook for a single voice (contratenor), and comprises a bifolium and single leaf – six pages, each measuring c. 149 x 202 mm in oblong format. In a preliminary study, John Milsom established that the paper was made in the middle years of the sixteenth century. Milsom was at that stage unable to identify the text. In 2016 David Skinner, drawing on the research of Micheline White, realised that the text is a translation of the eighth psalm in John Fisher's *Psalmi seu precatio[n]es*. This was a translation made by the last queen of Henry VIII, Katherine Parr, first published anonymously in April 1544, less than a year after she became queen. The surviving text is as follows:

*'And ther be none to deliver me from them [...]
 forget not thie pore servant. suffer not them which
 be oppressed to looke for helpe always in vayne [...]
 put them to flighte [...] disapoynte them of ther purpose [...]
 cast them down hedlonge as there wickednesse have deservid [...]
 for the [y] are treatours & raybels agaynst me [...]...have mercy
 uppon (very large lacuna) th[y] m[ighty] name defende me for
 thow arte my sav[iour] and my glorye.
 so be it (repeated four times).'*

RIGHT TOP: Opening phrases of the surviving fragment of Tallis's *contrafactum*, *Gaude gloriosa dei mater*.

Square brackets enclose editorial insertions by Milsom; round brackets indicate lacunae or editorial comments.

RIGHT BOTTOM:
 Original note values, with modernised spelling and regularised punctuation.
 Transcription, John Harper.

The musical notation consists of four staves of music for a single voice (contratenor). The music is written in common time with a key signature of one sharp (F#). The notes are represented by vertical stems with horizontal dashes indicating pitch. Square brackets above the music enclose editorial insertions by Milsom, while round brackets indicate lacunae or editorial comments. The lyrics correspond to the text provided in the adjacent column.

And there be none to deliver me from them [...]
 forget not thie pore servant. suffer not them which
 be oppressed to looke for helpe always in vayne [...]
 put them to flighte [...] disapoynte them of ther purpose [...]
 cast them down hedlonge as there wickednesse have deservid [...]
 for the [y] are treatours & raybels agaynst me [...]...have mercy
 uppon (very large lacuna) th[y] m[ighty] name defende me for
 thow arte my sav[iour] and my glorye.
 so be it (repeated four times).'

This identification has raised questions regarding the intended purpose of the *contrafactum*. Skinner has argued that Parr, who was as much nurse as wife and queen to Henry during the last year of his life, prepared this text. He suggests that the text was adapted in haste to the music of Tallis's existing Marian antiphon and performed during a spectacular public service conducted in St Paul's Cathedral 23 May 1544. This aimed at rallying support for Henry VIII's imminent wars with France. The psalm-text adapted to Tallis's music is very suitable in a time of war, and thus might have inspired prayers and enthusiasm for the French campaign.

Whatever the original purpose of the *contrafactum*, it remains difficult to determine by whom and where at Corpus this work could have been sung. The work could have been sung to its original Latin text in Corpus Christi chapel or in Hall on Saturdays and feasts of the Virgin (a requirement for a Marian antiphon in Fox's statutes) during the reign of Henry VIII or that of Mary Tudor; but the *contrafactum* invites other possible explanations. Roger Bowers, in his forthcoming article, 'Prayer in Music at an Oxford College: a Local Response to the Northern Rebellion (1569–70)?', takes the view that the scribal hand is typical of the 1560s and 1570s. In the 1560s this *contrafactum* could quite plausibly have been sung by the remaining Roman Catholic fellows, lamenting the loss of the Latin Church. They may even have known the original Latin antiphon. If so, the new text praying for deliverance in times of adversity would have a particular poignancy. Furthermore, the anti-Protestant sentiments that exploded in the 'Rebellion of the North' (November 1569 – January 1570) may have been echoing through the walls of Corpus during the 1560s: the rebellion had in particular threatened the county of Durham from whence, by statute, the College was required to draw two members (one probationary fellow and one undergraduate student). Could the members from Durham have kept Corpus Catholics in tune with brewing religious tensions back home? Roger Bowers proposes a different view supporting Protestant performance. He argues that because Durham was under threat, and because Durham was a county from which Corpus drew members, the *contrafactum* could serve as 'a medium for the utterance of supplication for the safety of the realm' – in effect, a Protestant prayer for peace.

Whether by those of Catholic or of Protestant outlook, it may be that the *contrafactum* was performed as a sacred song, sung privately around a table in one of the fellows' chambers. Such a manner of performance would have particularly suited the oppressed Catholic fellows. Even if the group of individuals who sang the work can be determined and the intention of the work can be established, the question arises as to the ability and training of the singers. Although there was no statutory choir at Corpus, my examination of the records of former choristers who became *discipuli* and fellows during the reigns of Mary Tudor and Elizabeth I has shown that Corpus indeed had the requisite trained singers. Moreover, it would have been possible (and perfectly typical) for some of the voice parts to be played on viols. Thus, while it can be established that it would have been wholly possible for this work to be sung at Corpus, it still remains impossible to establish whether the Marian Latin antiphon could have been sung prior to 1544 on Saturday in hall, fulfilling one requirement of Fox's statutes, or whether it first appeared in the college in the form of the *contrafactum*, sung in college rooms at some time after 1544, and more probably after 1560.



ABOVE: Page of contratenor partbook containing a vernacular version of Thomas Tallis's votive antiphon *Gaude gloriosa dei mater* found in plasterwork at Corpus in 1978.

Fundraising

NICK READ



JCR's new look



With the help of donations from our alumni, the JCR has been transformed into a far more comfortable and welcoming space with new furniture, lighting and carpets.

A coffee bar has replaced the former JCR store room and upstairs the old ancillary rooms, including the Livingstone Room, have been smartened up. The JCR is reporting that the place is already much more popular, especially with our freshers.

Last year's JCR President, Shiv Bhardwaj, said "The recent refurbishment of the JCR has helped us to continue fostering the atmosphere that makes Corpus such a special place to live and study. It is fantastic to see that the new freshers are already so comfortable spending time in the JCR with the other year groups."

Thank you to all those Old Members who helped to make this project possible.

Corpus Calling

After a break for the Quincentenary year, our students gathered once again in the Red House Common Room in September, ready to contact Old Members by telephone with the aim of reconnecting them with Corpus and encouraging them to support the college by making donations to our Annual Fund (which seeks to enhance the student experience).

This year we introduced a leaner process, under the guidance of former Corpus Development Officer, Paul Eros (English, 1999). Other changes were introduced, using a smaller team of student callers and a shorter calling period. The result – £152,000 raised over eight days of calling – proved to be even more impressive than the figure for 2016.

The main fundraising priority, one close to the student's hearts, was to seek support for the refurbishment of the JCR. Old Members rose to the challenge admirably – we raised £75,000 for the cause (adding to £100,000 already received). Those who gave £1,000 or more were offered the opportunity to have their names on a donor board in the newly

smartened JCR. 40 individuals will have their generosity recorded in this way.

Other priorities included the funding for medical electives (to support medics who wish to work overseas during their studies) for which the students raised £10,000, and generous sums were also donated towards Graduate Scholarships. The students even raised enough money to purchase a new bowling machine for our resurgent Corpus Cricket team.

Our outstanding student team chatted happily with over 500 alumni, sharing their experiences of Corpus life and discovering more about possible future career paths. Nearly half of those who were called decided to make a donation. We are grateful to all those who responded with great kindness to our students and particularly to those who decided to make a donation.



BEN ARMSTRONG

New Arrivals

Professor Katherine Paugh
Fellow and Tutor in North American Women's History



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Katherine’s research focuses on the history of race, sex, and gender in the Caribbean and North America, and she is particularly interested in the island of Barbados

Katherine Paugh joined Corpus in Michaelmas 2017 as Tutorial Fellow in History. She is also Associate Professor in the Faculty of History. She was previously Assistant Professor at the University of Wisconsin-Milwaukee and Visiting Assistant Professor at Sarah Lawrence College. She completed her PhD at the University of Pennsylvania, and has received grants and fellowships from the Harvard International Seminar on the History of the Atlantic world, the North American Conference on British Studies, the Gilder Lehrman Institute, the American Philosophical Society, and the McNeil Center for Early American Studies.

Katherine says ‘although I have previously worked in both a large university and a small college, before coming to Oxford I had not had the pleasure of enjoying the benefits of both kinds of institutions in one place.

It’s been delightful this year to be able to provide the kind of close guidance and mentorship to my students and tutees that is only possible in the atmosphere of a small and friendly college like Corpus, while also encouraging them to take advantage of all that the wider University has to offer.’

Katherine’s research focuses on the history of race, sex, and gender in the Caribbean and North America, and she is particularly interested in the island of Barbados. Her first book explored a growing interest among Caribbean slave owners in encouraging enslaved women to have children during the era when the Atlantic slave trade came to an end, and told the story of an enslaved Barbadian midwife who had to contend with these changes. Her current book project explores the history of syphilis in the British Empire.

Listing

► Did you know that we regularly send out College news and invitations to events by email? Please be sure to let us have your current email address if you want to keep in touch.

Merchandise

These products are available through our website:
www.ccc.ox.ac.uk/
 Merchandise



Corpus Christi
College - A History



The Great
Little College



Daring to be
Wise



Corpus Silver -
Patronage & Plate



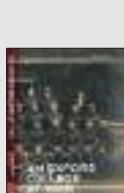
The Fox, The Bees
and The Pelican



Raising the
Ladder



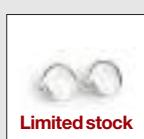
Corpuscles



An Oxford
College At War



Key Ring



Limited stock



Mug



Stylus Pen

Corpus Christi College Alumni events

For more information on all these events and to book please go to:
www.ccc.ox.ac.uk/Events-Calendar

March 2019

Saturday 16 March Gaudy for 1979-84

This event is now fully booked.

April 2019

Thursday 11 April Corpus Exchange – Cambridge

Drinks and tour of the Parker Library at Corpus Cambridge. Please see www.ccc.ox.ac.uk/Events-Calendar for more details.

Friday 26 April Frederick Pollock Law Society Dinner

Please contact the Development Office for further details.

May 2019

Thursday 9 May Michael Brock Lecture

Michael Joseph, the third Michael Brock JRF, will be giving a lecture at 5.30pm at Corpus: *Decolonisation in the Caribbean: Rethinking the 1930s*. More information and registration online.

June 2019

Saturday 1 June Eights Week Lunch

With 2 new boats and tremendous commitment from all our rowers, this could be CCCBC's best year yet! Booking to open in March.

Friday 28 June Gaudy for 1971-75

Invitations will be sent out in March.

July 2019

Friday 5 July Frost Society Lunch

The first event of our new legacy society. Please contact the Development Office for further details.

Hardie Golf Tournament

We are sorry to announce that there will be no Hardie Golf tournament this year as we are finding it difficult to recruit a sufficient number of players.



SARAH SALTER