

LADY MARGARET HALL

 **LMHA**
for all LMH Alumni

THE BROWN BOOK 2021



Lady Margaret Hall
Oxford

THE BROWN BOOK



2021

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EDITORIAL

This year's edition of *The Brown Book* is distinctive. At the suggestion of the Development Office, we will now go to press at the end of the academic year, rather than part-way through. As a result, this issue covers 18 months. These two years will always be remembered as unlike any others (we hope) and this is reflected in the *News*. Updates from alumni highlight how the pandemic has affected their lives, for good and bad. It is heartening to see how the wider LMH community has made the most of this difficult time, whether by working from home, moving online, changing jobs, starting new hobbies or having to stay away from home far longer than planned!

We mark Alan Rusbridger's departure as he takes on new challenges. Among his many contributions to the life and work of College, as detailed here, we in the editorial team have been immensely grateful for his support. He has said that reading *The Brown Book* was valuable preparation for his role as Principal and we hope it will continue to keep him in touch with us all. We also say farewell to Helen Barr with whom we have worked closely through her position on the LMHA Committee. Her care for College and for her subject shine through the tributes from her students.

Reading *The Brown Book* always reminds us of the achievements of our alumni. This year we have obituaries for four members of the SCR including Elizabeth Mackenzie who was Vice-Principal and a Vice-President of the LMHA. She was interviewed recently for our oral history project and that recording will be available online in due course. Among many strong women featured in the *Obituaries* and the *Reviews*, we remember two alumni who served at Bletchley Park. The first item of *News* comes from Robin Myers (1944) reporting the publication of a collection of letters she has edited and which is reviewed later in this *Brown Book*: not a bad achievement for – in her words – 'a very old alumna'! Among other notable publications, we review Victoria Schofield's story of her friendship with Benazir Bhutto, and the fascinating account of how Joy Hendry 'went from being a LMH graduate student to becoming the doyenne of Japanese anthropology that she is today'. As always, there is much to read and enjoy.

This year, the Development Office team have largely been working from home, but have continued to provide us with all the support we need. Alison, Judith and I always work remotely so it has been 'business as usual' for us, apart from getting to grips with a new timetable! I would particularly like to thank the many alumni who sent in their news. We have contributions from 1944 to 2019, including every year between 1952 and 2008 except for 1979 and 1993 who were conspicuous by their absence – maybe they will send a bumper crop next year?

Carolyn Carr
Editor

LADY MARGARET HALL ASSOCIATION

COMMITTEE 2021–2022

President and Chairman

Ms Harriet Kemp

Vice-President

Miss Catherine Avent, OBE

Hon Secretary

Ms Alison Gomm

Editor of The Brown Book

Professor Carolyn Carr

Ordinary Members:

Retiring 2022:

Miss Maya Evans
Dr Richard Lofthouse
Ms Joanna Godfrey

Retiring 2023:

Mrs Lucinda Bull
Mr Bobby Seagull

Retiring 2024:

Ms Emma Ahmad-Neale
Ms Sophie Stead
Dr Grant Tapsell
Miss Judith Garner

Co-opted by the Committee for 2021–2022:

Dr Christine Gerrard, Principal (Interim), Lady Margaret Hall
Mr Richard Hunt, Development Director, Lady Margaret Hall
Mrs Carrie Scott, Deputy Development Director, Lady Margaret Hall



REPORTS

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REPORTS

FROM THE PRESIDENT

My two usual starting points for writing this annual piece for *The Brown Book* are reading what I wrote last year and looking at my diary for LMH events. Needless to say, both are a salutary reminder of the last 18 months: my piece last year was written in April with probably a degree of optimism about how long Covid would last, combined with a diary full of deleted engagements, lots of online events and the odd bid for freedom with a short holiday or visit to the cinema.

But rather than dwelling on all those missed events, I would rather reflect on the general resilience and the way everyone has tried to keep life moving forward, particularly at LMH. It has been a collective endeavour, from the Principal right through the college, and there has been a great feeling of community even without the physical experience of being in College. And there have been great outcomes both in exam success and in the number and diversity of applicants who are now putting LMH top of their list.

Which brings me to Alan. You can hear from others in this edition of *The Brown Book* about how much Alan has brought to College in a relatively short period of time. I would like to add my personal thanks. It has been a great privilege working with him and the journey on which he has taken the college has not been an easy one. As someone said, we have all seen Alan show every one of those nine expressions captured in the wonderful portrait by Eileen Hogan reproduced on this year's cover. I am very proud to be associated with an educational institution focused on providing access to anyone of the right calibre. Alan has put LMH on the map in a different way from his predecessors and also helped the University embrace the same mission. We all wish him and Lindsay well and hope they will remain part of the LMH family.

The college is also saying goodbye to Helen Barr. Helen was one of my contemporaries and we knew each other vaguely, though moved in different circles. One of the pleasures of the last few years has been getting to know Helen again and better, both as a previous member of the LMHA Committee, and Vice Principal, but also as a fellow dog-owner. Her great and quirky sense of humour comes through in what has been written about her in this *Brown Book*. Her presence around College (and Fergus's) will be missed.

But this last year has not been all about farewells. Looking back at my piece from last year, we were saying goodbye to Tim Pottle as Development Director and had not yet appointed Richard Hunt. It's just another example of how time plays funny tricks. It feels as though Richard has been around for much longer than just over a year, in spite of the fact that most of that time he has not even been in College. He and all the Development team have done a fantastic job staying in touch with alumni and have organised a great array of events for people to participate in. We have all recognised how the positive side of life online has meant that we can interact more with people who are not geographically close. It's very easy to become Oxford- or London-centric, but our alumni are scattered far and wide and I look forward to many more of the hybrid events the team has been developing.

You will have noticed that your *Brown Book* is landing on your doorstep a little later than previously and you will have received your copy of *LMH News* in May. We have switched the publication dates of these two important alumni communications. So, going forward, *LMH News* will aim to come out in the early summer and retain its magazine-type format, with *The Brown Book* following in the early autumn and providing a valuable record of events, news and publications from the previous academic year.

It has been an extraordinary 15 months since the last edition of *The Brown Book* and I hope that you and your families have stayed safe and are now starting to see each other again. My thanks to everyone at LMH for all that they have done to keep our students safe and to continue to educate them. I am very much hoping that we will all have the opportunity over the next months to travel a little more and find our way back to LMH and remind ourselves what a beautiful place it is.

Harriet Kemp

President

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REPORT OF THE COMMITTEE

The Committee met for ordinary business in June and November 2020 and in March and June 2021. However, as alumni will appreciate, these were not ordinary meetings in any other sense of the word: all took place over Zoom teleconferencing and, like the rest of the world, members of the Committee learnt how to signal when they wished to speak and to use the 'chat' and 'share screen' functions. Unfortunately, we have not been able to organise the annual social meeting for alumni – the last one was the musical tour of Westminster Abbey in October 2019.

You will understand that we have been unable to hold an AGM since June 2019. We consulted the members of Governing Body, to whom we ultimately report, about how to handle committee elections which normally constitute the main business of the AGM, and they accepted our proposal that we simply reappoint retiring members of the Committee for another term. (Fortunately they were all willing to continue to serve!) The Committee is therefore constituted as shown on page 3. There are a couple of notable changes. Christine Gerrard took over from Helen Barr at the end of the latter's term as Vice Principal and was thus co-opted to the Committee. Subsequently she has become Principal (Interim) and remains on the Committee in that role for the time being. Richard Hunt succeeded Tim Pottle as Development Director in July 2020 and we were happy to welcome him to committee meetings. At the moment, however, only one of us has met him face to face!

There is one other change to the Committee that I am very sad to report. Elizabeth Mackenzie, retired English Fellow and former Vice Principal of LMH, had been one of our Vice-Presidents for a number of years. She died on 19 July 2021 at the age of 100 and you will read her obituary later in this *Brown Book*. The role of Vice-President of this Committee is largely now an honorary one, held for life, but Miss Mackenzie – like Cathy Avent, our other Vice-President – gave us her valued support and wise counsel in earlier years.

The Committee invited the retiring Principal, Alan Rusbridger, to its last meeting in June. Members wanted to say goodbye to him, to wish him well, and to thank him for the support that he has given us – particularly with regard to *The Brown Book* – and his open communication with alumni throughout his time as Principal. He also shared with us his views on the role of an Oxford 'head of house', many of which are reflected in his report which follows.

Alison Gomm
Hon Secretary

FROM THE PRINCIPAL

The day of the job interview began badly. I woke up with a rasping sore throat and a premonition of flu. A tyre burst on the way, requiring an urgent transfer to a taxi. I was slightly flustered when ushered in to meet the selection panel – all 55 of them.

The light in Talbot Hall is seldom cheerful. That November morning it was possible to make out dozens of upturned faces in the wood-panelled gloom, but not much more. I gave a brief presentation and then – as pre-instructed – ‘took’ a meeting of the Lady Margaret Hall governing body.

All eyes turned to a sturdy-looking figure near the door. He was clearly opening the bowling.

‘What,’ he asked with just a hint of menace, ‘do you think is the purpose of an Oxford college?’

It was a good question, but not one I had anticipated. I feel I may have waffled a bit.

Mysteriously, they gave me the job. Six years later I would like to apologise to the man I now know to be Professor Vincent Gillespie and try a better answer than the one I mumbled back in the winter of 2014.

There is, I now appreciate, a minimal answer – and a more expansive one.

The minimal answer runs something like this: ‘An Oxford college exists to educate young people and, during their time at Oxford, to look after them in a warm and welcoming community.’

There’s not much to argue with there – though a couple of the interview panel subsequently wondered aloud whether LMH had perhaps become a little too warm and welcoming, and whether a slightly brisker regime might not be overdue.

But, as I prepare to hand back my fob and Bod card, maybe it’s worth expanding on the pared-down version.

‘We are here to educate young people.’ But which young people? The answer 145 years ago would have been obvious – and it would have excluded half the otherwise eligible candidates. LMH was founded to correct that blinkered view of who deserved a place at Oxford.

In 2015 – the year I took up the role at LMH – no one doubted the right of women to be here. It was as if the idea had never been questioned. But there were very profound and nagging questions about social background, ethnicity and class. Put bluntly, did you deserve a place at Oxford if – through no fault of your own – your prior academic progress had been held up by, say, poverty or by living (and being schooled) in the ‘wrong’ kind of neighbourhood?

The evidence of the correlation between low income and lower conventional academic attainment (as measured by GCSEs and A Levels, for instance) is pretty clear. You are considerably less likely to be able to make a competitive

application to a university like Oxford if you grew up in an area of social deprivation.

Does that matter? To some in the wider university, this was a 'political' question. Oxford was for 'the best'. It was regrettable, of course, that the British educational system was not all that it could be. But Oxford was not a place for remedial education. 'Please direct your anger elsewhere,' they would say robustly. 'We will not dilute our standards of excellence in the cause of social engineering.'

But what does 'the best' mean, and how do you measure it? Is aspiring to a fairer admissions system social engineering or social justice?

Colleges do have choices to make in this regard. The University pronounces that everyone operates under a 'common framework' when it comes to decisions over whom to admit. But in 2017, when colleges were required for the first time to publish their data, it transpired that there was a 47 per cent gap between the college with the most state school students and the college with the least. Not so common.

'A warm and welcoming community.' All colleges would want to say this about themselves, but the reality can, at times, feel different – and to different people. An Oxford degree can feel like a very stressful boot camp to some – the more so if you feel out of water socially. How do you pick up on the stragglers and make sure they are nurtured and supported?

What about the lone hijab-wearing Muslim girl? The student who has nowhere to live during the holidays? The boy with hitherto undiagnosed learning disabilities? The student who wants to end it all because the biggest love affair of their life has ended. The mathematician who's falling further and further behind with their work – but it's not obvious why?

Again, colleges can make choices. Some colleges have a reputation for what they might term tough love: at the first sign of trouble a student is gently but firmly advised to take time out. Others go the full mile to try and get to the bottom of a problem and to steer a troubled soul through.

There are choices, and there are costs. And the question of admissions can be related to the ability of a college – particularly a less wealthy one – to provide the sort of back-up that may be necessary. An overworked tutor might be more inclined to take 'a risk' on a student from an under-represented background if they are confident the support will be there if needed.

The new Study Skills Centre is one response to the overwhelming need for better academic support. Our decanal and welfare teams have worked flat out before, and during, the pandemic to make the college feel as genuinely warm and welcoming as we can. There is, of course, always more to be done.

What else can an Oxford college be, or do? It can choose to be open to the world, or closed off from it. Coming from the outside, I soon realised that almost anything with 'Oxford' in its title has huge convening power. Almost anyone will accept an invitation to become a visiting fellow, give a talk, perform, mentor, debate or simply dine.

Choices, again. To some Oxford figures, life begins and ends with 'academic excellence': anything else is a diversion. My own view was that LMH students would benefit enormously from being exposed to a wide range of thinkers, artists, politicians, writers, sports figures, lawyers, campaigners and general trouble-makers (see box below). Student minds could be stretched, their horizons expanded, their souls inspired.

That idea of being open to outsiders may dovetail with how College presents itself to the world. After six years LMH is all over social media. Partly, that comes from us: a conscious wish to get the college much better known to a wider audience in the hope of attracting more applicants – and thus, eventually having more choice in admissions. But – as with all social media – you soon lose control.

One modern languages undergraduate, Eve Bennett, (112k followers on Instagram, 237k subscribers on YouTube) blogs and posts regularly about her LMH life – occasionally raw, sometimes painful, often uplifting and funny. An early Foundation Year student, Vee Kativhu (213k YouTube subscribers, 58.5k Instagram followers) sent regular bulletins from the student front line of her experience as a young black woman in the most un-diverse environment she'd ever encountered.

Those numbers! The official LMH YouTube channel – well worth visiting, if you haven't – has just over 2,000 subscribers, along with 12k followers on Instagram. There is a lesson there, common to all institutions in the twenty-first century, about people's preference for an authentic, tell-it-like-it-is voice. You can wait for your audience to come to you (and it may be a long wait), or else you can go to where they are – and trust the power of peer-to-peer communication.

Colleges also have choices over how to think of, and represent, their history. Some august colleges have 600 years of eminent male figures gazing down from the dining hall walls. LMH did not have that problem, but there was a notable absence of alumni around the college. The main Deneke corridor is now a well-lit 'hall of fame', the only problem being whom to exclude.

In general, it has been satisfying to burrow into the motivations and actions of those who established LMH, and to realise what a radical and controversial initiative it was by Edward and Lavinia Talbot, and their small band of co-conspirators.

A number of eggs were broken in the course of that particular project – and the same was undoubtedly true in setting up the pioneering Foundation Year at LMH. As with the education of women, there were pursed lips and growls of disapproval from many quarters in Oxford – both at the very notion of an extra foundation year and at the speed with which we pushed it through (though our pace was as nothing compared with the Talbots!)

We were not equipped to teach them, I was told. They would need too much support. They wouldn't 'fit in' to Oxford. We were lowering standards. We were smashing the Common Framework. We were intent on grabbing attention. We

could end up being sued by middle-class parents whose progeny were denied a place.

The final edict: no other college must follow LMH's example. Egg-breaking not allowed.

Of course, there were multiple messages of support as well – from other heads of house, from Governing Body, from academics, alumni and from observers across the political spectrum who had watched for years as Oxford and Cambridge attracted ever more baleful headlines about a social mobility needle which never seemed to move.

We did break those eggs – and now both Oxford and Cambridge are readying to launch their own version of a Foundation Year. From 2023 others in both universities will experience the pleasure we have had in seeing immensely talented, personable and diverse young people arrive, grow and change. And of seeing the wholly beneficial impact they have on the communities they join.

David, who left Oxford with a first, having not been sure whether even to go to university. X, who arrived in this country as a refugee, about to train with a magic circle London law firm. Y, another refugee from a war-torn country, off to a job in software. Vee Kativhu, now an extraordinary campaigner for education, established as a social entrepreneur. Others soon to make their marks in law, the environment, music, teaching, the City . . . and more.

Meanwhile the proportion of LMH admissions from state schools has risen from around 46 per cent to around 70 per cent – a quite vertiginous rise. Our position in the Norrington Table has inched up or remained stable, for those who worried that there would be a collapse of standards. So far the average degree of those graduating after arriving on the Foundation Year is a 2:1.

And we have learned so much about how best to contextualise applicants' backgrounds. The two people most involved in the Foundation Year – Jo Begbie and Esther Fisher – have done ground-breaking work in helping tutors more generally understand the prior educational attainment of young people wanting to come to LMH. That work will form the basis of a longer-term inclusion project within the college and is being adapted elsewhere.

As the packing started for Lindsay and me to move back to London, a large card arrived, signed by more than two dozen of those Foundation Year pioneers.

'It has been the best experience of my life,' wrote one. 'It's changed my life and my view of the world,' wrote another. 'It was truly a life-changing experience and I am forever grateful,' a third. 'Thank you so much for taking a chance on us,' a fourth. 'Thanks so much for everything and for changing my life,' another.

LMH owes them thanks, too, for being brave enough to help pioneer this new programme. I owe thanks to the members of Governing Body – and the wider community of alumni – who have given such support and encouragement – as well as, in some cases, financial backing.

My six years at LMH have been rich and rewarding – and I'm so pleased that LMH has a clear identity and purpose, rooted in its own proud history. Lindsay

and I leave with such happy memories of the community, including the amazing teams that keep the place running – lodge staff, cooks, gardeners, maintenance staff, welfare deans, nurse and so many more.

I've acquired enormous respect for the dedication of the tutorial fellows and the wider academic team. In effect, they have at least two jobs – teaching and research – and they are dedicated to preserving the Oxford tradition of small-group teaching. It has been a pleasure to get to know so many of them as friends as well as colleagues.

Together we have drafted a wide-ranging strategy – include, support, learn – which seems to chime with most alumni. We were stunned when Neil Simpkins got the ball rolling by giving one of the most generous donations in LMH history towards the three pillars. The Endowment, which was nudging £40m, is now nudging £50m – though the Treasurer will not relax until it is nearer £80m.

Covid obviously put many plans on hold, but there are imaginative plans to develop the Boathouse and the Talbot building – both to lure more students into the garden and create a communal space which LMH currently lacks. On top of all this, the college is now the proud owner of a magnificent Steinway B grand piano to help the college's proud musical tradition to flourish.

'What is the purpose of an Oxford college?'

I have a much better sense now of how to answer that question than I did in 2014, even if there is always so much more to be done. Thanks for the journey, LMH – and please do stay in touch.

Alan Rusbridger
Principal

Stop Press: The first two cohorts of the Foundation Year have achieved excellent results in the final honours exams. Out of 13 students there were two Firsts, ten 2:1s and a 2:2. Five other students obtained good degrees elsewhere. For more on the Foundation Year please read Jo Begbie's piece on page 47.

In no particular order, some of the speakers LMH has welcomed since 2015

Alfred Brendel, pianist; **Steve Coogan**, actor; **Marty Baron**, editor, *Washington Post*; **Charles Moore**, former editor, *Daily Telegraph*; **Lord Justice Singh**, Court of Appeal; **Lord Mance**, Supreme Court; **Lady Hale**, Supreme Court; **Cornelia Parker**, artist; **Mark Simpson**, musician; **Benedict Cumberbatch**, actor; **Kamila Shamsie**, writer; **Malorie Blackman**, writer; **Henry Marsh**, surgeon; **Prof. Richard Sennett**, academic; **Neil Tennant**, musician; **Juliet Samuel**, *Daily Telegraph*; **Sir Hilary Beccles**, VC and historian, University of the West Indies; **Prof. Jeff Jarvis**, CUNY; **Edward Snowden**, whistleblower; **Matthew Barzun**, US Ambassador; **Jill Abramson**, former editor, *New York Times*; **Imogen Cooper**, pianist; **George Monbiot**, writer and campaigner; **James Thornton**, lawyer and campaigner; **Bill McKibben**, writer and campaigner; **David Lammy**, MP; **Annaliese Dodds** and **Layla Moran**, Oxford MPs; **Lord Puttnam**, film producer; **Emma Watson**, actor; **James Graham**, writer; **Antonia Fraser**, historian; **Prof. Simukai Chigudu** political scientist and historian; **Gary Younge**, academic and writer; **Lucy Parham** and **Harriet Walter**, musician and actor; **Simon Russell Beale**, actor; **Prof. David Olusoga**, historian; **Sarah Boseley**, medical writer; **Will Hutton**, writer and economist; **Anne Perkins**, journalist; **Margaret MacMillan**, historian; **Gary Lineker**, broadcaster; **Kwame Kwei-Armah**, actor and director; **Elinor Frey**, musician; **Baroness Kidron**, film director and campaigner; **Baroness Kennedy**, lawyer; **Sir Roger Bannister**, former athlete and doctor; **Francis Habgood**, Chief Constable; **Jennifer Rohn**, scientist and novelist; **Andy Haldane**, chief economist, Bank of England; **Muhammad Yunus**, economist, Nobel laureate; **Prof. Brenda E. Stevenson**, Professor designate, Chair of Women's History, Oxford; **Diana Rose**, QC; **Ed Miliband**, MP; **Maya Foa**, campaigner; **Kajal Odedra**, campaigner; **Baroness Amos**, Master, University College; **Jon Snow**, C4 presenter; **Amanda Foreman**, historian; **Samantha Ege**, musician and academic; **John Harris**, **Owen Jones**, **Jonathan Freedland** and **Martin Kettle**, political columnists; **Natalie Nougayrede**, former editor, *Le Monde*; **Richard Ovenden**, Bodley's Librarian; **Afua Hirsch**, writer and broadcaster; **Lionel Barber**, editor, *FT*; **Claire Tomalin**, biographer; **Femi Oluwole**, campaigner; **Lord Sumption**, Supreme Court; **Sir Damon Buffini**, businessman; **Sir Jeremy Farrar**, Director, Wellcome Trust; **Sir Anthony Gormley**, sculptor; **Elif Shafak**, writer; **Emily Wilson**, editor, *New Scientist*; **Lord Leveson**, Court of Appeal; **Simon Callow**, actor; **Jonathan Aitken**, former MP; **Erwin James**, writer, ex-prisoner; **John Podmore**, former prison governor; **Asma Jahangir**, lawyer and human rights activist; **John Simpson**, BBC chief foreign correspondent; **Jess Cartner-Morley**, *Guardian*; **Philip Pullman**, writer; **Caryl Churchill**, playwright; **Charlene White**, TV presenter; **Janine Gibson**, senior editor, *FT*; **George Freeman**, Conservative MP; **Baroness Royall**, Principal, Somerville College and former leader of the House of Lords; **Helen King**, Principal, St Anne's and former senior police officer; **Greg James**, Radio presenter; **Jenifer Pike**, violinist; **Eileen Hogan**, painter.

FROM THE DEVELOPMENT DIRECTOR

The last year and a half has been an extraordinary time in all our lives. There have been big highs and low lows. I joined LMH in the summer of 2020 as Trinity Term was coming to a close. College was very nearly empty and Oxford felt like a ghost town. Staff and students were exhausted by four months of constant uncertainty and change.

Since then, much of what we went through in that summer term has become normal. Teaching has largely been online, home working no longer feels novel, and students once more have taken their Finals in their study bedrooms.

One of the huge positives of the last year has been the way that technology has come into its own. 'Zoom' is now a part of the global language in a similar way to 'hoover' or 'google'; perhaps more so. Video communication has enabled us to bring alumni together across the globe to join LMH events in a way that would have seemed impossible two years ago.

Our lunch-time events have reached alumni from Sydney and Tokyo to New York and our evening talks have reached as far as the West Coast of the US. We have been joined by speakers equally scattered and learnt so much about the research being undertaken at LMH and Oxford more widely, but also how the medical and financial systems will cope with the pandemic and its impact on lives beyond our own. We have also even been able to share the LMH carol service to far more people than we could have fitted into the chapel. All in, more than 30 events, 900 attendees and 10,000 subsequent views on YouTube.

I am hugely grateful to all those who spoke, sang, guided and shared their insights. I also remain immensely grateful to all of you who joined us and asked questions, deepening our discovery and understanding of the topics under discussion.

As we look forward we will continue to run our talks online alongside our live audiences and I hope you will continue to join us and ask probing questions.

Staying on the topic of technology, if you haven't found LMH Building Links on LinkedIn, please take a look. About 1,700 LMHers have already linked. Why? The purpose is three-fold:

- to help current students explore different career paths by connecting with alumni;
- for alumni to share jobs that might be relevant to recently graduated students;
- to help LMHers at all professional stages build contacts and careers.

LMH Building Links is part of LMH's ambition to support our alumni in their professional worlds and to help our community not just as students, but in what follows in the decades after Oxford.

I would like to thank all those who have supported College financially over the last year. Your support has helped College and our current students in so many ways. You have ensured that those who have the greatest need have been able to stay on course and not suspend, you have enabled students to fulfil their dream of coming to Oxford and studying alongside some of the brightest minds imaginable, and you have helped the college weather a perfect storm of Covid-instigated financial shocks.

In addition to those who support College financially, I would also like to say a huge thank-you to all alumni who have supported the college this year with your time and ideas, whether that is as part of the LMHA, the Advisory Council, the Investment Committee, mentoring students or helping graduates find employment.

As I look ahead to this academic year, we have much to celebrate and much to do. Our key focus is on making sure that the college is able to support students into the future and being able to plan on a steady income underpinning the exceptional teaching that LMH delivers. I also very much hope that I will be able to meet many more of you!

Richard Hunt
Development Director

FROM THE CHAPLAIN

Being Chaplain here at LMH through this most extraordinary of years has been no less of a challenge than you might imagine it to be, and no more than that which has faced all of us in our daily lives. We've all been through some difficult and dark times but I write this with a sore arm from my second dose of the vaccine produced here in Oxford and a sliver of hope for the coming summer. Even with the Delta variant on the loose, it seems as if we might hope that the summer will see greater freedoms for us all, and the possibility of a return to something of what we have missed this past year. I am definitely a glass-half-full type, usually a nice Pinot.

At the start of the year I was asked to take on the role of Acting Head of Welfare and most of my time has been taken up working with the excellent team formed by Professor Helen Barr, my predecessor. We were immediately faced with managing a community living under Covid restrictions and with a significant number of cases within the college and attendant numbers of students in isolation all across the site. We had a lot to learn and though we may not have got everything right at the start we did learn fast, and with a brilliant team of student volunteers we were able to make sure that those isolated were

fed, watered, checked on, and their laundry done. The team – especially our college nurse Anne Harpin and Assistant Dean Vania Pinto – were magnificent.

Thankfully, even though we have had significant numbers of students on site through the year, and were almost back to normal numbers for Trinity term, we have not had a single case of Covid among the students in college since December. Sadly that wasn't true for all our community and there were a number of deaths among the families of some of our staff, especially those with relatives overseas, reminding us of the seriousness and cost of this past year.

Alongside the challenge of Covid, the work of supporting students, working closely with the Senior Tutor and Tutor for Graduates, has continued. There is no doubt that the stresses and strains on students have been magnified by the repeated experiences of isolation, lockdown and distance learning. I've been involved in many conversations with students about the impact of all this on their confidence, mental health and focus for work. I've not been in post long enough to be able to make comparisons with previous years, but my professional colleagues confirm my suspicion that this year will leave a long shadow that we will be dealing with for some time to come.

In my other role, Chapel life in this past year has also been 'interesting'. We started Michaelmas with socially distanced services and a plan for guest preachers that promised some great sermons. I also began weekly Compline and Mindfulness sessions, which were very well received, but with the second lockdown all that came to a halt and though the choir continued to rehearse it wasn't possible to hold services. We did however gather in the quad at the end of the term for a cold and socially distanced carol service that offered a small glimpse of normality. It was so good to see students dotted around in their households and the choir sang magnificently into the cold autumn air. We were also able to record a carol service which was professionally video- and audio-recorded for distribution to the whole college and wider alumni community. It was wonderful to be able to expand the reach of Chapel Choir in this way, and we will look to do something similar in future years; the high-quality microphones and digital interface purchased by College for Chapel will certainly be a help with this.

Chapel Choir was strengthened in Michaelmas 2020 by the arrival of our new Junior Organ Scholar, Joe Waymouth, and five new Choral Scholars: Hannah Kieve, Hannah Nightingale, Jewel Bennett, Merel Van Lent and Gabriel Tufail Smith. Together with our incumbent Organ and Choral Scholars – and non-auditioned choir members both new and familiar, including several from other colleges – the 2020–21 choir has been very strong indeed, and has coped well with the significant challenges of ensemble and note-learning presented by socially distanced singing. There have been some wonderful moments when I've felt the hairs on the back of my neck stand up at the beauty of the offering of worship this year, and it has been a joy to be present with the students and hear them.

In Hilary 2021, further Covid regulation changes resulted in another national lockdown, meaning that Chapel Choir was not able to meet in person at all. However, we were able to continue by providing pre-recorded material for weekly online Chapel offerings, distributed to the whole college. Many of these offerings have received hundreds of views each, and again it was wonderful to be part of expanding the reach of the chapel. Musical contributions were rehearsed via Zoom, and singers then recorded tracks individually on smartphones; these recordings were then assembled and edited centrally. Joe Waymouth (who did the lion's share of the work on this audio editing) proved to be a very capable producer of these highly-polished remote recordings, which are all available on Chapel Choir's new YouTube channel.

Trinity 2021 saw the return of in-person singing, which has been sounding better than ever. We didn't have guest preachers generally, so the choir and congregation had to submit to my efforts for most weeks, but it was good to welcome Augustine Tanner-Ilm, an African-American ordinand, to preach for us on Trinity Sunday and Fr Andrew Lightbown of Winslow earlier in the term to offer a little variety.

Sadly we said goodbye to a few choir members at the end of Trinity 2021, most notably Senior Organ Scholar Jim Bate and Senior Choral Scholar Emily Capon. I've known both since I was present at LMH for my predecessor's sabbatical in Michaelmas 2018 and watching them grow and flourish has been wonderful. We wish them the very best for their futures out in the wider world.

Next year will see a significant change in the life of the chapel community in that we are moving the main service from Sunday to Friday evenings. There are many reasons for this, but the main one is that college life has shifted over the years. Christian students attend their parish churches in the morning and do not tend to come to Chapel. Fellows do not live on or near site and there is no Formal Hall on Sundays at LMH, as there is at so many other colleges, to encourage attendance. The plan is to offer Choral Evensong followed by a short reception before the Friday Formal. Those attending the dinner will have the opportunity to hear some wonderful music as part of their evening, and the move will also raise the profile of the choir in the college community and enable more students to attend Chapel as well as their parish places of worship. It will also be easier to secure preachers for a service that doesn't require travel away from home on a Sunday when they often already have their own services to lead. I am also planning to restart Compline and Mindfulness sessions in Chapel and hopefully a book group.

I've been Chaplain at LMH for two full years now, and still not completed a year as they are meant to be. I am looking forward to the next academic year (after a good holiday) and experiencing LMH in its more usual incarnation.

Andrew Foreshow-Cain
Chaplain and Acting Head of Welfare

FROM THE LIBRARIAN

The last library report was written at the end of Hilary 2020, when coronavirus was just starting to loom on the horizon, and it is now the end of Trinity 2021. This has been a difficult period in LMH library, as in so many places – but we have endured, offered a better service than many Oxford libraries, and emerged with improved staffing and new systems in place for buying ebooks. This hopefully means that we will be better able to support our students going forwards, as we start to return to normal.

As detailed in the most recent *LMH News*, Trinity 2020 was spent completely in lockdown with no access to the college buildings; Michaelmas 2020 was a bit more like normal (although with copious mitigations in place); Hilary 2021 was a partial lockdown with many students not in Oxford; while Trinity 2021 began in a partial lockdown and ended similar to Michaelmas. During this whole period LMH library has been particularly suited to social distancing, with so many individual desks situated by windows. While many Oxford libraries have had just a dozen or so bookable study spaces, we have been able to offer at least 70 out of our normal 110 desks, enough to allow drop-in users throughout the times we have been open. Some college libraries have still not re-opened since March 2020, and the Bodleian's spaces have been vastly oversubscribed at times – LMH members have been very thankful to have our library available, once the first lockdown was over.



Study alcoves in the LMH library, photograph by John Cairns

One of the biggest trends in the pandemic has been the rise in importance of ebooks. The Bodleian thankfully managed to get access to the HathiTrust Emergency Temporary Access Service, a repository that is normally used by libraries in natural emergencies. This meant that 1.6 million in-copyright books that the Bodleian owned and were in the HathiTrust could be accessed as ebooks by our students, from anywhere in the world. However, there are many books not in this collection, and so over the past year and a half we have been working alongside the Bodleian and other college libraries to buy extra ebooks. Academic ebooks are notoriously expensive and means of access can be somewhat byzantine – from licences which give permanent unlimited access, to ones that only allow one or two simultaneous users, to one-year subscriptions for key textbooks. In total during the pandemic so far we have spent almost £1,800 on 26 new titles, as well as contributing £1,500 towards a one-year subscription to the LawTrove package of law textbooks (which cost almost £70,000 in total). The college libraries started buying some ebooks a few years ago, but this scheme has vastly expanded how we do that.

It remains to be seen how ebook use will change going forward. Many of our students have found it incredibly useful to get instantaneous access to their books without having to visit a library – but once the pandemic is over we will lose access to the HathiTrust collection, and the Bodleian is not able to continue the most expensive subscriptions, possibly including LawTrove. So students regarding this as a ‘new normal’ might be disappointed and may rely on us to buy more to cover the shortfall. However, many of our other students have commented how much they prefer physical books – and one of the key reasons many people reported wanting to return to Oxford in Hilary and Trinity 2021 was to get access to the libraries and our collections. No one is sure whether next year we will get more requests for ebooks or fewer, but the work streams that have been created this year, allowing greater collaboration between the colleges and the Bodleian libraries, should serve us well in the future.

Of course, even in this unusual year other changes are continuing, with the Bodleian pressing ahead with plans to combine smaller subject libraries. The renovation of the Radcliffe Science Library (greatly reducing shelf space and the number of desks) has been delayed and will run significantly over budget, due to a combination of the pandemic and discovery of asbestos, so the science collections continue to be temporarily housed in the Vere Harmsworth Library. Meanwhile the plans for the new Schwarzman Centre for the Humanities have launched for public consultation. As well as housing the teaching and office spaces for all of the humanities, this will also involve the creation of a new library combining the current English, Film, History of Medicine, Music, Philosophy, and Theology and Religion collections. While this new Bodleian Humanities Library should have the same number of reader spaces as the libraries it replaces, there will be some reduction in shelf space. Both of these renovations should lead to longer opening hours, but any loss of desks and shelf space leads to more pressure on college libraries.

Shortly before Michaelmas 2020 we said goodbye to Emmy Ingle, our Senior Library Assistant, who had been with us for two years. She has gone to study librarianship at Sheffield, hoping to end up in medical librarianship after qualification. We are very thankful to the college for agreeing to replace her role with an improved position, an Assistant Librarian, someone who has completed their librarianship degree. This gives us greater resilience – if the Librarian is ill or absent, an Assistant Librarian is fully able to step up and run the library. After a recruitment process featuring over 150 applicants, we finally chose Sally Hamer. Sally was previously a Graduate Trainee Library Assistant at Wolfson, before doing her librarianship degree at UCL. She has already proved a great help over this unusual year: an excellent sounding-board for Covid-19 risk assessments, as well as having a great eye for cataloguing and classification, and supporting our students. She has spearheaded a project to diversify our collections, including more black history and black voices, as well as starting work on reclassifying our sociology and feminism sections, giving them more precision and granularity.

In the succession of lockdowns we have not made exhibitions as before, as the normal cycle of Gaudy and Oxford Open Door events has stalled. However, we did put all of our previous exhibitions online while working from home, so whether you want to study Demonology, Bookbindings or Storied Maps (or many others), they are available at https://libguides.bodleian.ox.ac.uk/lmh/previous_exhibitions. Over this summer we will remove our current Flora & Fauna exhibition from the display cases to install a new one looking at Dante's *Inferno*, in honour of the 700th anniversary of Dante's death. As well as our many fascinating editions of Dante's works, this will include a display of all of the Batten illustrations, which used to hang along Hell's Passage – and which were



↑ *Dante meets the three beasts*

← *Hell*

reproduced in a book published earlier this year, *John Dickson Batten, Illustrations for Dante's Inferno* by Peter Hainsworth (available for £20 on Amazon, or £16 via development@lmh.ox.ac.uk). Our students have had several opportunities to learn about our rare books collection, including a talk to second-year historians planning their theses via Zoom, and an in-person handling session for second-year English students at the end of Trinity.

We have received many kind donations over this year, many of which we have been busy processing from home during lockdown. Our largest was the library of Patricia Kean and Elizabeth Mackenzie at Latchford House, a massive collection including almost 300 volumes published before 1800, alongside 150m of other books. Other large donations included art and architecture from Allan Doig, history from Lady Antonia Fraser, Folio Society volumes from Virge James, classics from Harriet Kemp, law from Ewan McKendrick, the personal collections of Margery Ord, pre-Raphaelite art from David Smith, history from Grant Tapsell, and literature from Rosalind Tolson. We are also very thankful to Emma Shackle for offering us a psychology of religion collection that was sadly a bit too specialised for us, and for Patricia Howard's legacy of a music library (which we have not yet collected, but are looking forward to). Smaller donations included books from Jane Bliss, D'Maris Coffman, Anna Dobrowolska, George Garnett, Shabnam Golestani, Heather Goodacre, Jennifer Gribble, Meg Harris Williams, Emily Herbert, Jemima Hubberstey, Heather Johnston, Stephanie M. Langin-Hooper, Scott Pack of Eye & Lightning Books, Benjamin Passey, Janet Robbins, Xon de Ros, Karishma Shah, Catherine Slater, Antonia Southern, Priscilla Thomas, Peter Tyler, Julian Wedgwood, Joella Werlin and Guy Westwood. As always, we are particularly keen to receive any books that LMH alumni publish, whether they are on academic subjects or not – the college's history is in many ways the history of all of its students, so these donations are fascinating as a picture of that.

Now that things seem to be opening up again, if you are ever visiting Oxford, please do visit the library to see our current exhibitions and displays, or any of our books that particularly interest you. We are also open for alumni to visit us for research, especially during vacations. Do not hesitate to contact me to make an appointment to visit, via librarian@lmh.ox.ac.uk or 01865 274361.

James Fishwick
Librarian

GARDENING DURING THE COVID-19 PANDEMIC

It is March 2020: we are emerging from a wet winter and finally the weather is warming up and spring is under way. Plans for the garden include bringing on more annuals to liven up the borders than we have done before, keeping our new autumn-planted trees and roses well-watered, and getting the Wolfson quad flower meadow sown in good time.

Little did we know what was in store for us all.

Along with the students and all the rest of the staff, we were sent home after the announcement of the first lockdown. The Wolfson quad had been rotavated but not sown . . . I felt somehow robbed of the spring.

Initially there was some confusion over what it was safe to do in terms of work, and what was actually essential. Was it okay to travel into Oxford? How was this going to leave the gardens?

After some discussions it was agreed that one member of staff could come in for two short days per week to keep up some mowing and water the greenhouse. I took home seeds and compost thinking I could bring on the annuals at home to plant in the garden once we were back in a month or so.

Of course, we were not back, plus the wonderful weather actually meant drought for any plant that was not established. This was, however, good news for my local community who benefited from a free plant stall set up in my front garden. It was good to think of all those extra zinnias, rudbeckia and cosmos giving people joy while they battled with the new challenges of working from home.

Once the government furlough scheme was in place, two of us came in for two days per week on a three-week rotation. This way we were lucky to be able to keep up some connection with the workplace and experience Oxford in lockdown, which in its way was rather beautiful. Here at Lady Margaret Hall the roses were as lovely as I have ever seen them, with no rain or wind to spoil the blooms. The Wolfson flower meadow managed to produce a show with the residual seed bank that had built up in the soil. It was short and drought stressed at first, but not bad – all things considered – as the season



Roses

progressed. The gardens were wonderfully peaceful without the usual hustle and bustle of summer activity, but somewhat wild with such reduced staffing.

After a strange summer of lots of time off but no opportunity to visit family and friends for a good deal of it, the garden team were finally all back from furlough and ready to tackle the season's wildness by October, just as the students returned.

We had to bring in outside contractors to do jobs which had fallen behind, such as the trimming of the big beech hedge around the Fellows' Garden. Due to the rain which had set in from late August, the long areas of grass presented quite a problem and required specialist contractors and equipment to bring them back in hand.

It was good to be back, but some of our working practices had to be modified so as to be Covid safe. We no longer gather in the gardeners' office and use it as a shared mess room. Instead we each have a separate space, be it the potting shed or a currently disused office. We meet each morning in the gardeners' yard for a socially distanced outdoor briefing. Lunch, until very recently, was a takeaway affair, eaten alone.

The autumn term had quite an impact on the gardens as all the students were back but needing to use the outdoors for socialising more than ever before. The conditions were wet so this led to issues with mud as areas of grass became very worn.

So, for the gardens, what became known as the third lockdown came as a bit of a relief.

We took some more furlough time in February. Since the weather was cold and wet with much of the garden in flood, we were not able to get on with very much anyway. In fact, this winter the riverside and hockey pitch spent more time under water than I've ever experienced in my eight years here.



LMH grounds under water

The upside of the long cold spring was that all the bulbs, from snowdrops through to tulips, were good and lasted longer than usual. Our lovely snake's head fritillaries certainly enjoyed the long wet spell and were as good as I've ever seen them here.

After Easter we welcomed back the majority of our students. The college bought extra garden furniture and moved our two large gala tents, normally used for summer schools and events, onto the hockey field to provide a Covid-safe outdoor space for students to enjoy. This has been much appreciated and our gardens have been well used by our students who I'm sure feel especially lucky to have such spacious grounds to enjoy – particularly while the delights of city nightlife have been unavailable.

At the time of writing in mid-June, the gardens are looking really lovely. The Wolfson wildflower meadow (which we did get to seed this year) is coming into its own, having had enough rain at the right time to bring it on perfectly.

Roses, clematis, foxgloves and sisyrinchium abound, while areas of long grass with paths mown through give the gardens a luscious and abundant feel.

Many exams are being sat here at the college this year, meaning there is a quiet seriousness about the place and we gardeners must not carry out noisy work near the buildings. Then, as the afternoon progresses, students start to emerge and relax in the sunshine, and truly benefit from the wonderful space that is the gardens of Lady Margaret Hall.

Kate Hunt
Head Gardener



Ferns



Path mown through long grass



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ARTICLES

ALAN RUSBRIDGER, PRINCIPAL, 2015–21

Two special events marked the week following Alan's final term as Principal of LMH: one was a production in the college chapel of Handel's rarely performed *Acis and Galatea* (1718), the second his final 'In Conversation' with his own portrait painter, Eileen Hogan, whose work is reproduced on the front cover of this *Brown Book*. When Alan first told me that he planned to personally conduct a notoriously tricky early eighteenth-century opera I told him I'd be 'dead impressed' if he could carry it off. 'So will I,' he modestly responded. But of course he managed it with ease and panache, despite losing his *Galatea* to bronchitis the day before the performance (a magnificent replacement was found). It was a dazzling evening, the LMH choir in full voice, LMH's Robert Kelly, former Foundation Year student and current music undergraduate, taking a solo, and Fellows past and present on violin and harpsichord (Gascia Ouzounian, Penny Probert-Smith



Alan Rusbridger

and Susan Wollenberg). The second event, Alan interviewing his portraitist, Eileen Hogan, generated a wonderfully thought-provoking discussion, as Eileen delved into her artistic practice and the thinking behind the nine-faceted portrait of Alan unveiled that day in the Dining Hall. The JCR's irreverent 'unofficial' subtitles on the 'Nine Faces of Alan' quickly did the rounds on the JCR Facebook page. Alan loved them: he knew that student readiness to take the mickey out of their Principal was a sign of reverence and affection, not of disrespect.

It scarcely seems six years since Alan and Lindsay arrived at LMH. Alan's reputation as the ground-breaking *Guardian* editor went before him, and in his energetic desire to challenge the *status quo*, and to 'do things differently', he has not disappointed. He delivered his speeches at Freshers' dinners not from the podium but from the Dining Hall floor, pacing up and down, microphone in hand, moving from portrait to portrait to unfold the significance of the pioneering women in LMH's history, pausing (often for the longest time, I always thought) in front of the bespectacled intense gaze of Maude Royden (1878–1956), a social worker, radical pioneer for women's suffrage, and the first female pastor in the Church of England. Alan exhorted students to follow Maude's example – to be bold, to have the courage of their convictions, and to be a force for change in their own world. His passion for LMH stemmed from his empathy for its pioneering spirit, a ground-breaker in women's education from its foundation in 1878 as a new college that would help challenge Oxford University's masculine hegemony. He persuasively linked this pioneering vision with his own initiative, a Foundation Year for students from under-privileged backgrounds (the first in the University's history), a brave move which has had a ripple effect, acting as a magnet for a whole cadre of students who might never have previously thought of applying to Oxford or to LMH in particular. The College's record on diversity and inclusion has changed significantly during Alan's tenure as Principal.

Alan has also helped to bring the outside world into the college, and to bring LMH to the attention of the outside world. He has strategically boosted LMH's presence on social media, capturing the attention and imagination of potential applicants and students via YouTube, Facebook, Twitter and The Student Room. He has held dozens of memorable 'In Conversations' with figures from across public life, media, the law, popular entertainment and the performing arts – ranging from Neil Tennant, Gary Lineker and Steve Coogan, to Brenda Stevenson, Simukai Chigudu, Baroness Hale, Baroness Amos, Beeban Kidron, Elif Shafak and Claire Tomalin, and countless others. He initiated a scheme of Visiting Fellows – Emma Watson, David Olusoga, Stephen Hough, Kamila Shamsie, to name but a few.

Alan's pride in LMH's distinguished alumni is visible in the portrait gallery he designed and commissioned for Deneke's corridors, an installation which testifies to the diversity and sheer style that distinguishes LMH students past and present. Here we find famous authors, war reporters, political leaders,

journalists, fine artists, stand-up comedians, chefs, scriptwriters and film directors. The gallery links past to future, a testament to LMH's legacy and an inspiration to all current and potential students. All these initiatives and more, Alan has accomplished with a lightness of touch and an informal manner which belies the tenacity and sheer hard work that has gone into achieving change, often in the face of scepticism or opposition, over the course of the past six years. As his Vice Principal I have been privileged to work alongside Alan. His kindness, and his playful wit and humour, have leavened many otherwise difficult meetings, not least over the past 18 months operating through the vicissitudes of Covid-19. Alan's ability to respond calmly, quickly and creatively to challenge without making a fuss has impressed me daily. His dedication to LMH and its students and alumni has been unwavering, and we will miss him, Lindsay (and LMH dogs!) in the months to come.

Christine Gerrard
Principal (Interim)

A Pint in the Long Hall: from the Provost and President of Trinity College Dublin

On 15 December 2015, I heard that Alan Rusbridger was coming to Trinity to address our student law society. I always like to meet visiting heads of colleges where possible, and I admired Alan's work at the *Guardian*. I wasn't able to make his talk, but later that night I went along to the restaurant where the students were hosting him. They'd finished eating so I suggested a pint and Alan and I headed up to the Long Hall, a quintessential Dublin pub – all wooden counters, scuffed carpets, mirrors, and everyone drinking pints of stout.

It was packed, like all Dublin pubs in the run-up to Christmas, but we got our pints and sat on high stools at the bar. Generally, when heads of college meet they talk university politics, but Alan steered the conversation to 'access', access being a code word for admission of students from non-traditional backgrounds to university education. He had only recently been appointed Principal of Lady Margaret Hall, but he was clearly questioning diversity across Oxford University as a whole. It wasn't, he told me, for lack of funds – Oxford had put a lot of money into access but with very little effect.

As it happened – and I don't think Alan was aware of this – Trinity College Dublin is something of a global leader in access. The Trinity Access Programme, or TAP, was established in 1993, to bring more students from non-traditional backgrounds to college. Sometimes these are called disadvantaged students but, as I told Alan, I don't think that's the right term because these students are advantaged with innate intelligence and, often, family support. What they may lack is the family money to get an excellent high school education, or the kind

of 'college-going' background that accustoms children to strive for academic achievement from a young age.

I explained to Alan that we had created a year-long Foundation Course for non-traditional entrants, enabling them to take courses in Trinity to familiarise themselves with the college environment, and then transfer, if they do well enough, into the undergraduate mainstream without having to take the usual entrance exams. This has proved transformative – students who enter Trinity through the Foundation Course perform as well as those admitted through the general university entrance system. Alan was clearly intrigued and we discussed it over another pint.

Two weeks later, on 28 December, in the post-Christmas lull, I got an email from Alan saying that he was really excited about what I'd told him about TAP and he felt the Foundation Course might work in Lady Margaret Hall. He had got some key people, including donors, interested in the idea. Would it be possible for him to come to Trinity with a small group the first week of January and learn more about TAP?

In academia, initiatives can percolate for months, years even. Clearly Alan had the investigative journalist's sense of urgency. I contacted Cliona Hannon, the director of TAP, and she agreed to put together a programme to showcase it.

On 7 January, Alan arrived with his group. I wasn't free to attend the programme myself but I heard later from both him and Cliona that it went brilliantly. Alan and his group were, as he emailed me afterwards, 'fired up – we came back convinced that Oxford could badly do with something like this'. With commendable speed, he got donors on board, put together a proposal to pilot the Foundation Course in Lady Margaret Hall, asked for Cliona Hannon to come to Oxford 'on a part time basis while we get this airborne' – all within five weeks.

So it was that on 20 April, four months after I had first met Alan, I flew to Oxford to attend the Founders and Benefactors Dinner at Lady Margaret Hall and give a speech. At drinks in the Principal's Lodgings before dinner, Alan made a short speech welcoming everyone and laying out his plans. This had all begun, he said, in a Dublin pub at Christmas when he and I had two pints together. Behind me in the crowd I heard one Fellow mutter to another, 'Pity he didn't have another pint; then he would have forgotten all about it.' I was amused but not surprised because admissions and access are difficult issues and I've had plenty of experience trying to get new initiatives past the Fellows of Trinity College Dublin. They argue everything out thoroughly. I knew, from talking to Cliona and Alan, that there were plenty of progressive Fellows – indeed LMH's progressive and pioneering approach to education, going back to its foundation, was part of what persuaded Alan that it would be possible to get this initiative through.

At my speech after the dinner, I emphasized the self-interest angle – we're not doing this in Trinity just because we're altruistic and public-spirited – though we are! – we're also doing it because a country needs all its talent. I said that we need:

to continually revitalise our student body and ensure a diverse, dynamic environment. If we're only bringing in students from certain regions and schools then, no matter how good they are, there will be conformity on campus. And conformity doesn't lead to the questioning, disruptive spirit which nurtures great ideas and innovation.

Just five months later, in September 2016, Lady Margaret Hall welcomed its first cohort of Foundation students, and the rest, as they say, is history. It's been inspiring to read and hear about the students whose lives are being transformed by this. I'm delighted Trinity was able to help but it's Alan's drive and purpose that got this through in record time.

Here in Trinity, two decades after the establishment of the TAP Foundation Course, we count it as one of our most successful initiatives, and I wish the same for Lady Margaret Hall and Oxford University. For Alan, I wish a happy 'retirement' – and look forward to his next mission!

Patrick Prendergast
Provost & President, Trinity College, Dublin

Bringing Change: from Neil Simpkins

Coincidentally I was having breakfast with the then Vice Chancellor, Andy Hamilton, when we both saw the news that Alan had been appointed to succeed Frances Lannon as Principal of LMH. Neither of us knew Alan personally but we had clearly recruited an accomplished and impressive leader.

A few months later, I met Alan over lunch in New York after he had assumed the position. His enthusiasm to reinvigorate the great tradition of LMH as a groundbreaker and to leverage the unique advantages of our extensive and beautiful grounds were immediately clear. It wasn't obvious to me at the time how he would change LMH, but I could see he would bring change of some kind. We had not hired an individual who was looking to retire and preside over a wine cellar and a dining room.

Like many accomplished leaders, Alan understands that getting people on board with a programme for change can most easily be accomplished by letting them think it's their idea! So, as we discussed the problem of static progress on increasing representation from students from less advantaged and minority backgrounds, he listened attentively as I described my own experience. I reflected to Alan that people like myself, from comprehensive schools that rarely if ever send students to Oxbridge, don't think we have the right to apply, let alone the knowledge and skills to get through the admissions process. The only chance we have of getting a place is through the kindness and sophistication

of the occasional teacher with the interest and capability to dedicate lunch hours and extra after-school sessions to help prepare for the entrance exam and admissions process. What could LMH do to help create that environment at more schools? Or better yet, could we create that environment at LMH for students from particularly challenging situations? That way we could make sure we moved the needle.

Within a couple of months, it was clear that Alan had been very busy. He had decided that 'doing something about access' was not just a problem that needed to be solved. Lots of good intentions and wasted money had been directed at the challenge for decades at Oxford and Cambridge with modest results. This was a problem that he was going to figure out how to solve.

The Foundation Year immediately resonated with me as a solution which, if properly applied, would not only move the needle but also prove beyond a shadow of a doubt that the underlying issue was how to equalize opportunity. By proving that there are capable youngsters from the most challenging circumstances who with additional support can do just as well as those from privileged backgrounds, he ended the debate about what the problem was. We could figure out how to address 'the middle' later – youngsters from okay schools and lower- or middle-class backgrounds who didn't need a whole Foundation Year but certainly needed some additional encouragement and support to engage in a fair fight.

I immediately agreed to do the easy bit which was provide some capital to fund the first year and to help make sure we could cover a robust pilot programme. Alan – with the help of many engaged colleagues – did the hard part, which was to push through the glue of sometimes well-intended opposition and resistance and address all of the details to make it successful.

Alan has been an inspiring leader and I know the Foundation Year is only one of the ways he has impacted the college and the experience we are creating for our students. He has made us all prouder of our involvement with LMH. As the Foundation Year, coupled with other important access initiatives are rolled out across Oxford and Cambridge, the impact of his tenure at LMH will be lasting.

Neil Simpkins
(1984 Physics)

From the Chair of the LMH Advisory Council

Having grown up in a *Guardian*-reading household close to Manchester, I was eager to meet Alan when he first arrived at LMH. I was struck by how unassuming he was, quietly curious, interested and interesting, with a contagious optimism.

Working with Alan on the LMH Advisory Council for the last six years has been a delight and a tremendous honour. I recall our first Council meeting in

September 2015 and his initial observations. He was keen to attract more first-choice applicants, pursue our outreach programme more effectively and actively, and improve our digital presence to show ourselves better to the outside world. I had scribbled in my notes his desire 'to more crisply define what we are about'.

Just six months later, a document entitled the 'Foundation Year Pilot Scheme' was included in our Advisory Council meeting papers, the Communications team was being bolstered, the website was improving, and a list of 11 Visiting Fellows to LMH was circulated, to include Emma Watson, Dr Henry Marsh, and Cornelia Parker, to name just a few. Within a short space of time he was deftly moving the Oxford mountains to implement his ideas.

At the Advisory Council he challenged our thinking, introduced innovative presentation styles, and always supported his initiatives with extensive research and comprehensive data. His insistence on the expertise of Trinity College Dublin was crucial in the development of the Foundation Year. Introducing social media played an essential role in putting LMH more firmly on the map.

Alan cares immensely about the history of LMH and has great respect and admiration for those who went before and paved a brave way for future generations. Through all his actions, a common goal prevails, that of turning challenge into change, of inclusivity, inspired by Edward Talbot who founded the college, its founding Principal Elizabeth Wordsworth, and the nine pioneering women who came to study in 1879.

Through the Foundation Year programme, Alan has helped transform lives, not just of the 51 students, but of their families, their friends and also the lives of fellow LMH students from a variety of backgrounds. He has also touched the lives and conscience of alumni and colleagues, and has stimulated and inspired our sense of responsibility. As alumni, we are reminded how fortunate we are to have received an Oxford education and of the importance of giving back.

At the LMH Alumni London Dinner at the House of Commons in 2019, after a fascinating speech from esteemed alumna Baroness Manningham-Buller, I was fortunate to chat with a bright, articulate Foundation Year student. I left the evening acutely impressed by both our guest speaker and our Foundation Year student, who had prepared herself for A Levels while working full-time and who was hoping to do a PhD in medieval French literature.

Alan has sharpened the identity of our college and made LMH a thought-leader for best practice in widening access, admissions and student support. Direct applications to LMH have increased significantly and our outreach policies and programmes have influenced other higher-education institutions.

His portrait has taken its place among the many distinguished Principals of Lady Margaret Hall, most recently Dame Frances Lannon whose ambitious vision inspired the extraordinary building project which successfully shaped and expanded the college. During the unveiling of the portrait, the artist, Eileen Hogan, admitted to looking around the Dining Hall at our past Principals and

feeling slightly nervous about how it would fit in. In portraying Alan she created nine portraits instead of one with a more unusual choice of frame. Through her work we discern his knowledge, intellect and wit, while perceiving his constant pragmatism and gentle determination.

During the 'In Conversation' with Fellow and Tutor in English, Dr Sophie Ratcliffe, towards the end of his last Trinity term, Alan referred to some heads of house in Oxford as 'egg-breakers'. He has been bold, brave and determined, and his courage to break a few eggs to prompt transformational change has made alumni proud of 'what we are about'.

Jenny Oughourlian
(*Banks 1988 Modern Languages*)

Playing Duets Together: from Susan Wollenberg

'We must play duets together some time!' Thus Alan would greet me when our paths crossed in the corridor or dining hall during his first term in office as Principal. Finally in that busy Michaelmas Term 2015 we found a chance to play – Schubert, the A flat variations for piano four hands, one of the composer's loveliest and most significant contributions to the genre. (Good choice, Alan!) Not only did this set a pattern for what became weekly meetings during term (and a bit either side of it), but also the Variations went on to form our debut at the annual Schubert concert in Hilary Term 2016. That was to be the first of many 'gigs' we contributed to at LMH – and beyond, at various times. We played the Schubert Variations at Brasenose (my second college) for the farewell concert there – Alan's first year in post being my last. On another occasion we joined LMH students in playing and singing for residents at the Lady Nuffield Home (LNH!) in Banbury Road, where I met among them an LMH alumna, Cathleen Sweet (Vause 1946 *Modern Languages*). At the end, we had them singing with us the Flanders and Swann 'Hippopotamus Song'. When I went back to visit her, Cathleen told me they had formed a singing group afterwards among themselves – 'The Hippopotamus' being a regular feature!

Our weekly 'in-house' duo meetings took on a shape whereby we would work on a chosen piece of a substantial nature and then would finish by simply reading through 'lollipops' – shorter pieces we brought to sight-read together. Much of this repertoire came from Alan's wide-ranging collection. We also went beyond the scope of the piano duet genre with – a novelty for me – the inspiring eight-hands (at two pianos!) sessions Alan arranged periodically. These amplified not only the decibels level but also the delights of playing together with others for the sheer love of the music. Under the pressures of recent times we have been particularly glad of the two grand pianos at opposite ends of the platform in Talbot Hall (one of them the new Steinway purchased thanks to the generous

donations to the music fund launched under Alan's aegis), making socially distanced four-hands sessions possible.

Perhaps in some ways the most remarkable happenings amid the lively musical culture at LMH during Alan's time as Principal have been the chamber music meetings hosted by Alan at the Lodgings, and convened by Gascia Ouzounian, Fellow and Tutor in Music and a wonderful violinist. Whatever combination of instruments and voices was represented by those students and colleagues who'd indicated to Gascia that they would attend, Alan's music collection always furnished suitable items. The repertoire ranged from Corelli and Handel trio sonatas to Klezmer, with much else besides. The variety of music, and the mix of playing and listening, in a relaxed and welcoming atmosphere, was therapeutic.

I can only have given glimpses here of the many and varied opportunities Alan has created for music-making in LMH during the six years he has been Principal. They culminated magnificently with the performance on 22 June 2021 of Handel's *Acis and Galatea* by LMH musicians and friends under Alan's direction as his farewell to LMH, and with a former Foundation Year student, Robert Kelly, now pursuing undergraduate studies in music at LMH, taking a solo vocal part in the production. This memorable event symbolised how much Alan's enabling presence has brought to the college. As I write this, I realise how inadequate my words are to convey my personal gratitude to him.

Susan Wollenberg
Emeritus Fellow

A Fond Farewell: from Cherelle Malongo, former JCR President

I am a firm believer that coincidences do not exist, for the Universe orchestrates no accidents. And, therefore, I believe that Alan's appointment as Principal of Lady Margaret Hall was more than sheer providence for the College. It was a fundamentally positive – and much needed – short circuit to the Oxford Machine.

Anyone unfortunate enough to become intimate with, or even catch a whiff of, behind-the-scenes with regards to university administration knows the old adage: 'Oxford is slow to move.' If we were to search for a suitable comparison, Oxford would be the leaden garden snail, moving only if the torrential rain of the changing world outside offers the opportunity to survive compared to the stagnant muddy past it leaves behind.

It was in 2016, only a year after the famous pub trip where Alan and other important individuals came up with an idea, that it eventually matured into what we now know as the Lady Margaret Hall Foundation Year. This visual is important, as I imagine it is similar to how the University first began: a dream nurtured by

a collective of like-minded peers while surrounded by food and drink. With this, I recall a speech made during 'World at LMH' in 2019, by the then JCR President Joshua Tulloch. He spoke of how dining could unify and foster community: how the act of gathering to share a meal could inspire actions greater than ourselves. Further, a testament to how the establishment of the Foundation Year actively recalls our illustrious foundation: as was begun, is how we proceed.

I first met Alan on 24 September 2017. It was my first day as a Foundation Year student, and I remember having many preconceptions about him. His reputation preceded him, and I thought I would encounter an intimidating figure in view of all his achievements. However, Alan was anything but. What struck me most was how softly spoken he was, and as that year progressed, I learnt many things about him that shattered all those previous notions. A trait that particularly stood out was Alan's predilection for prodding others for their thoughts. I guess I found this peculiar. An individual with such a strong public voice and platform was much more interested in listening and learning from others. It was notable and, as I think back, it is clear that this distinguished Alan as a leader.

I know that had it not been for that 2015 pub visit – and a shared belief that the 'dreaming spires' should be a destination for all, irrespective of background – I would not be in Oxford. In a highly individualistic society, it is easy to take sole credit for one's good fortune – and this is not to say my efforts have not been significant – but more often we are pulled up by those around us, specifically those who choose to trust in us. Therefore, I am thankful that the decision was made, that there was an active rejection of remaining complacent and following the pack. I am grateful for the choice to remedy the inclusion of historically excluded groups in the form of the Foundation Year. It gave me one of the best years of my life, perhaps the best at Oxford overall, and has undoubtedly shifted my life's trajectory for the better.

It has been an utter privilege to work with and learn from Alan. For I have, undoubtedly, benefitted from his tutelage, as well as been lucky to have worked alongside him as a colleague during my tenure as JCR President. Alongside Alan, I thank Lindsay Mackie, Helen Barr, Jo Begbie, Esther Fisher, Jo Murray, Murrium Khan, Anne Mullen, and my classical archaeology and ancient history tutors, Christina Kuhn and Claudia Wagner, for all their support, their grace and guidance throughout my time at Oxford.

Lady Margaret Hall was the original pioneer of radical change in 1878 through choosing to admit women while others resisted, and therefore it is only fitting – and no coincidence – that change took place once more within our hallowed halls. And, as we await the commencement of Foundation Oxford, it is incredible to think that many years later, when we have been rendered into incorporeality, these actions shall survive us as inscribed paragraphs, part of a long, unfolding history.

I would like to end by sincerely thanking Alan. Thank you for taking a chance. Your achievements in Oxford, while impressive, must have been difficult. I

imagine that there was incredible adversity during your tenure as Principal, and engaging in an environment resistant to the tides of change likely takes a toll. However, we know that nothing worthwhile is easily won, and, most importantly, occupying the right side of history is something that is only realised retrospectively. I can say with great confidence that it is unquestionable, to me and to many, where you stand.

Goodbye Alan, you may be leaving and physically absent from Lady Margaret Hall, but your legacy will continue. It will be imbued in the very foundations of our college and its residents. Seeing that, and for many years to come, new generations will unconsciously be positively affected and emboldened by your efforts.

Cherelle Malongo

(2017 Foundation Year and 2018 Classical Archaeology and Ancient History)

From Professor Henry Marsh, Visiting Fellow

It came as a pleasant surprise to me when I was invited to become a Visiting Fellow at LMH. It was obviously a real honour, but also a very pleasing one because, entirely by coincidence, both my daughters had been at LMH, one as an undergraduate (Sarah Marsh 2001 Human Sciences) and the other as a graduate (Katharine Marsh 2008 Migration Studies), as well as my elder sister, the architectural historian Bridget Cherry (Marsh 1960 History). But what was best about joining LMH was knowing of Alan Rusbridger's ground-breaking introduction of a Foundation Year. Oxford born, bred, and educated, I have always been uncomfortably aware of how privileged I have been and of the need to spread these benefits more widely. Alan has put LMH at the front of achieving this.

From David Lammy MP

Access to elite higher education is a cause I have been involved in for many years. I have spoken to several stakeholders involved in the cause, from academics to politicians both in the UK and further afield. It is the work of Alan Rusbridger, and the Lady Margaret Hall Foundation Year scheme he spearheaded, which stands out as one of the greatest examples of proactive change to the education system.

Some years ago, Alan Rusbridger acknowledged that students from disadvantaged backgrounds faced significant obstacles when applying to Oxford. In an article in *Prospect* in 2018, Alan picked apart the Oxford admission system, highlighting the influence of private school education for those seeking a place. As Alan pointed out, the self-interest of Oxford to maintain students who

they believe are 'meant to be there' means that 'Oxford is undeniably missing out on talent'. Diversification helps institutions in every sector, particularly in an institution which contributes so many to leadership positions.

In 2016, only a year into becoming Principal at Lady Margaret Hall, Alan Rusbridger helped launch the Foundation Year Scheme, a one-year, fully funded course taking academically able students from under-represented groups. The Foundation Year Scheme drew its inspiration from the established Access Programme at Trinity College Dublin, which has been running for 20 years. Under the supervision of Alan Rusbridger, the project experienced great success. One hundred per cent of those who took part in the LMH Foundation Year completed their course and ended up with university places, with 76 per cent going on to study at Oxford. The proportion of students from black and ethnic minority backgrounds at LMH has jumped from 13 per cent in 2014 to 22 per cent in 2019.

Imbalances within Oxford colleges persist to this day. Mansfield College is a prime example of a college which has addressed these imbalances, with their 2019 intake comprising 94 per cent state school students. Others, such as Christ Church and Balliol are still lagging, with 50 and 60 per cent, respectively. Nevertheless, similar foundation year schemes set up at Cambridge and Oxford are helping to address these disparities and it is to the credit of individuals such as Alan Rusbridger that representation of disadvantaged groups is being addressed. Access programmes go far in allowing disadvantaged children to experience elite education that would have previously been far more difficult to obtain. However, we must look to addressing the problems of the state/private disparity at its root. Once Oxford and other elite institutions have an intake that reflects that of the school population of the UK, we will have achieved real social progress.

Real equality and real social mobility are not achieved by adhering to the *status quo*. The divide between rich and poor, between black and white, between North and South, widens when people are complacent. Alan Rusbridger has displayed consistent courage and determination to force others to act. Taking inspiration from the work Alan has been involved in, we must not let up in our fight for an end to educational disparity.

Portrait of the Principal by Eileen Hogan

Eileen Hogan's portrait(s) of Alan Rusbridger are featured on the front cover of this edition of *The Brown Book*. The portrait was unveiled at the end of Trinity Term and in the same week Alan discussed it 'In Conversation' with the artist. The recording of that discussion can be found on YouTube (<https://www.youtube.com/watch?v=Arj73Dn6-Y0>).

Eileen Hogan is a Professor in Fine Arts at the Camberwell, Chelsea and Wimbledon Art Schools, at the University of the Arts, London. She studied at

Camberwell School of Arts, the Royal Academy Schools, the British School of Archaeology at Athens and the Royal College of Art. She describes herself as 'an urban-based painter who is interested in green spaces'. In 2019, she said:

For over ten years I have been painting portraits while an oral historian made an audio recording with the sitter (this is part of a National Life Stories oral history project at the British Library Sound Archive). This has meant that I have witnessed the telling of in-depth autobiographical narratives without myself being the centre of attention. I have been free to register the relationship between spoken testimony and the facial movements of the narrator who, in turn, becomes the subject of my drawings and subsequent portraits.

She and Alan discussed this interesting approach during the 'In Conversation' and how it enabled her really to get to know her subject. Her recent commissions include HRH the Prince of Wales, the Duchess of Cornwall, Mark Damazer for St Peter's College and Professor Ann Jefferson for New College.

Carolyn Carr
(*Jones 1977 Chemistry*)



*Alan Rusbridger conducts Acis and Galatea in the Chapel.
Photographs by Clare Borg*

A FOND FAREWELL TO HELEN BARR



After 40-something years at LMH – as a student, English tutor and, more recently, Vice Principal and Welfare Fellow – Professor Helen Barr is moving on to start a new role as a cognitive behavioural therapist. This will be of no surprise to those lucky enough to have experienced Helen's never-ending support, guidance, and gentle tone. Regardless of whether you were taught by Helen or not, it is impossible to deny the legendary quality she has at LMH. Whether it's as the most brilliant lecturer, or because of her endless energy to support every student, or her love of dogs and colourful crocs, Helen's impact on the college cannot be underestimated.

Those taught by Helen will know her love of Old and Middle English literature knows no bounds and no one can quite bring it to life as she can. Perhaps, and rather satisfyingly, nothing sums up Helen better than this extract from *Pearl*, a fourteenth century poem by the 'Gawain poet':

One thing I know for certain: that she
was peerless, pearl who would have added
light to any prince's life,
however bright with gold. None
could touch the way she shone
in any light, so smooth, so small –
she was a jewel above all others.

'Gawain Poet', Modern Poetry in Translation, Series 3, No. 8, Getting it Across, Translated by Jane Draycott, Carcanet Press

If only there was a cheeky joke to round it off!




Helen Barr and her dog, Fergus, as a puppy

My memories of Helen are not unique and, when we asked former students to share their thoughts of Helen, we were overwhelmed with responses. Here are just a few . . .

Compiled by Sophie Stead (2007 English).

With thanks to Laura Wilsmore and Alison Gomm for the photos.


Laura Wilsmore (2016)

 first met Helen as a nervous state-school student. Having just observed her interview-advice session, I asked if I would be at a disadvantage applying to Oxford as I studied drama alongside mathematics and English at A Level. Coming from an underperforming school and hearing whispers that drama would be viewed as a 'lesser' subject by top universities had left me incredibly anxious. Helen turned to me and said, 'What a brilliant combination! Why on earth would that be a hindrance? It's always good to look at literature from a variety of perspectives. Keep it up.' Her support instantly put me at ease and so it unfolded that I had the pleasure of being taught and mentored by Helen during my BA and MSt.

That encouragement to always be explorative and zealous carried through to her teaching, as she breathed life into the literature we studied. No idea was too trivial, no question a silly one, and Middle English became fun in Helen's classroom.

Personally, I am forever indebted to Helen's support in a pastoral capacity throughout my time at university. At my lowest point, Helen once travelled across town at a moment's notice to meet me, walking with me for hours until we had figured out my next steps. She constantly strove to lift the spirits of her students, whether a cheeky Old English limerick being shared at an English Subject Tea Party, her vibrant crocs, or the support she gave them in their toughest moments, Helen undoubtedly had a great impact on many LMH students and it was an utter pleasure to be one of her students.

Lavinia Singer (2007)

 realise now how rare it is for someone to combine such intellect and expertise with natural empathy – and an infectious streak of mischief! Helen Barr has a veritable gift for bringing the best out of those around her: whether through outlandish illustrations for *The Battle of Maldon* or exuberant skits from *The Canterbury Tales*; or by supporting extra-curricular endeavours such as the resurgence of the Beaufort Society, the college magazine *Endymion*, and even proffering one of her own poems for *Oxford Poetry*. Helen remains deeply

humane and caring, with an open-door policy and copious tea in her cosy study. Best of all, she is ever-radiant with laughter and fun: who else would so gamely dress as a giant fluffy dog named Hwelp? To remember my time at LMH is to remember Helen; I am so grateful to have had her at such a formative part of my life.



Helen Barr (foreground) and students

Nigel Mortimer (1986, 1991)

For those of us who arrived to read English at LMH in the mid-1980s, Helen Barr was a welcoming, friendly, and inspirational tutor. Her enthusiasm for the world of the Anglo-Saxons was compelling and her weekly classes introduced generations of first-year students to the complexities and sophistication of their literature and culture. In tutorial she helped us unpick the ambiguities of Old and Middle English texts and imparted the value of disciplined, sharp scrutiny of verbal impact: anyone who has had the privilege of her teaching will recall just how exhilarating it could be to discuss texts such as *The Wanderer*, *The Dream of the Rood*, Chaucer's dream visions, or the Gawain poet's *Pearl* with her. Just as exciting was her belief that the insights of modern literary theory could open up medieval texts in fresh ways. Many of us found this extraordinarily liberating. Helen's expertise in medieval literature was a significant factor in my decision to pursue a DPhil in later medieval verse and so I can honestly say that she ignited a passion that would go on to change my life.

Helen was undoubtedly exacting in the standards she required of her students, and those who sold themselves short in their preparation for tutorials were swiftly brought back up to the mark. But there was a lot of humour in her tutorials, too: she delights in the incongruity and tonal clash which characterises so much Middle English writing. I well remember seeing her doubled up with laughter at one of the oddest pieces of writing in the entire medieval critical canon, Frederick Furnivall's introduction to his 1892 edition of Hoccleve's verse ('I find life worth living? Don't you? Don't mention the washing-up').

More than just a powerful academic influence, for us Helen was a reliably approachable tutor who was scrupulously fair and genuinely interested in our progress and concerns. It is impossible not to think of her without affection and deep gratitude.

Jasmine Richards (1991)



hen asked for a memory of Helen, my mind immediately went to the letter she wrote to me in August 2000, the summer before my second year at LMH. There is a lot said and unsaid in this letter but my overwhelming feeling is that it is a very kind letter. My first year at Oxford had been very difficult – coming from an inner-city state school without a GCSE in a language meant there was a lot of catching up to do in those three terms. I passed my first-year exams in Old English by the skin of my teeth. Helen was then and is now so supportive and encouraging of what I do and I value that immensely. How lucky I was to have a tutor who always saw the whole picture.

Dear Jasmine

The marks for mods have now reached me and I enclose a copy of your profile. Obviously the Old English marks are on the low side, but the important thing is that you are through that and can leave it safely behind. The only other drop is on Critical Commentary and maybe one thing we can work on when you get back is how to get you up to speed with close reading skills. It's not easy when you've not done this in school, but there are ways of improving this area of your work. The other marks are much more encouraging. You had ground to make up in your first year and papers 1-3 are entirely credit-worthy. There is no reason why you shouldn't continue to develop new skills and ways of reading and writing over the next two years.

So, when you return in October, there's a fresh start, knowing you have come safely through mods. And I think that without the particular challenges of Old English the course will seem more friendly. But do, if you can, read as many of the primary texts ahead of term. That will give you a great advantage. In the meantime, I hope you are having a good summer and I look forward to seeing you in October.

Best wishes

Helen

Jasmine speaks about the difficulties she experienced in applying to Oxford and the later importance of this letter from Helen Barr in her episode of The Memorabilia Box Podcast, <https://www.perstellas.co.uk/portfolio-item/episode-11-jasmine-richards-the-childrens-author/>

Will Gaisford (2006)

You had Dr Barr at LMH. I'm so jealous! These words were shared in a conversation with a fellow English teacher years after I left LMH. For those who gravitated towards education after university, there is inevitably some time spent reflecting on the teaching we experienced. As the years pass, it is clear that Helen Barr's teaching was nothing short of exemplary. From the moment you pressed the buzzer at Fyfield Road, clutching your feeble efforts on Beowulf/Chaucer/Shakespeare to your chest, you were welcomed into what in modern-day teacher parlance would be labelled a 'safe and stimulating environment, rooted in mutual respect'. Helen knew that the best tutorials worked on conversation and dialogue, not on lecturing and instruction. From précising our essays, to the coaxing questions and suggested avenues of exploration that followed, Helen led you to stumble upon something new and unexpected that lay buried in the text and your ideas. I remember leaving with as many interesting questions as answers. This is the art of great English teaching. If I am able to offer anything similar to my pupils, I will be a very satisfied teacher in years to come. Just as I hope Dr Barr is.

Alice Garnett (2018)

Professor Helen Barr – LMH's resident croc-toting, dog-loving, eccentric English tutor who's been here pretty much since *day one* (or at least it feels that way). Her energy – which can be defined as somehow both calming and electric – is unmatched. I still remember the collective pride the LMH English cohort felt during Helen's lectures. We'd be thinking '*that's our tutor*'. Few people can make medieval English literature as interesting as she does; she imbues whatever subject she touches with an enthusiasm mingled with a lewd cheekiness that academia often lacks. I mean, only Helen Barr would deliver an entire lecture on arseholes in Chaucer. I will never forget her



Helen Barr (and Fergus) taking part in a climate march in Oxford in 2019

uncontained excitement at the idea of me writing an essay on *codpieces* in Shakespeare's plays.

Not only was Helen a wonderful, unforgettable tutor, but she's also an incredible person. I don't think anyone has ever or will ever match the commitment and dedication she devoted to the welfare of her students. Many of us who have struggled in any way during our time at LMH have, at some point or another, found ourselves having a cry in Helen's cosy Fyfield Road office. To Helen, we have always been more than students; we've been people first and foremost. For this I am so grateful. Suffice to say, LMH won't be the same without Helen; in her many years at LMH, she's made this college a *home* to so many students.



THE LMH FOUNDATION YEAR: THE VIEW FROM THE DIRECTOR'S SEAT

What a difference five years can make: back in early 2016, both Oxford and Cambridge were facing criticism from the Social Mobility and Child Poverty Commission over their low admission rates for disadvantaged students. Fast forward to 2021, and both universities are preparing to launch ground-breaking programmes specifically targeted at the most disadvantaged students in the country. So, what happened in between? The pioneering LMH Foundation Year.

The story is now well-told: from a fruitful trip to Ireland (a pub may have been involved) grew the LMH Foundation Year, the first course in any Oxbridge college to officially accept students without the traditional AAA(+) grades since the 'two E offer' was abolished in 1996. Six years later, 49 students have graduated from the programme, with 43 progressing through to undergraduate study at Oxford. At the time of writing, 13 have graduated from undergraduate study, with two first-class degrees, ten 2:1 degrees, and one 2:2. Our small-scale pilot clearly has legs, but it hasn't been a total stroll in the park – in fact at times it has seemed like wading through treacle . . . or worse.

It would be fair to say that when the LMH Foundation Year was launched it wasn't met with unanimous congratulations: there was widespread scepticism across the wider University, and when the first cohort arrived in September 2016 they did so very much under a microscope lens. Would the B grades that they held automatically render them incapable of achieving a 2:1? Would college standards be lowered to unspeakable levels to accommodate them? Would students from private schools stop applying to LMH? I exaggerate very little, as some of the opinions that I have come across have been shocking, and unfortunately it is the negative ones that tend to stick in my mind. With the level of scrutiny we were under we quickly realised that we had under-estimated our task: the Foundation Year programme was not just going to affect the lives of our students, but was going to have a broader impact at an institutional level which, while no bad thing, was daunting to consider.

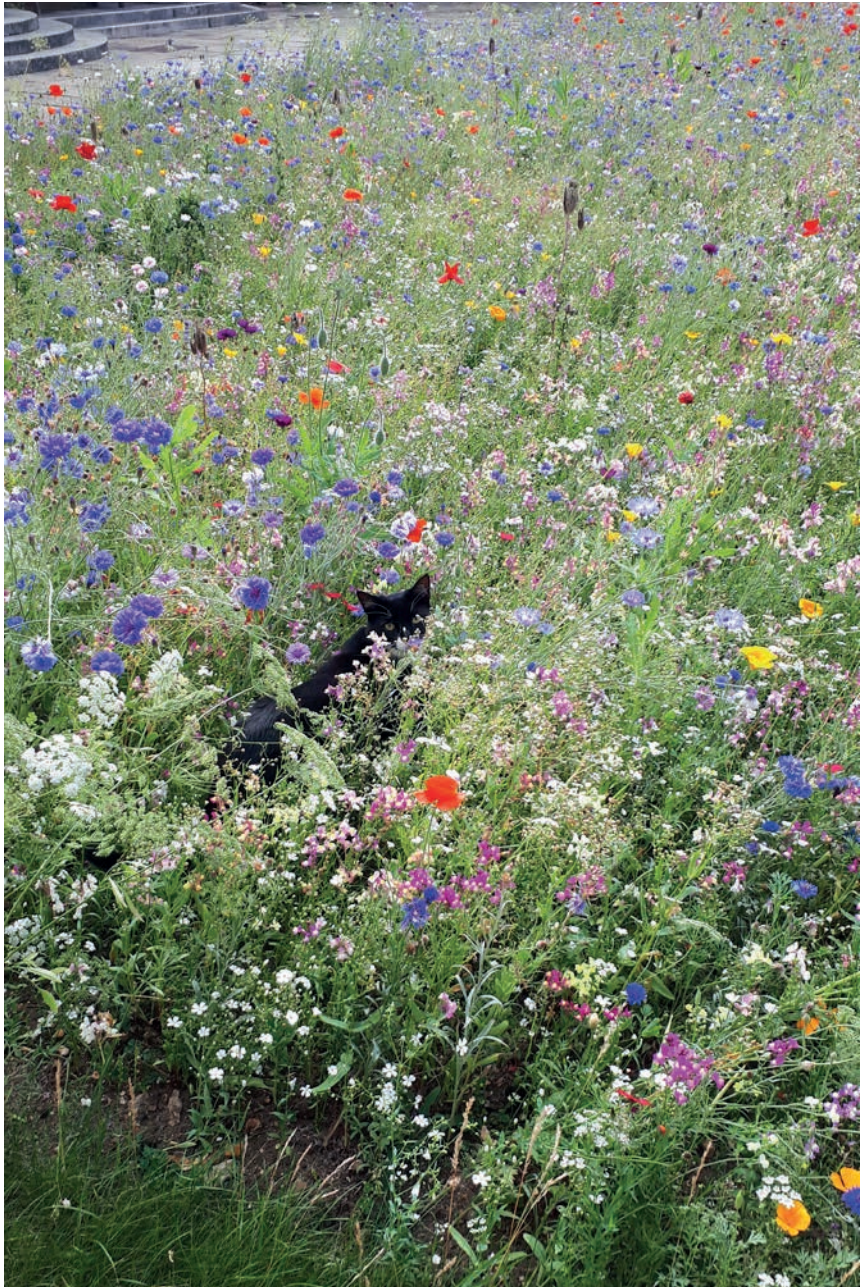
The positive messages of support from staff, students and alumni were ultimately louder than the negative voices and have made a massive difference to carry us through. Alumni have helped to provide many of the wonderful opportunities that have made the course so special, such as theatre tickets, trips to parliament, internships – and, of course, vital funding. Thinking in terms of statistics over the course of the combined Foundation Years to date, we've been to Ireland and back four times, gone through three lockdowns, multiple iterations of the course, four graduations, over 20 invited speakers, 200 pizzas (the latter not an exaggeration), and now one Principal. We would happily do all of this again – apart from the lockdowns and Alan leaving. Many of you may not

realise what a hands-on role Alan has played in teaching the students as part of our 'Preparation for Undergraduate' course. His society and culture sessions (my name for them, not his) have often been a defining part of the students' recollections of their year. He has played a large part outside of teaching, too, with most of those pizzas eaten by the students together with him and Lindsay around the table in the Principal's Lodgings – except for the last ones which were eaten around his firepit under his gazebo in the rain.

After six years we can safely say that our students have proved the doubters wrong. Their achievements, academically and otherwise, speak for themselves: a spread of excellent degrees; a JCR President; a President of the Oxford Climate Society; a half-blue (we'll leave the fight for sporting equality to another college); a Masters from Harvard University . . . and perhaps most important, a more diverse and welcoming college. Really, is it any wonder that both Oxford and Cambridge have now adopted the programme?

Jo Begbie

LMH Foundation Year Director





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PERSONAL AND CAREER NEWS FROM ALUMNI

Items of news can be sent to the Editor directly or via the Development Office, by post or by email, at any time of the year. Please include your date of, and your name at, matriculation. We do not publish personal email addresses, but the Development Office is always happy to facilitate contact between alumni. Women members are listed by their surnames at the time of entry to the Hall; married names, if used, are placed in brackets afterwards.

News has been gathered over almost 12 months this year and so some entries were written in 2020 and others more recently. The Editor hopes that this is not too confusing.

1944

ROBIN MYERS reports the publication of *Two Huguenot Brothers: Letters of Andrew and James Coltée Ducarel (1732–1773)* which she edited with Gerard de Lisle (see *Reviews*). She says this was launched at Stationers' Hall and is a major work by a very old alumna. It is also a fine piece of book production. Since that publication she has taken it rather more easily although, at 94, she is still doing a certain amount of work. She recently gave a keynote paper on the research uses of the Stationers' Company archive, organised on Zoom by the Stationers' Company and the University of Newcastle. She is also putting together her various papers (1995–2001) on Andrew Ducarel, advocate of Doctors' Commons, Lambeth librarian, antiquary and pioneer historian of Anglo-Norman architecture. She continues to live in the Cambridge house she grew up in, together with a delightful Indian scientist and his paediatrician wife. She keeps on her London flat and from time to time, Covid permitting, spends time there working in the Stationers' archive and entertaining her friends. She adds that at 94 everything is done at a snail's pace and she does not expect to travel abroad again, even when we are able to do so.

1949

SHEILA INNES wrote in 2020 to say that lockdown certainly cast a long shadow over that year, with an alarming number of infections and deaths from Covid-19. She says that those of us with gardens are fortunate and her household spent many agreeable hours outdoors, either reading or weeding. Happily, the

sunniest May on record made parts of their quiet, somewhat restricted life a pleasure, but the absence of social gatherings, plus not being online, became oppressive, as did the necessary cancellation of numerous events, theatrical and musical, as well as those for alumni. In addition, they could not visit their house in the Lake District between March and July. However, she says that, as with food and fasting, when they finally made it the pleasure was redoubled. She adds that lockdown has certainly made people more sociable and more helpful to each other, so a tangible good has come out of it. Living in East Sussex when not in the Lakes, she has also found the quiet lanes and wooded walks a boon, and in her ninetieth year there has been plenty of time to plan a celebration or two (what else?) to mark the occasion in January 2021. She said she hoped to host a reunion for special friends and ex-BBC colleagues, plus a few relatives, at the Reform Club on Pall Mall.

1950

ANTONIA PAKENHAM (Fraser) says her latest book, *The Case of the Married Woman: Caroline Norton, a 19th Century Heroine Who Wanted Justice for Women* was published in May 2021

1952

BARBARA BUCKNALL is working on a massive fantasy novel, *Janet Birthright: The Story of a Bad Quaker*, which will cover a lifetime's experience. She has also decided to concentrate on children's stories since she has been entertaining children with them for a number of years. She has submitted recently to a publisher in Toronto and also to an online journal in Ireland. Besides that, she has submitted to a New Age press a verse narrative of her memory of a previous existence as a follower of a very human Jesus. Next she wants to try to publish a verse translation of the lays of Marie de France that she worked on with her sister a number of years ago. She has been accumulating manuscripts and is now trying to publish them. Between that and art she says she is keeping happy and occupied.

MARGARET HENSHAW (Barker) is hoping for everyone that normal life will return soon and is very grateful for her garden, her books, and her LMH friends.

KLARA KAN (Turner) writes that, after 37 years in a family house with a large garden, she has sold the house and moved into sheltered accommodation in the centre of the village. She commented that her children have been splendid – helping her sort out 60 years of accumulated 'stuff' – and she stayed with them, alternately, until the flat was ready, although getting rid of so many books has been difficult. She is back living in a quad with a central area of well-

maintained garden but with her own little strip behind the flat to tend. Sadly, she hasn't seen her Spanish family and grandchildren for over a year. She says she still walks regularly, although not so far and not so fast, but the lanes up to the downs are still accessible.

ANTONIA McANDREW (Southern) writes that her *Courtly Love* book is progressing slowly but she has used Covid-19 time on a study of the Canterbury Pilgrims with the Ellesmere Manuscript illustrations (see *Reviews*).

CAROLE ROBERTSON (Copley) is sad to report the death of her husband, Jim, in February 2021.

1953

PATRICIA SOUPER (Wright) has been spending lockdown away from her home, living with her elder daughter, which she says is so she does not die of starvation due to difficulties with online shopping, or from Covid caught while out shopping. Among the books she is reading is *What the Suffragist Did Next* by Mavis Curtis, as its women subjects include Eleanor Lodge and the Deneke sisters, Helena and Margaret. Dame Elizabeth Wordsworth features and Patricia wonders whether her anti-suffragist views did advance the cause of women's' education in Victorian Oxford where a more emancipated Principal would have frightened the Oxford academic establishment and delayed progress? The book brought back memories of her first evening in 1953 (do Freshers still pledge to uphold the honour of learning?), of restrictions on visiting times for young men, and of signing out and in if going out after dinner, which got more expensive the later one returned.

1954

SUJATA DESAI (Manohar) writes that, after retiring as a judge of the Indian Supreme Court in 1999 and retiring as a Member of the National Human Rights Commission in 2004, she is practising as an Arbitrator in national and international arbitrations. She was awarded the Ruth Bader Ginsburg Medal of Honor by the World Jurist Association, which is an international award for distinguished women jurists. She was also conferred the Capital Foundation Anil Divan National Award in 2020 for outstanding work in constitutional law. Her husband Vasant was given the Lifetime Achievement Award by his alma mater, VJTI, Mumbai, and was only the second person to receive this recognition.

1955

MARGARET HARVEY moved, about six years ago, into a block of flats in central Durham for the over-fifties and she says she enjoys it greatly. Much of her time over the last few years has been taken up with editing *The Rites of Durham* with a friend and colleague, Dr Lynda Rollason. She says that, at last, it has appeared after being delayed by lockdown and will make a good doorstop. The last edition of this famous work appeared in 1903, so there was a lot to include.

SUSAN LATHAM (Rose) was delighted when her daughter Dinah was elected President of Magdalen with effect from the start of the 2020 academic year. Susan helped her move into the magnificent President's Lodgings as she had fallen off her mountain bike just ten days before and had a badly broken arm. She says Dinah has brought to Magdalen one slightly deranged spaniel and two well-behaved cats (and a husband) and has taken to being President like a duck to water. Susan is waiting eagerly for the opportunity to stay with her again. This will hopefully be when her granddaughter has her wedding reception in the President's garden. Otherwise, she says this has been a quiet year but she has managed to keep going on her latest project, a book based on Stephen Vaughan, one of Thomas Cromwell's friends and servants.

CHRISTINE MASON (Sutherland) reports that she has had little chance to teach this year, but is coaching a Turkish immigrant who was a high school teacher in Turkey. She is trying to learn German, which she has been singing for years and remembers her studies in Old English! She is transcribing and editing a number of guest lectures she gave *pro bono* to the Philosophical Society, Apeiron. The society was started by the late Petra Von Morstein who did graduate work at Oxford in the 1960s. She adds that *The Water Play*, written by her late son Timothy, was performed online at the end of April 2021. Her son James has also been recording concerts and plays to be heard online. Her son Richard is Associate Professor at Mount Royal University. Last year he was on sabbatical in France, but had to come home early because of the pandemic. Her grandson Joel is a PhD student in film studies at the University of Chicago, and her granddaughter Aphra (after Behn!) is a graduate student in ecology at the University of Calgary. Her second grandson, aged eight, is in French immersion and reads very well in both languages.

ANNE WORSTER (Sister Anne Marie) moved, a few years ago, from the Poor Clares monastery where she had lived since 1975 as it had to close. She says that there were only four of them left. She moved to a community in Arundel of 23 including two novices and a postulant and comments that it was quite a change. What she didn't expect was to find herself interviewed for an early-morning news programme on TV, and even less so when the country was having

to cut down contacts to a minimum because of Covid. The reason was that they had produced a record called *Light for the World* with James Morgan who had been looking for a community in this country to produce a record of plain chant pieces with a modern backing. The CD topped the classical chart and sold in a way that no one expected. They were busy sharing out interviews with TV, radio and newspapers, not only in this country but also abroad. She says they all agree that it was probably because so many people all over the world were in lockdown that the CD was such a success. The choir is their whole community and almost all of them took part. Anne is in her 80s, as are two other sisters; the youngest are in their 40s. They had training from Juliette Pochard, Morgan's partner, who was originally a professional opera singer and now trains choirs, which Anne says was a delight and indeed great fun. They had completed all but one of the sessions, which always took place during their normal choir practice, when Covid-19 interfered. They had planned to give the profits to local charities but she thinks eventually they will be able to help many more worthy causes than they ever anticipated. Life is definitely not boring in her new community and the reward has been to have contact with people all over the world telling them how much the music has helped them in these extraordinary times and asking for their prayers.

1956

GILLIAN TINDALL (Tindall-Lansdown) is pleased to report that the paperback of her latest book, *The Pulse Glass, and the Beat of Other Hearts*, was published in November 2020. She is working on another book, but sometimes feels life is taken over by conservation-of-buildings efforts. She has been involved in this for many years and is currently President of the London and Middlesex Archaeological Society, much of whose work these days lies in preservation.

1957

ELIZABETH CLOSS (Traugott) writes to say that, in the craziness of 2020, trips to Beijing and to Joensuu in Finland were cancelled, but she was privileged to give a virtual talk at Abralín, the linguistic society of Brazil, in a series of lectures on a large number of areas of current linguistic work. She comments that the series was an inspiration at a time of uncertainty and kept many of them going. Her presentation was on 'A constructional perspective on the rise of metatextual markers', a topic on which she has been writing a book.

1958

ELIZABETH BURNSIDE (Lisa Parkinson) comments that the pandemic brought distressing isolation from family and friends, but one benefit has been in

making increased connections via the internet through Zoom meetings, Skype, live streaming of music, ballet and drama, emails etc. She has enjoyed taking part in international conferences on mediation and dispute settlement, hosted in Buenos Aires, Minsk and the UK, and giving workshops in Florence, Madrid and Kiev. Although these online events lack the warmth and pleasures of meeting in person and exchanging hugs, they can be attended without the time and cost of travel and its impact on climate change. Their children and adult grandchildren are all working online too and seem busier than ever. She says it has been wonderful to see them at Easter and since then. Their garden is a great joy and they have spent more time than usual looking at flowers and insects – and tadpoles! – and listening to the birds. They are letting the grass grow on their lawn to encourage wild flowers, bees and butterflies, and had the thrill of watching a pair of goldfinches feeding on a dandelion clock. Tim (husband) continues to enjoy sailing in the Severn estuary and working in the community garden he co-founded eight years ago – a real secret garden project. The fourth edition of her mediation book was published in April 2020.

1959

KATHERINE DUNBABIN writes that, after retiring from teaching at McMaster University (Hamilton, Ontario) in 2006, she has continued to live with her husband (William Slater) in an old farmhouse in the Ontario countryside. They also bought a flat in Oxford where they have spent some time each year and have travelled extensively in Europe and beyond – until this past year when they have inevitably been confined to home. She has remained actively engaged in research and publication on Roman art, especially mosaics; her most recent book, *Theater and Spectacle in the Art of the Roman Empire*, was published in 2016. In 2019 she was elected a Corresponding Fellow of the British Academy, and she was awarded the Gold Medal of the Archaeological Institute of America for 2021 (presented at a virtual ceremony in January 2021).

RUTH PORTRAIT (Rothenberg) celebrated her 80th birthday on last New Year's Eve sitting with her husband David (who passed this landmark the previous May) in the cold open air in front of their building (almost opposite the Freud Museum). A baritone, organised by David's younger sister, braved the elements to serenade them with operatic favourites. She says that the family were seated in their parked cars with windows just slightly open and the neighbours in the surrounding large houses, now converted into flats, all got a free concert, provided they were brave enough to open their windows. All good fun and a robust response to lockdown!

CATHERINE WARBURTON (Jarman) says that, after 42 years as a parish councillor and 21 years as a district councillor, she retired in May this year. She adds that

it has been a privilege to see her local community grow and flourish, and to contribute to it. Whether it will be a quiet retirement or whether she will find new avenues to explore, only time will tell!

1960

GILLIAN BUTT (Mawrey) continues to chair the Historic Gardens Foundation, which has launched a new 'Appreciate Your Campus' Award. A prize of £10,000 will be awarded to a university or college for the best project aimed at helping students – and all who work on a campus – appreciate the history, design and biodiversity of their surroundings. In 2021/22 the prize will be awarded in the UK and then it will gradually expand to Europe and beyond. Details are on www.historicgardens.org and she hopes LMH alumni will spread the word and encourage universities and colleges they are connected with to apply.

INGRID DETTER (Princess Frankopan) writes that she published her seventeenth book in 2018, *Philosophy of the Law of Nations*. Sir Roger Scruton, FBA, FRSL called it a 'ground-breaking treatise' and James Mayall, FBA, Professor Emeritus of International Relations at Cambridge said it is 'a marvellous book'.

JANE SOUTHON (Bwye) reports that big changes have happened in her life – she sold up in mid-March 2020 and arrived with two suitcases in Perth, West Australia (WA), in the nick of time, two days before Covid lockdown. She then went into splendid isolation upstairs in her son's home for two weeks. Now she is retired in a lovely Perth suburb in a two-bed villa within walking distance of a beautiful lake full of birds. She plays lawn tennis and bridge, visits old friends from her Kenya days, and judges dressage as a newly accredited WA judge. She says she feels so blessed! She did apply for a volunteer job as advocate/guardian for the disabled, but was told they could only take residents/citizens, and she is in limbo at present on what is known as a bridging visa, awaiting process of her parent visa, which may take another two years. But she says she cannot imagine a better place to be in this troubled world. Her books are out of print and she has embarked on compiling and editing old family diaries and memoirs going back to the nineteenth century. She says this is a fascinating pastime, which has unearthed some interesting facts with the help of the Ancestry website. One thing she does regret is leaving behind her warm UK clothes as it is cold there in the winter. She says don't let the scorching Aussie summers fool you!

1961

MARILYN COX (Frampton) has completed her third and last term as Governor of Kingston Hospital, but remains on the patient participation group at her local GP practice. She says they kept going during the pandemic, using Zoom and

Microsoft Teams, both of which she finds nerve-wracking. She has very much missed her face-to-face classes at the Institut Français and hopes to resume them in the autumn. She has been keeping in touch with her teacher and classmates and is an avid watcher of French news on France 2.

PATRICIA VICKERS (Dalrymple) shares a positive outcome of Covid: playing bridge with friends on computer, through which she met Deborah Lavin (1957), with whom it turns out she has much in common, including places lived and people met. They have since shared a delightful evening and look forward to many more.

1962

HILARY FISH (Potts) writes that her orchestra and chamber choir were all continuing with massive spacings-out and other precautions, and she has enjoyed many hours of open-air recorder duets and string quartets. Everyone has been flexible and the weather has been generally kind.

JUDIE MINARDS (Mwarabu) has spent the past year in idyllic voluntary exile on the Isle of Man, having already been involuntarily exiled (by circumstances not regulations!) from her family in Tanzania since 2016. That year she moved from Somerset to Surrey; in 2020 she moved west again, to Wiltshire, but only spent two months in her new home before accompanying her former neighbour to the Isle of Man. Lockdowns have kept her there since, though she hopes to be back in Wiltshire from July. Having suffered spinal fractures when moving house, she has to walk using crutches, but in Port Erin the flat is very near the sea so she can walk to the bay there most days. She has been helping her neighbour, Wilfred Summers, with the editing of his book *Our Em*, which is due for publication shortly. It is historical fiction in four volumes, paperback and e-book, loosely based on the little he knows about his parents, along with some anecdotes from his own life. Income from it will be used to support teenage single mothers in Tanzania.

1963

JENNIFER GRIBBLE has remained as Honorary Associate Professor in the Department of English at the University of Sydney, following her retirement from teaching. She was completing research for a book on Dickens entitled *Dickens and the Bible: 'What Providence Meant'* (see *Reviews*).

ANN MATTHEWS (Flood) writes that, with her usual choral singing activities suspended (except – unsatisfactorily – by Zoom), she has been researching more of her family history. This has resulted in a mini-series of articles which

are about to appear in the family history journal for her 'home' area. The articles (*Cousins in Concert – Matthews Musicians*) are based on an old photograph showing five of her direct relations and a further four relations-by-marriage who played in a small village orchestra in the first decade of the twentieth century. At least one of them went on to play professionally in London; for all of them the practice of music was a constant occupation alongside their usual daytime trade or craft. This year she has taken over as Registering Officer for Marriages for Quakers in the Chilterns Area, commenting that much training is involved, especially as a new electronic system of registering marriages came into effect from 4 May 2021.

1964

JULIE KIRKBY (Rodwell) is working on her third book, after a career of more than 44 years in transportation planning. She is still living in the US, as she has for the past 50 years, although Julie's only daughter Virginia, with her husband Grant and two little ones, are now living in London. She also used 2020 to design suffragist beaded jewellery (usually necklace and earring sets) in Green, White and Violet for Give Women the Vote. These were a popular item 100 years ago, and this being the centennial of women's suffrage in the US she is enjoying the project and sending half the earnings to charity.

EILEEN NI CHUILLEANÁIN was Ireland Professor of Poetry, 2016–19. *The Mother House*, published in 1919 won the *Irish Times* Poetry Now Award and her *Collected Poems*, published in 2020, won the Pigott Prize. In 2020, she was awarded the 1573 International Poetry Prize, one of China's highest literary honours.

MORWENNA TREFUSIS (Orton) writes that their grandsons add great interest to their lives, though they are missing their regular overnight visits. One has taken to his first term at grammar school like a duck to water, including learning Japanese; his younger brother is autistic, interested in aeroplanes, engineering, physics, music, drawing and creative writing, but struggles with crowded spaces, a fixed curriculum and especially maths. She comments that learning about the positive aspects of autism is a challenge she is finding rewarding.

MARINA WARNER reports that *Inventory of a Life Mislaid*, a memoir of her childhood in Egypt and her father's bookshop, was published in the spring of 2021 (see *Reviews*). The story-making project www.Storiesintransit.org, which organises storytelling workshops in the UK and in Palermo, bringing young migrant students together with artists, writers and musicians, has been interrupted by the pandemic, but is moving online and able to work with groups in the UK as well as in Sicily.

MARGARET WILLES reports that publishing a book in the midst of a pandemic is not ideal, to say the very least. The Bodleian Library published *The Domestic Herbal: Plants for the Home in the Seventeenth Century* at the end of June 2020 (see *Reviews*). She says that reviews have been sporadic and opportunities to promote it limited, but thanks to the loyalty of friends and lectures by Zoom, the book has been selling. Meanwhile, she was completing another book on a very different subject, *In the Shadow of St Paul's Cathedral: The Churchyard that Shaped London*. Here the challenge was getting the last bits of research completed and the references checked with libraries closed. Thank goodness for the internet! That book, she hopes, will be published by Yale University Press at the end of 2021, when, fingers crossed, there will be a return to a form of normality.

SUSAN YARKER (Tyson) writes that copies of her memoir, *Taxing the Heart*, reviewed in last year's edition of *The Brown Book* can be purchased for £7 from her (148 Ack Lane East, Bramhall, Stockport, SK7 2AA) and proceeds will go to charity. She is still getting poems published and incidental pieces for *The Oldie*.

1965

MARGARET BRAMMALL moved to a wonderful over-55 community a few months ago. She says that all the homes are bungalows, and there is a lodge with a very warm swimming pool, a large gym with a free instructor, and free coffee and wi-fi. There are all kinds of clubs, educational seminars and activities. She still works as a public defender for clients facing commitment for a mental illness, and says she loves her job. She now works two days every other week by Zoom. When in-person hearings resume, her commute will be reduced from 45 minutes to 7 minutes. She would love to hear from anyone who wants to get in touch by email.

PENNY CLOUTTE reports that her first granddaughter, Eryn Wolf Clouttick Prezanti, was born at home in Brighton in October 2019, a sister to Lev James (Alexandrovitch) Clouttick Prezanti, born in February 2017. The young family moved to Kent in January 2020, where she spent lockdown with them for five months. She says it was a challenging time, with no nursery or chances for them to play with other small ones! She adds that at least she has learned some of the mysteries of Zoom. She continues as a post-holder of Brighton Quaker Meeting, where she became a member in November 2019. She has a developing relationship with her allotment near her home in Portslade.

ANNETTE DYER (Haworth) started lockdown by updating a web app to enable making simple animations using figures from Reading Museum's Bayeux Tapestry, progressed to trying to improve her abilities with the *Guardian*

crossword, and in extended lockdown moved on again to try to help the assorted geeks who ask for help with their computing coding problems on the website StackOverflow. She thinks she and Guy will survive if the internet keeps going and the local Co-op keeps delivering. Sadly, she has not been able to do much with her little local heritage charity as none of the events they normally help with could take place.

DORCAS FOWLER says that when the pandemic struck she decided the time had come to join her contemporaries and retire. Turning out on a cold, dark winter's evening on Mondays to teach for two hours struck her as a bit too much at the age of 74, even though she enjoyed it immensely when she got there, as the advanced students were all keen and came from all over the world. However, she continues to teach English one-to-one to three friends (two from Bulgaria and one from Turkey). The word has spread and, at the time of writing, there were three more waiting in the wings (one Romanian, one half Romanian/half Hungarian and one Russian!) She adds that she trusts this will keep her brain active since lockdown seems to have made it somewhat sluggish.

KATHY JEPSON (Ferguson) says that 2020 was a year like no other for them, and not just because of the pandemic. In May they moved her husband's mother, by then 96 and suffering from severe vascular dementia, to live very close to them in mid-Wales, so they could be her full-time carers. Her frailty meant they had to go on self-isolating, even when lockdown restrictions were eased, so they saw virtually nothing of family and friends, except over Zoom, for over a year. This period of caring for her came to a sudden end in early March, when her mother-in-law fell and broke her hip. Being a huge, sparsely populated county, Powys has no district general hospital within its borders, so she was taken 40 miles across the Cambrian Mountains to Aberystwyth, where they were not allowed to visit because of Covid restrictions. Sadly her health deteriorated and she was transferred to the palliative care unit in their little cottage hospital, where they were finally able to visit her as often as they wished until she died in late April. Kathy is quite sure that their experience echoes that of many people in the extraordinary period we have all lived through. Watching the unfolding of the pandemic and the government's efforts to deal with it has been given deeper personal significance by the work of their son, Neil Ferguson (1987), whose workload since the beginning of last year has been colossal. They are very proud of him.

RUTH PADEL published two books in 2020: *Beethoven Variations – A Life in Poems* (see *Reviews*), driven partly by her lifelong background of chamber music playing his orchestral instrument, the viola; and *We Are All from Somewhere Else*, poems and prose on animal and human migration, updated to 2020, including effects of the climate crisis on migration, and the immigration disasters on Greek

islands and at the US–Mexican border. As Professor of Poetry at King's College London, she is overseeing a poetry pathway through the creative writing BA programme, supervising poetry PhDs, and curating a public series called 'Poetry and . . .', in which she pairs a leading expert in anything, from human rights to neurobiology, with a poet who writes about related themes. Meanwhile, she is starting a prose book on elephants, and her daughter has begun a three-year Junior Research Fellowship in anthropology at Merton.

SUSAN STOKES (Sinclair) is sad to report that her husband, Paul A. Sinclair (Magdalen 1963), died of Covid-19 and multiple sclerosis in February 2021.

1966

CHRISTINA McLELLAN reports that after a career in the law and business she finally published her first novel in January 2021 under the pen name H. C. Denham. Set in the very near future, *Almost Human* is an examination of the potential effects of embedding sophisticated AI and, in particular, humanoid robots, into society (with she hopes some humorous insights into relationships between the sexes). So far sales are going well. When she retires from her work with the Central London Employment Tribunal next year, she hopes to write more. It has been a lifetime's ambition. She is also glad to say she is still in regular touch with fellow alumnae Catherine Crowther, Sarah Paulley and Clare Stancliffe, all thriving and still working. Sadly, close friends and contemporaries, Angela Pollard and Cecilia Breerton are no longer with us.

MARY JANE MOWAT has retired, at the age of 72, to 30 wild seaside acres in the south-west of Ireland with her husband, Professor Nicholas Woodhouse, and her two horses. They both caught the virus in March 2020, possibly from the Prince of Wales when he invested her husband with a CBE for services to mathematics. They survived without treatment and are happily mucking and harrowing fields and planting trees. She says they feel blessed to be in a bit of Europe and out of sadly blighted Little Britain.

JOANNA PRICE (Lane) has heartening news for this year. They successfully set up their charity, Christopher Lane Trust, which aims to support people who believe they could have hypopituitarism in their quest for the correct diagnostic tests. Too many of these people are told they have ME or chronic fatigue syndrome. She says they took the risk of paying for private consultations for two people, who they felt were very likely to be growth hormone deficient and were getting nowhere with the NHS – and the tests proved they were right! These two men had been ill for more than ten years with terrible quality of life, both attempting suicide more than once. Now they have an explanation for their suffering, and the hope of feeling much better with hormone replacement. Joanna comments

that this is extraordinarily rewarding on a personal level. They have a third client in the pipeline and hope for the same outcome with her. Fingers crossed!

ELIZABETH SNELL decided to move to Honiton, Devon, a while ago for family reasons and has been there for a couple of years. She is enjoying living there, as it is a small town but with good facilities which she can walk to, and a good evangelical church where she has found a warm welcome. Fortunately she was busy during the whole lockdown in 2020 with creating a garden on a neglected plot, which she has very much enjoyed. Weather permitting, she was looking forward to seeing it grow in 2021 and to exploring the area on foot.

1967

FRANCES CAREY comments that the past year or so has demonstrated to her, as to many others, the priceless value of friendship, the possibilities and limitations of virtual communication, and the pleasures of the outdoors. The 'fresh air cure' as it was once known, has never been more important, though she types this slightly ruefully after battling with the elements on a visit to Quarry Bank Mill, Styal near Manchester – a stunningly beautiful site even in the chill of an unseasonably cold, damp May. Frances and her immediate family have been fortunate to keep more than fully occupied and remunerated, though the partner of one of her children, as a freelance musician, has had an uncertain time. She adds that the great joy has been the arrival of a grandson on 7 December 2020: Noah Blake Bindman Lee, his second name being chosen on account of one of her husband David Bindman's specialisms, William Blake. His smiling, eager responsiveness at less than six months shows how remarkable human development is and how much more we learn in the first two years of life than ever afterwards. A good augury for the future.

ANGELA CRAIGEN (Losse) is sad to report that her husband Martin died on 16 March 2020.

ANN MANLY (Protheroe) writes that she is still married to Guy, their son and daughter are both married, and they have two granddaughters from their daughter and a third grandchild (their son's first) due at the time of writing. They are still working, but divide their time between a Mews cottage in Hampstead and an old farmhouse in southern France, and they still have their old house in Greece. They were in France last March when the lockdown started so, having gone there for a short ten-day visit, they ended up staying over eight months! They managed an overland trip driving through Italy and via ferries to Greece in August 2020, where they met up with both offspring and families, which was somewhat perverse given they live just over two miles away from each other in London! She adds that, of course, all their live music-making is currently

cancelled (a 40-voice choir is about the least practical group to operate in social-distancing conditions) but they have continued to write, edit and arrange things online so have been kept busy and fortunately with some income (although not a lot to spend it on!). It will be some considerable time before they get back to any semblance of normality, but they felt safe and comfortable in the French countryside and were able to observe the changing seasons – including amazing migrations of starlings and watching all the vines go from green shoots to ripened grapes. They are now vaccinated so hope to be able to resume their somewhat itinerant lifestyle before too long.

JANET MONTEFIORI followed up *Shaping Spirits* with a chapbook of 20 poems *Disposing of the Clothes* (see *Reviews*). She is chair of the Sylvia Townsend Warner Society, edits the *Kipling Journal*, and currently chairs the Kipling Society as well. The book of essays *Kipling in India: India in Kipling*, which she co-edited with Professor Harish Trivedi of Delhi University after the April 2016 symposium on Kipling at the Indian Institute for Advanced Studies at Shimla, was published in December 2020.

GRISELDA POLLOCK was awarded the Holberg Prize for 2020. It is the Nobel Prize equivalent for arts and humanities, theology and social sciences. She is the first art historian to be awarded the prize, worth about £500,000 to support her research and foster her field, which is feminist art history and cultural studies. She comments that this is a wonderful award for the field, acknowledging the intellectual legitimacy of feminism and art history as a subject. She could not be awarded the prize in person last year but hopes it may be possible in 2021. An interview about her work is available on YouTube as 'The Holberg Conversation 2020'.

1968

LINDSAY DAVIS comments that, for the first year of her adult life, she travelled nowhere at all and rarely saw friends, though she adds that lockdown for an author is similar to normal life when writing. She was humbled that her 30 years of work came into its own, as many people told her they were gaining solace from reading and re-reading her series. Both plague and politics seemed horribly familiar to anyone with an interest in history!

SUE REPARD (Algeo) moved out of London and, at the same time, became more involved with the City. She and her husband Richard moved to East Clandon in Surrey a couple of years ago and in October 2020 she was installed as Master of the Worshipful Company of World Traders, a City Livery Company. Livery Companies do a lot of educational and charitable work and her theme for the year is Education, Development and Trade. Despite the pandemic they have

been able to keep going via Zoom and have put on a number of lectures, panel discussions and 'Phoenix Talks' – events led by their own members at which they have informed the audience of how they have kept their businesses on track in these challenging times. One highlight was a talk by General Lord Richard Dannatt who spoke on 'Leading from the Front – Faith under Fire'. She says they have also enjoyed an online cheese and wine tasting, a virtual dinner, a city walk and even an online magician, and morale is good as they tentatively step back into the real world. Meanwhile she and Richard are enjoying 'retirement' in the Surrey countryside, involvement in local churches and seeing their three children and seven grandchildren.

1969

PATRICIA HACKFORTH (Wilks) moved to Chippenham at the end of 2019 and would love to hear from any alumni who live nearby. She is missing teaching and has done a little online tuition. She is enjoying being a school governor and is especially involved in the safeguarding aspects of the role. Having told her students that she intended to write a novel set in the 1960s when she retired, she feels there is really no excuse not to get started.

RACHEL HOWARD (Cartland) stepped down from a longstanding weekly engagement to co-host a radio news discussion programme on Hong Kong's public service broadcaster. She was given the opportunity to explain on air that this was because of the National Security Legislation imposed by China on Hong Kong on 1 July 2020 which, she felt, was so broadly and vaguely worded that robust conversations on Hong Kong issues might well have become illegal. She says she is, nonetheless, busy, occupied with some consultancy for NGOs and quite a lot of voluntary work. She is on the Board of the City Chamber Orchestra of Hong Kong, which was due to headline the Youth Arts Festival at the Rose Theatre in Kingston-on-Thames in July 2021 (sadly postponed but they are hopeful for 2022) and a Trustee of the China Oxford Scholarship Fund which supports postgraduates from Hong Kong and China at Oxford, including LMH.

ANN SHUKMAN is working on the Runciman Mission to Czechoslovakia in 1938, an attempt, sponsored by the British government, to mediate between the Czechoslovak government and the Sudeten German Party. The Mission was ultimately unsuccessful but contributed to Chamberlain's policy of appeasement.

CAROLE STRIKER (Jackson) reports that her family took advantage of the lockdown to restart their record and publishing company: By The Pool Music. They have been working with a Canadian singer, Sarah Buddy, so enjoyed transatlantic working at a time when they were all unable to travel. They participated in Record Store Day Canada, which again enabled them to feel as

if they were spreading their wings! Their daughter Lucille branched out on her own during the pandemic to start her own jewellery consultancy, Lucille.London, specialising in a concierge service for fine gold and silver jewellery, and precious stones.

ANNE THICKNESSE (Raikes) is sad to report that her mother Pamela (Salmon 1941) died on 4 February 1921.

ANN WIDDECOMBE ceased to be an MEP at the end of January 2020 and went straight from the Brexit celebrations in Parliament Square, when a large crowd cheered the (recorded) chimes of Big Ben as the UK finally left the EU, to Norway to make a documentary on a prison in freezing February. She was expecting to return to her normal life of reality shows, TV quiz programmes, panto and addressing meetings, but her packed diary was a victim of Covid! However, she says that there are few better places than Dartmoor in which to endure idleness and that a charming garden and an empty diary almost gave her a taste for real retirement.

1970

NICOLA PADEL (Hall) says she finally retired from the NHS in 2020 and is concentrating on the teaching, supervising and practice of psychoanalytic psychotherapy outside the NHS. She is helping to found and run a 'therapy for free' service, naturally run remotely at present. A number of highly experienced and trained therapists will offer short-term therapy to people identified by their GPs who are expected to benefit but could never manage to pay, even for ultra-low-cost therapy. She comments that it is more than ever needed in these difficult times that are particularly affecting the less fortunate. Happily the experience will be written up in a paper so others can reap the benefit of it.

MARGARET JEAN POWELL (Jean Sturgess) married Neil Robert Sturgess on 19 February 2020.

JUDITH SIMPSON says that, like most of the population, she does not have much news from 2020. Having reported last year that she and her husband completed the Camino de Santiago in northern Spain in 2019, she had hoped some shorter walks beckoned in 2020, but sadly that was not to be.

1971

PAULA GRAYSON writes that, like everyone else, her interactions became virtual from March 2020. She is a Public Governor for a mental health and community services trust whose plans for clinical transformation were brought forward,

introducing a crisis line together with virtual consultations where feasible, to attempt to maintain mental wellbeing safely during the first lockdown. Staff worked from home until their workplaces were modified and assessed as Covid-19 secure. Governors were elected, then attended their virtual induction sessions and other training, limited only by their erratic broadband systems. As chairman of a rural charity, her work increased because their 24 social prescribers were making a difference for GP surgeries in re-engaging isolated people with their communities to improve their health. Their rural delicatessen, take-away and delivery service proved vital for local people in need of essential food supplies when supermarket shelves were empty. All their vineyard volunteers were shielding at key times, requiring other volunteers and initially furloughed staff to be brought back to work on key projects to support communities. Sadly, lockdown stresses brought out some tensions between staff and volunteers which needed her employee relations assistance in making suitable responses and taking action. Her role in lecturing to HR employees studying part-time on their PgDip HRM was briefly virtual, but then resumed with face-to-face workshops in the Covid-19 secure university buildings because effective learning for adults is easier through debates. CIPD virtual continuing professional development sessions have been warmly received as networking opportunities for very busy and isolated HR professionals as well as providing useful ideas and guidance. She finishes by saying that walks with fellow LMH people were postponed, as were planned social gatherings, except for a well-timed lunch in January hosted by Sue Dean (Scott) which brought together Joan Wilmot (Link), Meena Savla (Jefferys), Dorothy Hannah (Percival) and Gill Higgins (Francis).

JOY HENDRY writes that, in November 2019, supported by the Daiwa Anglo-Japanese Foundation, she took family trees and other materials back to the village in Japan where she did fieldwork for a year in 1975–6. Her son and his partner made a film of the visit, available on YouTube (entitled 'Understanding Japanese Culture'). During lockdown she completed a book entitled *An Affair with a Village* (see *Reviews*), telling the story of her 45-year engagement with the villagers and their lives.

GILLIAN HIGGINS (Francis) retired from her GP practice in spring 2018 but continues to work, providing occasional surgeries as a locum. During the Covid restrictions, she gave telephone consultations and helped with background work, and found that she still very much enjoyed clinical work, especially since being released from the administrative and management functions. She also contributes to the local medical committee, keeping abreast of national and local developments and their impact on general practice and patient care. She always enjoyed the networking opportunities provided by conferences and meetings and has missed the company of colleagues throughout the last year. However, she has come to terms with Zoom, Microsoft Teams and webinars,

and is thankful for the continuing professional development provided online. In 2020, her youngest daughter had her first baby, Grace, and Gillian comments that they are fortunate to have four other grandchildren who all bring much pleasure to the family. After 41 years, she is still married to Trevor who is a company director at Byotrol, an anti-microbial technology company, and has recently taken up a role 'on-boarding' for a non-executive position with Velcro. They enjoy skiing, cycling and sailing and hope to resume travelling when Covid restrictions are lifted. They have enjoyed cycling trips to the Mosel Valley, Apulia and Provence and are hoping to undertake a postponed cycling tour of the Loire valley and wineries at some point!

CATHY KILROY has sent an update that covers the whole 50 years since starting at LMH! She is finally contemplating retirement after 34 years in New Zealand working for the National Institute of Water and Atmospheric Research (NIWA) in Christchurch (following shorter periods in London, and then Papua New Guinea). The three decades have been a journey from science writing and editing, to technical work in the laboratory and field, to research and consultancy. In 2008, she completed a PhD at the University of Canterbury (Christchurch), looking at the biodiversity of freshwater algae (especially diatoms) in wetlands. Those eight years of part-time study were an absolute pleasure, not least because the project included fortnightly tramps up to a lovely subalpine study site for over two years. Since then, her work has focused on algae and water quality in New Zealand's freshwaters, ranging from developing a community-based river monitoring system, to research on invasive species in rivers and lakes, to helping regional councils and private companies with river management. There has also been some spectacular fieldwork and the opportunity to publish over the years (total of about 50 papers, 18 as first author). She adds that life in New Zealand has been good in other ways – especially unlimited scope to get into the fantastic back-country of the South Island. She is really looking forward to doing more of that, and also spending more time with her step-daughter and her family (two grandchildren). An immediate goal is to finish building their off-the-grid home in the South Island's Mackenzie District, which she and her partner Grant have been chipping away at for almost four years. She comments that it has been good to catch up with LMH friends there over the years (and also back in the UK as recently as early 2020). Travelling beyond New Zealand is not an option right now, but reconnecting with LMH friends via Zoom (thanks to Joan (Wilmot)'s fine organisational skills) has brought back many good memories.

PATRICIA SMALLWOOD (Pearl) has, for some years, been walking the long-distance footpaths of Britain; she says the holidays were a great respite from her work as a judge in the Family Court. When she retired a couple of years ago, a plan emerged to patch in the gaps between these trails. The walks were a perfect socially distanced recreation, and in October 2020 the task was complete. She

can now say that she has walked every foot, yard and mile between Land's End and John O'Groats. The whole distance was happily completed with her partner Ian.

JOAN WILMOT (Link) is still loving her retirement in Derbyshire and, until Covid, seeing lots of friends from College, now transferred to phone and Zoom, of course. She comments that it is a privilege to have friends of now almost 50 years' standing – a second family. She is a volunteer at the Arkwright Mills in Cromford and, at the time of writing, was spending a lot of time helping them plan and replan (because of Covid) a celebratory year for the 250th anniversary of Arkwright's first Cromford Mill. In 2019, she also managed their Industrial Revolution Conference, drawing on academics from around the UK and one from Brazil. It considered the relevant hidden histories, mainly slavery and women's role. Her newer adventure is as lay chaplain at the police and fire stations in town, adding support outside line management for officers in what are now tightly stretched services. She says it is interesting and sometimes challenging, although she has found flowers, plants, pictures and biscuits are useful tools, as well as a sympathetic ear.

1972

NICKY HARPER (Bull) reports that, in August 2020, an updated version of her 2011 MLitt dissertation from the University of St Andrews was published in their new online journal. The original addendum had to be further amended in light of the Covid-19 pandemic and she says it was an interesting experience to work on something that uses online and therefore largely American styling, but the US-based editor, whom she had met at a St Andrews alumni reunion in 2019, was very helpful. Early in 2020, she attended the funeral in LMH chapel, of Margery Ord, her tutor back in the 1970s. They had kept in touch over the years and her annual letters had told Nicky something about her travels, but she thoroughly enjoyed reading Margery's memoir, *Memories of a Female Academic*.

JUDITH HILL (Freedman) will retire from her post as Professor of Tax Law and Policy at Oxford University in September 2021, after 20 years of teaching and researching in Oxford. She will continue with various activities, as editor of the *British Tax Review*, Chair of the Tax Law Review Committee of the Institute of Fiscal Studies, member of the Board of the Office of Tax Simplification, and a tribunal judge. She hopes to have more time to see her five grandchildren as that becomes possible.

HEATHER JOHNSTON is fully ensconced at Boxgrove and starting to plant the garden (it was muddy (very) but is now fenced against very pretty but rather destructive roe deer). She says that adventures in publishing continue: the

writing group she has been running for over 10 years has its second anthology on Amazon – see *Journeys* by the Bromley and Brixton writing group, including a couple of pieces by Heather (with a copy winging its way to LMH). Last year's collection, *South of the River* is also still available. She is pleased to say that her own publication, *From a Sussex Garden* under her garden writing moniker H. C. Johnston, has actually sold some copies, including one to Australia. She says that self-publishing is very, very instructive which is why she wanted the group to have a go: once you've done some editing, writing is never the same. You don't make money – unless you write the next *Fifty Shades of Grey* – but you find out what editors and publishers do for a living. Otherwise, she is still putting out commercial white papers on food industry, energy futures, and what the heck the economy will do next, including, this year, a dose of statistical analysis on Covid-19, which she hopes will be way out of fashion soon.

BARBARA MARGOLIS (Roche) obtained an MA(Distinction) in philosophy from Birkbeck, University of London.

MISAO SHIMAMOTO has retired and is living a peaceful life serving their community of elderly Sisters in retirement. She has a group practising transactional analysis which she hopes will continue after the pandemic is over.

VERONICA ZUNDEL graduated in December 2019 with an MA(Distinction) in writing poetry from the Poetry School and Newcastle University.

1973

GEORGINA FERRY carried out a number of oral history interviews during 2018 with women who had been associated with computing in Oxford between the 1960s and the 1990s, as part of a project on the history of women in computing led by Ursula Martin, Professor Emerita of Computer Science. The recorded interviews were archived by the Bodleian and you can listen to the podcasts (<https://podcasts.ox.ac.uk/series/oxford-women-computing-oral-history>). To celebrate the completion of the project, Ursula gave a lecture, 'Hidden Histories: Oxford's female computing pioneers' in the Mathematics Institute on 27 February 2020, followed by a panel discussion. The panel consisted of three of the women Georgina had interviewed, with her as chair. She comments that they subsequently realised that three of the four of them had been undergraduates at LMH: Georgina, Professor Susan Hockey (Petty 1965 Oriental Studies), and Dr Julia Dain (1966 Mathematics). Susan was recruited to the Oxford University Computing Service in 1975 to teach 'computing in the arts' and went on to pioneer many research projects in digital humanities both in the UK and internationally. Julia worked as research assistant to Christopher Strachey in Oxford's Programming Research Group from 1969 to 1975, and

later lectured in computing at the University of Warwick. The fourth panellist was Carol Bateman, a graduate of the University of Glasgow who ran training courses at the Oxford University Computing Service for many years. The panel's contributions were followed by a lively discussion. Their interviews, and those of the other women Georgina spoke to, made it clear that women responded flexibly to the opportunities opened up by the advent of computing, and played a key role in its application in universities and beyond.

JANE NORTHCOTE has been drawing pictures, mostly of buildings, mostly around London. You can see her work online at JaneSketching.com.

VALERIE STOGDALE (Wilson) moved from London to Great Rollright in the Cotswolds in January 2021 and is engaged to be married to Anthony D. M. Peters in 2022, 20 years after her divorce from Sir Thomas Wilson, Bt. She launched a board evaluation company under the banner of Stogdale St James in 2020, after 40 years as a head-hunter. She says she is eligible for a state pension in May this year, but she does not plan on ever retiring!

1974

JUDITH COOMBER (Gleeson) was appointed an Honorary Fellow of McLaughlin College, York University, Toronto in March 2020.

JANE DOULL officially retired in June 2020 but filled in part-time for another year until they could get a new minister for their cooperative parish ministry. She says that Covid hasn't hit New Brunswick, Canada, as badly as many other places, but life and work have been a challenge. She has learned how to do Sunday services, studies, meetings and coffee times on Zoom and to speak on Facebook Live. She has done pastoral care mostly by phone or text. To offset homebound isolation, she has enjoyed the abundance of online events such as those offered by LMH. When she retires properly she hopes to get back to more concentrated reading, writing, editing and compiling, while – when it's allowed and safe – seeing friends in person, visiting her very elderly mother (in Nova Scotia) to whom she attends daily from afar, and one day enjoying live classical music again and hearing their choir at church.

PATRICIA HALL (Rothwell) writes that, after leaving LMH, she qualified as a solicitor in Reading in 1981, then moved up to Cumbria to become (in 1985) a partner in a solicitors' firm in Carlisle. Ultimately, she became head of the dispute resolution department, with her personal specialisms being contentious probate and professional negligence. She was appointed as a deputy district judge in 1991, and, although she retired as a solicitor in October 2019, she continues to sit part time as a judge. She is married with two children, John,

who qualified as a doctor in 2018, and Rosie, who has taken after Patricia's father and paternal grandfather by becoming an industrial chemist. She comments that the children's independence, her retirement, and, finally, lockdown, have allowed her the leisure to edit her grandfather's First World War diary (published under the title *A Lancashire Fusilier's First World War* – see *Reviews*). She says this was an entirely new type of venture for her and adds that, incidentally, the book was proof-read by another LMH alumna, Priscilla Balkwill (also 1974).

MARGARET HARRIS (Meg Harris Williams) reports that her book, *Dream Sequences in Shakespeare: A Psychoanalytic Perspective* (see *Reviews*), was published in 2020.

BRIDGET KENDALL was elected to an Honorary Fellowship of the British Academy in July 2020.

HARRIET MITCHISON says she has finally fully retired from the NHS, although she found herself returning to help out with Covid vaccinations. At the time of writing, she added that life was rather narrow and she especially missed live music, travel and meeting family and friends, but she had a much better year than many and remains well.

VICTORIA SCHOFIELD published her memoir, *The Fragrance of Tears, My Friendship with Benazir Bhutto*, in 2020 (see *Reviews*). Benazir was also at LMH, matriculated in 1973, and they had been friends for over 30 years until her assassination in 2007. Victoria writes that, having written her obituary for *The Brown Book* in 2008, detailing the story of their friendship was challenging but cathartic to write. She also wrote another chapter for an updated fifth edition of *Kashmir in Conflict*. She is still Chair of the Oxford Literary Debating Union Trust and Chair of the Editorial Board of *The Round Table*, *The Commonwealth Journal of International Affairs*.

NADIA WOLOSHYN (Crandall) comments that lockdown has led many of us to make substantial changes in our lives. In her case, she works from home, but relies on London's extraordinary cultural and social opportunities to stay connected with her colleagues and acquaintances. With the restrictions since March 2020, she has enjoyed the advantages of fewer distractions, but has equally mourned the limitations. The charity for which she is a trustee has so far (late 2020) weathered the pandemic well, through a combination of careful cash management and job support schemes. She thinks her business may suffer if the infection rate continues to be high, but at the time of writing she remained optimistic. And one of her avocations has finally found space and time to flourish. The least positive outcome for her is that she cannot see either of her two sons, one in Sydney and the other in New York.

1975

SALLY FRENCH (Lees) retired this summer, 42 years after joining the teaching profession. Starting in 1979 as a maths teacher at Maidstone Grammar School, she became Deputy Head of the school in 2000, and then took up her first headship at Dover Grammar School for Boys in 2004. She was one of a very few female headteachers of boys' schools at that time and she led the school through to an 'Outstanding' Ofsted inspection in 2010. From there she became Principal of Homewood School and Sixth Form Centre, a co-educational wide-ability secondary school in Tenterden, Kent and, at over 2,300 pupils, one of the largest schools in the country. In 2016, she became founding CEO of the Tenterden Schools Trust, a multi-academy trust incorporating Homewood and a group of local primary and nursery schools. It is from that role that she retired in the summer, although she expected to remain involved in the world of education in Kent in some capacity while ensuring that she has more time to spend with her three daughters, two sons-in-law and five wonderful grandchildren.

NOËLLE McALPINE (Janaczewska) is pleased to report the publication of *Scratchland* which is poetry with a performative tilt. A topography of voices, of casual and perhaps not so casual encounters. A car park attendant, a neglected child, a crow with a mordant sense of humour . . . a possible crime or series of crimes. Creatures and plants scratching an existence (and occasionally flourishing) in the urban margins. People struggling to make their lives into stories and make those stories known to others. A collection in two parts, *Scratchland* is about wild frontiers – the wild frontiers of our cities ('Scenarios & solos from a mixed landscape') and the wild frontiers of our TV viewing ('True crimers').

SUZELLE MOSS (Smith) co-authored an article entitled 'Hollywood Grande Dame's Legal Legacy', with Don Howarth, which chronicles the two cases their client Olivia de Havilland brought against the film industry in Los Angeles.

1976

TRICIA AUSTIN reports that she lives in beautiful Ramsgate, in east Kent, and has been elected as a Green Party district and town councillor. Their district council in Thanet was the only one in England controlled by UKIP in 2015. It now has four Green Party councillors, and they hope for more in future!

PENNY CHRIMES is pleased to say that her second novel for children, *The Dragon and Her Boy*, was published in February 2021, the sequel to *Tiger Heart* (January 2020). She was delighted that *Tiger Heart* was longlisted for the Branford/Boase award. She is now writing full time for children – a life-long ambition – apart from some part-time teaching of broadcast journalism at City University.

SUE DICKMAN (Wilkes) reports that she has had the honour to be elected as a Fellow of the Royal Historical Society.

MIRANDA FYSON (French) says she 'retired' from veterinary practice in December 2017 in order to be able to spend more time with her grandchild. However, 2018 saw her buying a small single-handed veterinary practice and working almost full time again. She comments that it has been interesting and fulfilling running a small business for the first time – better late than never! She now has three delightful grandchildren and, once lockdown restrictions are eased, she is looking forward to spending more time with them as well as working as a vet.

VICTORIA JENKINS was employed by Birmingham City Council as an educational psychologist until she retired in September 2018. She thought that her days of actively improving her IT skills had then come to an end, but the impact of Covid has been to require significantly better skills. This includes mastering the various ways of staying in contact with friends, including Margaret Davis (previously McConnochie) and Lindsay Gee, with whom she was at LMH. Since she retired she has continued her interest in, and commitment to, education. She had also hoped to do voluntary work for prisoners leaving prison and making 'new starts'. However, this required direct contact with people so has been shelved for the time being. She says she can recommend retirement, and she hopes to make better use of it once we are through Covid.

JUDY RODD (Ford) reports that during the pandemic she has been busy with church matters: recording online services, organising and hosting online meetings, and keeping up to date with the latest regulations and guidance for health and safety. She published two more detective novels during 2020, both set in Oxford. *Weed Killers* explores grief through the parents of a young police officer killed in the line of duty, and *Crowd of Witnesses* links two eras, as a DCI, who is shielding during the Covid lockdown uses the time to write his memoirs of a case dating back to 1982. Now (May 2021) she is working on the final volume of the trilogy, which features the anniversary of the deaths and the long-awaited trial of those responsible. Also during 2020, their wider family increased through the addition of a new granddaughter, born in July, and a grandson, adopted in September.

1977

FIONA HEDGES now has the honour of, and sole responsibility for, promoting the many and varied published works of music composed by her father Dr Anthony Hedges (1931–2019; Keble College), which she does through his website www.hedgeswestfieldmusic.co.uk and through the Facebook page [anthonyhedgescomposer](https://www.facebook.com/anthonyhedgescomposer). She was one of two external moderators involved in

selecting the pieces for Grades 3 and below in the latest piano syllabus for one of the London-based music exam boards. She teaches piano, cello and double bass from home, is still a visiting music teacher at Rye St Antony School, Oxford, but has retired from teaching piano and double bass at Headington Prep School after 20 years there. She continues to manage the Cotswold Ensemble (a gigging ensemble of professional players specialising in providing music for weddings and private functions). In normal times she is the rehearsal pianist for Cumnor Choral Society and she plays cello in many concerts each year.

CAROLYN JONES (Carr) reports that it has been a challenging year, trying to keep research going through a pandemic. As safety officer for her department, she was busy reading risk assessments for a safe 'Return to Onsite Working' through the first lockdown, but that meant they were able to re-open relatively quickly. She says it has been sad to see the building so quiet, with each group working at reduced attendance in the lab. It has meant that the students, particularly the project students only doing research for a few months, missed out on the joy of interacting with their colleagues. She adds that she and her colleagues constantly felt they were out of touch with their team. As Chair of the grants committee for the Fund for Women Graduates, she has read many sad applications describing how Covid has adversely affected the research of students across all disciplines.

ALISON KENNEY tells us that her non-resident partner Richard Foster, a retired civil service librarian with a history degree from Portsmouth, died unexpectedly of a heart attack on 28 January 2021 at the age of only 67. He had enjoyed coming to the LMH Gaudy in June 2019. Alison goes on to report that she has kept herself very busy during lockdown by attending art history lectures and virtual guided tours of London. She has recorded a short video of her favourite archives from the Liberty department store for the City of Westminster Archives Centre's Facebook page, as well as doing reviews of books on London for them. She has also started learning music harmony and has enjoyed continuing with her voluntary gardening project at a small local park in Penge.

1978

SYLVIA ASHTON comments that the pandemic has led to a new way of working where she has been leading webinars to help teachers of English for Speakers of Other Languages to explore ways in which work can be done with learners who have little or no access to technology other than a smartphone. The second edition of the book she wrote with Rachel Stone two years ago, *An A to Z of Creative Teaching in Higher Education*, was published in May 2021. She says it was hard to write in lockdown but they did it! The new edition has got lots of ideas for online teaching in higher education and also a brand new chapter on

decolonisation. She says she was a scared young woman from a council house when she arrived in Oxford and she really wishes she'd had the academic and pastoral support they advocate in their book! Having taught every age (from infant to U3A) across the decades since she qualified as a teacher in 1982, she says that it has been fun to reflect on and write about what she has learnt and she would love to hear what others from LMH think of it, especially those who have gone into education in any sector. Their Twitter handle is @AtoZofCTinHE.

LOUISE GREEN (Nicholson) was appointed as a Companion of the New Zealand Order of Merit in the New Year's Honours of 2021 for services to neuroscience and education.

SUE LESSER is pleased to report that her achievements as an author now include four novels and a slim volume of poetry, all available on Amazon in both ebook and paperback format. Three of them are realistic fiction stories, focusing on life and relationships in Britain today, but she has also written a time-travel story in which a modern escort is transported back to the 1880s and describes life as a Victorian prostitute through twenty-first-century eyes. She has just finished the sequel to this, where the same protagonist becomes an amateur detective, tracking a serial killer who bears a remarkable similarity to Jack the Ripper. The trilogy will be completed later this year with a description of early suffrage.

KATHY O'SHAUGHNESSY reports that her book, *In Love with George Eliot*, won the Society of Authors' Paul Torday Memorial Prize 2021.

VALERIE SANDERS reports that her book *Margaret Oliphant* was published by Edward Everett Root for their Key Popular Women Writers series (see *Reviews*).

RUTH WALTER (Fletcher) says she is still enjoying teaching (mostly French) and is now head of faculty at St Bernard's Catholic Grammar School. Latin lessons have been added to her timetable, and she tends to treat the subject as if it were a living language, so there is a lot of pretending to wear togas and crying 'eheu! furcifer!' She is rather proud that her daughter Rachel has grown into a mini-me and is now head of German at St Albans High School. Ruth's two sons are achieving well in the energy industry and have provided her with two wonderful grandchildren (born in 2020), though unfortunately she has not been able to see much of them because of lockdown.

1980

SHAHEED HAQUE reports that, after leaving LMH in 1983, he went straight onto the bleeding edge of what we now call networking. He started with 9,600 baud modems and ended with 140,000,000 bps routers 10 years later. He then moved

on to building video servers, starting with ones that cost over £5,000 per high-definition stream (or would have, except that high definition had yet to be defined!) and ended a few years later at about £2 per stream. He ended that part of his life with a wife, four children and two cars, and went back to networking. He looked after the beating heart of the world's biggest routers – the 2,500,000,000,000 behemoths that were the Internet. Most recently, having realised that the dull old business of payroll was still being done in a way the Babylonians would recognise, he co-founded a start-up to drag it into the twenty-first century. And make it employee-centric. And do away with the evil of payday loans.

JUDITH HEALD (Tew) has been retired now for three years from the world of financial services. She comments that the last year or so hasn't been how any of us expected to spend it and travelling has been curtailed! She enjoys being a non-executive director on several boards in the arts and education sectors including chairing the Waterperry Opera Festival which is held in the beautiful Waterperry gardens near Oxford.

LIZ RICH (Berrisford) writes that being made redundant last year and turning 60 this year seemed like two good reasons to spend more time doing voluntary work. She is involved in all sorts of things, but most recently she has started volunteering with an adult literacy charity called Read Easy UK. She comments that we have a poor record of adult literacy in this country and it's something that is largely hidden, so you may be surprised to know that in England alone 2.4 million adults either can't read at all or can barely read. As you can imagine, gaining better literacy skills can be life-changing. So, she says, if you have some spare time on your hands, why not see if there's a Read Easy UK group near you where you could volunteer!

1981

PAULA BERRY reports that, 44 years since first having a vague calling to the West Country, and having reared three children to independence, she is finally retiring from full-time teaching and moving to Devon. She is looking forward to being able to spend more time staying in touch with fellow alumni, seeing the grandchildren, walking the South West Coast Path more than 10 miles at a time, sea swimming every month, and roaming at will in her camper van.

MARK CLARK writes that, after a 30-year career in the City as a pharmaceutical industry analyst, he started his own consultancy, BIAPharma, in 2015. Five years later, he remains very busy advising a number of retained pharmaceutical and biotech corporate clients on a range of investor relations and strategic financial matters.

JENNY COOK (Rowley) became Archdeacon of Portsdown in the Diocese of Portsmouth in June 2020.

CAROLINE GEORGE (Sawyer) became a solicitor after LMH, then an academic lawyer. She spent five years in practice, ten years in academia in England, and ten years overseas, five in academia and five in practice. Her identity was stolen ten years ago and she says she twigged very slowly. She discovered that she is good at identifying corruption, money laundering, and complex lawyers' fraud and how it's done, and that this led to a late flowering as a barrister explaining securities fraud and how corruption had been legalised. She also eventually realised, after a number of threats and attacks, that this was a very risky position. She is back in Europe writing it up and comments: 'Wow, it's fascinating!'

1982

PAULA HARTLEY (Warburton) decided to move firms in February 2020 and gave in her notice just before the pandemic! She says that, happily, her new firm still wanted her, so she moved to Archers Law in September 2020. At the time of writing, she still hadn't met all her colleagues and said that working from home was a challenge she was still getting used to, even after months of practice. She also reports that, sadly, her husband Christopher Bryn Warburton died in March 2019.

GEORGE HOLLINGBERY has been appointed UK Ambassador-Designate to Havana. His term starts in January 2022.

1983

KATHRYN DAVIS (Sankey) says that, after a long career as a corporate lawyer, including 17 years as a partner at Slaughter and May, she retired from private practice in 2013 to pursue other interests. In the intervening period she has done a variety of interesting things, including sitting on the board of a G15 housing association (until December 2020). Currently she is Deputy Chair of the Council of the Girls' Day School Trust (which owns 25 schools), a lay member of the Lord Chancellor's Recruitment Advisory Committee for London (recruiting magistrates), an occasional lecturer at LSE (training law students how to demonstrate commercial awareness and tackle case studies in the trainee solicitor recruitment process), a mentor of trainee solicitors seconded to a variety of different private and in-house legal practices for a legal training provider Accutrainee, and an external member of the Audit and Scrutiny Committee of the University of Oxford. She remains married to David Sankey (1983 Physics) who continues to work in the world of particle physics and they have two young adult children, one of them studying chemistry at Oxford and the other halfway through A Levels.

CATHERINE FOOKS reports that, after over 30 years in private practice at the same firm in Guernsey, she has recently been appointed Judge of the Royal Court of Guernsey. She is taking the lead in the Criminal Division but working across the Civil and Family Divisions as well.

SARA HAYWARD is pleased to report that the book *10x10 Lockdown*, compiled by Penny Perrett, was published in 2020. It is the reflections of ten women's feelings and experiences of the first lockdown shown through 129 full-colour pages of poetry, humour, drawing, painting, textiles and photography. All profits made from sales of this book go to Women's Aid. Sara has contributed numerous paintings from her 'Elle 1:000000' series, including the front cover, and haiku. For further information please see the news page on her website: www.powishayward.co.uk.

NAOMI HOLMES (Starkey) is now serving as Ministry Area Leader for Bro Padrig, a group of Anglesey churches in the Diocese of Bangor, and also Pioneer Evangelist across the north of the island.

1984

RICHARD CAIRNS completed 15 years as Head Master of Brighton College in 2020 and says that it has been challenging and fulfilling in equal measure and has gone remarkably quickly. He has also been engaged elsewhere as the co-founder and Deputy Chair of the London Academy of Excellence (LAE), a school in Newham, East London, prioritising aspirational local children who qualify for free school meals. Last year, the LAE secured 34 Oxbridge places, nearly all gained by youngsters from socially disadvantaged backgrounds.

MICHAEL GRIMWADE is a managing director at a niche investment bank that specialises in commodities and emerging markets. In his spare time he has recently completed his second academic book, which should be published before Christmas.

JANE HARLAND reports that, after a roller-coaster pandemic year, life is opening out again. She has been a self-employed community musician and singing leader for the last 15 years, creating singing spaces with everyone from tiny babies to the oldest adults, teaching music and teaching teachers to teach music better and with confidence. At the start of the first lockdown, she lost all her freelance work which was very scary. But she is lucky enough to live in beautiful Northumberland so she made the most of beaches, walks and bike rides. She soon became adept at Zoom – even leading singing online. She has met so many people, learned so many new things, become involved in new causes and made links with new friends and old across the world, so this year has not been lost. Her son is leaving for university in September, and her husband is retiring from teaching. She

wonders what will happen next. As we step through the portal into the post-pandemic world, what will we bring with us? Who will we become?

SAM KILEY-WORTHINGTON has been a senior international correspondent for CNN based in the UAE since 2018, having left his Sky News role as Foreign Affairs Editor. He says he has had a defiantly busy year including investigating zoonotic diseases in the DRC, the India health crisis, and long stints in Israel and the occupied territories.

1985

SUNDEEP KAPILA is a partner at the law firm Freshfields Bruckhaus Deringer. He lives in Wimbledon with his wife Sarah and four children (two boys and two girls aged from 5 to 14). In his spare time he likes to watch and (occasionally) play various sports. He continues to stay in touch with a few alumni but wishes it could be more.

1986

DENISE BROWN is sad to report the death of her husband Brian Nobbs on 15 March 2020.

SALLY CORNALL (Calder) has had five more historical romance novels published under her pen name Emily Royal: books 1–3 in the Headstrong Hart series, entitled *What the Hart Wants*, *Queen of My Hart* and *Hidden Hart* (published from late 2020 to early 2021); plus standalone novels entitled *The Saxon Lord's Unwanted Bride* (March 2021) and *Her Dark Seduction* (April 2021). Her youngest daughter has been selected to represent Scotland in the British Schools Smallbore Rifle Association's annual match, which, Covid permitting, was due to take place in May 2021.

CAROLINE HUGHES is now the Rev. Theodore M. Hesburgh Professor of International Peace Studies at the University of Notre Dame in the United States.

FRANCIS O'GORMAN was elected Fellow of the Society of Antiquaries in 2020. His latest book is an edition of Emily Brontë for Oxford University Press, due out in 2021.

1987

NICHOLAS BURKE reports that, in 2015, he helped set up Aerofoil Energy, a technology company specialising in improving the energy efficiency of commercial refrigeration (the type mainly used in supermarkets). In 2021, they

received a Queen's Award for Enterprise in Innovation for the positive impact that their technology is having in helping to reduce the energy costs and associated carbon emissions of major UK and international food retailers.

RICHARD GRANT started a new position in July as Executive Scientific Director at Lucid Group, a healthcare communications company based in London.

1988

STUART BRYAN has been appointed to the position of Director of the International School of Monaco from 1 August 2021.

1989

JAMES HORGAN reports that a workplace move from Hoddesdon to Moorgate and increased working from home triggered their move from Hertford to Oxford. His daughter, Rose, has started at Headington School and they have joined the Oxford Evangelical Presbyterian Church. They are enjoying having so many friends on the doorstep and a house where they can entertain.

AMANDA LLOYD achieved practitioner status with the European Mentoring and Coaching Association in May 2021, meaning that she is now an accredited executive coach. She is currently coaching at Cambridge Assessment, complementing her work there on the management of test production, projects and people.

PENNY SHAW is feeling very fortunate to still be ensconced in Perth, Australia, which was, at the time of writing, still Covid free. In 2020 she made her principal debut with the West Australian Opera, as Despina in *Così fan Tutte*, after 20 years in the chorus. Her children are all doing well, the last one has just started high school and three are at university.

CHRIS SPRUCE is living in Surrey and working for GE Renewable Energy as Chief Engineer for the world's largest onshore wind turbine, with a 158m rotor diameter.

1990

SAMMY DUFFY (Jordan) reports that 2020 brought lots of new things. She suffered a major bereavement, started a new job with the Diocese of Winchester, and then moved to a role as the National Project Lead for Hope Together UK and published a book for children, *God's Big Story*. In addition, during the new experience of a global pandemic, they moved to a new house on a new estate where they are helping to lead a new church plant.

KATIE WILKINS (Kelly) has been living in Bermondsey for the past 25 years with her husband Julian who also studied modern languages, at Trinity. They have four adult daughters aged between 19 and 24, two of whom have studied at Oxford. Over the past two years she has been just down the road from LMH, studying at Wycliffe Hall (part time). She was ordained in June and moved to a curacy in Mottingham where she hopes to continue working for women's justice, albeit in a new way.

1991

SONIA TOLANEY was appointed Attorney General of the Duchy of Lancaster in October 2020.

1992

CAROLINE COLE has been dividing her time between teaching Leadership for Oxford Brookes in Hong Kong (or online recently), delivering psychotherapy to private clients, and providing strategic and therapeutic interventions to an abstinence-based addiction recovery treatment centre in Liverpool: Tom Harrison House. She says this project is exclusively for veterans of the armed forces and is the only project in the UK doing that kind of work. It feeds her soul to be witness to the courage of these clients as they do the healing work to change their lives. She is also running her own workshops in co-dependency and systemic family constellations and is currently a board member of two charities: Broadway Lodge in Weston-super-Mare and the Philadelphia Association. She is also on the Advisory Board of the Centre for Systemic Constellations in the UK, where she is working with a small group of colleagues developing the organisational vision, mission and core values. Her Present-Future Consultancy is thriving (www.present-future.co.uk) and her life seems to have become busier since lockdown. She is having a joyful time engaging in all these activities despite the physical distancing required at present.

CHRISTINE MARLIN (Schintgen) has been serving as interim president of Our Lady Seat of Wisdom College in Barry's Bay, Ontario, Canada, since July 2020.

1994

JULIA HORN has moved to a new role at the Saïd Business School in Oxford, as the Head of their new Teaching and Learning Initiative. She is still living in Leamington Spa and learning football and TikTok from her children.

1995

JANE SCOTT (Richardson) sends an update that she is married to Mark Richardson (LMH 1995) with two children, Sam (11) and Amy (9). She is Strategic Director for Economy and Place at Conwy County Borough Council and also Chair of Wales's national heritage organisation, CADW.

1996

PAULINE BAER (de Perignon) reports that her book, *La collection disparue* (The lost collection), has been published and long-listed for the Prix des Deux Magots. It describes her search for paintings that had belonged to one of her great-grandfathers, Jules Strauss, which takes her from the Louvre to a museum in Dresden, via Gestapo archives. It will be translated and published in 2022 as *The Vanished Collection*.

NANCY CAMPBELL was awarded the Ness Award (from the Royal Geographical Society) for travel literature in 2020.

SIMON DOBNIK was appointed Professor of Computational Linguistics at University of Gothenburg, Sweden, in September 2020.

JOHN GHAZVINIAN is pleased to report that he has a new book out. *America and Iran: A History, 1720 to the Present* was published in the UK in October 2020 and in the US in January 2021.

TERRENCE JOHNSON is opening a board game café and independent bookstore called 'Turns and Tales' in Chatham, Ontario.

EVA HÖHBERGER (Weig) took over the Chair of Nano and Quantum Sensors at the Department of Electrical and Computer Engineering at the Technical University of Munich in October 2020.

1997

HANNA CRUSH (Hiles) writes that, after seven years as a freelance writer and proof-reader, she started a new role in January 2021 as communications manager at the British Ceramic Confederation, based in Stoke-on-Trent.

AUSTIN NEVIN was appointed Head of the Department of Conservation at the Courtauld Institute of Art, London, in September 2020.

1998

DAVID BAKSTEIN is pleased to say that *An Introduction to Continuous-Time Stochastic Processes* by Capasso and Bakstein will appear in its 4th edition – 20 years after the idea for the title originated at LMH. It is a collaboration between LMH's former DPhil student David Bakstein and the distinguished Professor Vincenzo Capasso from the University of Milan, who over the decades has been a frequent visitor to Oxford's Centre for Industrial and Applied Mathematics.

JANE BLISS is proud to announce the publication of Douglas Gray's second and last posthumous book, *From Fingal's Cave to Camelot*. A brief description of this book was included in *The Brown Book* for 2020 (p. 76). She has donated a copy of the paperback (and the pdf, which is available free) to LMH library.

LUCY HARMAN (Byrne) had a son, Richard, in 2015 and a daughter, Orla, in 2019.

ERIC HENRY has published a book called *The Future Conditional: Building an English-speaking Society in Northeast China*. The book is an ethnography of English language use and education in the north-eastern Chinese city of Shenyang, based on research in private language schools. It argues that more than just an index of globalisation in China, English has been integrated into local discourses of modernity and development.

SARAH PEARCE (Hughes) walked 500 kilometres in the summer of 2020 along an ancient pilgrimage trail, Le Chemin St Jacques, beginning at Le Puy en Velay in France. The trail covered steep hills, tiny chapels and shady pine forests, eventually leading across the Pyrenees to Santiago di Compostella in Spain. She says that with stunning views and great food and wine it wasn't all hard work. On the way Sarah discovered an unexpected enjoyment of camping – unthinkable in her LMH days! Since the walk, she has transitioned from Executive Coaching to lead a Learning and Development team for an EU-funded technology provider, GEANT. (Who knew there was a completely separate internet from the world wide web, used by the research and education sectors?) She and her husband, Chris, have just moved to Cambridge after 20 years in London, and are looking forward to exploring 'The Other Place'.

1999

LUCY BAYNES (Rycroft) is pleased to report that her first book for children, *Deborah and Jael*, was released in April 2020. A fully illustrated, rhyming re-telling of a lesser-known Bible story championing two strong women, it's the first in a series of female Bible heroes for children, with the next books due for release in April 2022. She continues to blog about faith and family life at thehopefilledfamily.com.

SANDRA BIALYSTOK was the producer of the virtual reality experience *Home After War*, premiered at the Venice International Film Festival in 2018. It won the 2019 Jury Prize at SXSW and was released on the Oculus Store in 2020. This documentary tells the story of one man's experience returning to Fallujah, Iraq, after the war, only to face the fear that his home might have been booby-trapped by ISIS. Her article, 'A twenty-minute walk through Fallujah: Using virtual reality to raise awareness about IEDs in Iraq', reflects on and measures the impact the virtual reality experience has had on both general and expert audiences.

MAX HARDY reports that his family of four, with two sons (2016 and 2019), has moved to North London. He is still heavily involved with the criminal bar and advocacy training for Gray's Inn. He has developed a sideline in TV legal consultancy, having worked on Netflix's *Criminal UK* and the BBC's *Defending the Guilty*.

2000

DEBRA CARTER (Helen Rust) writes that, after taking a career break to have her two children, she qualified as a yoga teacher in March 2020 and set up Calm Mind Yoga, offering private yoga sessions online and at home. Since the beginning of the pandemic, she has taught over 100 yoga sessions and has gained lots of experience in teaching yoga for asthma, IBS and chronic pain.

KATE RHODES runs her own consultancy working as a lawyer and lobbyist in technology and innovation, with a special focus on cryptoassets, DLT and payments. Her love of French and Italian literature, instilled at LMH, continues. Now based in London, she has recently been living in the Middle East and continues to enjoy Europe when travel permits.

NICKI SPRINZ has become the European Managing Director of ustwo, a global digital product studio, where she has been working for nearly seven years. She says that 2020 was a year of home-schooling on Zoom and evenings of catching up with work on Google Hangouts, and that books were a beloved respite. She has entered into a civil partnership with Jamie Copeland. Their son, Wes, was born in July 2019 and his sister Freya is now eight.

2001

HANNAH CORNWELL completed a Leverhulme Early Career Fellowship at the Institute of Classical Studies and the University of Birmingham (2016–18) and from 2019 has been a lecturer in ancient history at the University of Birmingham. Her first monograph, *Pax and the Politics of Peace: Republic to Principate*, was published in 2017. She is currently working on concepts of peace, negotiation and diplomacy in the Roman world, particularly in relation to civil war.

ALISON ICKE (Shallard-Brown) and **HOWARD SHALLARD-BROWN** welcomed their son, Matthew Alexander Shallard-Brown, on 23 November 2020, a much loved brother for Florence.

RAKHI MEHRA moved to Italy from India (Delhi) on what was meant to be a six-month sabbatical from running a social enterprise (MHS CITY LAB) and reflecting on next steps. Six years later, she is very much at home in the small town of Varese living with her husband and two children. She teaches a Masters' course on social innovation in Switzerland and hopes to make space for the next adventure and challenge.

JOEP VAN GENNIP is still a post-doctoral researcher at Tilburg University in the Netherlands. His research focuses on the impact of the Roman Catholic Church in the Netherlands in the resettlement of political war collaborators in the period 1945–55. He has been invited to revise several lemmas for the *Oxford Dictionary of the Christian Church* (forthcoming 4th edition 2021). He has become, in 2021, one of the editors-in-chief of the long-established peer-reviewed journal *Church History and Religious Culture*.

SADIA ZOUQ is a self-employed barrister in professional regulatory law, now sitting also as a Legally Qualified Chair for a number of regulatory bodies.

2002

CRAIG HAFHEY and **CAROLINE FOSTER** are delighted to announce the birth of their second child, Rachel Haffey. Rachel's big brother Alexander is very proud and protective.

MUSSADAK MIRZA was elected in May 2021 as the Conservative Party Councillor for Bowdon and appointed as a member of the Shadow Executive in Trafford Council. He stood for Parliament in the 2019 General Election.

2003

STEPHANIE LANGIN-HOOPER reports that her monograph, *Figurines in Hellenistic Babylonia: Miniaturization and Cultural Hybridity*, was published in March 2020. The origin of this research was her Oxford MPhil thesis, and it was her honour to donate a copy to the LMH library. She hopes that a future archaeology student will find the subject as interesting as she does!

TOM LITTLER moved to London, after graduating, to become a theatre director. He says that it is a career that's had plenty of ups and downs, but one that has brought a lot of pleasure and introduced him to many fascinating people.

He trained as an assistant to Peter Hall and Trevor Nunn, and ran a company producing work in small theatres across London. As a freelance director, he has worked across the UK and Europe (more difficult, recently). He adds that it was a treat a few years ago to direct *As You Like It* for Creation Theatre in the grounds of LMH. In 2017, he became Artistic Director of Jermyn Street Theatre, the smallest producing theatre in the West End, where they produce new plays, classics and rediscoveries. He comments that 2020–21 has been a time of much challenge, as theatres everywhere were closed down by the pandemic, insurance was invalidated, and they had to respond creatively to stay afloat financially. Blessed with a loyal audience and community of theatre artists, they created innovative theatre-on-film work, which was rewarded with the 2021 Fringe Theatre of the Year Stage Award. He is always delighted to hear from LMHers interested in supporting the theatre as customers or patrons (or, indeed, current students seeking work placements) – they are just off Piccadilly Circus. He lives in Cambridge, where he supervises part-time in eighteenth-century literature at Clare College.

QIANHAN LIN and **WILLIAM BLUM** are delighted to share the news that their daughter, Mingxiu Blum, was born on 15 April 2021 in Bellevue, Washington State, US.

2004

MICHAEL SLAVINSKY is working as Head of Sixth Form at Oasis Academy South Bank, a comprehensive state school in Lambeth. He says that, in 2021, they had 10 per cent of their A-Level students receive Oxbridge offers, an unprecedented success for a school serving a community like theirs. He adds that he is always looking to connect his A-Level students with interesting, kind and inspiring people who could mentor or help them in life, and that if alumni are interested in supporting a young person, they should get in touch through the Development Office.

CHRISTOPHER TARRANT has started work as Lecturer in Music Analysis at Newcastle University.

LAURA VARNAM has co-edited a new book of essays on the fifteenth-century mystic, Margery Kempe, *Encountering the Book of Margery Kempe*, which will be published in late 2021.

2005

TIM ASHTON says he accidentally built an emergency earthen amphitheatre in the pandemic and collaborated with the National Youth Theatre to put on some of the first plays as lockdowns eased, including a site-specific, specially

written play called *The Last Harvest*, which was a play written and rehearsed on Zoom and then staged around the farm at Soulton Hall. They have managed to get more than 3,000 people to watch a play, so far, and held the community parish Christmas service as a performance around the farm. There are more plays happening to try and support live performance back onto its feet safely and in a commercially viable way. In addition, he is building a henge monument with Professor Huffman!

ALEX CHRISTOFI is pleased to report that his first non-fiction book, a biography of Dostoevsky which blends what is known of his life with autobiographical passages in his fiction, was published on 21 January 2021 (see *Reviews*).

CAL FLYN recently published her second book, *Islands of Abandonment*, a non-fiction work about how nature rebounds in abandoned places. She says it has had some very positive reviews – the *Daily Telegraph* gave it five stars, and the *Spectator* called it ‘extraordinary’ – and it was shortlisted for the 2021 Wainwright Prize for Writing on Global Conservation. More details can be found on her website: <https://www.calflyn.com>

LAURA LAZZARI is a postdoctoral researcher in the field of motherhood studies and the medical humanities at the Sasso Corbaro Foundation for the Medical Humanities, an institute affiliated with the Università della Svizzera Italiana (Switzerland). She carries out interdisciplinary research on narrations of pregnancy, childbirth and postpartum. Besides her research activities, she is a fertility consultant, childbirth and postpartum educator affiliated with the HypnoBirthing Institute in the United States.

2006

RICHARD ALBERT has been elected Co-President of the International Society of Public Law. He took office in July 2021, alongside Marta Cartabia, formerly President of the Constitutional Court of Italy and currently Minister of Justice in the Italian government.

ABHISHEK BANERJEE was a postdoc at MIT after his DPhil in neuroscience and is now an associate professor at Newcastle University.

LETICIA LOPEZ SANCHEZ and **JON BLUNDELL** met on their law courses at LMH in 2006. Their daughter Leticia Blundell was born on 10 July 2012.

LAURA MACPHEE (Burrell) married Matthew Burrell on 2 November 2020, 12 days earlier than planned. She reports that it was rather a mad scramble but such a relief!

2007

STEPHANIE GARTRELL (Donkin) and her husband John welcomed their baby boy, Freddie Robert Donkin, into the world on 15 August 2020 (weighing 7lb 2oz).

MORGAN MINCHIN writes that, having worked for the UN at the United Nations Regional Information Centre (UNRIC) in charge of Benelux–EU relations for several years in Brussels, he has decided to change careers. He is now Communications Manager for the European Union’s new European Climate, Infrastructure and Environment Executive Agency (CINEA). He will help oversee the successful implementation of EU-financed projects and programmes run by stakeholders all over Europe (universities, research centres and private companies) related to transport, energy, climate and environment with the main objective of meeting the EU Green Deal.

LERA NICHOLS (O’Sullivan) writes that, after years of preparation, she was accepted to medical school and is now a first-year medical student at Oregon Health and Science University in Portland, Oregon in the US. Writing in autumn 2020, she said that she and her husband were enjoying very British-style weather as they explored what will be their home for the next four years.

BIANCA SUMMONS (Pellet) says that, in an attempt to have her teaching qualifications recognised by the Dutch education authorities, she has had a challenging 12 months professionally. This has included having to return to England for a term to work in a school there (involving both long periods of separation from her husband and 2-year-old son and not being able to return to the Netherlands at all during this period thanks to quarantine requirements imposed by the pandemic) and losing out on jobs starting in January 2021 due to the Dutch government’s Covid-related closure of schools. This meant moving in temporarily with her in-laws in France to reunite the family and have help with childcare before the borders were closed to British travellers, and having to register as a freelancer with the Dutch chamber of commerce. While freelancing has its clear ups and downs (from more sleep to less pension), Bianca has been surprised to find that her chosen freelance career as a private tutor, examiner and educational writer has sufficient mileage, and has been thrilled to produce bespoke academic materials for prestigious ed-tech companies such as Kognity, as well as tutoring undergraduates and postgraduates for the first time. She has also had articles and poems published in *Teaching English* and *The Use of English*, as well as writing a book for Elemei Education, *The A-Z of TOK*. She says that despite still wishing to return to teaching in a school in the near future, she can only be pleased with how 2021 has, in a lot of ways, turned out better than she could have hoped for.

ALISON WRIGHT will present the 2021 Balfour Lecture at a special meeting of The Genetics Society to celebrate the 151st birthday of Edith Rebecca Saunders, to be held in Cambridge in late 2021. The Balfour Lecture, named after the Genetics Society's first President, is an award to mark the contributions to genetics of an outstanding young investigator. Alison is currently an Independent Research Fellow at the University of Sheffield funded by the Natural Environment Research Council.

2008

ANNA ALEKSANDROVA reports that, since last year when the virus was enveloping the world, she has decided to seriously pursue her art career, starting with *Women Groundbreakers*, a series on women who have done remarkable things in life. It was sparked spontaneously and so far she has done 22 paintings and there are many more in the works. Each subject is painted in oil and mixed media on silk stretched across a uniquely shaped canvas frame, built by Anna herself. She says she loves pursuing very human topics in her paintings, from exploring the human body, to emotions and social injustices, as she did in *Art for Freedom*, the collection on human trafficking she exhibited in London. Her artist name is Anya Vero and her work can be viewed on www.anyavero.com.

SAMANTHA ANDREWS and her husband (Jeff Ee) would like to announce the birth of their son, Elijah Dai An Ee.

DAVID BAKER and his wife, Nicola, welcomed their third child, Astrid, on 12 February 2021. She joins their family together with her brother Edmund (born in 2014) and sister Linnea (born in 2019).

AANAL CHANDARIA is a student at the Royal College of Art, completing an MA in Print.

PEDRO CARO de SOUSA reports that his wife, Mariia Puchyna, gave birth on 15 January 2020 to their first child, Nicolai Puchyn Caro de Sousa, in Hospital Necker, Paris, France.

EVE O'BRIEN (Walmsley) and Arthur are delighted to announce the birth of their son Torin, on 9 April 2020.

DESPOINA POTARI was awarded a fellowship at the Center for Hellenic Studies at Harvard University for the year 2020–1 to study the role and status of women in ancient philosophical scholarship and explore epistemological implications for the modern-day practice of philosophy.

EMILY PRECIOUS writes that her film and TV production company Bird Flight Films was honoured to receive a BFI Vision Award in 2020, coinciding with the release of her debut feature film as a producer – *Carmilla*, starring Jessica Raine, Tobias Menzies and Greg Wise. *Carmilla* is an atmospheric, coming-of-age love story steeped in eerie mystery, a reimagining of Sheridan La Fanu's nineteenth-century novella of the same name. The film was released to great critical acclaim, including featuring on Mark Kermode's 'Film Review' and being called 'a superior gothic drama' in the *Guardian*, 'sumptuous and menacing' in the *Times Literary Supplement*, and 'a poster child for allowing women to make films about women . . . it makes all the difference in the world' by *Horror Buzz*. She adds that *Carmilla* is now available to stream. Emily was also the UK field producer, alongside Bird Flight producer and partner Lizzie Brown, on Frank Marshall's recently released HBO/Universal Bee Gees documentary *How Do You Mend A Broken Heart?* Emily mentors for the Creative Mentor Network: Open House and was a judge and official mentor on the Bumble Female Film Force scheme. This year, she is on the British Independent Film Awards' New Talent Jury and BIFA's Discovery Award Panel. Prior to Bird Flight, Emily worked for Fred Films as production executive and associate producer (credits include *Come Away*, *Fisherman's Friends*, *Finding Your Feet*, *Crooked House*, *Breathe*, *Patrick*, *The Colony* and three seasons of *Dark Matter* for SyFy and Netflix). Emily's freelance production credits include Ron Howard's *Pavarotti* and *Beatles* documentaries, *Rocks*, *Anthropoid* and *The Man Who Knew Infinity*, and while at Ealing Studios, her credits included *Kids in Love*, *Nina* and Jack Black's *The D-Train*.

2009

SARAH DOVE has recently started a financial education business, Copper Coin Club, with her identical twin, Laura. She says that they can help you improve your financial wellbeing, grow your wealth, learn how to invest, get on top of your finances, and understand financial jargon. Their website is www.coppercoinclub.com.

LLOYD MEADHBH HOUSTON completed their DPhil on 'Irish Modernism and the Politics of Sexual Health' at Hertford College under the supervision of Prof David Dwan, for which they were awarded the 2019–20 Swapna Dev Memorial Prize for the best doctoral thesis in English Literature at the University of Oxford. They were also delighted to return to LMH as Stipendiary Lecturer in English Literature (1830–present), covering Dr Sophie Ratcliffe's research leave, and continued to teach on the college's Foundation Year programme. They were recently appointed as Banting Postdoctoral Research Fellow in English at the University of Alberta, where they will undertake a research project exploring the medicalisation and politicisation of sex in early-twentieth-century British, American, Canadian and Caribbean literary culture. They remain extremely

grateful to the LMH community for all it has done to support them, personally and professionally.

HUGO TILLMANN says that, although he was actually a DPhil dropout, he enjoyed his time at LMH and the Ruskin a great deal. He is currently living in London continuing his fine art practice from his studio in Holloway. He comments that, due to Covid, it is a rather solitary experience. His studio has become a cross between a little lab and photo studio, as he grows mycelium on Petri dishes and photographs them with his 10x8 camera. He finds that the results are rather beautiful black and white images presented as platinum palladium prints. The beautiful networks of hyphae act as a wonderful focus for meditation on the interconnectedness of all things.

THOMAS WILLIAMS and his wife Rachel welcomed their daughter, Everilda Dorothy Williams, to the world on 10 December 2020.

2010

RUTH MILLINGTON joined Sotheby's Institute of Art as Head of Careers in July 2021.

SIAN WILSON (Reeve) and her husband James welcomed their third child, Edward Gregory Arthur, known as Teddy. Sian reports that Beatrice and Edith are enthusiastically taking on their new roles as big sisters.

2011

JONNY DAVIDSON is currently working as a production editor at British Library Publishing. As an additional freelance part of the role he has now designed two leading publications for their list: the *Leonardo da Vinci: A Mind in Motion* exhibition catalogue and *Reading Room: A Year of Literary Curiosities*, both of which are still available. He says the latter is a celebration of the eclectic collections of the British Library, including an extract to read for every day of the year, and an array of bizarre and beautiful imagery selected by Jonny on various explorations through the breadth of the institution's holdings. He adds that working in book design and publishing is a wonderful continuation from his course!

JANOSCH KULLENBERG and Sheree welcomed their lovely daughter Nia on 25 August 2020 and Janosch commented that it has been an exciting and joyful time. However, he added that, if you are not yet familiar with young babies, you should believe what people say about not getting much sleep. It's definitely a good idea to take as much time off as you can.

ANNIEKE LOGTENBERG married Clément Vernet on 9 April 2021 in a small ceremony at Brussels City Hall. The wedding had initially been planned to take place in summer 2020, but had to be postponed due to the pandemic. Annieke is a policy officer at the European Commission, where she works on security issues. She is happy that she found a role that allows her to combine her interest in European affairs with her background in criminology and law.

LUCY NOBLE has spent the last few years as an editor and proof-reader in medical communications and has now branched out into the freelance arena. She recently completed work for a tutor at St Cross and is looking forward to exploring the ups and downs of self-employed life.

REBECCA THOMAS and her husband Owen have had a baby, Isaac Thomas Elton, born on 19 December 2020.

2012

DANIELLE BASSON (Németh) married Tibor Németh in March 2015 and they welcomed their first child, Leander Németh, in September 2020.

LUKE COZENS was commissioned and ordained as a Salvation Army Officer (Christian Minister) in July 2020 and appointed to lead the corps (church) in Wallsend.

GURPREET JOHL and **ELLEN DAVIES** (2013) met at LMH six years ago. In his fourth year, Gulp says he was able to join the MCR and woo Ellen. The college sweethearts were married in a Welsh–Indian fusion wedding in the Oxfordshire countryside in March 2020 on the last weekend before lockdown!

VICTORIA REES is thrilled to announce the arrival of her baby daughter. She looks forward to showing her the LMH gardens one day in the future!

ZAINAB USMAN has changed jobs. She is now the inaugural Director of the new Africa Program at the Carnegie Endowment for International Peace in Washington DC. The Carnegie Endowment, established in 1911, is the oldest think-tank in the United States. As inaugural director of the new Africa programme, she has the responsibility of building and managing the programme and establishing a network of scholars to interface with decision-makers.

2013

ZARA BROWNLESS writes that, as a trust and safety researcher and behavioural science strategist at Google, she now spends the majority of her time

helping improve one of Google's biggest content moderation tools – used to perform over 3 million weekly reviews. This involves partnering with product, engineering and machine learning teams across Google to research and build user interactions that ensure safety, promote trust and advance wellness. In particular, she is working on cross-product, first-in-industry wellness tools for content moderators, especially those reviewing sensitive (violent, explicit, etc.) content – an area of rapidly increasing importance and public scrutiny. Her side-hustle is running the Google-wide behavioural science education programme she founded in January 2020 – 'That's Just BS' – and managing its steadily growing membership base. The programme comprises a talk series and strategic consultancy that teaches Googlers how to apply behavioural science insights to advance their life and work. She comments that working at Google's EMEA HQ in Dublin was a precious experience while it lasted – before they all moved to work from home in March 2020 – and means she has had the pleasure of living and working in three of the five countries in the British Isles, thanks to her undergraduate and postgraduate degrees at Oxford and Edinburgh, respectively.

ELLEN DAVIES – see Gurpreet Johl, 2012

MICAH JOHNSON co-authored a book published in February 2021 entitled *Medicare for All: A Citizen's Guide*. He received his medical degree from Harvard Medical School in 2020 and is currently a resident physician at Brigham and Women's Hospital in Boston, Massachusetts.

KAMIL PREMID comments that it is hard to think that in five years since leaving LMH and starting practice as an advocate (barrister) in Johannesburg, he is now of the seniority to start taking on his own pupils (trainees). While the 'ordinary' milestones of career progress come and go, despite the precariousness arising from Covid-19, he is very happy to be joined by his first pupil this year. In addition to this, he continues to serve on many Bar Committees and maintains a full practice on his own and as part of a team, regularly appearing in all Courts in South Africa. He is looking forward to the year ahead and hopes that international travel will be permitted again soon as it would be a delight to revisit LMH after so long.

PING SHEN moved to the Netherlands three years ago (before Brexit) and works as a design engineer for ASML, in the field of semiconductors. She was in full-time employment while waiting for her thesis corrections review. She got her permanent contract, her Brexit residence permit in the EU and bought a house before receiving her PhD degree this year.

2014

IDING ACHMAD HAIDIR has started a new post within the Indonesian Ministry of Environment and Forestry. Along with other team members, he oversees a nationwide wildlife inventory and verification work of high biodiversity value areas in the country. He works with many stakeholders: universities, local government institutions, non-government organisations, research institutes and protected area management authorities. He has been posted at the National Centre for Nature Conservation Information. He is involved in national data management and analyses of nature protection and ecosystem conservation in Indonesia. He says he is looking forward to the exciting moment when his experiences from his professional work, and his training and research during his DPhil will greatly help him in executing this huge collaborative work.

LEO McGRATH and Hannah Mooradian, who was an American visiting student at Worcester College in 2015–16, were married in a small ceremony at Old Marylebone Town Hall on 30 September 2020 in front of family and close friends.

2015

SANTANU BHATTACHARYA won the Life Writing Prize for his short memoir piece 'The Nicer One'. The prestigious competition is run by Spread The Word and Goldsmiths Writers Centre. Following the win, he was interviewed by BBC Radio London and other media outlets.

BILL KAKENMASTER graduated *summa cum laude* with a degree in international studies from American University in May 2017. He worked as a research assistant at Stanford University's Hoover Institution until autumn 2018, when he entered the London School of Economics. He graduated with distinction in December 2019 with an MSc in government and started a PhD in political science at the University of Notre Dame.

GUY STEED – see Chiara Leonardi 2016

2016

CHIARA LEONARDI and **GUY STEED** (2015) were married in Oxford on 22 August 2020.

LOVEMORE SIBANDA has been appointed the new CEO and Principal Investigator of Cheetah Conservation Project Zimbabwe (CCPZ). He will be leading CCPZ as a new addition to Oxford University WildCRU's Trans-Kalahari Predator Programme. He has been part of WildCRU since 2010, when he worked

as a community liaison officer for its Hwange Lion Research project. He moved to Oxford in 2014 to undertake the Recanati-Kaplan Centre Postgraduate Diploma in international wildlife conservation practice and recently completed his DPhil with WildCRU in which he evaluated the effectiveness of a lion–human conflict mitigation method. CCPZ aims to conserve cheetahs through applied research, education, collaboration and capacity building, and Lovemore is keen to use his knowledge and research qualities to make a significant contribution to this cause.

2017

MICHAEL CLARK has a PhD studentship in financial and actuarial maths at the University of Liverpool.

TARAK GORAI reports that after his MBA from Saïd Business School, with specialisation in private equity and business transformation, he formed a London-based private equity firm, MavensWood Investments, which is focused on creating value through digital and operational transformation. Tarak has brought innovation to food-tech, drone-tech and senior citizens' lives. During the Covid lockdown, there was a surge in demand for home-cooking and food-delivery and MavensWood Investments launched Elakkai Food Science, an innovative food tech that combines AI and food tech for the Dine-In–Smart-Cook market. The impact investment fund of MavensWood Investments went on to fund a project through the Saïd Business School, a tech-enabled start-up for senior-citizens, and Tarak has aptly named the company Silver Days. Tarak has also taken up industry key-note speaking assignments and guest-lectures at international universities and launched his own blog-site <https://tarak.gorai.info>.

2018

ROSE GUOK is Rector of St Mary's Anglican Church in the parish of Busselton.

2019

SHARIFAH ALHINAI co-founded the Khaleeji Art Museum, a digital museum dedicated to showcasing the work of artists from and living within the Arab Gulf States, in May 2020 during her studies at Oxford. She says that the museum is the first of its kind and is run by an all-female Gulf team under the age of 35 (this is particularly important as women remain under-represented in the art world internationally). It aims to introduce the work of Gulf artists, including emerging and established female artists in the region, to viewers across the world with the click of a button. It also documents the art movement in the region as it is happening, which has not been studied or recorded enough. The

museum has been gaining recognition and momentum for its unique approach and its virtual exhibitions: 'Khaleejis in the Time of Corona', which documents Gulf artists' experiences with the Covid-19 crisis, and 'Enough Is Enough', which raises awareness about sexual assault and harassment in the region and across the world. Additional information can be found at: www.khaleejartmuseum.com. They have recently also collaborated with Dubai Festival City to showcase artists' work on the world's largest permanent outdoor projection.

MELÉA EMUNAH is finishing her final year as an undergraduate student at Princeton University this year. She hopes to be able to visit to LMH soon (and enjoy some of the things she never got to do before the pandemic cut her year abroad short)! Next year she plans to do environmental engineering research or work at an environmental non-profit organisation.

PAWEL GUZIK has recently accepted a pupillage at XXIV Old Buildings. He currently works as a visiting lecturer in contract law at King's College London.

DAVID VAN DIJCKE reports that, during his last months at LMH, before transferring to the PhD programme in economics at the University of Michigan, he published several articles on the economic and political consequences of social distancing and public health measures in the United States, using granular geo-location data from mobile devices. This work was in collaboration with fellow DPhil student Adam Brzezinski at New College, Valentin Kecht from Bocconi University, and Austin L. Wright from the University of Chicago, and was published in the form of a column and a special Covid journal by the Centre for Economic Policy Research, among others. They have also used the same data to illuminate the breadth of the George Floyd protests across the US and facilitate future research into this unique moment in American history. Their work on the protests was covered as a front story in the 10 June 2020 edition of *USA Today*. In addition, he completed a PhD internship at the Bank of England, where he investigated the labour market consequences of the pandemic, using online vacancy data for the UK, as well as how the pandemic affected market concentration in the UK. He has now joined the University of Michigan as an honorary fellow at the Belgian American Educational Foundation and continues to be an academic visitor at the Bank of England. He looks back fondly on his year at LMH as a warm welcome into the academic community and hopes to remain engaged in the LMH community as an alumnus.

MARRIAGES

- BASSON – NÉMETH.** In March 2015, Danielle Basson (2012) to Tibor Németh
- DAVIES – JOHL.** On 7 March 2020, Ellen Davies (2013) to Gurpreet Johl (2012)
- LEONARDI – STEED.** On 22 August 2020, Chiara Leonardi (2016) to Guy Steed (2015)
- LOGTENBERG – VERNET.** On 9 April 2021, Annieke Logtenberg (2011) to Clément Vernet
- MacPHEE – BURRELL.** On 2 November 2020, Laura MacPhee (2006) to Matthew Burrell
- McGRATH – MOORADIAN.** On 30 September 2020, Leo McGrath (2014) to Hannah Mooradian
- POWELL – STURGESS.** On 19 February 2021, Margaret Jean Powell (1970) to Neil Robert Sturgess

CIVIL PARTNERSHIPS

- SPRINZ – COPELAND.** On 18 September 2020, Nicki Sprinz (2000) to James Copeland

BIRTHS

- ANDREWS.** On 15 April 2021, to Samantha (2008) a son (1s)
- BAKER.** On 12 February 2021 to David (2008) a daughter (1s 2d)
- BLUM** and **LIM.** On 15 May 2021, to William (2003) and Qianhan (2003) a daughter (1s 1d)
- BLUNDELL.** On 10 July 2012, to Jon (2006) and Leticia Lopez Sanchez (2006) a daughter (1d)
- BYRNE.** To Lucy (Harman 1998) a son in 2015 and a daughter in 2019 (1s 1d)
- CARO de SOUSA.** On 15 January 2020, to Pedro (2008) a son (1s)
- DIXON.** To Helen (1989) a daughter in 2005 and a son in 2007 (1d 1s)
- DONKIN.** On 15 August 2020, to Stephanie (Gartrell 2007) a son (1s)
- HAFFEY.** In 2020, to Craig (2002) a daughter (1s 1d)
- HARDY.** In 2016 and 2019, to Max (1999) two sons (2s)
- KULLENBERG.** On 25 August 2020, to Janosch (2011) a daughter (1d)
- NÉMETH.** In September 2020, to Danielle (Basson 2012) a son (1s)
- REES.** On 5 July 2020, to Victoria (2012) a daughter (1d)
- REEVE.** On 15 July 2020, to Sian (Wilson 2011) a son (2d 1s)
- SHALLARD-BROWN.** On 23 November 2020, to Howard (2001) and Alison (Icke 2001) a son (1d 1s)
- SPRINZ.** On 24 July 2019, to Nicki (2000) a son (1d 1s)
- THOMAS.** On 19 December 2020, to Rebecca (2011) a son (1s)
- WALMSELY.** On 9 April 2020, to Eve (O'Brien 2008) a son (1s)

WILLIAMS. On 10 December 2020, to Thomas (2009) a daughter (1d)
WOODMAN. In May 2020, to Patrick (2000) two sons (2s)

DEATHS

ALLEN. On 11 February 2020, Elizabeth (1963) aged 75, daughter of Diana Allen (Wimberley 1935) (see *obituaries*)

ANDERSON. On 20 January 2021, Joan (Truman 1943) aged 95

ANDREWS. On 6 January 2020, Jean (Haddock 1958) aged 81

ARROWSMITH. On 22 May 2020, Amanda (1966) aged 72 (see *obituaries*)

BARNISH. On 30 December 2020, Valerie (Beeching 1951) aged 90

BARRINGTON. On 20 February 2020, Mary Rose (1944) aged 94

BELCHER. On 14 April 2020, Joan (Bilbey 1943) aged 94 (see *obituaries*)

BROCK. On 22 May 2020, Eleanor (Morrison 1940), aged 98

BURGIS. On 21 April 2021, Jill (Cuthbert 1948) aged 90

CLARKE. On 30 October 2020, Margaret (Scott Cree 1938) aged 101

CLAYTON. On 31 May 2021, Georgina (1974) aged 66 (see *obituaries*)

CONNELL. On 11 February 2021, Janet (McCreath 1957) aged 83

CROSS. In July 2021, (Margaret) Emma (Black 1956) aged 83

DAY. On 24 June 2021, Jane (*née* Osborn, Fellow and Tutor in Philosophy, 1966–2007) aged 81 (see *obituaries*)

DOWNING. In December 2020, Gillian (1975) aged 63

EDDISON. On 30 March 2020, Gillian (Hill-Walker 1957) aged 81 (see *obituaries*)

ELLISON. On 9 January 2019, Constance (Hallas 1947) aged 90

FISHER. On 2 November 2020, Ruth (Angel 1950) aged 89, mother of Amanda Shaw (Fisher 1976) and Mark Fisher (1980)

FROMM. On 23 April 2020, Edith Mary (Molly) (Baylis 1957) aged 81, sister of Stella Elliott (Baylis 1964) (see *obituaries*)

GIBBS. On 7 March 2020, Hilary (1972) aged 67

GORDON-WALKER. On 27 January 2021, Ann (1966) aged 76, sister of Judith Gowar (Gordon-Walker 1954) and Caroline Brierley (Gordon-Walker 1956) (see *obituaries*)

GUSKIN. On 15 September 2020, Phyllis (Duffy 1953) aged 85 (see *obituaries*)

HERBERT-SMITH. On 19 April 2020, Doris (Malloch 1937) aged 101

HOLDEN. On 24 December 2016, John (2010) aged 26

HOWARD. On 10 September 2020, Patricia (Lowe 1956) aged 82 (see *obituaries*)

IRVING. On 4 April 2020, Jean (Myatt 1943) aged 95 (see *obituaries*)

LUCY. On 8 January 2021, Monica (Yardley 1950) aged 89

MACHIN. On 11 January 2020, Ann (Hailes 1959) aged 79 (see *obituaries*)

MACKARNESS. On 25 December 2020, Torla (Tidman 1939), aged 100

MACKENZIE. On 19 July 2021, Elizabeth (1941 and Emeritus Fellow) aged 100 (see *obituaries*)

MAHONEY. On 24 January 2019, Dhira (Bhapat 1957) aged 80 (see *obituaries*)

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- McGAVIGAN.** On 7 December 2020, Elizabeth (Payne 1937) aged 102
- MEADS.** On 2 July 2020, Susan Mary (Gladstone 1955) aged 83 (see *obituaries*)
- MITCHELL.** On 11 May 2020, Ann (Williamson 1940) aged 97 (see *obituaries*)
- MOORE.** On 17 June 2020, Alison (Sale 1969) aged 70
- MORHANGE.** On 21 March 2020, Elizabeth (1957) aged 81 (see *obituaries*)
- PRESTON.** On 26 January 2020, Suzanne (Smith 1971) aged 67 (see *obituaries*)
- REES.** On 15 December 2020, Corinne (Illingworth 1970) aged 68 (see *obituaries*)
- REYNOLDS.** On 29 July 2021, Susan (1947 and Emeritus Fellow) aged 92 (see *obituaries*)
- ROGAN.** On 21 January 2021, Johnny (1980) aged 67 (see *obituaries*)
- RUHL.** On 9 June 2021, Marguerite (Rita) (1941) aged 99
- SAINT PIERRE.** On 1 January 2021, Anne Dorothea (Gillum 1940) aged 99 (see *obituaries*)
- TAVOULARIS-TROIANO.** On 7 September 2020, Ileana (Tilea 1943) aged 94
- THICKNESSE.** On 4 February 1921, Pamela (Salmon 1941) aged 97, mother of Anne Raikes (Thicknesse 1969)
- TOLSON.** On 7 November 2020, Rosalind (Baker 1949) aged 89 (see *obituaries*)
- UDOKANG.** On 25 October 2020, Mariel (Maccormac 1968) aged 70 (see *obituaries*)
- VIALA.** On 30 June 2021, Alain (Emeritus Fellow) aged 74 (see *obituaries*)
- WOODCOCK.** On 12 August 2020, Elizabeth (Roebuck 1957) aged 80, daughter of Kathleen Pitcher (1930), mother of Alison Woodcock (1981), grandmother of Kate Beckingham (2009) (see *obituaries*)
- WOODS.** On 19 June 2020, Mary (1956) aged 82
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- COPLEY.** On 1 February 2021, Jim, husband of Carole (Robertson 1952)
- LOSSE.** On 16 March 2020, Martin, husband of Angela (Craigden 1967)
- NOBBS.** On 15 March 2020, Brian Nobbs, husband of Denise Brown (1986)
- SINCLAIR.** In February 2021, Paul, husband of Susan (Stokes, 1965)
- WARBURTON.** In March 2019, Christopher, husband of Paula (Hartley 1982)

PUBLICATIONS

- TALAL ABDULLA AL-EMADI** (2000). *Joint Venture Agreements in the Qatari Gas Industry: A Theoretical and an Empirical Analysis* (Springer, 2019)
- SANDRA BIALYSTOK** (1999). 'A Twenty-minute Walk through Fallujah: Using virtual reality to raise awareness about IEDs in Iraq' in *The Journal of Conventional Weapons Destruction*, 23(3), 2020
- JANE BLISS** (1998). *From Fingal's Cave to Camelot* by Douglas Gray, edited by Jane Bliss (Independent Publishing Network, 2020)
- NICKY BULL** (Harper 1972). 'Christian Responses to the Challenges of Peak Oil and Climate Change' in *Bible and the Contemporary World*, 2(2), 2020
- NANCY CAMPBELL** (1996). *Fifty Words for Snow* (Elliot and Thompson, December 2020); *Navigation* (HappenStance Press, March 2020) (see *Reviews*)
- CAROLYN CARR** (Jones 1977). 'Physiological and pharmacological stimulation for in vitro maturation of substrate metabolism in human induced pluripotent stem cell-derived cardiomyocytes' with Colleen Lopez *et al* in *Scientific Reports* 11, 7802, 2021
- PENNY CHRIMES** (1976). *The Dragon and Her Boy* (Hachette/Orion, 2021)
- ALEX CHRISTOFI** (2005). *Dostoevsky in Love* (Bloomsbury 2021) (see *Reviews*)
- HANNAH CORNWELL** (2001). *Pax and the Politics of Peace: Republic to Principate* (OUP Classical monograph series, 2017)
- H. C. DENHAM** (Christina McLellan 1966). *Almost Human* (Troubador, 2021)
- INGRID DETTER de FRANKOPAN** (1960). *Philosophy of the Law of Nations* (Ordo Iuris & Montesa Jagellonica, 2018)
- KATHERINE DUNBABIN** (1959). *Theater and Spectacle in the Art of the Roman Empire* (Cornell University Press, 2016)
- CAL FLYN** (2005). *Islands of Abandonment: Life in the Post-Human Landscape* (HarperCollins, 2021)
- JUDY FORD** (Rodd 1976). *Weed Killers and Crowd of Witnesses* (Berne Fazakerley Publications, 2020)
- ANTONIA FRASER** (Pakenham 1950). *The Case of the Married Woman: Caroline Norton, a 19th Century Heroine Who Wanted Justice for Women* (Weidenfeld & Nicolson, 2021)
- ELIZA GARNSEY** (2009). *The Justice of Visual Art: Creative State-Building in Times of Political Transition* (Cambridge University Press, 2020)
- JOHN GHAZVINIAN** (1996). *America and Iran: A History, 1720 to the Present* (Oneworld Publications, 2020)
- HEATHER GOODARE** (Young 1949). *Foiled Creative Fire* (Ashwood Publishing, 2020) (see *Reviews*)
- JENNIFER GRIBBLE** (1963). *Dickens and the Bible: 'What Providence Meant'* (Routledge, 2020) (see *Reviews*)
- MICHAEL GRIMWADE** (1984). 'Ten Laws of Operational Risk' in *The Journal of Operational Risk* (September 2020)

- CLAIRE HARRILL** (2009). 'The Death of a Queen and the Birth of a Saint: The Memorialisation and Canonisation of St Margaret of Scotland' in *Death in Scotland*, edited by Peter C. Jupp and Hilary J. Grainger (Oxford, Peter Lang, 2019)
- MEG HARRIS WILLIAMS** (1974). *Dream Sequences in Shakespeare: A Psychoanalytic Perspective* (Routledge, 2020) (see Reviews)
- MARGARET HARVEY** (1955). *The Rites of Durham* by William Claxton, edited with Lynda Rollason for the Surtees Society (Boydell and Brewer, 2020)
- SARA HAYWARD** (1983). Contributions to *10x10 Lockdown* (Greyhound Self-Publishing, 2020)
- JOY HENDRY** (1971). *An Affair with a Village* (Extreme Publishing, Stirling, 2021) (see Reviews)
- ERIC HENRY** (1998). *The Future Conditional: Building an English-speaking Society in Northeast China*, (Cornell University Press, 2021)
- LLOYD MEADHBH HOUSTON** (2010). 'Survival of the Unfittest: Yeats, Synge, and the Rhetoric of Health' in Paul Fagan, John Greaney and Tamara Radak, eds. *Irish Modernisms: Gaps, Conjectures, Possibilities* (Bloomsbury Academic, 2021); "'Veni, V.D., Vici": Flann O'Brien, Sexual Health, and the Literature of Exhaustion' in Ruben Borg and Paul Fagan, eds. *Flann O'Brien: Gallows Humour* (Cork University Press, 2020).
- NOËLLE JANACZEWSKA** (1975). *Scratchland* (UWA Publishing, 2020)
- MICAH JOHNSON** (2013). *Medicare for All: A Citizen's Guide* with Abdul El-Sayed (Oxford University Press, 2021)
- HEATHER JOHNSTON** (1972). Two pieces in *Journeys* by the Bromley and Brixton writing group (independently published, 2021); *From a Sussex Garden* as H. C. Johnston (independently published 2020)
- SAMMY JORDAN** (Duffy 1990). *God's Big Story: The BIGGEST Story Ever. God Wants to Fix The Broken World and Be Our Friend* (Sammy Jordan, 2020)
- STEPHANIE LANGIN-HOOPER** (2003). *Figurines in Hellenistic Babylonia: Miniaturization and Cultural Hybridity* (Cambridge University Press, 2020)
- SUE LESSER** (1978). *Easy Money and Looking Back, Moving Forward (Alright as We Are)* (both published by The Lesser Press, 2020)
- ANDREAS MARKANTONATOS** (1993). Edited *Brill's Companion to Euripides* (Brill, 2020)
- JANET MONTEFIORI** (1967). *Disposing of the Clothes* (Shoestring, 2019); *Kipling in India: India in Kipling* edited with Harish Trivedi (Routledge, 2020) (see Reviews)
- SARAH MOSS** (2004). *Summerwater* (Picador, 2020) (see Reviews)
- ROBIN MYERS** (1944). *Two Huguenot Brothers: Letters of Andrew and James Coltée Ducarel (1732–1773)* edited with Gerard de Lisle (Garendon Press, 2019)
- EILEEN NI CHUILLEANÁIN** (1964). *Collected Poems* (Gallery Books, 2020); 'Travels with a Monkey: Raphael Hythlodaye's Books' in *Authority Revisited Towards Thomas More and Erasmus in 1516* (Brepols, 2021)

- RUTH PADEL** (1965). *Beethoven Variations – A Life in Poems* (Chatto and Windus, 2020) (see Reviews); and *We Are All from Somewhere Else* (Vintage, 2020)
- LISA PARKINSON** (Elizabeth Burnside 1958). 'Time for Change (I)' and 'Time for Change (II)' in *Family Law Journal*, January and March 2021
- MICHELLE PAVER** (1979). *Viper's Daughter* and *Skin Taker* (Zephyr, 2020 and 2021) (see Reviews)
- BIANCA PELLET** (Summons 2017). *The A-Z of TOK* (Elemi Education, 2021); articles and poems published in *Teaching English* and *The Use of English*
- PAULINE de PERIGNON** (Baer 1997). *La collection disparue* (Paris, Stock, 2020)
- JENNY PERY** (Stuart-Williams 1958). *Alan Cotton – Drawn to Paint* (Halstar, 2019) (see Reviews)
- GRISELDA POLLOCK** (1967). *Matrixial Subjectivity Aesthetics Ethics*, Volume 1990–2000 by Bracha L. Ettinger, edited and introduced by Griselda Pollock (Palgrave Macmillan, 2020); *Concentrationary Art: Jean Cayrol, the Lazarean and the Everyday in Post-war Film, Literature, Music and the Visual Arts* Griselda Pollock & Max Silverman, eds (Berghahn, 2020); 'Abstraction /Co-Creation' in Christine Macel (ed.) *Elles Font l'Abstraction/Women Made Abstraction* (Paris, Centre Pompidou and Bilbao, Guggenheim, 2021)
- CAROLE ROBERTSON** (1952). Letter in *Alumni Letters in Oxford Medicine*, December 2020; a poem entitled 'Renewal' in *Cannon Poets Quarterly*, 77, 20, 2020
- PATRICIA ROTHWELL** (Hall 1974). *A Lancashire Fusilier's First World War* by Norman Hall edited by Patricia Rothwell (P3 Publications, 2020) (see Reviews)
- EMILY ROYAL** (Sally Cornall 1986). *What the Hart Wants* and *Queen of My Hart* (Dragonblade Publishing, 2020); *Hidden Hart* ((Dragonblade Publishing, 2021); *The Saxon Lord's Unwanted Bride* (Twinkle Press, 2021); *Her Dark Seduction* (The Wild Rose Press, 2021)
- LUCY RYCROFT** (1999). *Deborah and Jael*, illustrated by Beth Aulton (Onwards and Upwards, 2020)
- VALERIE SANDERS** (1978). *Margaret Oliphant* (Edward Everett Root Publishers, 2020) (see Reviews)
- VICTORIA SCHOFIELD** (1974). *The Fragrance of Tears, My Friendship with Benazir Bhutto* (Head of Zeus, 2020) (see Reviews)
- PAULA SELLS** (Pauline Muir 1967). *The Tack Room: The Story of Saddlery and Harness in 27 Equine Disciplines* (Merlin Unwin Books, 2018) (see Reviews)
- SUZELLE SMITH** (Moss 1975). 'Hollywood Grande Dame's Legal Legacy' with Don Howarth in *Los Angeles Lawyer*, 44, 3, 2021
- ANTONIA SOUTHERN** (McAndrew, 1952). *The Canterbury Pilgrims: Virtual Reality* (see Reviews)
- CLARE STANCLIFFE** (1966). 'Bede and Bishop Wilfrid' in *Cities, Saints, and Communities in Early Medieval Europe: Essays in Honour of Alan Thacker*, ed. Scott DeGregorio and Paul Kershaw (Turnhout, Brepols, 2020)

DAVID VAN DIJCK (2019). Articles, with Adam Brzezinski, Valentin Kecht and Austin L. Wright, for the Centre for Economic Policy Research, the Oxford Department of Economics Working Paper Series and the Institute for New Economic Thinking at the Oxford Martin School Working Papers; and in *USA Today* (10 June 2020)

JOEP VAN GENNIP (2001). 'Did you mean that I ought to say: "I'm a priest?". The industrial apostolate of the Dutch Jesuits in the city of Rotterdam and its suburbs, 1947–1988' (part II) in *Gregorianum* 101.2 (2020), 427–443

LAURA VARNAM (2004). *Encountering The Book of Margery Kempe*, ed with Laura Kalas (Manchester University Press, 2021)

MARINA WARNER (1964). *Inventory of a Life Mislaid* (William Collins, 2021) (see *Reviews*)

MARGARET WILLES (1964). *The Domestic Herbal: Plants for the Home in the Seventeenth Century* (The Bodleian Library, 2020) (see *Reviews*)



IN MEMORIAM

IN MEMORIAM

ELIZABETH MACKENZIE, 1921–2021

Elizabeth Mackenzie was born in Blackheath, London, one hundred years ago. Her parents were Elizabeth Crofton Mackenzie, formerly Lloyd, and David Laird Mackenzie, who was a marine engineer. It is hard to think of Elizabeth as a Londoner. All her life she loved the natural world, rural spaces, and gardens. But then she remembered Blackheath in the 1920s as still quite rural, recalling fields and how she enjoyed climbing trees. She attended the Roan School for



Elizabeth Mackenzie in 1954

Girls in Greenwich and was thrilled, amid the horrors of the Second World War, to gain a place as an Exhibitioner to read English at Lady Margaret Hall in 1941. Her studies were interrupted by a long stint of war work at – quite appropriately – the Ministry of Agriculture and Fisheries from 1943 to 1946, when she returned to LMH for her final undergraduate year and First Class Honours in English.

Elizabeth worked for a few years as Librarian in the English Faculty in Oxford University before re-joining her beloved LMH as Librarian in 1951. Her long career was lived from then on in the University of Oxford, where she became a Lecturer in English Literature, and especially at LMH, where she was Official Fellow, Tutor in English, and from 1981 to 1988 Vice Principal. Literature in English, and particularly the poetry of the seventeenth and twentieth centuries absorbed her interest. But she also enjoyed a wide range of visual art and classical music and wrote the libretto

for the opera *Incognita* by the Austrian composer Egon Wellesz. Before LMH appointed its first tutor in music, Elizabeth looked after undergraduates reading music as well as English.

Elizabeth's most profound commitment throughout her career was to the teaching of English literature (always including Irish and Scottish authors and latterly modern poets). Tributes have flowed in from her former students across many generations at LMH, who recall 'with awe and some amazement' her exceptional teaching range, perceptive teaching style, quiet respect for each individual, and the privilege of having had her as a tutor. Here are some of their comments:

'I got closer to my best self because of Miss Mackenzie's sharp eyes'; 'She had a wicked sense of humour and note of irony on occasion . . . she was approachable and warm as well as one of the most acute brains I've ever encountered'; 'I often tell the story of my first interview with Elizabeth, and how utterly disarmed I was by her appearance, friendliness and offer of tea, to be then filleted expertly with a series of probing questions that threw me totally off balance'; 'I can truthfully say that I remember with joy her illumination of ideas then quite alien to me . . . To a callow nineteen-year-old over 50 years ago, it had never seemed meaningful to interpret poetry and drama in the light of the music and architecture of its period . . . in 1968 it was transformative for me.'

Several students remember Elizabeth's 'kindness and humanity as well her erudition'. She re-wrote a termly report on one first-year undergraduate to record much better work in the final tutorial of the term. Another alumna records 'when I failed to produce an essay . . . she allowed me to rest, leave the essay undone and bounce back'. Helen Hackett (Cobb 1980 English) recalled:

She had the unfortunate task of giving me the news of my mother's death, during my finals. She handled this with great tact and sensitivity, and kindly drove me to and from the Exam Schools the next day for my last two exams. I greatly appreciated her care and support at this difficult time.

Helen goes on to speak of her respect for Elizabeth's learning and wisdom.

Later, during my MPhil, I spent a term receiving tutorials from Elizabeth for a paper on literature and religion, and in the same period benefited tremendously from her wonderful lecture series 'Nature's Mystic Book', on the imagery of metaphysical poetry. Having achieved my MPhil I proceeded to the DPhil programme and Elizabeth gave me some of my first teaching experience: Shakespeare tutorials for third-year LMH undergraduates. I doubted whether I had the capability to take this on, but Elizabeth dispelled my anxieties, and 35 years on I find myself a Professor at UCL, with a specialism in Shakespeare and Renaissance literature.

Another of Elizabeth's former students to become a Professor of English Literature (at the University of Edinburgh) is Francis O'Gorman (1986 English). He wrote:

She was so widely read that she gave me . . . a sense of what being a literary academic could mean – that having a specialism did not imply that one had no appetite for the whole range of literature in English . . . She seemed to know almost from the first week what one's strengths, preferences, weaknesses, and dislikes were (and what limits those dislikes implied). She told us very important things in the simplest and most unfussy of terms, allowing one, as it were, to learn without the oppressive weight of what might now be called 'feedback'. Hers were gentle, concise steers but all the more useful for that. I think, looking back, that she thought that the best way to encourage improvement was to let the student realise for themselves that they could do better, via the most concise of guidance . . . nothing could have been more valuable to me and I still try, in a different world, to reproduce something of that in my own teaching. I think, following that metaphor, that Elizabeth (Miss Mackenzie, of course, to us) might have thought of teaching as a kind of gardening (I mean this completely seriously and with the greatest respect): that the tutor could provide the right environment, all the right things the plant will need, but in the end it is the plant that has to grow and no gardener can make that, or guarantee that such a thing will, happen. Perhaps it is interesting that the one essay I knew by her, in a collection for Helen Gardner, is about the metaphor of plants in seventeenth-century English poetry.

In the great debates in the 1970s over whether the then single-sex Oxford colleges should become co-educational, Elizabeth found herself in a small minority of LMH Fellows who did not want LMH to change. However, she immediately appreciated her new male colleagues and students and willingly took on the responsibilities of being Vice Principal for most of the 1980s, as the college settled into its new identity as a mixed community. Nicholas Shrimpton, Emeritus Fellow, recalls teaching with her:

Elizabeth was a learned and acute interpreter of the English literature of many periods but I remember with particular fondness the classes we used to give together in Hilary Term on twentieth century texts. On one occasion I chose as a topic Elizabeth Bowen's *The Demon Lover*, a collection of short stories about life in London during the Second World War, without pausing to consider that this was something which Elizabeth had encountered at first hand. I shall always remember the delighted astonishment with which a group of undergraduates in the 1980s realised that they were being guided through Bowen's prose on the basis not only of literary judgement but also, on this occasion, of lived experience.

Elizabeth Mackenzie liked to refer to the Irish Mackenzies and the Scottish Mackenzies and was steeped in the modern poetry of both Ireland and Scotland. She lectured on W. B. Yeats and in recent years always kept by her the poems of Seamus Heaney. A few years ago she introduced me to the twentieth-century Orkney poet George Mackay Brown, whose work she admired. While she followed all British politics attentively, she was especially concerned about the future of Northern Ireland.

As an undergraduate, Elizabeth met Patricia Kean who was also studying English at LMH. Patricia became a noted medievalist and – like Elizabeth – Fellow of LMH and Tutor in English. For several decades they lived in the historic and rather remote Latchford House outside Great Haseley, where they tended a small flock of Jacob's sheep, and enjoyed the lovely garden and its produce. They bred Afghan hounds (successfully preserving a rare bloodline) and Salukis. Elizabeth's students have vivid memories of one or other Afghan hound yawning loudly during tutorials. Anyone who visited Latchford House will remember the commissioned portraits painted of these magnificent animals. They are now in the collection of the Kennel Club Gallery in London.

Elizabeth gave Latchford House to LMH after inheriting it from Patricia Kean, making them both most generous donors to the college. She loved the house and wished LMH to give the name Latchford to any project which it might choose to support through this munificent gift. LMH library has also benefited significantly from the collection of rare books they built up at Latchford House.

It is a penalty of great old age to lose friends and colleagues, and in Elizabeth's case also a dear sister. Elizabeth drew comfort from connections with the Kean family, former students who stayed in touch, good neighbours and friends, and the ever-present LMH.

Elizabeth was very learned. She could be drily sceptical, and sometimes very funny. She remained interested in everything and was always ready for a lively conversation about poetry, or opera, or politics. She could not be other than a teacher to the end. It was wise to sharpen up before visiting. Elizabeth will be remembered by very many people with great respect and affection.

*Dame Frances Lannon
Principal, 2002–15*

Susan Wollenberg, Emeritus Fellow, was one of the music students looked after by Elizabeth Mackenzie before herself becoming LMH's first tutor in music. Their friendship lasted for the rest of Elizabeth's long life. She adds these memories.

I first met Elizabeth in 1965 when she interviewed me for admission to read music at LMH. The interview took place in her study at 5 Fyfield Road. I remember it as a room with plenty of natural light, with a variety of exotic musical instruments

hanging on the walls. For many years, I didn't know if she had ever played an instrument, although I knew she'd sung in the Bach choir and had been a keen concertgoer. In February 2020, it was my turn to interview Elizabeth for the LMH oral history project. As we chatted afterwards in her room at the care home where she spent her last months, I put the question to her: 'Did you ever play a musical instrument?' Her response was expressed with characteristic trenchancy: 'I started to play the violin, but my sister didn't like the noise, so I stopped!'

I'd written something in my entrance exam paper about Handel's operas not being suitable for staging nowadays (I'd read it in a book somewhere). In the admissions interview, Elizabeth said kindly: 'Actually Handel's operas work rather well on stage nowadays!' Far from feeling squashed, I felt excited at the thought of coming to study at a place where there was someone who'd actually seen a Handel opera on stage (they weren't in the repertoire then as they are now).

We music students were 'farmed out' to tutors from the men's colleges. Elizabeth secured some excellent teaching for us, from the remarkable scholar and composer Egon Wellesz (Fellow of Lincoln College) for music history, and Bernard Rose, distinguished organist and choirmaster at Magdalen College, for harmony and counterpoint. Elizabeth's friendship with Egon and Emmy Wellesz was of particular importance to her – and to Egon. She was his librettist for his Oxford opera, *Incognita*, premiered by the University Opera Club under the direction of Sir Jack Westrup in 1951; she wrote poetry too, and Egon set some of her poems to music, notably in the *Four Songs of Return*. I believe that she helped to unlock his composing, which had suffered under the pressures of adapting in strenuous circumstances to a new country, new language and culture, following his enforced emigration in 1938. When I later showed Elizabeth something that I had written on Wellesz, she responded: 'You write wonderfully about Egon. It warms the heart of an ancient muse.'

As tutor to the music students Elizabeth was unfailingly helpful, understanding, and encouraging, and she brought those same qualities to our changed relationship when we became colleagues. She was particularly supportive in the early stages of my attempt to combine my working life with having a family. I took the children to visit her at Latchford: not just a house, it was a small farm. The Jacob's sheep were a particular attraction and Elizabeth introduced each with its name.

After retirement, Elizabeth continued to take a particular interest in the wellbeing of LMH and its inhabitants. She was gratified when, shortly after he became Principal, Alan Rusbridger accompanied me on a visit to Latchford. She quizzed him on Ezra Pound! I wondered where that came from, then later realised she'd remembered Alan's description, when introducing himself to the alumni, of his studies in English literature at Cambridge and his early days in journalism: one moment he was writing about Ezra Pound, and the next he was reporting on the flower show for the local rag. And it wouldn't have mattered if Alan couldn't think of anything meaningful to say about Pound on this occasion,

as Elizabeth had her anecdote ready. She recounted how Pound, sharing a cottage with W. B. Yeats, had a habit of reading his work aloud when he had completed a poem and, Elizabeth said, 'The noise went up the chimney and disturbed Willie Yeats working up above!'

As tutor and colleague, mentor and friend, Elizabeth's was an inspiring presence in my life.

SUSAN REYNOLDS, 1929–2021

Susan Reynolds, who died on 29 July 2021, was a distinguished medieval historian. An LMH alumna, reading history from 1947 to 1950, she went on to become Fellow and Tutor in History between 1964 and 1986. Her career included periods at the Institute of Historical Research, London, working for the *Victoria County History*, and as Visiting Professor at Dartmouth College. She was elected a Fellow of the British Academy in 1993 and an Honorary Fellow of LMH in 2019.



Susan Reynolds

Susan was the eminent author of ground-breaking and often controversial historical scholarship. Her two best-known books, *Kingdoms and Communities in Western Europe, 900–1300* (OUP 1984) and *Fiefs and Vassals: The Medieval Evidence Reinterpreted* (OUP 1994) had enormous influence in the medieval field. It is indicative, perhaps, that her British Academy biography lists her current work as 'medieval law and demolishing feudalism'. The editors of her festschrift, *Law, Laity and Solidarities: Essays in Honour of Susan Reynolds* (MUP 2001), remarked that:

Susan Reynolds's work has mounted a coherent set of attacks along a broad front. She has shown an unremitting determination to distinguish between words and things, to revisit key sources and terms and to tackle misconceptions. She has subjected to critical examination the conceptual frameworks and terminology we apply to the past, urged us to unpick myths, for instance of race and nation, and to resist teleology.

Susan's final book, *Before Eminent Domain: Toward a History of Expropriation of Land for the Common Good*, published by the University of North Carolina Press in 2010, was an important contribution to the history of political thought and of law.

In his obituary for Susan in the *Guardian*, Professor David d'Avray described how she changed the way historians think about the Middle Ages and, particularly, the feudal system – the predominant vertical model of medieval society:

Susan knocked down this portrayal, showing that medieval life is better understood by the 'horizontal' social bonds between people of the same status. As a consequence of her work, a generation of university history students has already dropped 'feudal' from their vocabulary.

Pauline Stafford (Johnson 1964 History), a former student who became a colleague in the medieval history community, gives us a sense of the respect in which she was held:

On the day it occurred, I announced Susan's death to the medieval community on Twitter. The news spread quickly and the response was overwhelming. From East Asia to the US and from across Europe, people's reactions came in, many of them including comments and reminiscences. All were united in recognition of her importance as a scholar and of her significance for the field of medieval history. Many stressed her love of arguments and discussion, but also her kindness and helpfulness.

Pauline goes on to say:

I was among Susan's first students. We arrived – in her case returned – to Oxford together in 1964. I was not her research student, but she had an enormous influence on me and on others for whom she was not a formal supervisor, as was apparent in the online responses to her death. She clearly played a huge role in the formation of young medievalists – and the Institute of Historical Research (IHR) and its early medieval seminar were especially important among the places where she did that. I got to know Susan in Oxford, but she was always a Londoner, and her academic home in the last three decades and more of her life was the IHR. The forum which the Institute provides for sociability, conversation and debate were her ideal element.

Susan is remembered with great fondness by her former students, and in tutorials she was thought of as being unfailingly kind, generous and humorous. Belinda Knight (1976 History) contributes her memories of being an undergraduate at a period when Susan was also Dean.

Tutorials, in Miss Reynolds's beautiful, airy, calm room overlooking the gardens, fizzed and sparkled as one learned intellectual rigour: 'What exactly do you mean by race?' when discussing Goths, Visigoths, Huns and Slavs. Even now, every time I put a dubious word in inverted commas, I can still hear her voice loud and clear: 'You're using them because you know the word isn't right, but you're going to use it anyway.'

She had brilliant and memorable clarity when imparting academic skills

or providing knowledge, whether historical or practical. We had all had to sign a disclaimer in case we fell in the river from a college punt, which was questioned by those who could swim. She gave sensible informative replies about exactly what river bugs might infect us and how they might do so – none of the ‘because we say so’ one might encounter in later corporate life.

We were made to feel part of an academic heritage, sometimes being told anecdotes about ‘your tutorial grandmother’.

Miss Reynolds was fun, an outstanding teacher, full of a wealth of fascinating knowledge and with a genuine and practical care for her students. I am grateful for the insights and skills she gave me.

Susan also took a keen interest in the lives and careers of her students after they left LMH. Dame Judith Macgregor (Brown 1971 History) remained in touch with Susan despite being posted as a diplomat around the world. She recalled that Susan was a keen traveller who visited her in Poland and Germany, combining the visits with her own academic pursuits and engagements. Susan was typically fascinated and interested in the countries and people she visited, but also enjoyed getting to know Judith’s husband and family, playing for long hours with her children: displaying the same interest in building train sets as in the politics and current affairs around her, and always jumping at the chance of a ‘good, long walk to clear the mind’. Her family, travel and friendship were all very important to her.

Back in London, Susan would offer Judith and her close friends from LMH, Jenny Griffiths (Hind 1971 History) and Christine Shaw (also Hind 1971 History), along with many other former students, a spare bed in her London apartment and suppers at her local Italian restaurant. Judith recalls that Susan’s support, interest and pleasure were unflagging, and during those countless conversations over many years, she would listen to their problems and offer pertinent thoughts, sage advice or personal counsel as required. She read voraciously and took a keen interest in current affairs, expressing strong opinions on a wide range of subjects, from the health service to the environment. Judith adds:

Even when Susan became much frailer, she would urge us to visit and join her for what were always lively and sometimes heated, conversations – with Susan never allowing a ‘slack idea’ to pass unchallenged or failing to find a humorous side to the conversation. Her unaffected joy in pursuing ideas, shooting down pretension or finding unexpected insights in everyday matters was infectious and inspiring.

Susan lived for her research and she continued to publish well into her 80s. In 2015, Christine and Jenny were invited to a typically incisive lecture by Susan (then aged 86) on ‘Magna Carta in its European Context’ at the Society of Antiquaries as part of the 800th anniversary celebrations. The paper was published in *History* in 2016.

Pauline Stafford and her family also enjoyed Susan's friendship:

Susan's sharp mind and probing questioning during seminars could sometimes evoke an initial sense of awe, if not fear! But I could never find her scary or stern. How could anyone think that who had witnessed her reduce two small boys' bath-time to giggling chaos by squirting water at them, or teaching three small children how to pick up and eat cherries with their mouths alone – no hands – with a personal demonstration of the technique? Her regular visits to our home usually involved mealtimes ending with the *Oxford English Dictionary* on the table – complete with magnifying glass – as she, my husband and I looked up and debated the developing meaning and usage of some word. History was Susan's recreation, her leisure pursuit, as well as her work. It was never far from her mind.

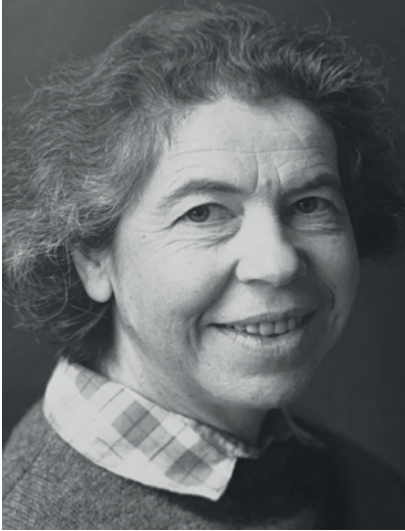
According to Pauline, Susan's socio-political stance resembled that of high church Christian socialists, such as R. H. Tawney. She had strong beliefs. Readers of the *Guardian* may have spotted her in its photograph of a march for the NHS some years ago where she carried a placard announcing 'I want to pay more taxes'. Literature, both the novel and poetry, mattered to her. She was a devotee of Trollope, whom she felt had a particular understanding of women. Pauline recalls that Susan was also learning Shakespeare's sonnets by heart, 'I suspect in the hope of staving off dementia, of which she was very much afraid'.

Susan's other great passion was walking. Pauline remembers rounding a high headland in Wharfedale with her, the rain driving horizontally into their faces – and 'many more pleasant walks, too, in the Dales and in France'. After such walks they would pore over the map together and calculate the distance covered – Susan was always proud of her achievement. In recent years, she loved to walk along the Thames and it was on one such outing that she fell and broke her hip. She was determined to recover and walk again, but it was not to be.

In sum, Susan was a remarkable scholar and a great teacher but also a valuable friend who will be missed by all who knew her. Susan was esteemed as a colleague within College and retained a clear, and not always uncritical, interest in LMH deep into her retirement. When a history subject reunion was organised in 2015, she attended, sitting in the centre of the audience in the Simpkins Lee Theatre, among many of her former students. From that vantage point Susan was able to keep all the speakers under almost disconcertingly close scrutiny and forcefully to interact with many of the talks. She was sharp without being cutting, insightful without putting others down. For more recent graduates, it was very moving to see someone with direct memories of the college reaching back almost 70 years vigorously exemplify the best qualities of LMH.

Christine Gerrard
Principal (Interim)

JANE DAY, 1940–2021



Jane Day

Jane Day (née Osborn) was born on 20 April 1940 in Birmingham. She claimed she could recall the bombs dropping near her house during the war. Her parents were at that time both Congregationalist ministers. They had met during theological training at Mansfield College, Oxford (the Congregationalists had ordained women since 1917). However, her father later joined the Church of England ministry and her mother mostly functioned subsequently as a secondary school scripture teacher.

Already as a child Jane's academic prowess was apparent, and she was awarded a scholarship to study at St Paul's Girls' School. She thus received a free education at what was arguably the best girls' school in the country.

From 1959 to 1963 Jane studied classics (*Literae Humaniores*) at Somerville College. Although she was a brilliant linguist, especially enjoying Greek, her greatest interest was in philosophy, in which she excelled. (Ancient history, she felt, had too many facts, though an ancient historian would doubtless feel the opposite!) At that time she made good friends with several other Somerville students, friendships which she maintained for well over half a century until the end of her life. Subsequently, she undertook the postgraduate BPhil in philosophy at Oxford, part of which involved her writing a thesis on causality. She would later recall with wry humour that the typist repeatedly mistyped 'causality' as 'casualty' so that the thesis had to be retyped! She did not undertake a doctorate, being advised at that time that it was not necessary for an academic career.

She spent one year as an assistant lecturer in philosophy at the University of Leeds (1965–6), a place she enjoyed, but was soon heading back to Oxford. In 1966 Jane became Fellow and Tutor in philosophy at LMH, a position she held until her retirement in 2007. Her central interest was in Plato but also in ancient Greek philosophy more generally. However, as seems to be common among Oxford philosophy tutors, she taught over an enormous range, including Plato and Aristotle, pre-Socratic philosophy, philosophy of mind, ethics, philosophy of religion, philosophy from Descartes to Hume, and formal logic. She wrote a book on Plato's dialogue *The Meno*, which is still making royalties almost 30

years after publication, and she also wrote several articles. However, it cannot be denied that her heart was primarily in her teaching, and in that role she was very popular. Students found in her an encouraging and sympathetic tutor, as well as a stickler for the most rigorous thinking. One student simply wrote on their feedback form about Jane's teaching, 'We all love Mrs Day!'

Over the years Jane also undertook a rather heavy administrative burden. In addition to frequent university examining (philosophy being involved in so many different schools), she was LMH's Senior Tutor for five years in the 1980s and Vice Principal for another five years from 1997 to 2002, the latter including the arduous organisation of a Principalian election.

But it was 1980–1 that saw a most dramatic transformation in her life. From 1979 LMH, which had been the first Oxford college for women, became the first women's college to admit men, a move which she wholeheartedly supported. Soon afterwards, in 1980, a new theology tutor, a specialist in Old Testament studies, was appointed in the form of Dr (later Professor) John Day. She was part of the committee which appointed him (one of the college representatives). Although this might sound incredible, he already had a strong feeling that Jane would become his future wife during his brief encounter with her at a reception prior to the actual interview. And indeed, in 1981, within a few months of his coming up to Oxford, they were married, the first Fellows of an Oxford college to marry each other. They were a perfect match and remained married for 40 years till her death on 24 June 2021.

Another dramatic transformation in her life occurred in 1990. She was unfortunately unable to have her own children, so in 1990 she and John adopted two children, Lisa (aged 7) and Sebastian (aged 5). Both went to university and now Sebastian is a social worker and Lisa works for Oxford Council.

It was most unfortunate that illness struck her in the very year that she retired (2007) in the form of Parkinson's disease. But for the first five years the symptoms were relatively mild, meaning that she was still able to travel widely with her husband, including visits to Syria, Lebanon, Jordan, Israel, Malta and the USA. Little more than a limp was then apparent. But sadly her condition deteriorated from 2012 when she developed Lewy body dementia and she was lovingly cared for at home.

Jane held distinctly liberal views in both politics and religion and had a great love of classical music. Prior to her final illness she was astonishingly bright, having an IQ of 160 (near genius level!). She always maintained a good sense of humour and will be sorely missed by those who had the pleasure of knowing her.

John Day
Emeritus Professor of Old Testament Studies

ALAIN VIALA, 1947–2021

Professor Alain Viala, Emeritus Fellow, died suddenly but peacefully in Paris on 30 June 2021.

Alain, who was born in 1947, held a Chair in French Literature and was a former Fellow of LMH. He first came to the college in October 2002. In addition to being an early modern scholar of truly remarkable distinction and range – producing important works on theatre, literary theory, and a monumental history of French *galanterie* from the Middle Ages onwards, for which he was awarded the R. H. Gapper Book Prize – Alain was a gifted and immensely supportive teacher and *directeur de thèse* who trained and inspired generations of academics both in Oxford and in Paris.



Alain Viala

A leading light in French studies, his publications included: *La France galante* (Paris, Presses Universitaires de France, 2008, collection 'Les Littéraires'); *Lettre à Rousseau sur l'intérêt littéraire* (Paris, Presses Universitaires de France, 2006); *Histoire du théâtre* (Paris, Presses Universitaires de France, 2006); and the field-changing *Naissance de l'écrivain: sociologie de la littérature à l'âge classique* (Paris, Minuit, 1985). He also wrote more than 100 articles. He was emeritus professor at Paris III-Sorbonne Nouvelle; previously he had taught at Liège, and he held visiting professorships at many places including Université Laval, Emory University, University of Chicago, and University of Tel Aviv.

Alain was a stalwart member of Governing Body and cheerfully served on various college committees, including Wine Committee as well as Garden Committee. He loved the college gardens, and the gardeners, and was instrumental in the creation of our wildflower meadow. A proud native of Aveyron in south-western France, he was always happy to serve as informal French translator/interpreter in college. It is thanks to him that LMH has built such close ties with the Maison Française d'Oxford, and that so many talented doctoral researchers from Paris III have spent a term or two with us.

The Chair of the French sub-faculty, Professor Patrick McGuinness, described him as 'a warm, kind, endlessly curious and always brilliant friend and colleague'.

He will be deeply missed.

Marie-Chantal Killeen
Fellow and Tutor in French

ANN MITCHELL (née WILLIAMSON), 1922–2020

Ann Williamson grew up in Oxford. Her father, Herbert Williamson, was a former Commissioner with the Indian Civil Service, while her mother, Winifred (née Kenyon), had been a nurse in a First World War casualty clearing station and after the war helped to run one of Britain's first family planning clinics. Ann won a scholarship to Headington School for Girls, where she excelled in maths. The headmistress tried to dissuade her from this line of study, advising her parents that 'mathematics was not a ladylike subject'. The headmistress taught chemistry herself, which, as Ann later pointed out, was surely an even less ladylike subject. With her parents' support, Ann applied to LMH and in 1940 was one of only five women accepted to read maths at Oxford.

When Ann came up to LMH in 1940, her room had an open fire and sufficient coal for one day and one evening a week. She took part in Digging for Victory, growing vegetables on the college lawn, serving at canteens for servicemen, and collecting scrap to meet the wartime shortage of metal. Ann was a good swimmer, having trained daily in her school's unheated outdoor pool. She became a member of the university women's swimming team; no blues were awarded in wartime.

After Ann completed her maths degree in 1943, the University Appointments Board sent her to a place called Bletchley Park in Buckinghamshire. She found out that it was Station X, the headquarters of the Government Code and Cypher School, where Ann was initiated into the world of code breaking. Hut 6 Machine Room was so called because it had some British-made enciphering machines



↑ Ann Williamson's matriculation certificate

← Ann Williamson at graduation in 1943

similar to Germany's Enigma machines. As civil service rules prevented women from working on night shifts with men 'for reasons of decency', Stuart Milner-Barry, head of Hut 6, was obliged to staff the Machine Room entirely with women. Security was so tight that Ann never heard the word 'Enigma' at Bletchley and did not know the significance of her work. Hut 6 worked on high-priority German army and air force codes, the most important being the 'Red' code of the Luftwaffe. Ann's role was to compose 'menus' in which letters in the codes were linked with possible German text messages. As every code for every unit of the German forces was changed at midnight, the code-breaking work at Bletchley had to begin afresh each day. Ann and her colleagues worked in eight-hour shifts around the clock. Fortified by a cup of Oxo and a boiled egg, she cycled ten miles every day from her lodgings to Bletchley, and then back at night. Her salary was £150 per annum.

After the war ended, having sworn the Official Secrets Act not to divulge her role at Bletchley, Ann told no one about it, not even her husband. She married Angus Mitchell in 1948, following his graduation from Brasenose. Angus had been decorated for his service with the Royal Armoured Corps during the war. After graduating he began a career in the Scottish Office, which culminated in his becoming Scottish Secretary of State for Education. In 1953, Ann and Angus bought a five-storey Georgian house in Regent Terrace, Edinburgh, in which they raised their four children and lived for 50 years.

Ann trained as a volunteer counsellor with Edinburgh Marriage Guidance Council and in 1980 she became a Research Associate in the Department of Social Administration at Edinburgh University. Her first book, *Someone to Turn to: Experiences of Help Before Divorce* (1981), revealed serious shortcomings in the Scottish legal system. Ann came to realise that helping services focused on adult and couple relationships, without considering the impact of marriage breakdown on children. This led to her research on children's experience of parental separation and divorce, a ground-breaking study that was highly valued by family mediators working with separating parents to help them reach agreements over their children, instead of battling over them in court. In May 1981 Julie-Ann Macqueen, director of the Scottish Council for Single Parents, organised a conference in Edinburgh on family mediation which led to the founding of the first Scottish service, Lothian Family Conciliation Service. Ann was invited to speak about her research. Four years later, her book, *Children in the Middle* (Tavistock Publications 1985), based on interviews with young people five years after their parents' divorce and describing their feelings and experiences in their own poignant words, made a major impact on professionals working in this field. One girl said: 'My Mum didn't understand how I felt. She was too busy being angry.' A boy said: 'You're the first person who's asked me how I felt.' Children were generally left in the dark by parents who believed it was better – or who found it easier – not to tell them what was happening and therefore gave their children little or no reassurance about the bewildering

changes they were experiencing. Ann's book was influential in changing Scottish family law. Eric Clive, head of the Scottish Law Commission, was also a speaker at the 1981 conference. His reports and recommendations led to the Children (Scotland) Act being passed in 1990, a year after the Children Act in England.

I had the pleasure of meeting Ann in 1981 and, later, staying with her and Angus at Regent Terrace. I remember being amazed by Ann's constant movement up and downstairs from the ground-floor kitchen to the first-floor drawing-room and the guest bedrooms on the second floor. In 1987, Ann and I were invited by the Association of Family and Conciliation Courts in the USA to take part in a conference in San Francisco. Ann and Angus and my husband Tim and I arranged



Ann Mitchell, 1970

to meet up after the conference at a tourist lodge near the Grand Canyon. From the vertiginous edge, we watched a small plane flying through the canyon far below us.

Ann continued to write on different subjects and at the age of 89 she published a biography of her mother, Winifred. We kept in touch until shortly before her death, at the age of 97, from Covid-19. Ann was a very caring person, highly intelligent and remarkable, yet modest, who was warmly loved by her large family and friends and widely admired. Obituaries in all the main newspapers paid tribute to her outstanding achievements. I am honoured to write this obituary and grateful to her younger son, Andy Mitchell, for permission to draw from his tribute to his mother at her funeral, published in *The Scotsman* on 18 May 2020.

Lisa Parkinson
(Burnside 1958 Modern Languages)

PATRICIA BROWN (née BARTLEY), 1917–2021

Patricia Brown, who has died aged 103, was one of the leading female British codebreakers during the Second World War, initially with the Government Code and Cypher School at Bletchley Park and then as the head of its German diplomatic section, based in Berkeley Street in Mayfair. Known then as Pat Bartley, she not only played a key role in the breaking of the main German diplomatic code, Floradora, but her skilful leadership and management of cooperation with her US counterparts ensured a difficult system was broken far more quickly than expected. She had been persuaded to work at Bletchley Park, Buckinghamshire, by Emily Anderson, the leading British female codebreaker during the interwar period, who was billeted on her parents at their home in Swanbourne, eight miles from the wartime codebreaking base.

In 1936 Bartley had gone to Lady Margaret Hall, Oxford, to study philosophy, politics and economics. However, two years later she suffered a nervous breakdown and was recovering at home when Anderson arrived. A former professor of German at University College Galway, Anderson was immediately impressed by her intellect and fluency in German.

When she first arrived at Bletchley Park, Bartley was put to work – with nothing more than paper, pencil and her knowledge of the language – on the main German diplomatic code, a system that had largely been ignored during the interwar period because it was deemed too difficult.

Dubbed Floradora after a popular British musical comedy, it was a code that was subsequently enciphered twice, leaving German diplomats with the mistaken belief that it was unbreakable. This bred carelessness, examples of which Bartley was swift to spot, enabling her to make progress. She was soon given more staff and, at the age of 24, made head of the section.

Breaking Floradora was an extensive process. It was a double additive code system. The message was initially encoded to produce a stream of five-figure groups, each of which represented a German word or phrase. Then two machine-generated streams of five-figure groups were lined up beneath the encoded message and added to it using non-carrying arithmetic – for instance, $7 + 5$ producing 2 rather than 12. The name Floradora is thought to have been chosen because it echoed the two indicator groups at the beginning of the message which together formed a palindrome.

Bletchley Park's diplomatic and commercial sections moved to Berkeley Street in early 1941, giving Bartley more autonomy and enabling her to increase liaison with the Americans. They responded far better to her requests for collaboration than they did in many other areas and were grateful for her perspicacity in spotting German mistakes and other ways into the code, not least one technical error in the system that immediately halved the workload.

The official history of GCHQ, John Ferris's *Behind the Enigma*, which lists her as one of the top four female British wartime codebreakers, also claims

that her 'brains, beauty and vivacity' swept senior codebreakers off their feet when she first arrived at Bletchley. A better measure is perhaps a Brown family anecdote about an American officer who had regularly received her thoughts on codebreaking problems via telex and as a result knew her purely for her exceptional codebreaking skills. On finally meeting her in person, he is said to have exclaimed: 'So you're the famous Miss Bartley. But you're beautiful!'

By May 1942, she and her team, which included the US film star Dorothy Hyson and Ernst Fetterlein, who had been the Tsar's personal codebreaker, were reading a small number of messages between the German embassy in Dublin and Berlin. By August, they were able to read every one.

When one of her male subordinates attempted to take credit for this, Alastair Denniston, the head of the Berkeley Street office, stepped in to make sure she received the credit, which included letters of commendation from the cabinet secretary, Sir Edward Bridges, and MI5.

Although Bletchley Park's appointment of young women like Bartley to positions of authority epitomised a willingness to select whomever was best for the job regardless of age, sex or rank, not everyone took the same view. Breaking Floradora required the constant assistance of Bletchley Park's Hollerith tabulating machines, which were controlled by Frederic Freeborn, whose treatment of Bartley, frequently bypassing her or holding back on her requests for machine time, was blamed by one male colleague for a second breakdown, which she suffered in 1943.

She did not return to work until after the war and then only to write two chapters of the internal GCHQ history of her section.

Born in Dhaka, then in India but now Bangladesh, Patricia was the daughter of Sir Charles Bartley, an Irish barrister who was serving as a judge, and his wife, Marjorie (*née* Flowers Hamilton). He survived a number of assassination attempts but these do not seem to have affected a happy childhood for Patricia. Being sent to boarding school in England at the age of 10 was more traumatic, and she ran away from a succession of schools until finally she was home-schooled at an abbey in Brittany, where her mother and three younger siblings, two brothers and one sister, were living. Her father retired from the Indian courts in the 1930s and the family moved to Swanbourne, where he took over her education.

After the war she joined the Foreign Office, briefly sharing a flat with the actor Deborah Kerr, and met her future husband Denys Downing Brown, who had spent much of the war in a PoW camp in Germany, from which he escaped three times, winning the Military Medal as a result. They married in 1954 and, like many of the young women who had made brilliant contributions to wartime codebreaking, she spent the post-war period focusing on bringing up a family.

Her husband was posted to the Egyptian city of Ismailia on the west bank of the Suez Canal as consul general. When the Israelis invaded Egypt at the

beginning of the 1956 Suez Crisis, she was heavily pregnant with their daughter, Iona. She and the couple's young son, Andrew, were hurriedly evacuated while her husband was interned.

Further postings followed in Belgrade, Stockholm and Bonn. The family made their home in Godalming, Surrey. When her husband died in 1997, she moved to Saffron Walden, Essex.

She is survived by her children and by two grandchildren, Rosamond and Felix.

This obituary, written by Michael Smith, and published in the Guardian on 2 May 2021, is published by kind permission of the Guardian.

PATRICIA HOWARD (née LOWE), 1937–2020

The heading to Pat's *Times* obituary, 'Musicologist and expert on recreating the castrato voice' could have added 'proto-feminist', for she had to do it all herself in a man's world. With no music don in any of the women's colleges, Pat was 'farmed out' to Queen's for tuition. Despite being the only woman in her year (she graduated in 1959) to achieve a First in music, it was not expected that Pat would enter a career of academic research. But while others congratulated her on her engagement to David Howard, whom she had met singing with the Eglesfield Musical Society at Queen's, Egon Wellesz, the Austrian-British composer, offered his advice: 'Congratulations, Pat, now we are colleagues, you must write a book.' So she did; finally it was eight in all, with countless reviews and articles for the academic world and beyond.

Pat went to King Edward VI High School for Girls in Birmingham and it was here that she first demonstrated her writing talent. Her A Level English examiner was so impressed that she was tracked down and assured of a place to read English at Cambridge, an offer she disregarded as she wanted to read music at Oxford.



Pat Howard

She was duly appointed Organ Scholar at LMH in 1956, playing in chapel and directing a *capella* groups to sing carols from the dining hall gallery at Christmas dinner.

After graduating she took lodgings in Headington, convenient both for her teaching post at Holton Park Girls' Grammar School, and the Bodley, where she spent her evenings starting the research that Wellesz had suggested. In July 1960 Pat and David were married in Queen's, where David had been a choral scholar. They marked their diamond wedding anniversary six weeks before Pat died of late diagnosed cancer.

The couple set up home in Rugby where David worked in the education department of an engineering company, and Pat went on writing, with trips to Oxford for further research. *Gluck and the Birth of Modern Opera* was published in 1963, the galley-proofs scrolling off the dining table while her daughter Lucy was corralled in her playpen just out of reach. Charlotte was born in 1965 and Pat's second book, *The Operas of Benjamin Britten*, followed in 1969. So inside seven years she had produced two babies and two books. The latter remain significant academic contributions, although the Britten grew out of a series of adult education classes in Rugby, where she also conducted the Rugby Ladies' Choir and taught piano to local children. Lucy became a highly successful violinist with the English Baroque Soloists, the Orchestra of the Age of Enlightenment and as a member of the Eroica Quartet. Sadly she died suddenly in 2004, and Pat immediately took over the care of her two sons, aged ten and thirteen, until more permanent arrangements could be made for them. Charlotte is Head of Classics at Ampleforth and a member of the Independent Schools Inspectorate.

The family moved to Surrey and when Charlotte started school Pat resumed her studies, getting a post-graduate scholarship at the newly accredited University of Surrey to do a PhD on the operas of Lully, court composer to Louis XIV. At a conference in Fontainebleau she showed a knowledge of the Sun King's court mistresses, portrayed through Lully's operatic romps, that displeased the French male musicologists who saw that territory as no place for an English woman!

With a doctorate to accompany her published record she was now at last in a position to seek academic appointments. Luckily this coincided with the creation of the Open University (OU), which enlisted her aid in trialling a new kind of course, a year-long programme of self-study of expertly written texts, backed up by radio and television broadcasts. Soon after this, she took up a 50 per cent job-share lectureship along with John Rutter.

So began 25 years of work designing courses, writing distance-learning material and broadcasting scripts, supervising doctoral students, teaching at summer schools and on study days for the London and south-east regions of the OU. She particularly loved this latter part of her work. She continued her part-time annual contracts as a tutor, providing meticulous and supportive feedback to her students on their assignments.

Her research and writing continued non-stop in retirement and she took

evening courses herself at Surrey University in Italian, becoming sufficiently fluent to travel in that country searching libraries and cathedral archives to find the sources for her next three books: *Gluck, an 18th Century Portrait in Documents and Letters*; *Gluck, a Guide to Research*; and *The Modern Castrato*, a biography of Gaetano Guadagni (Gluck's foremost singer). This work revealed many insights that counter-tenors such as lestyn Davies have been able to use in recreating as closely as possible the authentic sound of the castrato. She also translated Manfredini's *In Defence of Modern Music* (1788). Even in 2019, Pat co-led a two-day workshop on research techniques in music at the University of Padua. On the home front she edited two Cambridge Opera Handbooks (Gluck's *Orfeo* and Britten's *The Turn of the Screw*).

Pat's LMH contemporaries have offered their memories. Jean Sterling (1956 Marsh) recalled May Morning in 1957 in a punt below Magdalen Bridge buttering sandwiches for the John Wesley Society, listening to the choir on the tower. 'We must butter the slices to the edges' was Pat's instruction, a dictum that Jean has followed ever since. Janet Cockin (1957 Lister) met Pat in the Toynbee kitchen, where Pat, who was a year ahead, was able 'by her friendly welcome to steer me over several hurdles in my first few weeks'. A life-long friendship developed and Janet, who persuaded her from Methodism to Pusey House, was 'deeply honoured to be Lucy's godmother'.

The Order of Service at Pat's funeral, conducted on the 1662 Prayer Book pattern, had a short preface beginning 'Pat described herself as a Martha rather than a Mary' and went on to say that she 'made things happen in a highly organised manner'. So, if it was buttering sandwiches on May Morning or finding, in the cathedral archive at Lodi, Guadagni's baptism certificate, finally settling issues of place and date of birth that had divided scholars of three countries for over four centuries, Pat was your woman.

David Howard and Charlotte Goddard, Pat's husband and daughter

An additional appreciation from Susan Wollenberg

I first encountered Pat not in person but through her work. Egon Wellesz (my tutor for undergraduate music history studies) recommended her book on Gluck and the reform of opera. I duly found it in the LMH library and learnt from it so much hitherto unknown to me. It illuminated for me the changing ways of writing opera in the eighteenth century.

Dr Wellesz also mentioned her book on the operas of Benjamin Britten, which I dipped into with pleasure – even though it had no direct bearing on my tutorial work. More recently, I was delighted to see that Nick Clapton had admired and enjoyed Pat's book on the modern castrato, which he reviewed for *The Brown Book* in 2016.

Working with Pat, during the years when I served as external examiner for her wonderful Beethoven course at the Open University, was an enjoyable experience. The resources included a series of attractively presented booklets with essays (generously and informatively illustrated) that opened doors on to such aspects as Viennese musical life in Beethoven's time, and Beethoven as pianist, as well as focusing more specifically on a selection of works for study, including his only opera, *Fidelio*, and his Egmont overture (with score booklets provided). It was an inspired and inspiring course. Pat hosted me thoughtfully on my visits to attend the examiners' meetings: before my first trip to the OU she was careful to put me in touch with her colleague living in Oxford, who instructed me (in the days before satnavs) on the seemingly endless series of roundabouts I would negotiate *en route*.

I always enjoyed the chance to catch up with Pat on my visits to the OU, and hers to LMH. Thinking about her now I realise more acutely than ever how much she was a pioneer, one of the first few women to graduate with the new BA Honours degree in music at Oxford, and to begin to make her mark as a musicologist in what was at the time still a male-dominated academic discipline. I remember her with affection and with profound respect for all she achieved.

JOHNNY ROGAN, 1953–2021

Johnny Rogan, who has died unexpectedly aged 67, was among the most prolific and well-regarded music biographers of his generation. He was much admired for his attention to detail and tenacity in pursuing facts, but his work did not always sit well with his subjects and for this reason he cultivated an air of secrecy about his activities and whereabouts. Once his confidence had been gained, however, he was the most affable of companions, witty and wise, the perfect drinking buddy.

Two of his 26 books were particularly notable. His definitive biography of the Byrds ran to four updated, revised editions. First published in 1981 as *Timeless Flight* and in 2011 as *Requiem for the Timeless*, it had grown by then from the original 192 pages into a 1,200-page epic. A second volume, in 2017 his last published book, added a further 1,248 pages to the work and told the stories of the six former members of the group who had died. *Q* magazine described it as 'the best biography of a group ever written', while *Record Collector* magazine compared its scope to Tolstoy's *War and Peace*.

Shorter but equally well regarded was *Morrissey & Marr: The Severed Alliance* (1992), the first substantial book about the Smiths, which became a bestseller, at least by rock book standards. It earned the displeasure of Morrissey who described it as 'all lies' and commented: 'I hope Johnny Rogan ends his days very soon in an M3 pile-up or a hotel fire', a quote the publishers gleefully included on the cover of future editions.

Rogan had the last laugh, however, when Morrissey himself quoted from the book during the 1996 court case brought by Mike Joyce, the group's drummer, to increase his share of the Smiths' earnings. Rogan was present at the hearing – he attended every music-related court case he could – and was much amused when the judge described Morrissey as 'devious, truculent and unreliable'. A *New Statesman* review of the most recent revised edition, published in 2012, described it as 'the definitive if daunting account of the most romantically mythic band of those times'.

Rogan endured an austere childhood. His parents had emigrated from County Waterford, Ireland, in 1943 and Johnny was born in London, where he was raised in deprived circumstances in Pimlico. His father died young of a heart attack, a brother drowned and his sister died of a brain haemorrhage. To a certain extent this impoverished childhood was described in his introduction to *Requiem for the Timeless*: 'I dreamed not only of the Beatles and Bob Dylan but of the wonders of electricity,' he wrote. 'Our rooms were entirely lit by gaslight, just like you see in Victorian melodramas . . . heating came from burned wooden fruit crates taken from the greengrocers and chopped up with a hatchet. Removing ashes from the grate and emptying the urine-filled chamber pot were the first tasks of the day. There was no private toilet or bathroom.'

Rogan attended St Vincent's Catholic primary school and Pimlico school before spending the entire 1970s as a student, first at Newcastle University, where he studied English, and later at Acadia University in Nova Scotia. There he was awarded a master's with a dissertation on Edmund Spenser's *The Faerie Queene*. Postgraduate study at Lady Margaret Hall, Oxford, followed, before he opted to turn his scholarship towards popular music.

He nourished his love of pop and rock on visits to relations in Ireland whose house had electricity. His love of the Byrds developed on hearing their electrified reading of Dylan's 'Mr Tambourine Man' in 1965. 'It was almost as powerful as hearing 'Heartbreak Hotel' when I was about four years old – a treasured childhood memory,' he would write.

Most music biographers of his era served an apprenticeship on the UK's weekly music press before turning to books but, aside from *Dark Star*, the Grateful Dead fanzine, Rogan rarely wrote for the music papers. After the Byrds he wrote books on Neil Young, Roxy Music, Van Morrison, The Kinks, Wham!, Crosby, Stills, Nash & Young, John Lennon and Ray Davies.

In almost every case he revisited and thoroughly revised his books some years later, often more than once, so much so that they doubled in size. He also wrote a book on football management, *The Football Managers* (1989), and a study of pop management, *Starmakers and Svengalis: The History of British Pop Management* (1988), which was adapted for a six-week BBC TV series and is now a university set text.

His second Van Morrison biography, *No Surrender* (2006), was included in the *Sunday Times* Top 10 books of the year and inspired one reviewer to proclaim:

'*Van Morrison: No Surrender* is the best book about popular culture written about any Irishman living or dead, and it's certainly the best social history of Belfast in the mid-60s ever written.'

Unusually, Rogan believed that being a biographer was a lifetime commitment, which explains why – unlike the vast majority of music biographers – he rewrote and expanded his books as often as he did. 'Most biographers, when they've finished, they leave it behind and move on,' he told Kevin Courtney of the *Irish Times* in 2012. 'I keep boxes of material at home, and they keep getting filled up with stuff.'

Similarly, Rogan took a hands-on approach to his books, reading and correcting proofs, indexing them, and following the process through from print to publication. This led to his forming his own publishing company, Rogan House, through which some of his work, including the last two editions of *Requiem for the Timeless*, were published. He became adept at reading the small print in book contracts, knowledge which he was happy to share with other, less savvy, authors.

Between books Rogan worked occasionally as a freelance editor and indexer, and he contributed to many collections, most notably *The Encyclopedia of Popular Music*, edited by Colin Larkin and published most recently in 2006 as a 10-volume edition by Oxford University Press. He also contributed book reviews to the *Irish Times*.

Rogan divided his time between a flat in Pimlico and a home he shared with his long-term partner, Jackie Taylor, in Tramore, County Waterford. To those who did not know him, he might have appeared as a somewhat remote, perhaps even eccentric figure. Realising that a certain amount of promotion would help sell his books, he was not averse to publicity, but nevertheless provided publishers with soft focus pictures of himself for use on the inside flaps of his books. He grew bushy beards and almost always wore sunglasses. He let it be known that while working on *The Severed Alliance*, he spent a year in complete isolation, never once speaking to another person.

When he gave his telephone number to me, as his editor, I was under strict instructions never to reveal it to anyone else and in all the 41 years that I knew him I did not know his address in Pimlico, let alone visit the flat. He used a PO number for mail. Phone calls, however, could last an hour or more.

He walked almost everywhere, from Pimlico to the West End for meetings with publishers and back. An outsider by nature, he did not receive promotional records from record companies or free tickets for concerts. This, he believed, was the only way to pursue his craft with his integrity intact.

Jackie survives him.

This obituary, written by Chris Charlesworth, and published in the Guardian on 18 February 2021, is published by kind permission of the Guardian.

PHYLLIS GUSKIN (*née* DUFFY), 1934–2020

Phyllis Guskin was a distinguished and original scholar of eighteenth-century literature. I knew of her work long before I realised that she had attended LMH during the 1950s. Phyllis was an early pioneer of the study of eighteenth-century women's writing, a subject which became fashionable only in the 1990s. Original and rebellious women writers particularly drew her attention, such as Mehitabel Wesley Wright (1697–1750), bold and unconventional sister to Samuel and Charles, whose ideas set her apart from the Wesley family. 'Hetty' Wright, fluent in Latin and Greek, rejected propriety, spurned an arranged marriage, got pregnant by her lover, and was forced by her family to marry a 'respectable' semi-literate plumber. Phyllis was one of the first scholars to draw attention to Wright's neglected poems, such as the wickedly observant 'Wedlock: A Satire' and other ripostes to the life of domestic oppression suffered by many women of this period. Phyllis also edited, for the University of Delaware Press, *Clio*, the 1754 memoirs of the writer Martha Fowke Sansom, another spirited and talented woman poet whose reputation for sexual misconduct overshadowed her poetic talents. In recent years I had the good fortune to work with Phyllis on a scholarly edition of Martha Fowke's poetry, which will be published shortly in an online edition. We met in person at an LMH English reunion day in 2015 which was a source of great pleasure to me.



Phyllis Guskin

Phyllis, unlike the women writers she studied, enjoyed a happy and fulfilled life. After graduating from LMH in 1956, she went to the United States to work as a governess for an American diplomatic family. She met her devoted husband Sam on St Patrick's Day 1958, a day later celebrated by the family as 'Guskin Day'. They settled in Bloomington in 1965 when Sam joined the faculty at Indiana University. I include passages of the obituary that Sam wrote for her here.

Phyllis was born on 25 November 1934 and grew up outside London – much of her early life shaped by the impact of the war and 14 years of rationing. She was the daughter of a plumber who loved to read, and the granddaughter of a cheesemonger who played the cello. She studied at North London Collegiate School, going on to earn BA and MA degrees from Oxford University (Lady Margaret Hall), and a doctorate from Vanderbilt University in English Literature. She was on the faculty at Washington University in St Louis and Marian College in Indianapolis, and later often lectured on her specialties at Indiana University. Phyllis was an independent scholar of eighteenth-century literature with a recent focus on lesser-known women writers; over her career, she published on diverse topics including witch trials, women poets, and gardens.

Over 61 years of marriage, Phyllis and Sam were partners in a life filled with friendships, travel, music, theatre, literature, and good food. They raised their daughters, Jane and Karen, in a rich and stimulating intellectual and artistic environment. She never fully lost her English accent and, throughout her life, Phyllis spent summers and sabbaticals in England and Wales, and travelled throughout the US, Europe, and beyond. For the past 35 years, she had created a second home with Sam in a centuries-old stone cottage on a remote Welsh hillside, embraced on two sides by an ancient stone wall and an overgrown hedgerow spilling over with climbing roses. Phyllis died peacefully with family at her side on 15 September 2020, at Hospice House in Bloomington.

*Christine Gerrard
Principal (Interim)*

The following three obituaries are for three women, life-long friends since they met at LMH in 1957, who have all died recently. The obituaries were written by two more of their friends, Joanna Hitchcock (Goodman 1957 Modern History) and Janet Brooks (1957 English). Below is a picture of the three friends at the 2007 Gaudy.



*Dhira Mahoney (Bhapat),
Elizabeth Morhange and
Jill Eddison (Hill-Walker)
at the 2007 LMH Gaudy*

GILLIAN EDDISON (*née* HILL-WALKER), 1939–2020

Jill was born in Maidstone on 2 February 1939, while her father, Lt Cdr T. H. Hill-Walker, from Maunby in Yorkshire, was serving in the Royal Navy. He was killed the following year, so Jill and her mother Catherine moved to live with her grandparents nearby, and they effectively brought Jill up during the War.

Jill went up to LMH from Benenden in 1957 planning to read geography, but her tutor persuaded her that geology would be of even greater interest to her. This was an unusual choice, especially for a woman. Reading geology meant that Jill was often seen heading off on a field trip or a rock-hunting expedition while the rest of us were cloistered in tutorials. Between those excursions and beagling and Scottish folk-dancing, she led an active and adventurous life at LMH. Despite being the only one in her field, Jill was naturally friendly and sociable, making friends in all disciplines. She kept up with her LMH friends over the years and was the inspiration behind the reunions organised by the College for our year in 2007 and 2017.

After Oxford, Jill continued her unconventional life, spending a couple of years working in Sudbury, Ontario, 'the hard rock mining capital of the world'.



Jill Eddison, 2015

Returning to London, she first worked with BP on North Sea gas and oil development, before taking up a teaching position at East Ham Grammar School. It was during this period that she met David Eddison. They were married in September 1964 and started their life together in Birmingham, where Jill taught geography at a local school. In 1967, when David was offered a job with W. & R. Balston in Maidstone, he and Jill moved to the Tudor farmhouse in the heart of Kent where they were to spend the next 40 years. They shared a passion for gardening, and guests were treated to home-grown vegetables and eggs from their own hens.

Their first son, Mark, was born a couple of months after they arrived in Kent, to be followed by James in 1971. For their first few years, Jill devoted herself to motherhood, but once her sons were at school, she began research into what became her three books.

Jill first wrote *The World of the Changing Coastline* (Faber 1979) with young readers in mind. The experience of researching this book led directly to her interest in Romney Marsh and then to establishing the Romney Marsh Research Trust, an interdisciplinary group of academics whose conference papers were published in the Oxford Monographs series. Her colleague Professor Anthony Long described Jill as 'quite unique in so many ways – she had a sharp, penetrative mind that was not afraid to challenge conventional wisdom, but always did so with underlying intelligence, instinct, care and compassion for those with whom she worked'. Jill's second book, *Romney Marsh: Survival on a Frontier*, was written for a non-academic audience; 20 years and several thousand copies later, it remains the standard work on the Marsh. Heralded as 'an absolute godsend for anyone interested in the period', Jill's final book, *Medieval Pirates* (The History Press, 2013), turned once again toward the sea.

Jill's thorough knowledge of geology made walking with her an unforgettable experience. On a week's walking tour along the Jurassic coast in 1991, Jill led the way over the steep Dorset cliffs, stick in hand, guiding two American friends and me through 185 million years of geological history, pointing out clays and shale, arches and pinnacles, stack rocks, a fossil forest, a barrier beach, and an intertidal lagoon.

Jill had suffered from diabetes and deafness for many years, facing with perseverance and fortitude problems that would have deterred and limited anyone else. As Janet wrote, 'She was such a dynamic person, so full of energy, when she was well, and of determination to keep going even when she was failing.' Sadly, Jill also suffered during her last two years from heart failure, which together with the increasing deafness severely limited her ability to communicate. David found a nursing home for her near the house in Tenterden where they had moved a few years before, and she was well cared for there and able to receive visits from him and her sons.

Joanna Hitchcock
(*Goodman 1957 Modern History*)

Janet Brooks (1957 English) adds her own memories of Jill.

Jill's enthusiasm for geology was infectious. She came to stay with me where I live in eastern France near the Swiss border and we went on an expedition to Derborence in the Valais to visit the area where in 1714 a famous landslide occurred at a place called La Quille du Diable, destroying chalets and killing people and cattle. It is the subject of one of Switzerland's most well-known novels, *Derborence* by Charles-Ferdinand Ramuz (1934), based on the account of a survivor who was buried for weeks under the rock fall. Jill knew all about this, and though she was by now suffering from diabetes and had considerable

difficulty with her sense of balance, she was typically game for attempting and indeed managing quite a gruelling hike. We found the place and viewed a dramatic Alpine landscape, while Jill was able to tell me exactly how the catastrophe had happened, the result of the collapse of a cliff under the slow-moving weight of the Diablerets glacier.

Another time, when she and other college friends were staying with me to celebrate our 70th birthdays, we went for a walk to hear golden orioles in the woods near where I live. It was heart-breaking to see how hard she had to struggle to hear a faint echo of their beautiful song. However, on the same walk we came across a *bloc erratique* – one of the huge boulders left by the immense glacier that aeons ago filled the Rhône valley and that now dot the landscape around my region. She could tell me precise details of its composition and describe how it must have been formed by the glacier as it retreated towards the Alps.

DHIRA MAHONEY (*née* BHAPAT), 1938–2019



Dhira Mahoney

Dhira Mahoney, known to us at LMH as Dee, was born in 1938 and died on 24 January 2019.

Though she was born in India, Dee went to school in the UK and from there to LMH where she read English and where I met her. Though we were of an age, she seemed to me much wiser. Her gently amused tolerance and understanding of others were remarkable. The Arizona State University (ASU) obituary describes her as ‘gracious, wise, beautifully spoken’. I remember her also as someone who put you immediately at your ease.

After Oxford there was a long period when we didn’t see each other. She moved to the States where I gather she was involved in student activism during the 1960s, managing nevertheless to study seriously and gain her PhD in 1974 from the University of California at Santa Barbara.

By the time I came to live in the States, she was married to her American husband, James Mahoney, and lived first in a mobile home then in a lovely house with a native garden they both cherished, full of cacti, mesquites and

grapefruit trees all growing in the sand – no water-wasting grass for them! For quite a while they were both on the board of the nearby Arizona Desert Museum and much involved in environmentalism *avant la lettre*.

Dee taught at Arizona State University and over the years became an eminent scholar of Arthurian literature, especially the *Morte d'Arthur*. The ASU obituary says Professor Mahoney was well known for her rhetorical readings of medieval literature, and her scholarship employed rhetorical theory in readings of that literature, particularly of prologues and epilogues, women's writings, and Arthuriana.

She edited Garland Publishing's *The Grail: A Casebook*. She was a staunch supporter of the Arizona Center for Medieval and Renaissance Studies and was President of the Medieval Association of the Pacific. In 2010, she retired as professor emeritus of the Department of English of Arizona State University and a *festschrift* was published honouring her academic career: *Romance and Rhetoric: Essays in Honor of Dhira B. Mahoney*.

With James, Dee was also much involved in music, particularly opera. Each year after James's death, she hosted the award of an organ scholarship he had set up in honour of his mother, an organist.

Like Elizabeth Morhange, Jill Eddison, and other friends from LMH, Dee came (all the way from Arizona!) to my 70th birthday party – 'the weekend of the seventies', as one participant termed it – in France.

Then in 2017, I visited her when on a mammoth tour of my States-side friends. In the great heat of Arizona, her water-cooled house was a delight. She showed me photos of a hummingbird that had nested several years running in her garden and together we sat up to watch a beautiful white flower in her garden that only bloomed once a year in the night.

This, 2017, was the last year I saw her. Then came the dreadful sadness in retrospect of not knowing she was ill, of not having been told of her death until months after the event.

*Janet Brooks
(1957 English)*

ELIZABETH MORHANGE, MBE, 1939–2020

We met, aged 11, at St Paul's Girls' School where Elizabeth held a scholarship throughout her school years. From that time on, Elizabeth was always a part of my life.

She was very good at her lessons and very intelligent. For A Levels she decided to specialise in classics. We both went on to LMH, she on a scholarship. An illness prevented me from going up at the beginning of term with everyone

else. It was typical of Elizabeth's kindness that once I arrived, she took care of me and helped me to get to know the ropes.

Reading different subjects, we didn't see very much of each other during our time at Oxford, had different groups of friends, but always kept in touch. She went to work at the Treasury. I can imagine what a valuable member of the Treasury she must have been, hardworking, scrupulously honest and of great intelligence modestly concealed. I was struck by her perspicacious judgement of politics and her wide-ranging knowledge. On retirement she was awarded an MBE. Thereafter, she volunteered to work at the British Museum, where I believe her help was much appreciated in the department of Britain, Europe and Prehistory. She was a great connoisseur of art and attended all the important exhibitions in London.



Elizabeth Morhange

For our 70th birthdays, I invited all the university friends of my year I had stayed in touch with, among them Ann Baylis (Robson), Joanna Hitchcock (Goodman), Prue Fuller (Martin), Dee Mahoney (Bhapat) and, of course, Elizabeth. She was not well, but courageously made the journey from London to be with us. We had planned other holidays together but did not manage to take them, I think mainly because of Elizabeth's deteriorating health.

She was very hospitable to me when I came to London, always gathering some of our mutual friends to lunch in a restaurant or often in her home where she would make us all a lovely meal. She was such a sociable person and had a real gift for friendship. It was always she who brought us together in London, treating us to insightful conversation on the politics of the time.

She was remarkable in her care and thoughtfulness for others, remembering all her friends' birthdays and illnesses and the ups and downs of their lives. I can still hear her soft gentle voice on the phone, asking after me, my daughter, my brother.

The last time we met was for the celebration in London of my 80th birthday, in the early spring of 2019, but by then she was already not at all well and was walking with a walker. For me, Elizabeth seems always to have been there, maybe often just in the background of my life, but still always an essential part of it. How can it possibly be that she has left us for ever?

*Janet Brooks
(1957 English)*

Joanna Hitchcock (Goodman 1957 Modern History) adds her own memories of Elizabeth:

Elizabeth and I read different subjects at Oxford, she Greats and I modern history, but I used to pass her room downstairs in Old Hall in my first year on my way up to Deneke and she would sometimes waylay me for a cup of coffee in the delicate white-and-rose china cups that she still used in her London flat years afterward. At the beginning of our first term, I remember her enveloped in her scholar's gown, a quiet, poised, calmly reassuring person at a time when some of us felt rather lost. Our academic paths rarely crossed, and it was only after leaving Oxford that our friendship really grew, beginning with a couple of European trips with small groups of friends, first to Sicily and then to Spain and Portugal. Travelling with Elizabeth was an unforgettable experience. She supplemented her deep knowledge of the classical sites with wide reading about every place we visited and, Blue Guide in hand, she led us round churches, museums, and monuments with relentless energy, a tireless sightseer who took in every detail and made sure we missed nothing of importance. Besides being a mentor, she provided the firm, quiet leadership and social skills needed to bring a disparate (and occasionally wayward) group together (in Sicily, five to a small car), and draw us all into one conversation by posing questions to all of us about what we were seeing.

Elizabeth had perfect manners, but they reflected genuine feeling and concern, not just the conventional good behaviour of a well brought up girl. She was very private, and I think this was her way of protecting deep feelings. She was one of my most faithful and dependable friends. Even though our careers were on different continents (hers in London, mine in the US) and there might be some gaps in our correspondence, I knew we would never lose touch. She was easy to correspond with: nothing soul-searching, just how are you, the weather, museums and exhibits, news of friends, and perhaps highlights of our careers and post-retirement occupations, and – always – when are you coming to London? She was persistent and would never let a year go by without checking on our plans. She would typically gather a group of us from LMH together for lunch in her elegant Kensington flat. It's hard to imagine a trip to London now without seeing her there.

Elizabeth expressed her deep capacity for empathy not in words but in simply being there when one most needed support. After my mother died, she took the train down to Dorset for a day's visit with my brother and me, even though she herself was recovering from a recent stay in hospital. And during my brother's final illness and death, she came out to be with me near his flat in Putney and – concerned that I was not prepared for the sun in London – insisted we go shopping for a sunhat!

AMANDA ARROWSMITH, 1947–2020

Born in Wales on 28 December 1947, Amanda was the eldest child of Michael Arrowsmith and his wife Elizabeth (*née* Bartlett). Her parents met while up at Oxford, where her mother read modern languages at Somerville. Amanda inherited her abilities as a linguist, winning an Alliance Française essay prize which took her to Paris. She and her three siblings – sisters Hilary and Deborah and brother Simon – were raised in Birmingham where their father was a solicitor. From 1958 to 1965 she attended King Edward VI High School for Girls, which was where we met and became friends. We were also devotees of the Royal Shakespeare Company in nearby Stratford. Our formidable English teacher produced a Shakespeare play each year. Having been unrecognisable as a heavily padded and bearded Sir Toby Belch in *Twelfth Night*, Amanda looked much more herself playing *As You Like It*'s Celia in an Oxford college garden a few years later.

In 1966, three of us went up from the school to LMH to read English; Amanda was awarded the Emily Gabrielle Thackeray Scholarship. She chose to follow course 1, including options in Old and Middle English, Old French and Old Norse, and in 1969 gained a First. This came as little surprise to her friends, although she wore her considerable intellect lightly and was less confident in herself. Nor was it a surprise when she began studying for a DPhil while working as a research assistant. Amanda later wondered if she had followed this path too soon after her first degree; at any rate, in 1971 she chose instead to take the Bodleian Library training course to become an archivist. It was a decision she never regretted.

Amanda's first post was in 1972 as assistant in the Northumberland Record Office, where she soon became Deputy County Archivist. From the outset she proved a popular member of staff, valued for her professionalism, hard work and rapport with colleagues and service users, one of whom took her down a coal mine. She championed the use of oral records, taping the memories of local people in their homes, and was secretary of the local history society. In 1976 she moved south to Suffolk as Assistant Archivist, before becoming County Archivist of Berkshire in 1979. Her final move in 1982 was a return to Suffolk, this time in charge of the service county-wide.



Amanda Arrowsmith

Letters from friends and colleagues after her death tell of how Amanda was innovative, 'hands-on', keen to encourage others by example and to assist their progress – even to get them started on an archival career. Her persuasive and diplomatic skills ensured council support and, vitally, money to keep important record collections in the county and to fund new premises for the Ipswich branch of the Record Office. She had as much time for family historians as for academic researchers, and always time for her staff. 'She made you feel you mattered,' wrote one, and another, 'She deserved the nickname "Amazing Amanda".' (Not, I suspect, that she ever heard it.)

At a time when female chief officers were not that common in local government, nor archivists in charge of services besides their own, Amanda's transferable skills led to her becoming Suffolk's Director of Arts and Libraries in 1987, then Director of Libraries and Heritage three years later. Libraries, archives, arts and museums fell within her remit; she won local and national funding for projects such as the Museum of East Anglian Life in her home town of Stowmarket. Every library in the county received at least one visit, and she made sure she experienced work behind the front desk. She recognised the importance in a rural county of mobile libraries and travelling theatre. Once again, staff, service users and councillors responded to her warmth, approachability and commitment. She even found time to obtain an MBA from the Open University during this demanding period.

Before and after her early retirement from local government in 2001, Amanda took on other responsibilities in public life. She was, at various times, Secretary then President of the Society of Archivists, a member of the Chartered Institute of Chief Librarians and of the executive committee of the Friends of the National Libraries. She sat on the Department for Culture, Media and Sport reviewing committee on the export of works of art and on the Lord Chancellor's Advisory Council for public records, was a commissioner for English Heritage and chair of the Heritage Lottery's committee for the East of England.

Retirement allowed Amanda time to volunteer. She did work with the Samaritans, Victim Support, the magistrates' court witnesses committee, the Prince's Trust and Mid-Suffolk Citizens' Advice, where her form-filling abilities were much in demand. She was editor of the Chapel Society newsletter, chair of her church's parish pastoral council (a fellow member said she should give lessons on 'How to chair a meeting') and was instrumental in launching Stowmarket's food bank via the town's Churches Together group. A Catholic, she wanted to see radical change in her church and supported Catholic Women's Ordination, aware it would not come in her lifetime.

The Arrowsmiths' second home, an old vicarage in Herefordshire, allowed Amanda to get away from her working life and be with her family, including several lively nieces and nephews. She loved the countryside and reckoned a market town like Stowmarket the ideal place to live. When I retired from teaching I joined her there and we became civil partners in 2007, sharing a home with

assorted cats – some invited, some not. Amanda was still challenging herself (she gained a GCSE in Dutch), but ill health began limiting her activities. An excellent knitter, quilter and embroiderer, she could no longer hold a needle; she had to give up driving and found walking increasingly difficult. She still read voraciously – biographies and American crime fiction – and her brain was as sharp as ever. Confined first to home and eventually to bed, she bore her suffering and frustration stoically. She died of a heart attack in Ipswich Hospital in May 2020.

Hugely gifted, Amanda gave generously in every way; a fast friend and a dear companion, she is much missed and lovingly remembered.

*Jill Mortiboys
(1963 English)*

ROSALIND TOLSON (*née* BAKER), 1930–2020



Rosalind Tolson

Alice Rosalind Baker (known as Rosalind) was born in Headington in 1930. The daughter of a don, she went to the Dragon School and then in June 1940, because of the threat of invasion, she (aged 9) and her older sister Janet were evacuated to America under an arrangement between Oxford and Yale university families. The sisters said goodbye to their parents at Oxford railway station and sailed on HMS Antonia from Liverpool to Quebec, eventually arriving in New Haven, Connecticut. They were taken in by the Calhoun family, who already had four children of their own, and spent in many ways a wonderful four years with them in America, becoming lifelong friends.

Rosalind described her time there as ‘probably the most important time in my life’. The sisters returned to Oxford in summer 1944 and Rosalind started at Headington School. From there, she won an exhibition to LMH to read geography and then went on to try her hand at teaching.

Rosalind met her future husband, Richard Tolson, through the friendship of their mothers. He had been in the Special Operations Executive (SOE) during the

war and was sent to Antigua as private secretary to the Governor of the Leeward Islands. They married in St John's Cathedral in Antigua in 1955 and returned home the following year. They settled in London, where Richard worked as a probation officer. Rosalind continued teaching and studied for a teaching qualification. She became head of geography at St Michael's Convent Grammar School in North Finchley and co-wrote a geography textbook with Mary Johnstone. She combined this with being mother to their two children, William and Jane.

Rosalind and Richard retired to Oxford in 1987. She took up music again and passed her grade eight violin in 1994. She regularly played quartets in her flat in North Oxford. She was also a guide at the Ashmolean and loved to take visitors and school parties round the museum. Richard and Rosalind travelled together in retirement. After his death in 2006 Rosalind continued to go to New Zealand to visit her daughter Jane who had settled there. Several times she travelled as a passenger by cargo ship, which she loved. She will be remembered by her many friends and family as someone who was never afraid to speak her mind, who had a rebellious streak and a glint in her eye, someone who loved to entertain and was always interested in what you were doing.

Juliet Brown, Rosalind's niece

THE HON. ANN GORDON-WALKER, 1944–2021

Ann was born in London on 27 February 1944, daughter of the Rt Hon. Patrick (Baron Gordon-Walker of Leyton, Essex) and Lady Audrey (*neé* Rudolf) Gordon-Walker. Family legend has it that she was born during an air raid.

When she was barely one year old, Ann acquired two older sisters when they returned from five years of evacuation in Jamaica during the war. The following year her twin brothers were born, making her the quintessential middle child.

Ann was educated at North London Collegiate School before receiving her Bachelor of Science from the University of St Andrews. In 1966 she came to LMH, where her two older sisters had studied: Judith Gordon-Walker (1954 History) and Caroline Gordon-Walker (1956 PPE). Ann received her DPhil in biochemistry in 1969. In 1968 she had married Professor Laurence Andrew Ball, and together they moved to Madison, Wisconsin, to pursue post-doctoral research opportunities. After two years during which Ann completed her post-doctoral work in the laboratory of Deric Bownds, the couple returned to England, where Ann worked as an editor for the *Biochemical Journal* in London. In 1974 they moved to the United States again to live in Connecticut for five years, before settling in Madison to raise their family. In 1983 the marriage ended.

Ann taught chemistry at both Edgewood College and Madison Area Technical College before entering into her 21-year career at the University of Wisconsin,



↑ Ann Gordon-Walker in 1965

← Ann Gordon-Walker later in life

Madison, as an administrator for the Institute of Molecular Virology. During that time, along with her many other duties, she was instrumental in organising the American Society of Virology meetings that were held at the university. She retired from the University of Wisconsin in 2002.

Ann's greatest pleasures came from her connections to others. During her retirement, she maintained her many friendships and continued to expand them by becoming active in both the Dickens Society and the Jane Austen Society, participating in PLATO (Participatory Learning and Teaching Organization – a community of intellectually curious adults), and volunteering in the Madison public schools. Ann loved spending time with friends while attending plays, particularly at the American Players Theater. She loved bridge and racing demon, mahjong, tennis, golf, and cheering on her American football teams, the Badgers and the Green Bay Packers. She was delighted that, as a naturalised American citizen, she could cast a vote for Joe Biden. She lived to see his inauguration.

Jennifer Truitt and Katherine Ball, Ann's daughters

GEORGINA CLAYTON, 1955–2021

I met Gina Clayton nearly twenty years ago, but we did not discover that we had both been at LMH until much later.

When we met, Gina was writing her textbook, *Immigration and Asylum Law*, which came out in 2004 and has now reached its ninth edition. Although asylum claims had become politically very contentious, immigration law was not then considered an academic subject. Practitioners also had relatively few general resources to turn to for discussion or information. Gina wrote the first textbook



Gina Clayton

aimed at undergraduates and it was published by Oxford University Press. Over the years the updating and editing were shared with a team, especially co-editor Georgina Firth of Lancaster University. It remains the main source of material for informed debate and did much to redress the impact of the tabloid press in feeding inaccurate assertions, particularly about asylum law, to the general public.

Gina was born and brought up in Warwick. She was an only child of parents who married after serving in the Second World War. Her childhood friends speak of someone who joined in their interest in fantasy literature but preferred the classics, who enjoyed playing the piano and taking part in ballet shows, who was interested in theatre and in cinema and in long walks, camping and folk music. She joined the new local United Nations Organisation, at a time when nuclear obliteration was a constant background fear.

Gina came up to LMH in 1974 as a scholar, to read theology. Between her acceptance by LMH and leaving for college, she obtained live-in employment, looking after a profoundly disabled teenager, so that a friend whose family was overseas could continue to live with Gina's family during her A Levels.

In Oxford, Gina went on to work with the Simon House for homeless people, run by St Mungo's. She was involved in the Student Christian Movement and after graduating she moved to Brixton in London to work at St Matthew's as a project coordinator. She ran a Good Neighbours scheme and was active in the radical wing of the Anglican church, until the parish priest left, and she and others pursuing ideas of liberation theology were described as 'rebellious' and said to have 'usurped the bishop's authority'. Gina was drawn to the Society of Friends (Quakers) and was later ordained as Sundari ('beautiful') in the Amida Order of Engaged Pure Land Buddhism.

Through the Amida group in Sheffield, Gina met her husband of twenty years, Mike Fitter.

Gina retrained as a solicitor at the College of Law in Chester. She practised in Nottingham and the Sheffield Law Centre. It was after she began teaching human rights law at Huddersfield University that she realised there was no textbook for immigration law and began work on her own book.

Gina then moved back to Sheffield, where she worked with a range of asylum organisations, including ASSIST (providing support to destitute asylum seekers), SYMAAG (South Yorkshire Migration and Asylum Action Group), City of Sanctuary, and Sheffield Hallam University Refugee Family Reunion Clinic, where she was a senior lecturer and clinic supervisor. She was pivotal in the development of Refugee Action's Access to Justice work. After a meeting of

SYMAAG in 2010, where Gina spoke together with Frances Webber, a London lawyer, and John Donkersley, a Sheffield solicitor, the South Yorkshire Refugee Law and Justice (SYRLJ) was formed to give free access to legal advice for asylum seekers. Volunteer law students gathered relevant country of origin information supervised by qualified practitioners, thus filling the gaps left by the receding legal aid system. Gina became chair of trustees and did supervision and case work *pro bono*.

Gina showed compassion and steadfastness to individuals, as I know personally, though my troubles were comparatively little beside those of most of the people Gina supported.

Caroline Sawyer
(George 1981 *Modern Languages*)

ANNE DOROTHEA SAINT PIERRE (*née* GILLUM), 1921–2021

My mother, Anne, was born on 25 April 1921 in Bombay, where her father worked in the family business, the Bombay Burmah Trading Corporation. Her family returned to England via Australia, so by the time she was only a few months old, she had already travelled half way round the world. She enjoyed travelling throughout her life.

Anne was educated at St Swithun's School, Winchester and, after a finishing school in Switzerland, came up to Oxford in 1940 to study modern languages (French and Italian) at LMH. However, she left university that same year to do war work, and joined the Red Cross as a nurse. My mother often told us about the blisters which appeared on her fingers after cutting up numerous slices of cake for the starving soldiers returning from the Battle of Dunkirk in 1940, and about the matron being so particular about germs and making sure all the wards were completely clean.



Anne Saint Pierre

Anne went to work for the secret service at Blenheim Palace and then volunteered to join the army in Calcutta where she worked for the Colonel de Crèvecoeur at Force 136, Special Operations Executive, leading commando actions against the Japanese. During the night of 9 June 1944, she dreamt, while in Calcutta, that her brother Kenneth had died, having been parachuted on D Day into Normandy. She learnt that this is exactly what happened at the precise moment of her dream.

At the end of the war, she returned to Oxford to complete her degree. In 1950, she began a new job in Paris at the British Embassy when Duff Cooper was ambassador.

Anne met my father and they got married in 1954. She then worked for Shape (NATO) as a translator, thanks to her knowledge of several languages (French, Italian, German and Spanish). In 1967, the family settled in Saint Aubin sur Mer near Dieppe. Being an expert botanist, she helped my father with his landscape gardening.

Anne was a keen reader and knew the Bible by heart. She remembered the contents of thousands of books and could recite poems endlessly. She was a brilliant musician, a super cook and a wonderful knitter for her grandchildren. She died peacefully in her home in Normandy on 1 January 2021. Our family remembers with gratitude the love she gave us all.

Elisabeth Rouliot, Anne's daughter

SUZANNE PRESTON (*née* SMITH), 1952–2020

Suzanne came up to LMH from Dover Grammar School, having moved from Leicester to the village of River near Dover in the early 1960s. Her parents were very proud as she was the first in the family to attend university. Suzanne studied maths and graduated in 1974. Her partner in crime at LMH was Meena Jefferys (*née* Savla) whom she met within an hour of arriving at college. They remained good friends over the years.

After university Suzanne moved to London and trained as an accountant with Peat Marwick and Mitchell. During this time she met husband-to-be John and they bought their first property in Ealing and got married in 1977.



Suzanne Smith as an undergraduate



Suzanne Preston

Following a move to Buckinghamshire, daughters Christie and Tanya were born, and when the girls were still young the Preston family moved to Massachusetts in the USA for two years – only returning when school beckoned for the girls. Shortly after coming back to the UK the family moved to Tunbridge Wells in Kent where they settled.

Suzanne made the conscious decision to work locally rather than commute to London every day and worked as a self-employed accountant for a number of small companies around the Tunbridge Wells area and as the finance bursar at Holmewood House School. Her 22 years at Holmewood were part of the family link to the prep school, with the girls educated there and John also working there for eight years. Suzanne was a member of the school's senior management team and was an important constant in the running of the school during a period when there were a number of changes of headmaster and bursar.

Suzanne was highly respected by work colleagues and friends and always had time to be a sounding board for others, despite being busy. She was viewed as a valued advisor and confidante in her roles and was known for being reliable, dependable, down to earth and sensible in everything in which she was involved.

Suzanne always loved to travel and experience new things. When the girls were still at home the family's camping and caravanning holidays took them to France and Switzerland – the latter being their favourite destination, with many return visits to the Lauterbrunnen Valley in the Bernese Oberland.

When the girls moved on to university, Suzanne and John decided they should do more travelling while still relatively young. They went on safari, walked the Inca Trail, climbed Mt Kilimanjaro and learnt to scuba dive, going on to dive all over the world including in the Galapagos Islands. Famed for her ability to raise a single eyebrow (in fact affectionately known as Brows by some) she had a fish named after her by some fellow divers – the Suzy fish. It would come out of the sand and seemingly raise its eyebrows, looking for predators.

Suzanne was the gardener in the family – simple daffodils would make her happy, as would newly found cyclamen or the scent of the daphne by the front door. She always seemed to have an orchid flowering in the house. She retired in 2018 and joined local and U3A walking groups and the U3A London Explorers and started becoming more involved in the local community.

Suzanne was diagnosed with cancer at the end of 2018. She passed away on 26 January 2020 in the Cottage Hospice in Five Ashes, East Sussex with her family around her. She was dearly loved by her family and friends and is sorely missed.

John Preston, Suzanne's husband

MARIEL UDOKANG (née MACCORMAC), 1950–2020



Mariel Udokang

Dr Mariel Jane Udokang (née Maccormac) was educated at St Mary's, Calne, and studied medicine at Lady Margaret Hall, 1968–71. She completed her clinical studies at Queen Elizabeth Hospital in Birmingham.

From 1979 to 1992 Mariel lived in Nigeria, working in paediatrics at St Luke's Hospital, Uyo, Akwa Ibom. On their return to England, she and her family moved to Witney, and then to Birmingham, where she became a partner in general practice in Weoley Park until retirement in 2012. Wherever she worked, Mariel was

recognised for her knowledgeable, thorough, generous, and compassionate dedication to her patients. She was a person of great kindness. She was a friend to many, and her life was spent in the persistent, quiet and thoughtful care of others.

Mariel leaves her husband, three children, and six grandchildren. Her two daughters have followed her into medicine.

Ruth Maccormac, Mariel's sister

ELIZABETH ALLEN, 1944–2020

Born in Guildford, the eldest of a family of four and the daughter of an LMH graduate, Elizabeth's path to Oxford was mapped out from her earliest years. Her fascination with history showed itself in childhood, fostered by the novels of Cynthia Harnett and Rosemary Sutcliffe and manifested in her first attempt at dramatic writing, a school play written at the age of 10 telling the story of the voyage of the Mayflower.

In 1962 she won a state scholarship and a place at LMH to read modern history; she went on to read for an MLitt in



Elizabeth Allen

seventeenth-century ecclesiastical history. After a couple of teaching posts in the UK, in 1975 she took up a Kenyan government teaching contract at Ogande Girls' Secondary School near Homa Bay, where she remained for 12 years. As well as teaching history, English and religious education, she developed her interest in drama, writing and producing plays to compete, with some success, in national drama competitions. In her spare time she started a Girl Guide Ranger group; travelled all over Kenya in her vacations; and found herself in numerous unusual situations, from being expected to preach extempore at church services, to ferrying people to hospital in her elderly VW, and on one occasion assisting in the delivery of a baby by the side of the road. Her experience of local health care needs led to her raising funds to establish a local health centre with a resident nurse, an enduring legacy of her years there.

Elizabeth's deep-seated Christian faith, always her guiding light in life, led her in 1987 to apply to the Church Mission Society and return to the UK for training. Sent to Yei in Sudan (now Southern Sudan) to help in the establishment of village schools in remote areas, after only a few months she had to be evacuated due to increasing violent unrest. Later she joined the staff of a teacher training college in northern Uganda, lecturing and supervising student placements. It was the height of the AIDS epidemic; Elizabeth's compassionate nature responded by supporting a number of orphaned children through their education, including a whole family whom she 'adopted' and saw through to self-supporting and successful lives in the long term.

Returning to the UK in the 1990s, Elizabeth settled in Chipping Norton but found doors to employment closed to her in the changed climate in education. Undaunted, she found some part-time openings teaching local history evening classes, and wrote a number of articles for the *Dictionary of National Biography* in her specialist period. She became very active in her local church, training as a lay reader, and in the community. She supported and taught English to asylum seekers, sang in choirs, acted in musical productions, and became a cherished if eccentric figure in the town.

Sadly Elizabeth's health deteriorated in the 2010s and eventually she needed residential care as dementia took hold. She died on 11 February 2020 at Amble in Northumberland, near where she had lived for the previous three years. Even in her diminished state she was held in great affection by her carers for her gentle nature and beautiful smile. She is much missed by her siblings, nephews and nieces, and her many friends.

Katharine Murray, Elizabeth's sister

MOLLY FROMM (*née* BAYLIS), 1938–2020

According to family legend, my sister Edith Mary, known as Molly, began showing an interest in medicine at the age of four in India, her birthplace, having been discovered injecting her teddy-bear with bougainvillea thorns. She studied medicine at LMH (1957–60) during the inspirational regime of Margery Ord, whose obituary appeared in 2020's *Brown Book*. After her first term, Molly told people at home that the regime was somewhat spartan, as she was allowed only one bucket of coal per week for the fire in her room in Old Hall, and there were miles of corridors to reach the Dining Hall and Chapel. Fortunately, however, she survived her studies at Oxford very happily, enjoying among other recreations her musical interests.



Molly Baylis with her husband, Mervyn

Molly completed her clinical training at St Mary's Hospital, Paddington. Starting out in surgery, she subsequently specialised in pathology. She constantly challenged herself by taking higher examinations, thus gaining several extra qualifications during the following years. She was totally engaged in her research and an unceasing quest for better knowledge and practice in a wide variety of fields.

Her research included work at the Universities of Guildford and Sussex. Her first major research area included neurology and she was for some years 'doctor in residence' at the then Lingfield Hospital School in Surrey (now St Piers School), a residential establishment for young people with epilepsy. Living nearby, she did not actually 'reside' on the premises but was always on call and available for advice and clinics. While there she developed a special blood test which required only minute samples, thus greatly benefiting the young patients.

Molly was also involved in the early investigations into HIV/AIDS. She held a specialist Burns Clinic at East Grinstead Hospital, famous for the pioneering work of Archie McKindoe and his 'Guinea Pigs'. She delivered papers about her work at high-level medical conferences in Europe and researched the benefits of folic acid.

For the final ten years or so of her career she was a senior consultant in chemical pathology, leading a large team at her laboratory at the Kent and

Sussex Hospital. She was loyal to and very supportive of her colleagues, who were somewhat in awe of her as she fought tenaciously for funding and resources for their work. At that time, living alone, she would often unselfishly volunteer to spend Christmas Days in the mortuary, thus freeing her colleagues with closer family ties.

Away from her work, Molly was a voracious reader and loved animals, especially horses and her 'Apostolic succession' of Siamese cats. She would often ride out in Ashdown Forest, on the edge of her Sussex village. After a bad fall, she started teaching riding to disabled children at Chailey Heritage School instead. Her religious faith was very important to her: she was a regular worshipper and had an evening prayer-list with dozens of entries. She supported many animal, medical, religious and educational charities, including a legacy to LMH, with considerable generosity.

Extraordinarily versatile, Molly was a skilled dressmaker and painted exquisite watercolours of fungi and flowers. She could leave a steamed trout picked clean thanks to her surgical precision. Yet she could also hang her own wallpaper, lay her own patio paving stones and chop her own firewood. She enjoyed travelling in her holidays with her younger sister. Together they visited Europe and ventured further afield to India and Nepal. A keen gardener, Molly was also kept very busy in her half-acre garden, which came with the proportionate grazing rights of half a sheep on the Forest.

Not until she was nearing retirement did she meet her husband, Mervyn Fromm, on a walking holiday in Greece. They married in 1996 and enjoyed nearly 20 years of very happy life together, sharing their interests in travel, gardening, walking and music. Glyndebourne, being nearby, offered magical evenings of picnics and performances.

Sadly, this happiness was cut all too short by his sudden death in 2016 due to the extremely rare disease 'prions', the human variant of CJD. (This now affects about two per million of the population annually and is being researched by a team at the University of Edinburgh. They all flew down to help conduct Mervyn's autopsy.)

Meanwhile, Molly's formidable intellect had offered no protection from the cruelty of Alzheimer's. During its early stages Mervyn had become her full-time carer, although neither was fully aware of what was happening. Utterly devastated by his loss, her entire world froze at the moment of his death. The habits and rituals performed daily in his memory thereafter served both as a comfort and a framework whereby she tried to fill each day.

Her wider family, and especially Catherine, her niece, living at a distance and visiting whenever they could, were able to arrange 24-hour care with successive dedicated people. This enabled her to remain in her familiar surroundings with views of her beloved garden and outings to favourite parks. She loved seeing her family and friends and fortunately was able to recognise them until almost the very last. One cannot pay sufficient tribute to the tireless love, patience and

companionship her carers brought to her. This was especially vital over the final years as she became progressively more incapacitated. In this way her ever-diminishing world was kept as happy, safe and peaceful as possible.

If Molly had still been working at this time, she would no doubt be devoting her many skills towards developing new tests for Covid-19 and participating in the search for solutions to the pandemic.

Stella Elliott

(Baylis 1964 Modern Languages)

CORINNE REES (née ILLINGWORTH), 1952–2020



Corinne Rees, 2009

Corinne came from an illustrious medical family, her professor father Ronald having huge influence on UK and world paediatrics as well as personally on Corinne, in particular via his focus on the development of *The Normal Child* (one of his widely read books); meanwhile her mother was the first UK paediatric A&E consultant. Brought up in Sheffield, she was youngest of three, all both becoming and marrying doctors. From Sheffield High School for Girls she won a Nuffield award to LMH to read medicine.

There were four medics in our year and Corinne and I were tutorial partners for anatomy and histology, and dissected adjacent cadavers. I relished Corinne's understated sharp intellect, ever-fresh thinking, manifesting as readiness to challenge orthodoxies, and vibrant sense of

humour. Corinne loved her Oxford years and shone quietly throughout; Alison Brading, our physiology tutor, rated her extremely highly. We sang together in the Kodaly Choir's *Brahms Requiem*. Corinne adored choral singing throughout her life; this and instrumental playing (flute, and later piano and cello) brought her huge pleasure, as did her pride in her children's musical talent and expertise, from the National Children's Orchestra in which both played, to son Jonathan's professional cello career.

We shared a summer vacation one year to Greece, travelling the Peloponnese in buses. The remarkable, remote temple at Bassae only got one bus daily, so we had to spend the night in the temple, a spooky experience on an extremely hard classical Greek pavement. As with everything, Corinne took this in her stride without complaints. She loved wild country, her enduring love for mountains

dating from early family life walking in the Peak District and elsewhere. We subsisted in Greece on cold tinned squid, tomatoes and bread. In the early 1970s a village bakery would open at dawn in an unmarked house, and close soon after; Corinne displayed an uncanny talent in tracking these down for our essential bread supply.

Corinne went for clinical studies to Bristol, qualifying in 1976 with numerous prizes, to commence a career in hospital paediatrics. She published articles in paediatric journals, over time in a remarkable range of subjects, starting with congenital hernias, and childhood leukaemia. Here she also met her husband, Gareth Rees, an oncologist. Marrying in 1981, they finally settled in Bristol. 'They seemed made for each other' is a cliché but here so valid. She and I stayed connected through locality, medical links, and our sons' musical overlaps and lasting friendship. Corinne turned from hospital to community paediatrics to have a family, but they had first to endure obstetric tragedies, to a degree nowadays rare, before joyfully welcoming first Jonathan and then Lizzie. Corinne was always insightful in empathising with others' losses, yet showed great reserve about expressing her own. With her children she became an exemplary imaginative, facilitating mother.

Through her career in community paediatrics Corinne became involved in adoption services, which in Bristol owe much to her. A passionate advocate of learning about children's needs from attachment theory (Bowlby and followers), she published influential articles (2005–20) on attachment, adoption at different ages, enduring effects of childhood neglect, emotional abuse, and the psychological effects of paediatric medical interventions, in the leading paediatric journals. Her experience of her daughter's rare condition also led her to research and publish on abnormalities in children's autonomic nervous system, an extremely neglected field. Further, she turned her wise gaze on the effects of blind spots in medicine, the importance of an open mind to what we don't yet know, and the need to evaluate the systems we work under as well as actual care. As ever her intelligence and complete integrity made her see things others overlooked. She earned the distinction of an Honorary Fellowship of the Royal College of Paediatrics and Child Health, an achievement she characteristically kept quiet about. The Royal College has agreed to establish an annual Illingworth–Rees lecture in memory of Corinne and her parents; its emphasis will be on topics that meant a lot to her.

During the last two decades and more, Corinne also devoted herself to the care of her chronically, severely ill daughter. Corinne's highly intelligent dedication, selfless giving of time, energy and imagination, and tenacious advocacy for Lizzie in challenging medical settings were extraordinary and humbling. No commitment could have been more total, nor more utterly without resentment of the sacrifices involved. As well as managing Lizzie's difficult medical needs, she enabled her daughter to fulfil her artistic talents, attend muddy music festivals, and approach norms in life that Lizzie could otherwise not have achieved.

In the last few years Corinne sustained this while submitting to continuous treatment for cancer, with at times horrible side effects: she hid this from others. Her life became yet more limited. It was a rare, treasured pleasure, then, to get her to a concert, a dinner in the garden, or to hear that she had used her cello (tutored periodically by her son!), enjoying a chamber music course. In the last two years she had the immense joy of becoming a grandmother twice over. It was a privilege in this period to witness the great strength and solace through both joys and vicissitudes that Corinne and Gareth's marriage quietly showed. Finally, she lost her life to cancer; her streamed funeral from her favourite St Mary Redcliffe church was an intensely moving, personal family occasion. Corinne had extraordinary humanity, integrity, courage and intelligence, leavened by humour and by complete modesty. Her unique qualities left the world a far better place, and she is irreplaceable not only to her family but to many others.

Nicola Hall

(Padel 1970 Physiology)

ELIZABETH WOODCOCK (*née* ROEBUCK), 1939–2020

Elizabeth Roebuck was born on 19 September 1939 in Birmingham, the eldest of three children to Kathleen (Pitcher 1930 Modern Languages) and Jack Roebuck (Keble 1930). The outbreak of war meant that her father was away for the first few years of her life serving in Hong Kong, but he kept in touch with lively, playful letters and they were always very close. Elizabeth, known to family and friends as Liz, remembers herself at this time as rather shy, with a love of classical music and reading; her family remember her as a vivacious child with a sharp intellect.



Elizabeth Roebuck

The family lived at various times in Horsforth, near Leeds, and Leicester, before finally settling in Harrogate, where their mother died when Liz was just 16. Liz shared Kathleen's intelligence and strength of character and in the same year she followed in her mother's footsteps, gaining a place at LMH to read French and German. She arrived in 1957, just weeks after her 18th birthday, most likely making her the youngest undergraduate in college at the time. She quickly made good friends with whom she remained in contact throughout her life. They remember Liz as sensible, grounded and very bright, as well as modest, unassuming and gentle. She enjoyed her student days in Oxford and in her very first term she met her husband John Woodcock (Pembroke 1957).



Elizabeth Woodcock



Elizabeth Woodcock with daughter Alison and granddaughter Kate

After graduating, Liz moved to Cheltenham to work at GCHQ, where John joined her to start his own career, also at GCHQ, shortly afterwards. They married in 1962 and bought a house in the town where they lived for the rest of their lives, renovating both house and garden and creating a happy family home for their daughters, Alison and Barbara. Liz took a career break to bring up her daughters, but she kept active through volunteering on the playgroup committee and working part time at Cheltenham library, and she continued to read voraciously. As an accomplished musician, she was also a member of a recorder group, where she made good friends and played to a high standard. She was always keen, however, to return to GCHQ: she reapplied and was swiftly welcomed back. She enjoyed her work and, though unable to share any details of her career, she made a significant contribution, making up for any lost time with several rapid promotions.

In the early 1990s, four granddaughters arrived in swift succession and Liz enjoyed following their achievements. Her eldest daughter Alison (Mathematics 1981) had followed Liz to LMH, as did her granddaughter, Alison's daughter, Kate (Jurisprudence 2009). This special connection of four generations at LMH gave her the chance to reminisce and return to college.

At the age of 60, Liz settled into an enjoyable retirement, taking the opportunity to play the piano again, which she had always loved, learn Italian and bridge, and travel a little with John. She particularly enjoyed working on her garden of nearly 40 years, finally planting her dream hedge of honeysuckle and roses. She often spoke of the friendly community she lived in and greatly valued the support and friendship of her neighbours. In her later years Liz was slowed down by a few health issues, but she retained her sharp mind with daily crosswords and puzzles, reading widely and following political issues closely.

Elizabeth died suddenly from a fall on 12 August 2020. She is remembered as a loving, generous and kind person; throughout life she continued to look for the positives. She loved her work at GCHQ and the full impact of it may never be known, but it is certain that she was a wonderful and loving wife, mother, and grandmother, and she will be missed greatly.

Alison Beckingham
(*Woodcock 1981 Mathematics*)

Kate Beckingham
(*2009 Jurisprudence*)

ANN MACHIN (née HAILES), 1940–2020



Ann Hailes, 1960

Ann Hailes came up to LMH in 1959 as a scholar and graduated in biochemistry in 1963. She was one of the earlier pupils of Margery Ord, who died two days after Ann. We kept in touch with Margery Ord over the years, until Ann's illness precluded frequent extensive travel. Ann had a group of close friends in college, with whom we also kept in touch, including a small reunion at the Trout in 2019 to celebrate 60 years of friendship since matriculation. She played lacrosse for the college and was also a keen tennis player. Ann was a member of the Oxford Women's Expedition to Madeira in 1961 (see *Brown Book 2015*). She collected blood samples from the local population, who were gently persuaded by their priest to volunteer their

samples. It was thought that mutations in the enzyme glucose-6-phosphate dehydrogenase might protect people from contracting malaria.

On finishing at Oxford, Ann won a scholarship to start a master's degree in biochemistry at the University of Illinois, Champaign-Urbana. She crossed the Atlantic in style on the Queen Mary and returned to the UK the following year in the same manner. We were married in 1964, one of several weddings among Oxford friends at about that time. While I (Magdalen 1966) was finishing medical school, we lived in London and Ann provided a large part of our income by working first for a pharmaceutical company (Bayer) and then as a cytogeneticist at the Paediatric Research Unit, Guy's Hospital, supervised by Professor Paul Polani. The research was published in *The Lancet*.

While raising a family, Ann found it hard to keep ahead of the sciences, so she opted for many voluntary roles, most of which were connected with the Anglican Church in its various forms. We decided to emigrate to western Canada in 1966. We

lived in Calgary, Alberta, Victoria, British Columbia, Edmonton, Alberta and finally in Oakland California, USA, before returning to Victoria on retirement in 2003. We enjoyed a busy retirement, including return trips to many places worldwide that we had visited for professional reasons during our working lives. Perhaps the most interesting were Ethiopia and Myanmar.



Ann Machin with her grandsons, 2010

We have two sons, Timothy and Peter. Timothy and his partner Sarah are both actors and have two sons, Joseph and Charles. In their turn, the grandsons are also involved in the performing arts – violin/viola for Joey and violin/ballet for Charlie. Peter is a shipping agent who enjoys a varied existence assisting seafarers who arrive in Victoria. His main passion is cricket, which he plays more slowly as his joints seize up.

For seven years, Ann lived with progressive supranuclear palsy, a rare movement disorder which, thankfully, did not in any way affect her intellect or consciousness. She and I were married for 55 years, and the marriage was a very happy time.

Geoffrey A. Machin, Ann's husband

SUSAN MEADS (née GLADSTONE), 1937–2020

Sue herself provided news for the 2020 edition of *The Brown Book* which in some way read like her own obituary. Typically, however, she underestimated her own talents and the value of her long and active life. This account of our long friendship comes from three of her friends who met at LMH in 1955 and soon formed a close-knit group for endless coffees and hot chocolates in our usually freezing rooms, or for voyages up the Cherwell in the summer, not only in punts but most enjoyably in the LMH canoes. On one occasion Sue and I went right up the river under the bypass bridge and on until the canoe grounded. Sue, Anne and I all read history; Mimi read French and Russian. Also included are extracts from the eulogy given by Sue's son Andrew at her funeral in her home village, Cheriton Fitzpaine in Devon, on 21 July 2020.

*Susan Rose
(Latham 1955 History)*

From Mimi Howes (née Khedouri):

I met Susan Gladstone at the LMH interview in December 1954. Her school played mine at lacrosse but we never met on the playing fields: I was not good at sport, while she was. She was very jolly and upbeat. We travelled by train back to the Midlands and her last words were 'See you at St Anne's!' (their interviews being later, if you were not accepted by your first choice of college). So it was a wonderful surprise to see her again on our first day.

I read French and Russian but was accepted by the historians. We had cups of hot chocolate in each other's rooms after dinner and formed friendships for life.

Sue and I shared the JCR sewing machine and made circular skirts for going to parties. She had quite a collection and really enjoyed her social life. She told me how she dusted the coal chute in preparation for returning to LMH after the 11pm curfew to avoid the night porter and a fine! You took off your voluminous skirt and petticoat, put them in a bag, put on jeans you had taken to the party and slid down.

Sue came to our wedding 60 years ago and we went to hers. We have been in touch all these years and thanks to iPads exchanged many emails in the last few years and shared our joys and worries. I really miss her and will remember her friendship with gratitude.

From Susan Rose:

Sue and I, with Anne Worster and Mimi, shared most of the troubles and trials of being an undergraduate in the 1950s. Sue's lively wit and forthright expression of her opinions made our endless coffee sessions both stimulating and entertaining. My father died at the beginning of my third year and Sue was a great source of comfort and support at that time. Later on, when we were both married with families, her Christmas round-robins were as full of witty and pithy opinions as her conversation over meals in hall and the many sessions in our rooms or in the garden. Sue and I even went swimming in the Cherwell on fine days. At that time there was ladder down into the water at the back of the garden to make it easy to take the plunge. I don't think history was really her passion; being a solicitor, as she triumphantly became in her fifties, was much more to her taste. It is perhaps not appreciated nowadays what a bold move this was and how much courage it took to confront the conservative Law Society of the day as well as other members of the legal profession in Exeter. My husband was also a lawyer so this strengthened the bond between us. At times Sue would consult him or give advice on matters relating to the West Country. Her involvement in and devotion to her local community were always evident, as Andrew sets out below.

In later years Sue's health was bad, but that never prevented her from doing what she wanted. We both enjoyed anniversary Gaudies at LMH despite her need

for overnight oxygen. I was enormously touched and grateful when, despite all the problems, Sue made the journey from Cheriton Fitzpaine to London for my diamond wedding party in 2019 at which she spoke of our long friendship. She has left a large gap in the lives of all three of us and, of course, in the lives of her two sons, Andrew and Christopher.

Extracts from Andrew's words at Sue's funeral:

Mother was a bright child who passed her 11-plus at the age of nine. However, instead of going to the local grammar school, she attended the private School of St Mary and St Anne at Abbots Bromley in Staffordshire, where she told me that she ate cigarette ash and soap as a means of getting out of games lessons. Despite this, she went on to become head girl and, many years later, to co-author a history of the school.

Having come up to read history at LMH, she ultimately emerged with a third-class degree (it should be noted that Oxford still awarded fourth-class degrees at that time). Again, and perhaps far more importantly, Mother formed many friendships during this time which lasted for the rest of her life. She was always proud that her Oxford education entitled her to use the letters MA (Oxon) after her name.

On graduation and despite having a degree (which was very rare at that time, especially for women), her father was keen that she should have a marketable skill to fall back on. As a result, Mother stayed in Oxford, learnt typing and shorthand, and took a job at Nuffield College where she worked as a research assistant to the historian and anthropologist Margery Perham. During her time there she was waiting at a bus stop in the pouring rain when a young man in a black Morris Minor pulled up and asked if he could give her a lift. That young man was Roy Meads and it was this chance encounter that ultimately led to marriage and two children.

Roy became a lecturer at Exeter University, so they moved to Cheriton Fitzpaine in Devon. In the early 1960s this was, as Mother would often recall, an isolated farming community where, for some families at least, 'going to town' meant not a trip to Crediton or Exeter, but simply going to the shops in the main village itself. It was not an easy place for an educated young woman to live, especially after her two children arrived and she gave up work, and Mother admitted that her early years in the village were hard. However, it was the initial experience of isolation which caused her to throw herself into the local community.

Thus, Mother was a founding member of the Cheriton Fitzpaine playgroup as well as a member of the Drama Group and the North Creedy Choral Society. Subsequent activities included being a member of the Parish Hall Committee, the Carnival Committee, the Parish Council and, for around 30 years, Mid Devon District Council of which she was chair of almost all its main committees as well as

chairman of the Council itself for two years. During her early years on the council Mother made the *News at Ten* when she discovered that Cheriton Fitzpaine had been illegally subject to standpipes during the drought of the summer of 1976. She was also a governor and an endowment governor of Queen Elizabeth's School Crediton, the school both her sons attended. In addition, she was active in many other causes in and around the mid-Devon area and took pleasure in organising street parties for various royal occasions.

In the 1980s, middle-age, divorce, single motherhood and teenaged children meant it was time for Mother to consider a career and, after a period working as a secretary in the Department of Economic History at Exeter University (her typing and shorthand skills once again proving useful), she chose the law. She attended the College of Law at Guildford (now the University of Law) to take the basic law conversion course, where she lived in a glorified garden shed, and subsequently did her articles at Symes, Robinson and Lee in Crediton. On qualification, she then joined a rather stuffy medium-sized solicitor's firm in Southernhay East, Exeter. However, upon being told 'we don't make middle-aged, divorced females partners in this firm' she promptly left and joined J&SP Pope in Gandy Street and, following the untimely death of one of the partners, became a partner there soon afterwards.

The last few months of her life were dominated by the consequences of a health crisis in the autumn of 2019 which saw her admitted to hospital before being discharged back to Oxford House where she had full-time carers from Hungary and Namibia. Yet, while she enjoyed their company, she longed to be by herself and this was finally achieved as the Covid-19 epidemic swept the country. Her health meant she had to 'shield' and this prevented either of her sons from visiting her in the last three months – a source of great sadness to us both. Yet she remained in contact by email and phone. Perhaps fittingly, her last communication with me, only a few days before she died, was simply to remind me that it was exactly 21 years since the death of my father. Her email finished, as always, with her standard sign-off, 'KBO' ('Keep Bugging On' as per Winston Churchill), and I made sure that this was included in her death notice in *The Times*.

JEAN IRVING (née MYATT), 1925–2020

Jean Myatt was born in Leicester. Her father was a military bandsman, who then worked for a beer bottler as bottle-washer, clerk and later salesman; her mother had worked in a cotton mill. Jean was their second child, her sister Alice sadly having lived only three days. Her brother John arrived six years after Jean and she was a devoted big sister. The family believed in education and socialism, and in a quiet way these principles threaded through Jean's whole life, underscored by music and Christianity. The family was not well off; we were told the outside

toilet had two hooks for paper, one with newspaper squares for family, and the other with tissue paper, saved from shopping, for visitors to use. In common with many others of her generation, Jean hated waste and extravagance, unless this was generosity to others or for chocolate. All her life she chose long-lasting and stylish furniture and art, for comfort without excess.

Educated at Alderman Newton's Girls' School, she was offered a place at LMH to study history. She accepted with no idea of how she or her family could pay the fees and was fortunate to be awarded one of Leicestershire's first student grants. Jean always understated her trailblazing achievement in getting to Oxford as a working-class woman, saying this was 'only because so many men were at war, on National Service or dead'. She helped with the war effort by going out to farms in the school summer holidays and was a fire watcher while at Oxford. Her time at Oxford was generally enjoyable and she would often speak with regard of well-known people who were her contemporaries. She always supported Oxford in the boat race and in 'University Challenge', where of course she could answer more questions than anyone else in the family.

After graduating Jean became a teacher, teaching history in Ware and then at Bishop Fox's School in Taunton. She always made time for other people, at school and college, work colleagues, family and neighbours. While in Taunton, she met her future husband, Brian Irving. They went together to a United Nations conference in Geneva, where Brian proposed, and they married in 1956: a loyal and loving couple who spent an impressive 50 years together. Their golden wedding anniversary celebration was a joy.

Moving to Reading for Brian's new job, they made more good friends, including their neighbour Margery Masters who was also the midwife who delivered their children, Mark and Margaret, at home. Jean got tired of components of their old Jaguar being brought into the kitchen for repair and persuaded Brian, with help



Jean Myatt as a young woman



Jean Irving later in life

from a cold winter, that they needed a more practical vehicle. They purchased the first of two Bedford vans which were adaptable enough for everything, including camping holidays to everywhere in Britain with hills, as well as to France and Ireland.

Another job change in 1964 moved the family to Sale, Cheshire, where Jean learned to drive and resumed her career as a teacher. She taught at a wide variety of schools, from a prestigious direct grant high school to a struggling comprehensive school with such a reputation that bus drivers refused to stop there at the start and end of the school day. The time in Sale saw Mark and Margaret grow up and leave home for universities and jobs.

In 1986 Brian and Jean moved to Northwood, at the edge of London. This was an excellent location for museums, galleries, plays and concerts of many kinds, which Jean had always enjoyed, and they made good use of it. They joined St John's United Reformed Church, where they soon fitted in. They enjoyed many outings to National Trust properties, and their holidays took them further, including to Israel and Italy. The family grew with their children's marriages and the arrival of grandchildren. Jean took great pleasure organising her 80th birthday celebration in Iffley, near Oxford.

Jean was an artist, especially of portraits and scenery – much more talented than she ever believed. A talent for calligraphy emerged, and over at least 40 years Jean's lettering and art have brought elegance and beauty to books, church and family records, pictures, posters and cards. She was also a talented baker. Much later she commented that, with a new electric cooker, baking was no longer as economical a way to keep warm on a cold day as it had been with a gas cooker. Sunday lunch usually included extra 'singles' who joined in family discussions. A lifelong passion for learning, reading and poetry saw her join the Workers' Educational Association and she enjoyed studies in art, history and literature. Jean also started a book group which is still active at St John's URC.

Brian's sudden death in 2006, by which time she was a lively 81, was a real challenge, and Jean faced it with her usual faith and good humour. She remained active and lived independently for more than a decade.

A fall in which she broke her arm began the loss of independence, as age led to greater frailty and her health declined. A very private person, Jean did not like having to be looked after by local and live-in carers, and although for the most part she put up with the necessary intrusions into her privacy, it became more difficult. Gradually dementia took its toll on her happiness and abilities and increased her frailty. In 2019 she moved into a care home in Morpeth because she needed round-the-clock care. Just ten minutes from her daughter, it meant that Margaret's dog Fender was able to visit (Jean loved dogs). At Foxton Court she was known as a resident with character: feisty, candid and independent. She went into a prolonged, peaceful and deepening sleep for the last week of her life.

Jean's was a marvellous life which influenced all who had the privilege to spend time with her. Her immense knowledge, openness and kindness were

visible to her many close friends and family members. She was devoted to her children, their spouses, her grandchildren and great-grandson. Her outlook has influenced and will continue to affect all our lives; tea and home-made cake can brighten everyone's day.

Margaret Burnell, Jean's daughter

JOAN BELCHER (née BILBEY), 1925–2020



Joan Belcher in her LMH days

Joan Bilbey came to LMH in 1943 to read modern languages. She was always good with words, spoke fluently in multiple languages, and subsequently worked for both the Chinese and Australian Embassies in European countries, was a senior Justice of the Peace for more than 25 years, and played a lead role in the International Council of Women, actively involved in critically important causes all over the world. She was also a loving wife, married for 64 years, mother of two and grandmother of four, including triplets.

Joan wrote a special letter to be read at her funeral. The funeral was delayed owing to lockdown, so we are sharing Joan's words here.

I believe that death is our greatest adventure, an entry into a form of existence unlimited by time and space or the restrictions imposed by our power of understanding in this life. I think that death releases us into a state of experiencing the universal oneness of all life with God, and that it is a state to be entered joyfully and without fear.

I have often found funerals to be a source of inspiration for making more of one's time on earth, and I hope that all of you who have come to this service will gain something positive from it.

Do not grieve for me. I have had a wonderful life with a lovely family. I thank them for all the joy they have brought me and the love and support they have given. I thank my friends, as well as the countless people, past and present, who have in some way added to my happiness or enriched my experience and understanding of life.

May God bless you all.

Andy Belcher, Joan's son



REVIEWS

BOOK REVIEWS

A Companion to Medieval Translation

edited by Jeanette Beer, ARC Humanities Press, 2019, ISBN: 978-1641891837, £117

Two of the most significant recent discussions of poetic art, by which I mean poetic in the medieval sense of provoking acts of imagination, or imaginative syllogisms as Averroes calls them, come from major English language poets. In his 2004 T. S. Eliot lecture, entitled 'The Dark Art of Poetry', Don Paterson explores the way that poetry changes our perception of the world, indeed changes the world:

Poetry is a dark art, a form of magic, because it tries to change the way we perceive the world. That is to say that it aims to make the texture of our perception malleable. It does so by surreptitious and devious means, by seeding and planting things in the memory and imagination of the reader with such force and insidious originality that they cannot be deprogrammed.

'Poets', he argues, 'are therefore experts in the failure of language. Words fail us continually, as we search for them beyond the borders of speech, or drive them to the limit of their meaning and then beyond it.' Patterson's thinking about the limits of meaning and the limits of language always comes to my mind when I think about the challenges faced by translators in the Middle Ages engaging in acts of imaginative and linguistic transfer and cultural reshaping an appropriation in a profoundly multilingual, and multicultural environment. When Eustace Deschamps calls Geoffrey Chaucer 'grant translateur' he means more than just linguistic dexterity and nimbleness. He refers to a deeper imbrication in the pan-European culture that Deschamps recognises as a common terrain navigated by himself and by Chaucer. Like Shakespeare's Bottom, all European culture is translated.

The other major essay is by Seamus Heaney, the 1999 St Jerome lecture for the Centre for Literary Translation. Heaney called his lecture 'The Drag of the Golden Chain', and in it he explored his childhood experiences of the superiority of Latin to English in the Catholic liturgy of his youth, and by extension the perceived or alleged superiority of British English to the Hiberno-English of his

own family and upbringing. Reflecting on his experience of translating *Beowulf* for Norton, he talks a lot about the role of translation and about the ways in which cultural synthesis in such a process sits in creative dialogue with cultural appropriation and cultural alienation. Heaney speaks of

the liminal situation of the literary translator, the one standing at the frontier of a resonant original, in awe of its primacy, utterly persuaded, and yet called upon to utter a different yet equally persuasive version of it in his or her own words.

As scholars of literary translation, we occupy the same liminal situation, able and responsible for mapping and exploring both the resonant original and the persuasive translation.

Mediaeval translation is never a simple process of linguistic transfer. It is almost always, especially in literary contexts, an imaginative negotiation and synthesis of complex multicultural, multi-generic, and multilingual vectors of interpretation, understanding, and appropriation or application to new circumstances and responding to the needs of new audiences. Heaney argues that:

The proper translation – ‘proper’ in the Latin sense of belonging, belonging recognizably to the original and to the oeuvre of the translator – exists half-way between a crib and an appropriation. . . . What keeps the translator in a state of near (but never quite complete) fulfilment is this tension between the impulse to use the work in its first language as a stimulus and the obligation to give it a fair hearing in the second.

In that respect the translator is a philologist, in the wonderful sense that Nietzsche, himself a professor of philology, described in his added Preface to *Morgenröte* (Daybreak):

Philology is that venerable art which exacts from its followers one thing above all – to step to one side, to leave themselves spare moments, to grow silent, to become slow – the leisurely art of the goldsmith applied to language: an art which must carry out slow, fine work, and attains nothing if not *lento*. For this very reason philology is now more desirable than ever before; for this very reason it is the highest attraction and incitement in an age of ‘work’: that is to say, of haste, of unseemly and immoderate hurry-scurry, which is intent upon ‘getting things done’ at once, even every book, whether old or new. Philology itself, perhaps, will not ‘get things done’ so hurriedly: it teaches how to read well: i.e. slowly, profoundly, attentively, prudently, with inner thoughts, with the mental doors ajar, with delicate fingers and eyes.

Any student of translation is aware of the need to read with delicate fingers and eyes and to attend closely to the gossamer thinness of the translator's art, gold 'to aeirie thinness beat' until in the best and most sublime cases it becomes almost transparent, revealing both itself and the text it is translating and transforming. That attentiveness to the texture of language is the essence of work on translation studies, and is richly on display here.

Jeanette Beer, editor and mastermind of this terrific volume, is part of that great tradition of New Zealand mediaevalists, and a scholar of unflagging energy who has built and sustained close relationships with many Oxford institutions, notably St Hilda's and Lady Margaret Hall. Professor Beer previously held the Olwen Rhys Fellowship at St Anne's College, named after one of the talented daughters of Sir John Rhys, principal of Jesus College, founding fellow of the British Academy, and pioneering Oxford Professor of Celtic Studies. Given the celebrations of women's education currently under way round the university in this centenary year of the first award of degrees to women, not to mention Jeanette's distinguished career and advocacy, and this volume's striking inclusion and celebration of women scholars (nine of whom, exactly half, have work on display in the volume), it is worth recalling her history for a moment. Olwen Rhys was possibly one of the women most actively involved with the suffrage movement in Oxford and had a particularly strong connection to St Anne's. A Home Student, as those early women students educated under the aegis of the pioneering Association for the Education of Women were called, and later French tutor for the Society of Oxford Home Students (later St Anne's Society and St Anne's College), Olwen came from a family of suffragists. Sir John Rhys (buried in an amazing art deco grave in St Cross Churchyard) chaired Oxford's first public meeting on women's suffrage in 1878, exactly around the same time that the first women's colleges were founded. Olwen Rhys was herself an editor and scholar of Anglo-Norman texts, publishing in 1946 for the Anglo-Norman Text Society an edition of a rhymed apocalypse, a work of literary imagination and translation. So I think we could make Olwen Rhys the patron saint of this enterprise, as the embodiment of a great tradition of women's scholarship and leadership that fed into and nourished the decisive and often dynamic role that the Oxford's women's colleges have played in the development of our field, and supported and encouraged Jeanette's own scholarly distinction.

In her excellent introduction to this rich and intriguing selection of essays, Jeanette offers an invigorating whistle-stop tour of the issues and challenges faced by a mediaeval translator and explored in the fascinating range of chapters that follow. 'Je n'i faz riens fors reciter' [I only repeat the words of others], as Jean de Meun says, is never an adequate explanation of what a translator does. As Jeanette says,

translation was never more vital than in the Middle Ages. By its agency learning was shared . . . And power was legitimised. . . . It transmitted

knowledge across time and across cultures and enabled the mediaeval centuries to adopt pre-existing models of excellence in order to create a new modern.

She quotes the famous words of Michel Zink: 'Le moyen âge tout entier est une vaste entreprise de traduction.' In his chapter, Ian Johnson comments that 'translators inherited a culture mutually Latin, vernacular, and Christian'. This collection of essays is itself a vast enterprise, nobly steered into the harbour by Jeanette, and crewed by an impressive array of scholars thinking freshly, concisely, and incisively, about the translation enterprises of their mediaeval subjects. If *translatio* is almost always also *inventio*, then the 15 chapters gathered here, and the epilogue by Simon Armitage, represent an inventive response to the challenges of capturing and translating for a modern readership important aspects of the work of the mediaeval translator that are often only obliquely visible.

Translation is always a critical act, so writing about translation is the ultimate in meta-critical acts, and requires exactly the kinds of acuity, nimbleness and attentive listening to the *voces paginarum* that are repeatedly on display in this volume. The history of translation is a fundamental part of the history of criticism and, more broadly, the history of culture itself. The careful and attentive study of translation is established as one of the essential tools in the toolbox of every medievalist. This volume will show a new generation of scholars and students why that is the case.

Vincent Gillespie

Tolkien Professor of English Literature and Language

The Fragrance of Tears: My Friendship with Benazir Bhutto

by Victoria Schofield. Head of Zeus, 2020, ISBN: 978-1789544459, £25

Victoria Schofield was a friend of Benazir Bhutto from 1974, when they were undergraduates together at Lady Margaret Hall and enthusiastic members of the Oxford Union, until Benazir's assassination in Rawalpindi on 27 December 2007. Benazir came up to LMH in October 1973. Her four years in Oxford (the final one at St Catherine's College) and the previous four studying at Harvard were to prove the last years she ever knew without an over-shadowing of tragedy. At Oxford she rushed around in her yellow MG sports car, wore dresses from the trendy Anna Belinda dress shop, and made lots of friends. The Oxford Union was a passion Benazir shared with Victoria, and after Benazir's term as Union President in Hilary term 1977, Victoria succeeded her in Trinity term. Researching and debating major issues in current affairs was one of the intellectual foundations of their friendship.

Benazir's father, Prime Minister of Pakistan Zulfikar Ali Bhutto, was overthrown in a military coup in July 1977, then in September arrested and imprisoned on a charge of conspiracy to murder. Benazir herself experienced the first of many detentions, and in March 1978 her father was condemned to death. In May she asked Victoria to travel to Pakistan to help support her, and indeed her jailed father too, through the agonizing appeal process. Victoria contrived to have herself accredited as a journalist by *The Spectator*, covering the appeal before the Supreme Court. In February 1979 the appeal was dismissed and in April Zulfikar Ali Bhutto was hanged. Benazir emerged from these dreadful months already launched on the political career in honour of her father's memory that would see her twice elected as Prime Minister of Pakistan, twice dismissed, and eventually killed. Victoria's life had changed utterly. She had become a journalist and writer, deeply engaged with Pakistan.

Benazir Bhutto's political career leading the Pakistan People's Party is well-known. Her commitment to civilian government and opposition to militarism were constant. Critics accused her governments of 1988–90 and 1993–96 of ineffectiveness and corruption. Supporters admired her staunch commitment to democracy and to progressive social policies. Benazir (always known as such, by everyone) was herself a forceful and eloquent defender of her record in office. I remember the impressively detailed analysis she presented in a lecture at LMH in 2004, during the series celebrating the College's 125th anniversary. In *The Fragrance of Tears* Victoria Schofield does not seek to evaluate the successes or failures of Benazir's extraordinary career. This is not a political history, nor is it a biography. As the author rightly emphasises, it is a memoir, the story of a unique friendship.

Victoria Schofield has an abundance of materials to write this memoir of her friend. Fortunately she kept a diary. She also preserved their correspondence, including many 'Dearest Vicks' letters from Benazir. She saw Benazir with greater or lesser frequency according to circumstances over 30 years in Pakistan and the UK and sometimes travelled with her. Indeed, Victoria was with Benazir on her triumphant return from exile to Karachi on 17 October 2007, travelling with other friends and supporters in an open-top truck that was attacked by a suicide bomber. They both survived, though many died. Sadly, the next assassination attempt in similar circumstances on 27 December was successful, but by then Victoria was back in the UK. Over the years Victoria came to know a huge number of Benazir's political colleagues, journalists covering Pakistan, and family members. She is the author of several studies of contemporary issues in Pakistan. The range and depth of all these sources of information, together with Victoria's skill as a writer, make this a moving, highly readable, and very impressive book. It is a personal account, but always set in the context of a profound knowledge of changing political circumstances.

We learn that Benazir was a warm and sociable friend who liked to match-make. She was devoted to her three children. The power of her fearless oratory

in public was balanced by her humour and generosity in private. Benazir's personal bravery is universally recognised. What the reader gains from this memoir is a sense of how hard it was for her to combine her political mission and her family life amidst conservative, patriarchal hostility. It is remarkable that Benazir's first child, Bilawal, was born on 21 September 1988, just two months before the elections that made her the first female prime minister of a Muslim country. Her second child, Bakhtawar, was born on 25 January 1990, during her first administration, and the third child, Aseefa, on 3 February 1993, some months before her second administration began.

Benazir Bhutto was elected an Honorary Fellow of LMH in 1989.

Dame Frances Lannon
Principal, 2002–15

Inventory of a Life Misaid: An Unreliable Memoir

by Marina Warner. William Collins, 2021, ISBN: 978-0008347581, £16.99

This 'unreliable memoir' is a tribute to the adaptability of a vivacious, intelligent mother, a portrait of a popular but distant father, and an imaginative reconstruction of adult life through the eyes of a bright child. Marina is discreet, subtle, and above all kind.

Ilia, a lovely dark Italian girl aged 21, marries an English officer in June 1944 in Bari; she flies to London to live with eccentric English parents-in-law to await the arrival six months later of her soldier husband; she keeps house in a Buckinghamshire cottage while he looks for employment; then is swept off to ex-pat life in Cairo, where in 1952 a disastrous fire, marking the beginning of nationalist unrest in Egypt, destroys the bookshop he established and puts an end to life in Egypt. The story has colour, pace and excitement.

Interwoven with observations on the rituals of daily life – the beating of carpets, the serving of tea, the paraphernalia of evening drinks, and imagined conversations, Marina digresses from biography to muse on the meaning of words – *Magari*, *Malesh* (coping mechanisms for self-preservation and weary acceptance in Italy and Egypt); on French expressions as class codes in Cairo society; or the *Shabti* which fulfil earthly tasks on behalf of the departed. Prized objects like hand-made shoes, the gift of a jewelled powder compact, a cigarette box, a drinks trolley, are given significance for the memories they encapsulate.

A whole chapter is dedicated to the brogues Esmond had made for Ilia – 'She understood their elegance and the craft that went into making them, but they were not her kind of shoe, and never became so'; another on the Balsam thorn bush, where Pharaonic and Christian legend and history are suffused with

the social constraints of an office outing. The mores of post-colonial Cairo are observed with gentle humour; Marina suggests that the nostalgia and sense of entitlement may persist in British attitudes today. These are not the thoughts of a six-year-old child, but of a writer who loves multi-layered story telling. The childhood recollections are set in italics in separate chapters; rather like a book of poetry, the reader can dip in and out

We re-visit the London which greeted the lone young woman in 1945; the acrid smell of gas, the layer of soot covering the people. We re-live the life of a young wife, dependent on neighbours for company and even food, while seeking to master the manners of her husband's class, 'fitting in'; the mini drama of losing, and the recovery of, the two diamond rings which Esmond had so romantically arranged to be brought out in 1944 for his new bride. The decision to open a branch of W. H. Smith in Cairo is recounted as a short boardroom drama. A single phrase sets the period, 'some passengers were putting off in Malta', as does the list of silver and furniture which is sent out. Those who knew Cairo in the 1950s will be flooded with memories.

'Laughter was Esmond's chief mark of identity.' His sentences frequently ended with a 'What, What?', inviting listeners to join in his hilarity . . . but 'it was . . . a bid for authority . . . an utterly mirthless hilarity . . . a dreadful unhealed wound inside the hearty boisterous Englishman.' Despite his extreme sociability he was also subject to uncontrollable outbursts of rage which contrast with Ilia's fragile elegance. As a small child Marina senses the gulf between them. Her description of his manner and his response to company, to winning at bridge, or at the discomfiture of another, is masterly. But he is her Daddy, and she throws herself into his arms on his return from the office. Her mother sews:

on the balcony hoopoes flew down around her to feed on the crumbs from her lunch. With flowery corsages and beaded bodices, the clothes she was making floated and fluttered like the birds at their flirty display, spreading their dappled wings and raising their tails and sharp crests.

Marina's mother left journals and reading lists, which she approaches with discretion:

If you are trying to imagine what they did and what they thought, you can go some distance, but only so far. . . . It's not only that it feels sacrilegious to press too far into the private life of your own mother and father. It is also frightening for the same reason.

I would have liked to include many more quotations in this short review, for no one can weave into a single passage academic knowledge, a poetic sense of time and space, and the thoughts and feelings they engender, better than Marina.

No, you did not lose that fairy wand on your walk with Nanny!

Anne Simor
 (Crowe 1958 *Modern Languages*)

An Affair with a Village

by Joy Hendry. Extremis Publications, Stirling, 2021, ISBN: 9781999696269, £10.99

An Affair with a Village tells the story of how Joy Hendry went from being a LMH graduate student to becoming the doyenne of Japanese anthropology that she is today. Alongside a series of important monographs, her book, *Understanding Japanese Society*, recently published in its fifth edition, is by far the best-known textbook on Japanese society in use across the globe; her introduction to social anthropology, *Sharing our Worlds*, is not far behind. There are two main roots for this stellar career: her first trip to Japan (on a cruise trip making its way from Brazil to Yokohama in the spring of 1971) to fulfil an ambition, sparked by a visit to the Japanese pavilion at the 1967 EXPO in Montreal, to learn the Japanese language; and her consecutive study for a Diploma, BLitt and DPhil in Social Anthropology (completed in 1979), all at LMH.

Joy attributes the source of her understanding of Japanese society to a little village in the southern island of Kyushu which she first visited in 1975 and has re-visited numerous times over the succeeding decades. Her most recent visit in 2019 was with her son and his girlfriend to make a film called *Understanding Japanese Culture* which can be seen on YouTube. In some ways, *An Affair with a Village* is a companion to the film, each enriching the other.

An Affair with a Village works on many levels. At its simplest, it is an account of Joy's relationship with generations of villagers who welcome her back every time she visits, sometimes unannounced, to catch her up with the local news – mainly births, marriages and deaths, but also the occasional scandals – which she records diligently in kinship charts. These charts she donated to the village on her last visit as a thank you for their support, tolerance and kindness. As Joy says, it is not often that anthropologists are able to give something concrete back to the communities with which they have worked, other than their books which are frequently unintelligible to their subjects. At the same time, the book offers a sensitive account of societal change in rural Japan over the past 40 years, as well as a record of how Joy's own views and interpretations have changed over this period.

At a deeper level, though, the book is a window on the way that anthropologists work and the personal toll that their preferred method of deep participant observation can take on them and their families. Anthropologists often espouse

the importance of reflexivity, transparently describing exactly what happened during their fieldwork, warts and all, so that their readers can judge their findings against what they know of the ethnographer, who is the principal 'research tool'. Generally, though, with an eye to their careers and reputation, anthropologists only share 'the second worst things that happened' with their readers.

Joy's reputation is already secured for posterity, and she seems to be happy, in her distinctive self-deprecating style, to share more than most anthropologists. As a result, there will be pangs of recognition from any ethnographers who read her account and particularly those who work on Japan. We have all experienced feelings of acute embarrassment at our cultural *faux pas*, of paranoia that informants are refusing to tell us what is really going on, of guilt at being unable to re-pay people's generosity, of betrayal when our words and thoughts are passed on to others, even as we expect to use the words of our informants in our own accounts. Most of these feelings we have confided only to our private diaries. Joy to her credit shares them all and much more, including the strain that doing long-term fieldwork placed on her marriage.

As Joy points out, like a small child becoming familiar with a new environment, the anthropologist only learns the key values and norms of the society that they are studying through the mistakes that they make. Every reader will have their own favourite example from the book; mine is the way that the local police dealt with the man who Joy unexpectedly found in her house trying on her underwear. I learned as much from that vignette as any book on Japanese law that I have read!

In *An Affair with a Village*, Joy elegantly records her developing relationship with a community, captured neatly in the chapter titles: 'Wooing', 'Staying Over', 'Living Together', 'Infidelity' and 'First Break-up'. Ultimately, the sense that one takes away from the book, though, is the respect and affection that Joy has for the village and its inhabitants, and they for her. What may have started out as an affair now feels more like a comfortable long-term partnership that has weathered the storms. May it have many more happy years.

Roger Goodman

Nissan Professor of Modern Japanese Studies, University of Oxford

Julia Donald's Letters from Galicia (1964–1965)

Professor Carmelo Lison Tolosana, husband of Julia Donald (1956 History), died in Madrid in March 2020, aged 90. After meeting at Oxford where he was studying for his doctorate in anthropology, he and Julia married in 1962. Carmelo became the most productive and highly regarded anthropologist in Spain, his reputation assured by his ground-breaking work in Galicia. Julia accompanied and assisted him on all his travels, and a collection of her letters, written to her parents while

Carmelo was doing field work in the then backward, poor and remote province of Galicia in 1964–65, have now been published. Describing the often appalling conditions of village life, the suspicion with which they were frequently regarded (as possible spies, government agents or tax collectors, and also of Julia as a Protestant), and including her astute observations on local practices and superstitions, they complement Carmelo's extensive publications on the region and will be valuable for students of social and cultural anthropology.

The letters were edited by Dr Pablo Ramirez of the Real Academia de Ciencias Morales y Políticas of which Carmelo was a member. Julia's difficult handwriting has led to some minor errors in transliteration but without obscuring the sense. She addresses her parents as Grebe and Gander – the quaint nicknames reflecting the post her father had recently taken with the Scottish Rivers Trust. The letters were published by the Fundación Lisón-Donald in La Puebla de Alfindén, the Aragonese town which was Carmelo's birthplace (disguised as *Belmonte de los Caballeros* for the publication of his doctoral thesis). Julia and Carmelo decided before her death to bequeath their resources to the Foundation where his library and manuscripts will be kept, with a large collection of photographs and Julia's letters and diaries. The Foundation will encourage the participation of the inhabitants of the area in all its activities and will contribute to the preservation and dissemination of Aragonese culture. Since 2014 an annual essay prize, the Premio Julia Donald, has been awarded to students living in the town.

At present, the letters are only available from the Fundación Lisón-Donald. One copy will be given to the LMH Library.

Priscilla Thomas
(1956 History)

Bloody Brilliant Women: The Pioneers, Revolutionaries and Geniuses your History Teacher Forgot to Mention

by Cathy Newman. William Collins, 2018, ISBN: 978-0-00-824171-1, £20

In the introduction to this most entertaining book, packed with detail, Cathy Newman talks about the patchiness of her history education at school. I'm sure this is something with which many of us can empathise: for Cathy Newman, it was a question of studying the Anglo-Saxons three times; for me it was the completely unexplored centuries between the Tudors and the Industrial Revolution. In *Bloody Brilliant Women* she seeks to set the record straight in an area in which all of our history syllabuses were doubtless deficient: the recognition of the contributions and achievements of women. The thoroughness with which Newman was taught the Anglo-Saxon period may have led to her

recognition that women were, in fact, better off in the year 800 than in 1800. But in the seven chapters that follow the introduction, she focuses on the twentieth century, taking us from 1880 to 2017.

Newman asks two questions: what were the sources of female power in the twentieth century and what have women used this power to achieve? In exploring these, she gives us a number of extended case studies – of Edith Cavell, the nurse who smuggled Allied soldiers out of occupied Belgium during the First World War and paid for it with her life, for example, and of Marie Stopes, who enabled a new frankness about sexual relations and birth control (while later falling from grace for her views on eugenics) – alongside reviews of particular areas in which the contributions of a larger number of women are briefly mentioned.

Perhaps unsurprisingly, we hear a great deal about social reform: of women who sought to improve housing, working conditions, health and safety in factories, etc. Beatrice Webb and Octavia Hill are well known; Ada Neild Chew, who campaigned for a living wage for women, perhaps less so. But the wars, in particular, gave women the opportunity to step into areas which were previously reserved for men. As Newman says, 'War gave women permission to be someone else.' One of the most successful was Beatrice Shilling, an aeronautical engineer who was crucial to Britain's victory in the Second World War. She solved the problem of Merlin engines cutting out when pilots took the plane into a dive, by installing a restrictor (a brass disc with a hole in it) to control the flow of fuel. This was known, rather lewdly, as 'Miss Shilling's orifice', but she seems to have taken it in good part (as we so often do). At the beginning of chapter 4, 'Between the Wars', Newman pictures Lilian Wyles waiting at Scotland Yard for an interview to join the force of one hundred policewomen that the Home Secretary has agreed to as a trial, provided that no 'vinegary spinsters' should be employed, and provided that the force was 'immediately disbanded' if it were not a success.

Readers of *The Brown Book* may be interested to learn how many alumnae make it into this volume. Cathy Newman names Frances Eastwood (1925 Chemistry) as one of the two 'clever, independent-minded women' who inspired her. In addition, she mentions Gertrude Bell (1915 History), Dame Anne McLaren (1945 Zoology), Dame Barbara Mills (1959 Law), and Ann Widdecombe (1969 PPE). I'm sure we could all add the names of plenty more bloody brilliant alumnae to that tally – particularly, perhaps, to the pages on the work at Bletchley Park where, we now know, so many LMH alumnae played crucial roles (the obituaries of two of them featuring in this year's *Brown Book*).

Cathy Newman's style is engaging, with just the right level of colloquialism and a bracing pace to make the amount of information she is sharing entirely palatable. And how refreshing it is to be able to recommend a book that contains more mentions of Dora Russell than of her husband Bertrand!

Alison Gomm
(1974 English)

Foiled Creative Fire

by Heather Goodare. Ashwood Publishing, 2020, ISBN: 978-0987411150, £6.70

Heather Goodare has written a book which is an ardent plea for considering the psychological elements which are present in the aetiology of cancer. She takes as her epigraph a quotation from W. H. Auden's poem where a doctor is musing to his wife about cancer:

Childless women get it,
And men when they retire;
It's as if there had to be some outlet
For their foiled creative fire.

Her leading idea is that unhappiness and trauma depress the immune system and affect hormonal balance; and that this state of mind and body is a fertile ground for breeding cancer. This idea brings with it the possibility that in breast cancer – Goodare's main concern – we might see a link between the existence of trauma in a woman's life, the historical suppression of women and their lack of opportunity for expressing their creative potential, and the development of breast cancer. Of course, as the author realises, this raises at least two issues: why this happens to some people and not others, and the fact that no life is untouched by tragedy.

In order to develop her theme, Goodare describes something of the lives of a selection of women in the past who have been afflicted with breast cancer. These are stories rather than history: lively, readable and enjoyable, rather than strictly speaking scholarly. All of these women have known unhappiness and perhaps to some degree have been thwarted. But the matter of foiled creativity is in almost all of the twelve cases rather vexed; to what extent, for instance, can one reasonably say that Fanny Burney, Christina Rossetti, Vanessa Bell, Kathleen Ferrier or Susan Sontag were denied the chance to be creative? And fewer than half of the twelve women described were childless.

However, the book is driven along by the author's own wish to think creatively and to inspire thought in others. It will be of real and specific interest to those readers who have a pre-existing interest in the field of cancer research and treatment. Presumably, a change in approach to cancer, much to be welcomed, has come with the progress in surgery and medicine which gives reliable hope of amelioration and cure. It has become an illness to take its place among others, like stroke and heart disease, not a source of nameless dread.

The central idea – the relation of mind to body – is a complicated and nuanced one. Why one person develops cancer and not another is still not a question which can be answered, or can only be answered in speculative terms about inner resources. Goodare quotes in an approving tone a work by Lawrence LeShan called *Cancer as a Turning Point*; he says that if a woman can

regain her joy in life, and 'sing her own song' she will be able to regain health. This is something which must surely be debatable. There are mysteries about the relation of soma to psyche.

It is good for the younger generation to be reminded that women from LMH have always numbered strenuous pioneers among them. Heather Goodare's life outlined in the biographical note shows as ever that previous generations of Oxford undergraduates were serious women brought up to a life of engagement and cutting-edge thought. Glancing at the Conclusions one sees that among the advances Goodare notes in cancer support groups and their contribution to 'the healing process' are the Maggie's Centres which offer counselling, group work, art therapy, stress management and even walks in botanical gardens. These centres were established by Maggie Jencks (Keswick) who was up at LMH from 1959 to 1961 and who died in her early fifties of breast cancer.

The book is immaculately edited.

Lisa Miller

(Davies 1958 English)

Dostoevsky in Love: An Intimate Life

by Alex Christofi. Bloomsbury, 2021, ISBN: 978-1472964694, £13.99

Alex Christofi's absorbing, innovative biography of Dostoevsky begins with the most dramatic incident in the Russian writer's life. Fearing the outbreak of a revolution, the Tsar Nicholas I ordered Fyodor Dostoevsky's arrest for sedition. Imprisoned in St Petersburg, he was sentenced to death by firing squad. On 23 December 1849 Dostoevsky was taken to Semyonovsky Parade Ground. The first three prisoners were hooded and tied to stakes, the guns raised and trained on them. Dostoevsky's row was next. Suddenly a cart raced across the square, bringing a stay of execution.

Into this harrowing scene Christofi weaves descriptions from Dostoevsky's letters with passages from *The Idiot*, *The Insulted and the Injured* and *The Brothers Karamazov*. We are with Dostoevsky as he faces the last moments of his life both in reality: 'There was no more than a minute left for me to live,' he wrote to his brother; and in his novelistic response in *The Idiot*: 'the certain knowledge that in a hour, then in ten minutes, then in half a minute, your soul must quit your body and you will no longer be a man.' The effect is one of remarkable immediacy.

From the outset, Christofi states this is not a traditional biography. Instead, he 'cheerfully commits an academic fallacy' by eliding extracts from Dostoevsky's fiction and writings with the events of his life to create 'a reconstructed memoir'.

Christofi, a novelist (*Let Us Be True, Glass*), sets his parameters. There are three elements to his narrative: the standard third person; the direct quotations from

Dostoevsky or contemporaries; and the first-person, set in italics and created by Christofi as representing Dostoevsky's thought, drawn from all his writings. This can at first interrupt the narrative flow but is soon successfully embedded in Dostoevsky's wretched story.

For much of his life he felt and witnessed the despair he expressed in his fiction. 'Suffering and pain are always mandatory for broad minds and deep hearts,' he explained in *Crime and Punishment*. 'Truly great people, it seems to me, should feel great sadness on earth.'

For this truly great writer, suffering and sadness came early. Born in 1821, he was an orphan by 1839. Separated from his elder brother Mikhail by engineering studies and a first job, poor and lonely, he wrote his first novel *Poor Folk* in 1846. It raised him overnight into a literary sensation. But his second novel, *The Double* (1846) was not acclaimed.

Then, after his reprieve from execution, came four brutal years in a Siberian forced labour camp. In 1854, on compulsory military service, he fell in love with Maria Isaeva, the pretty wife, then widow, of a local excise officer. Their eventual marriage, in 1857, was doomed when he had his first full epileptic fit on their wedding night. She was repelled by the sight of his writhing body – 'The black cat ran between us' (*The Insulted and the Injured*, 1861) – and they lived mostly apart.

The next years were another litany of misery. His affair with Polina Suslova ended badly. In 1864, Maria and Mikhail both died, leaving Dostoevsky perching on a precipice of financial ruin. Christofi gives vivid details of the writer's destitution and sickness. Somehow, Dostoevsky finished the first two parts of *Crime and Punishment* in early 1866.

Looming over him was the terrible contract with a villainous publisher: to write another book, *The Gambler*, by the end of October or else hand over his future work for a decade without payment. He hired a very young stenographer, Anna Snitkina, and delivered *The Gambler* with two hours to spare. In the following month he and Anna married.

Their honeymoon was blighted, and Christofi conveys the self-inflicted 'sickening limbo of debt and itineracy' of Dostoevsky's four-year gambling odyssey around Europe. Anna's love never wavered, despite Dostoevsky pawning their wedding rings. 'If only,' she confided to her diary, 'he could get out of his head that unlucky idea that he is going to win.' This would not happen until 1871.

Throughout this maelstrom he worked on *The Idiot*, producing the first 100 pages in only 23 days and discovered the joy of fatherhood with the birth of Sonya. When she died of pneumonia at three months, the couple wept so much that neighbours complained about the endless crying.

Resettled in St Petersburg, while Dostoevsky was writing books and a successful column, 'A Writer's Diary', Anna was managing the finances well. When Tsar Alexander II requested that Dostoevsky presented a copy of the collected 'Diary', it made the author part of the Russian literary firmament. A new novel

was also 'begging to be written'. In *The Brothers Karamazov* his youngest child, Alyosha, who died after a long epileptic fit in 1878, was commemorated as a beautiful soul. Dostoevsky died of a pulmonary haemorrhage in 1881.

Christofi underplays the diatribes of anti-Semitism in 'A Writer's Diary', considered extreme even for his day by Russians, but writes well of the Christian love at the heart of Dostoevsky's novels. Acclaimed for spreading the gospel of universal harmony, after a rousing speech to honour Pushkin, 'strangers sobbed, embraced each other and swore to be better people, to love one another'. In *Dostoevsky in Love*, Christofi has produced an imaginative, moving portrait of one of the greatest and most influential Russian novelists.

Jehanne Wake
(Williams 1975 PPE)

The Lost Properties of Love

by Sophie Ratcliffe. William Collins, 2019, ISBN: 978-0008225902, £9.99

Reading *The Lost Properties of Love* is like being in a railway carriage where the destination is beside the point. There is a pleasurable sense that ordinary services have been suspended. But no inconvenience has been caused. Sophie Ratcliffe has created a truant atmosphere in which to travel light, think freely and lose oneself – the journey itself a permission. There are three fellow travellers: Anna Karenina, Kate Field (the emancipated American journalist of whom Anthony Trollope was fond), and Ratcliffe herself. And what they have in common is their need to be elsewhere. It is only through Ratcliffe's ingenious efforts to link them through literature that they are able to occupy the same book. Their mutinous apartness reminds us that although this brilliant hybrid of a memoir might appear to be about infidelity, it is more about loss and its attendant loneliness.

When Sophie Ratcliffe was 13, her father died. He was 45 and had skin cancer. It was 1988. She was a gauche teenager living in Finchley, North London, wearing electric blue loafers, practising the flute, listening to Bill Withers. The sense is that what she was unable to process as a teenager, she has been trying to make sense of ever since. She dedicates this book to 'anyone who has lost too soon'. The second chapter leaps ahead into what at first might seem an unrelated scene, describing the beginning of an adult affair: 'It began as a game. I was single, in my best coat, with half a job. You were married and owned the room.' But she reports: 'It's nine years since I've seen your face. Or heard your voice. I don't have either of your numbers anymore, and if I did I wouldn't call.'

Early on, she lets it be known she is now happily married and with children. The unnamed Hackney-based photographer (an older man – potentially a father figure) is a memory and exists, perhaps necessarily, as a sketchy presence. There

is not enough substance to her description of him to explain the attraction, but this barely matters because what counts here – she has heard he is dying – is the relationship between love and loss: the nagging longing to reclaim what she slightly clunkily calls ‘the lost properties of love’.

Ratcliffe is not doing anything as crass as over-identifying herself with Anna Karenina but is interested in what Anna can tell us about ourselves. And here, as the virtuoso critic she is, she is on safer turf. Her writing about Tolstoy and enjoyment of his sensual details is an uncomplicated delight: ‘In the 847 pages of my paperback *Anna Karenina*, he tells us the precise colour of a mushroom, the type of leather of a sofa, and the way it feels to scythe a field of grass.’ And she also offers a wonderful and diverting mini-thesis on the subject of bags and what they mean – their portable secrets – from Anna Karenina’s diminutive red leather reticule to her own bag stuffed with chaotic clobber.

Kate Field earns her place in the book partly because of her staunch independence. She did not lead a conventional life and never married. But she got under Trollope’s skin and he based many of his women characters on her. Ratcliffe explains that Tolstoy was a great reader of Trollope and goes on to explain that her travelling companions are curiously fused: ‘Parts of Kate Field live on in *Anna Karenina*. *Anna Karenina* is partly Kate Field. That’s what writers do. They change lives.’ She even suggests that the English novel Anna had with her at the end of her life was by Trollope – a dazzling speculation (although I am tempted to fancy that reading Trollope might have stalled Anna’s suicide).

At one point, Ratcliffe writes about Trollope’s bravery in identifying the impatience with which a character acknowledges that he wishes his father would hurry up and die. She is as brave in her own high-risk book, written throughout with grace and dash. She shares something of Lara Feigel’s boundary-bending ability to apply literature to life, and has a garnish of Helen Simpson’s dark wit in her interrogation of marriage and its resentful mutuality. Of parenthood, she confesses: ‘I dread the boredom.’ She wonders what her husband (about whom, it is a relief to report, she offers a sympathetic portrait) will make of her book. It is an unsettling moment – one feels cautious, as if reading a private letter over her shoulder. But that is partly the point of this book: it is an exploration of privacy – an investigation of how far it is possible to go in writing. And it explores the ways in which reading can feel illicit – every book an escape for an unseen passenger.

Kate Kellaway
(1976 *English*)

Dickens and the Bible: 'What Providence Meant'

by Jennifer Gribble. Routledge, 2021, ISBN: 978-0-367-50865-4, £114

Jennifer Gribble rightly foregrounds 'Providence' in her book title. As a theme it pervades all of Dickens's novels, in the various forms of chance meetings, collisions, accidents, falls, reappearances and resurrections. The good are (mostly) rewarded and the bad receive their comeuppance. There is a catch, however. When John Jarndyce in *Bleak House* urges one of his charges, Richard Carstone, 'Trust in nothing but Providence and your own efforts,' he adds the vital component without which no one in Dickens can hope to achieve salvation. Nevertheless, for many of his virtuous, hard-working characters, such as Florence Dombey and Amy Dorrit, the rewards of virtue can seem a long time coming.

While we may not think of Dickens as a particularly religious writer, the contextual introduction to this book demonstrates that a profound respect for the New Testament Christianity of the Sermon on the Mount was always at the heart of his novels. Such was his reverence for its simple teachings that he explained them in a book for his children, *The Life of Our Lord*, written in 1846–7, but not published until 1934. One could argue that far from embroiling himself with the 'Higher' Biblical criticism which engaged the more serious-minded of his contemporaries, Dickens preferred to keep the message simple and meaningful. He was, after all, writing not for intellectuals, but for ordinary readers, who might, alongside an engrossing narrative, absorb the moral guidance that would make them better people.

This is, however, a rigorously argued, highly intellectual study of Dickens's engagement with the Judeo-Christian grand narrative, which he pursues in increasingly complex ways through novels that evolve via ever darker themes. As Gribble puts it in her contextual chapter, 'The great themes of Augustinian Christianity: grace and nature, sin and righteousness, sanctification and salvation, creation and Creator, free will, predestination and election, are themes that preoccupy Dickens.' Interwoven with his other great themes of institutional corruption, moral bankruptcy, greed, and bureaucratic convolution, these providential narratives build in his last novels to an apocalyptic vision of societal collapse, to be averted only by the actions of a small number of pure-hearted people offering hope and redemption to those around them. While this pattern is familiar to Dickens enthusiasts, Gribble shows how it thickens and darkens over his career. If *Pickwick* has fun with the Seven Deadly Sins, *Bleak House* opens with the imagery of sackcloth and ashes, and *Little Dorrit* with the cosmic language of contemporary millenarianism.

A strength of this book is the author's thorough examination of some of Dickens's most powerful and complex novels, especially *Bleak House* and *Little Dorrit*. If the former were not complicated enough with its dual narrators, the Biblical references, in Gribble's reading, introduce a further vantage point, 'instantiated in biblical parable'. For *Bleak House* this is embodied in

the High Court of Chancery, which becomes an 'overwhelming metaphor of humankind's original sin' in a novel appalled that the authority of religion is being displaced by the rule of law. A similar theme (with variations) continues into *Little Dorrit*, which Gribble suggests has sometimes been seen as the most religious of Dickens's novels. It is not just the obvious lampooning of preposterous and hypocritical religious leaders, which is one of his hallmarks, but the direct collision of value systems that these novels foreground. While ethics and economics clash dustily in the law courts and government offices, Dickens repeatedly offers hidden narratives of Christ-like women (and they are mostly women, rather than men) re-enacting the values, such as 'Charity', that he himself believed in. By the time we reach *Great Expectations*, Dickens is drawing on his 'favourite sources' in Luke's Gospel, with Pip and Magwitch featuring as paired embodiments of the Prodigal Son. Unsurprisingly, his later novels, in circling around wills and legacies, prefigure the theology of redemption and revelation.

While close readings framed by the Judeo-Christian narrative are Gribble's primary concern, she draws additionally on Mikhail Bakhtin's theory of 'responsible consciousness', which involves the 'mutually critical development of author, character, and reader', with the author's acting as the reader's guide within the work. The rationale for this is persuasive, given the kind of author Dickens was, and along with the narrative theories of Paul Ricoeur, enriches Gribble's reconsideration of novels that have already been subjected to extensive analysis by modern critics. That said, I did occasionally regret the interruption of Gribble's own fine readings with discussions of Bakhtin's 'chronotope' and its associated concepts of 'eventness' and 'unfinalizability' applied to Biblical narrative. Dickens was never a fan of jargon, which is no justification for objecting to it here. Nevertheless, I returned with relief to Gribble's analysis which did just as thorough a job.

Valerie Sanders
(1978 *English DPhil*)

Margaret Oliphant

by Valerie Sanders. Edward Everett Root Publishers, 2020, ISBN: 9781912224906, £29.99

Margaret Oliphant was once described as 'probably one of the two cleverest women in the world'. There's a world of hedging about that 'probably'. The one-time bestselling novelist has always been something of a runner up in the world of Victorian literature. A little like her own fictional Rector of Carlingford (a man 'highly spoken of, everybody knew; but nobody knew who had spoken highly of

him') Oliphant's reputation has become somewhat hazy over the years, often based more on critical hearsay than actual knowledge.

Valerie Sanders' excellent new book, part of an illuminating series focusing on neglected women writers, sets out to rectify this. Indeed, Oliphant studies is clearly something that LMH alumni do particularly well. Offering new and original research, while building on the scholarship of Francis O'Gorman (1986 *English*) as well as Elisabeth Jay and Joanne Shattock, this slim volume is a brilliant introduction to this most fascinating and contradictory of writers.

The book opens with a useful biographical account, which demonstrates her subject's tenacity. Oliphant was, Sanders notes, 'a widow for nearly all her adult life'. Other family relationships were 'desperately fragile'. Three of her children died as babies, a daughter died at the age of ten, and remaining two children only survived into their early thirties. '[E]ven by nineteenth century standards', Sanders notes, Oliphant's life was marked by appalling hardship.

Oliphant's response was to write, both to earn money and, one imagines, to escape from the suffering around her. She produced copy with speed, and in many genres. 'At any one time,' Sanders notes, 'she might be reading for a *Blackwood's* review, alongside writing at least one, sometimes two novels, in the three-volume format of the time. This was quite apart from the historical, biographical, or literary works she produced at various points in her career':

To take one example of an extreme, but not wholly atypical, year, in 1883 Oliphant published the novels, *The Ladies Lindores*, *Hester*, and *It Was a Lover and His Lass*, while also serialising *The Wizard's Son* in *Macmillan's Magazine* (1882–4) and a story, 'The Lady's Walk' (1882–3) in *Longman's Magazine*. She also published a volume on Sheridan for the *English Men of Letters* series (1883).

Oliphant has always had devotees. In her time she was a favourite of Queen Victoria, Joseph Conrad and Charles Darwin – and she was recently lauded on a *Woman's Hour* special as 'delicious', 'sardonic' and 'the feminist Trollope'. But something about her rate of production has meant that she has always attracted critique. Some were clearly dismissive. 'Mrs Oliphant writes so fast that it is almost impossible to keep pace with her,' argued the poet W. E. Henley – 'All she produces is readable; only a little of it is memorable'. Others, such as Henry James, found much to be admired in her 'vivid yarns', but still found them 'long' and 'loose'. It is as if Oliphant is always destined to find herself lingering at the bottom of the critical dance card, while the likes of Charlotte Brontë and George Eliot take the floor.

Sanders explores the reasons for her neglect, tracing Oliphant's work as both a reviewer and a novelist, with skill and flair. Some standouts of this critical book include the summaries of Oliphant's wonderfully odd ghost stories, and a tender discussion of Oliphant's 1898 tale about an unhappy new bride who has the

good fortune to lose her husband at a railway station. Readers may also enjoy the incisive and lucid accounts of Oliphant as a writer of the bodies. Sanders is particularly good at locating, and reflecting on, the presence of Oliphant's most famous 'large' heroine, Lucilla Marjoribanks, whose 'solid physicality looms . . . over the social manoeuvrings of nineteenth century society'. Sanders rightly highlights the way in which Lucilla's particular body hints at broader issues relating to gender – namely the perceived problem of a woman who is seen, literally, or metaphorically, to take up too much room.

Despite her own bulk (a 'vast oeuvre' of over 90 novels), Oliphant is clearly a writer who has been diminished, over time. She is a 'frequently anthologised' but often seemingly marginal figure, whose eminently quotable attacks on the sensation novel make her the go-to choice for setters of Preliminary exam questions. Sanders works against this, bringing us Oliphant in all her complex dimensionality, probing both the conventions and the radical aspects of her writing. This is a nuanced and entertaining critical book which will impress anyone who knows her work, and provide a useful introduction for those new to this interesting, and contradictory writer, 'traditional and innovative, cautious and outspoken, representative of her age, and yet always distinctive'.

Sophie Ratcliffe
Fellow and Tutor in English

Dream Sequences in Shakespeare: A Psychoanalytic Perspective

by Meg Harris Williams. Routledge, 2020, ISBN: 978-0367635497, £28.99

Meg Harris Williams is a prolific literary scholar and a lovely visual artist (with both abstract and drawn to life paintings and etchings) whose special focus is on the relation of psychoanalysis and aesthetics, especially as experienced in literature and poetry. Her book *Dream Sequences in Shakespeare* is a wonderful, broad ranging, learned, engaging, challenging and always surprising interpretation of the works of Shakespeare as a process of self-analysis for both author and audience. It is challenging in part because Meg Harris Williams herself is deeply embedded both in the thought and practice of post-Kleinian psychoanalysis and the intellectual world of the Tavistock Clinic, with its focus in part on adolescent development. *Dream Sequences* uses post-Kleinian ideas to interpret Shakespeare's plays starting with *Richard II* and ending with *The Winter's Tale* and *The Tempest*. It is written to be accessible to a general literary reader and also to specialists in psychoanalysis and Shakespeare studies, and I think it will be especially interesting to readers who know some of the plays well, because it is fascinating to place Meg Harris Williams' theories about

the plays against the views one had before reading her. Although it is not an introduction to the thought of writers such as W. R. Bion and Donald Meltzer, it does provide a good bit of explanation for the non-specialist reader, including an engaging appendix entitled 'Dream Life in the Post-Kleinian Model of the Mind'. Important touchstones for Harris Williams also are Keats and Coleridge in both their poetry and the writings on aesthetics. Her deepest aim is, I think, to argue that literature (and in this case drama) more fully than other experiences can lead us to the self-understanding created by psychoanalysis.

She interprets each play as an aesthetic whole that represents in literary form the process of analysis, where the characters each play a role in the processes of growth into adult identity. In ways that are at times almost allegorical and at times remarkably down-to-earth, she will argue that one character can represent, for instance, the feminine or the ego-assertive side of another character. This is what she means by 'dream sequences' as I understand it—a sequence of dream-like or fantasy representations of the sequence of psychic experiences, not tied to one particular character always, though sometimes read as the psychic processes of a protagonist such as Richard II, Theseus or Lear. So she talks both on the concrete level of what a character might be thinking or even dreaming and about how those thoughts or visions are also part of an emergence into understanding at the level of the author and audience. An entire play, then, embodies the experience of 'coming into knowledge' through psychic struggle for us as audience as well as for Shakespeare himself and the characters. She defends herself against the criticism that her work is not historically alert, and that psychoanalysis ignores historical and cultural difference, by arguing that because the audience is also expected to be going through a parallel psychic struggle, a given play has multiple time frames. The work on one level focuses on current understandings, but on another it takes different forms and meanings in different times and cultures.

Harris Williams is brilliant in connecting the metadramatic aspect of the plays themselves (e.g. plays within plays, use of theatrical metaphors) to the idea that Shakespeare's works represented for him a lifelong meditation on the psychic struggles that lead to an understanding of human identity. The work is surprising because, in looking at the analytic process, she often turns to characters or situations one would not expect. She examines Richard II and Julius Caesar from the perspective of the turbulence of the adolescent state of mind; she reads Edmund in *King Lear* as 'essentially empty of vitality' (p. 85) in spite of his theatrical ability to seize the stage because she sees him as an aspect of the infantile desires of Lear that will have to be discarded. She sees *The Winter's Tale* 'as one of the richest and most graphic dramatisations of the Kleinian concept of reparation', and Antigonus, as his old corporeal identity is eaten by a bear, is 'reborn as the good old Shepherd whose values of love and hospitality have never yet been infected by courtly narcissism. This is the soil in which Perdita, the lost spirit of creativity, flourishes'.¹

She looks for figures of the analyst, noting that Horatio, like an analyst, is present for all of Hamlet's important psychic events, and says little but comes to embody the vitality of Hamlet, going on in another imaginary play to be the storyteller or playwright. Her analysis allows a play like *King Lear* to arrive at a moment of psychic wholeness in the person of Edgar who at the end of the play is, she argues, on one level 'the new grown-up Lear' and on another the 'type of the of the inspired poet or playwright' (p. 91); the playwright and the audience are also engaged in a parallel psychic struggle.

In her interpretation, the plays, like psychic life, turn on the concept of 'the aesthetic conflict', the 'turbulent tension between the emotions of love and hate that drives the personality onwards towards knowledge of the object', a concept she developed in *The Apprehension of Beauty*, a book co-written with Donald Meltzer in 1988. For Harris Williams, the play can be extensively analogised to the process of analysis, so that the analysis itself is seen as an aesthetic whole, a container of feelings including both analyst and analysand; likewise, the arena of aesthetics presents best the possibility for an audience or a writer to find a way into the dream state that can lead to knowledge. The ways in which different characters, different plays and, indeed, different audiences experience through drama the tension between love and hate, and face 'death' as mortality, as well as, in a more metaphorical sense, the death of stages of psychic life, is at the heart of this extraordinary book. I recommend it to all who love Shakespeare and want to be able to think with Shakespeare, as Harris Williams urges.

Susanne Wofford

(Lindgren 1973 BPhil in General and Comparative Literature)

¹ From 'Not Just in a Play', a talk by Meg Harris Williams for the launch of *Dream Sequences*: https://artlit.info/pdfs/Dream_Sequences_Shakespeare.pdf

Alan Cotton – Drawn to Paint

by Jenny Pery. Halstar, 2019, ISBN: 978 1906690717, £34.99

Jenny Pery's third book about the drawings and paintings of Alan Cotton is a thorough and enthusiastic celebration of his work. It is exciting to read, and a delight to return to, over and over again.

She sets him in the tradition of romantic landscape painters, telling us enough about his life and growing reputation to help us appreciate his work, but then very properly concentrates on his drawings and paintings themselves. There are many examples here, beautifully laid out and reproduced, and together they show Alan Cotton's passionate and infectious celebration of the natural world.

An artist herself, Jenny perceptively describes his method of working. From early on he was wanting to depict not only what he saw, but the wonder and excitement of his whole experience as he looked intensely at his subject. Gradually he began to use drawing not so much as an end in itself, but as a means of recording outdoors what he saw and felt, to be used later to make paintings in his studio. As he writes:

Although I always start with something I have seen which has turned me on, what I am trying to do is to trust myself, to believe in my own memory and imagination, so that I can actually create something new which is as much about paint and the way paint is used and the abstraction of colour as it is about the starting point.

As a child in Redditch, Alan loved to draw what he saw around him, showing remarkable persistence, even without much encouragement, except from his mother. (There is a lovely tender drawing of her in the book, made when he was 17.) At grammar school, and again at the local art college, he found only one teacher who saw his potential and encouraged and helped him. But he was quick to learn, and seemed to know by instinct the way he wanted to go with his art. Indeed, he would play truant from art college to go off alone, exploring until he found something that really excited him. His remarkable energy and passionate dedication have continued all his life.

At Birmingham College of Art, he was able to see exhibitions with the work of great artists such as Van Gogh, which enormously excited him, especially the sensuous physicality of the paint itself. He learnt too from the paintings of Graham Sutherland, Paul Nash and, particularly, Alan Reynolds. But most of all he learnt by experimenting and working on his own.

Learning from the inadequate teaching he had received, after a DipEd he found teaching art an enjoyable way to earn his living while continuing to paint. He also met at this time a fellow teacher, Patricia Stanley. They married in 1961, the start of a very happy and fruitful life together. Alan taught first in the Forest of Dean, and in nearby Snowdonia his first experience of mountains overwhelmed him with their power. About then too, encouraged by the critic John Berger, he began to use painting knives, rather than brushes, to



Landscape, Alan Cotton

striking effect. Needing more time to paint, Alan completed an Advanced Teaching diploma, and was appointed Senior Lecturer at Rolle College in Exmouth.

The family moved to Colaton Raleigh in east Devon, which has been their home ever since. Here Alan painted the serene pastoral landscape, with beautiful studies of the River Otter nearby. He began, too, to explore Hartland Point, where the north Devon coast turns to meet the pounding Atlantic. This dramatic landscape became immensely important to Alan, inspiring many great paintings over the years. He loved watching and painting its steep cliffs and the sea surging against the rocks. Many of these works were quickly bought for public



Market scene, Alan Cotton

collections, and the University of Exeter commissioned five works from him. This recognition gave Alan the confidence for his bold decision to paint full-time.

From then on, he was able to travel, finding new excitement and inspiration in Provence, northern Italy, Ireland and further afield. Each new landscape inspired him anew, and the book includes many beautiful paintings of sunny hill-towns in Provence, terraced vineyards in Piemonte, a stunning fish market in Venice, ancient pastoral landscapes in Ireland and Transylvania, seascapes along the coasts of Donegal and Jersey, and many more. He visited New Zealand on tour with the Prince of Wales who much admires his work, and, with another patron, Alan even stayed at the Base Camp on Mount Everest, which led to many amazing paintings, including one in the book of Everest in sun behind windblown Tibetan prayer flags.

This is a fine book about a fine painter, and, whether you know his work already or not, you will find it accessible and easy to enjoy.

Sarah Knight
(*Prideaux 1958 Lit Hum*)

Two Huguenot Brothers: Letters of Andrew and James Coltée Ducarel, 1732–1773

edited by Gerard de Lisle and Robin Myers, with the assistance of Lorren Boniface. The Garenden Press, 2019, ISBN: 978-1527237223, £85

'I knew one that when he wrote a letter he would put that which was most material in the postscript, as if it had been a bymatter.' Francis Bacon

The longhand letter has a distinct personality that can't survive in other forms. The true postscript, that gets its impact from coming after the writer's name, has been killed by the electronic signature. It is easy today to forget how large these bits of parchment loomed in the worlds of our ancestors. For those kept apart by circumstance, these were the pipes through which information and emotion flowed. Carrying destructive potential but inherently vulnerable, it is no wonder many ended up in the fireplace. Yet reading those that were spared the flames, with luck, the author's character and concerns slowly come to life.

'When you write to me pray write on the thinnest paper you can Get' pleads James Ducarel to his brother Andrew in 1762, 'Yr last being on thick Gilt paper very stiff was charged . . . over and above the common postage.' James had become picky in these matters. A French-born, Eton-and-Oxford-educated Huguenot, he was writing from Normandy, to escape debtors' prison, and on a mission to reclaim the family's estates. In this typically lively and meandering letter, money, his chief concern, mixes with pithy witticisms about an elderly relative, and a shocked and a vivid report of the killing of a child by a nearby pack of wolves.

This letter can be found in *Two Huguenot Brothers*, edited by Gerard de Lisle and Robin Myers. This handsome volume, published by Garendon, the de Lisle family printing press, contains over 100 letters sent between 1732 and 1773, mostly from James to his brother Andrew. Tantalisingly, after introductory essays from the authors and renowned Huguenot scholar Randolph Vigne, we see copies of the original letters. James's longhand is angular, scratchy, and compressed, littered with crossings out and underscores and uses every inch of the page.

The collection is a labour of love, brought to life through the combined efforts of de Lisle, the Ducarel family's modern-day descendant, and Myers, LMH alumna, historian of The Stationers' Company, and the leading authority on Andrew Ducarel. The letters are carefully curated and peppered with footnotes that bring to life the world of this one international protestant family. If we are more familiar with the story of those who fled France in the wake of the revocation of the 1685 Edict of Nantes, this volume forms part of a second, more nuanced chapter.

Andrew and James ended up living quite different lives. The itinerant, profligate James never had a profession, while Andrew lived comfortably in

London as a member of the elite Doctor's Commons legal society. James was quick to draw comparisons for his brother's amusement, such as in his report that the attendees at a dinner in his honour in Caen 'Eat and drink like Yr. London Alderman [. . .] 9 out of ten were as drunk as Wheel Barrows'. Though known as a *bon viveur*, from the evidence provided, it is hard to imagine Andrew putting something similar in writing.

How does one read a collection of letters? One answer is chronologically. With hindsight, we know it is not just wolves looming in the shadows but a much more real threat to James's *haute bourgeoisie* friends in the form of revolution. As the years roll by, the letters cast light on the opulence and violence that characterised the final chapter of the *ancien régime*.

Thanks to an appendix by Lorren Boniface indexing the large cast of characters in the letters, the informed reader has another option: using a familiar name to pick up the narrative. My undergraduate thesis tracked the de Crespigny and Minet families' attempts to find a foothold in late seventeenth-century English society. There, like the Ducarels, they were looking for something more permanent. It turns out that James, with characteristic enthusiasm, sought to track down the Norman estates of Philip Champion de Crespigny, his brother's colleague, lamenting after one such trip that, 'I have found out a family of Crespignys and a Town of the same name but this family is not noble, only farmers.' The Minets are portrayed as *arrivistes*. Though a fellow, like Andrew, of the Society of Antiquaries, William Minet is described by James as one who has 'grown saucy' from his dominance of the Dover shipping trade.

This collection paints a vivid picture of the thoughts and experiences that occupied the lesser nobility of the eighteenth century: money, death, gossip, lineage, and antiquarian books. It also reminds us of the curious world of letter writing. Our story is one-sided because Andrew preserved and bound the letters he received, while James burned most of his. Due to James's mysterious money problems, once he left for France, the brothers never saw each other again. The final letter from Andrew to James in 1772 talks at length about the shipment of a red-legged partridge. In the postscript he asks, 'Why do you think we shall never meet?'

Milo Warby
(2010 *History*)

A Lancashire Fusilier's First World War

by Norman Hall: edited by his granddaughter, Patricia Rothwell. P3 Publications, 2020, ISBN: 978-0993488924, £15

Readers of this book would be advised to have a tot of rum before they start. They will be conducted into the battle zone of northern France by a young 23-year-old whose slight frame (5'2") has excluded him from the army until he remembers to puff out his chest and can then be recruited. Norman Hall, a chemistry graduate from Bury, Lancashire, is a man of sterling strength and ingenuity and a brilliant writer to boot. His book reads like a contemporary diary: you are in the trenches with him, heart in your mouth as you wait for the daily round of fire. But in fact it was written in 1919. It is half-diary, half-memoir, based on pocket diaries kept at the time and unforgettable experiences at the Front. It's a story we've all heard but perhaps never in such vivid and moving detail.

Norman is appointed Signalling Officer, 2nd Lieutenant, and later Captain. He has 17 recruits to train – fellows, he says, he 'came to love'. That phrase sums up his character: his warmth and deep commitment to his men. There's a touching moment when his platoon is deprived of washing facilities and he gets the men to build a spacious wash house (sketch included), organising them into their pre-war trades. He does nightly patrols along the trenches to check their safety. The officer–man loyalty is mutual: it's thanks to his 'servant' following him over the top during the Somme offensive that his life is saved: one burly private picking up his wounded captain and carrying him back across No Man's Land.

At the beginning the two sides are locked into what Norman ironically calls Peaceful War, with moments of boredom even. When away from the Line and billeted in some French village beyond the sound of guns it's almost possible to forget the war. The First World War has recently been called 'the best of times, the worst of times' (echoing Charles Dickens): 'best' for some of the young recruits who have pay and regular food perhaps for the first time in their lives. But this sanitised re-write does not accord with the picture we get in Norman's book. Yes, boredom, if you're lucky. The war can one minute seem miles away, the next 'Hell let loose'. One feature at this stage is the daily 'Hate' or shelling into the British lines; another the night raids when small groups from Norman's platoon cross into No Man's Land to check enemy defences and assert allied control over that shell-pocked, lethal strip of land. Meanwhile the daily toll, the drip-drip of casualties goes on. A curious incident occurs when Norman's unit first arrives at the front. As they find their way along the trenches a German voice calls out from 80 yards away: 'Good morning, Lancashire Fusiliers!' A light moment, but disturbing – how did they know? Norman is characteristically calm: 'One of those many unanswerable questions.'

The closeness of the lines, shown in Norman's sketches, create an unimaginable pressure on top of everyday miseries – the mud, rats, cold, fatigue, Fear (Norman writes it with a capital F). How do men deal with it?

Camaraderie is part of the glue that holds this enterprise together, but is itself dealt increasingly mortal blows. Norman has two fellow officers whom he loves like brothers. As peaceful war evolves and the whole countryside is 'dotted with tongues of flame', profound fatalism settles on them. 'Good luck, old chap, I don't think we shall see each other again,' says one of them. They don't – nor, a few days later, will he see the other one.

No wonder people didn't talk about what they'd been through (my own father, behind the lines in the Royal Army Medical Corps, never spoke of it). This makes Norman's amazing book the more valuable. It is thoughtful, factual, honest, just. One plaudit he would surely give would be to his granddaughter, Patricia Rothwell, for bringing us his work. Her meticulous editing has shone a penetrating light on a section of the conflict and her grandfather's part in it. The detailed notes and indexes are a rich source for anyone interested in the War; or, simply, war.

Norman's own agenda becomes increasingly clear as the book progresses. He ends with a quotation from R. H. Mottram: 'The war is only tolerable as a memory when one can feel we have all learned something from it.' Have we?

Elizabeth Nussbaum
(*Cairns 1951 History*)

Disposing of the Clothes and Other Poems

by Janet Montefiore. Shoestring Press, 2019, ISBN: 978 1912524426, £7.00

This collection of 21 poems announces itself in the title: you will encounter death and the poignant banalities that follow it. The poems explore loss and bereavement. They also celebrate lives and the living world: possessions, flowers, shells, plants are tenderly evoked.

To journey through these poems is to follow the poet through grief and its peremptory demands for ritual, both formal and intimate. Readers who have trodden that path and those who have not will surely admire Janet Montefiore's unflinching stance before the inescapable with no shred of self-pity. In the title poem she describes how they gave away her father's episcopal 'mitres, stoles and cope', but not his baggy pullover and trousers that not even Oxfam would have wanted. She asked the movers

to leave Pa's anorak hanging by the stairs
ready for one more walk on Wandsworth Common.

There is also mourning for the living as they pass into dementia. Three poems beginning with 'Another Time' are about her mother – how her face is

...a tombstone – blank, but for a few semi-legible lines. *In loving memory?*

and

There remain only fragments *Can you tell me?* followed by a jumble of syllables.

Then this poem moves into a litany of the things her mother loved, beautifully evoked:

In another time
she loved language, and the world: Orion ravishing the skies,
finches and brindled cows, the burning tiger, the water-snakes
coiling their fiery tracks and the psalms she made us read

and a creamy-pale crocus smelling of honey. It ends with her mother's 'bits of words'

Which may not be empty,
whose truth is locked in another time.

Other flowers, like the crocus, link her to her mother: the cuckoo-flower, a single wallflower.

Shells also recur with symbolic effect: '(beautiful and fragile, what is left after a creature has died)'. They occur in dreams, one where after giving birth the poet meets her grandfather ('Dreams after Childbirth'):

rainbow-coloured, blue, purple, white: curved and whorled and scalloped,

and in 'Shell Dreams' where a snail shell multiplies into half-open mussels. In 'Thresholds' the dead woman taught her to name

iridescent mussels intricately patterned limpets a tiny knobbly oyster
others shaped like the wings of a butterfly: striped and banded purple and green

There is water, the timeless dual symbol of life and death: 'a desolate pond reflects only blankness' ('Going i'), a tropical beach with 'signifiers of the dead woman who taught me to name/them' where surfers, beggars and tourists

congregate ('Thresholds'); the waters of birth, and the 'swelling flood' (Styx?) in 'Can I Get There by Candlelight?'

The last seven poems in the collection move away from personal grief but mainly retain an elegiac note ('Falling Leaves' after Horace) or intimations of doom:

Feathered the down that fills the quilt
that covers the bed of nightmare.

A wry humour emerges in the final poem echoing the four-beat lines and rhyming stanzas of the poet in the title: 'John Betjeman Biking the Greenway Between Showers':

Stronger limbs than mine may pedal
Undeterred by shower or puddle
Clad in shorts or Lycra-suited
Where Kilmeaden's steam trains hooted
Vapour fading to a puff.

This is Montefiore's second collection of poetry; she is Professor Emerita of the University of Kent where she lectured in the School of English from 1978 to 2015. It is therefore not surprising that there are many literary resonances, as diverse as Horace and Betjeman above. 'Fear No More' quotes directly from Shakespeare in a memory of a friend:

'Care no more to clothe and eat'—
whose dresses were holed with tobacco burns
and, by the end, could barely swallow.

'Moonset' is 'after Sappho'. There are echoes of Blake, Coleridge, Housman, Frost, Plath, and probably others that this reviewer has missed. Elizabeth Bishop arrives in person, waiting for a boat in 'Can I Get There by Candlelight?'

Diversity of forms achieved with exceptional skill is also evident in this brief collection. 'Disposing of the Clothes' is a superlative sonnet with a 'turn' from the 'bishop's bling' to the old clothes. 'The Wolf's Leap' (14 lines), 'Shell Dreams' and 'Night Vision' (both 15 lines), and 'Fear No More' (13 lines) feel like variations on the sonnet form with their own internal logic for being the length they are. There are two accomplished villanelles, and the three final poems have formal rhyme schemes. The free verse poems embody powerfully the sequence of dreams, streams of memory.

Searching for a keyword for this collection, the one that comes to mind is 'respect'. Respect for the dead and the duty owed them, respect for the great traditions of English-language and classical poetry, respect for the reader, in

that the poems are both challenging and accessible and have all earned their place through rigorous craft and significant content.

The collection was published in 2019. That year will always be remembered as the last before the pandemic. These poems demonstrate how dignity and love survive.

Jane McLaughlin
(*Hutchins, English, 1960*)

Navigations

by Nancy Campbell. Happenstance Press, 2020, ISBN: 978-1-910131-59-6, £5.00

Happenstance Press is an excellent publisher of poetry pamphlets – I have read a number of them – and this one is interesting and enjoyable. Nancy Campbell is an able and intelligent writer.

The 'blurb' on the back really says it all. It begins: 'Canal laureate Nancy Campbell spent a year travelling the 2,000 miles of the UK's waterways on foot, bicycle and by kayak, writing poems as she went. Sometimes the results are wittily amusing; at other times troubled, searching.'

The first poem, 'Holding Back', is one of the witty ones, where the poet uses a confusion of narrowboating expressions to comic effect. The speaker had expected a slow, contemplative journey, but instead there were endless urgent tasks to complete, including

fixing the dolly strap
and shackling the horn
and blasting the bull's-eye.

In 'Explaining the Concept of "The Cloud" to Ernest Shackleton', the speaker advises the early twentieth century explorer to upload the results of his Antarctic research: 'If you have any trouble, just call our helpline.'

Of course the collection includes accounts of various journeys on the water. Clearly, kayaking is not without its dangers. 'Safety Briefing', a 'pattern poem' where the blank space, in the shape of a boat's prow, pushes into the text, gives instructions as to what to do when the kayak has capsized and 'canal fills your clothes and cold numbs your limbs'. In 'Costa da Morte', a kayaker, even while enjoying himself, becoming 'a water insect / going lickety-split up the cut, whirligig arms twirling / his battered paddle, blades scooping and sprinkling', can't forget a near-death experience elsewhere. 'Long Paddle' details a six-day kayak expedition on increasingly low water-levels.

For the most part, these are not superficial poems. As good poems should, they need reading more than once and mulling over. In 'Incident', the poet sits

watching a lake in heavy rain, but news on the radio has been equally stormy. The poem's epigraph is: '*i.m. Jo Cox MP, 16 June, 2016*'. In 'The Vostok Ice Core gives a Creative Writing Lesson', as well as the thought-provoking advice to the writer, there is an almost unstated background of climate anxiety: 'Do not get distracted by your own fears, the imminence of extinction.'

'Weidling', which is largely about a Rhine ferry-crossing, refers also to current affairs:

. . . I have no peace of mind. The world is breaking up.
The news playing on the tram this morning
showed a tanker burning in the Gulf of Oman.

Later in the poem we suddenly learn that

A sailor will drown tomorrow
her dinghy caught in a hailstorm on Lake Geneva.
All who embark on water know the risks.

'In the Month of July' appears to be the account of a walk beside a series of locks with an old friend. Only gradually does it become clear that this friend has recently had some serious cancer-treatment and that her health is still fragile. But the weather is fine

. . . and the back gardens
of the little almshouses are beautiful. Ahead of us
a man opens the lock gate for his narrowboat, Halcyon.

The two poems about train journeys where the speaker is travelling towards a waterway also have striking endings. In 'Recall', she remembers seeing a deer standing very still, looking back

above the silver wheat
towards the station we had yet to reach,

and in 'On Merseyrail', travelling between banks of wild buddleia, she overhears a child asking: How many days / does a butterfly live, before it dies?

After reading, and re-reading, these poems, one is tempted to see the various journeys on or towards waterways as, collectively, a metaphor for the journey of life with its dangers, its fragility and its moments of epiphany, but they can be enjoyed on many levels.

Chris Considine
(*Maney 1960 English*)

Beethoven Variations: Poems on a Life

by Ruth Padel. Chatto & Windus, 2020, ISBN: 978-1784742515, £20.99/£12

In 49 poems, *Beethoven Variations* tells the story of the composer's life. 'Story' might be misleading: it's a pointilliste account, an attempt at poetic distillation of the composer's inner self, a portrayal of key moments. For this reason it's a help to know the basic facts of Beethoven's life, which are present at the end in a section called 'Lifenotes'.

Beethoven's childhood is tough. Though his father spots his son's gifts, and makes sure he is taught, the same father is alcoholic and violent. Yet the young genius blossoms. By the time he is seven 'he's perfected some holy zone / Of concentratio'; the abuse may even be a formative force ('you seal yourself in. / You need nothing but music. /Your answer to obstruction will be fire.').

He studies briefly in Vienna with Mozart, but this comes to an end when his mother is ill. She dies, his father can't cope, aged 16 he has to support his family. To his eternal shame he rescues his drunken father from prison. Yet he becomes a musical star.

But the trials continue. He falls in love with younger, better-born women who reject him; he is proud and difficult; by the age of 28, worst of all, he has begun to go deaf. Will this destroy him? Of course, posterity knows the wonderful answer. But what awful, in the old sense of the word, strength was needed to meet this challenge.

To illuminate this darkest hour, Padel prefaces one of the poems with a quotation from the famous *Heiligen stadt* testament, found in Beethoven's desk after his death, the letter he didn't send.

O you men who think or say I am malevolent, stubborn or misanthropic, how greatly you wrong me. You do not know the secret cause which makes me seem that way. For six years I have been hopelessly afflicted, . . . Doomed to loneliness, deficient in the one sense which should be more perfect in me than anyone. I would have put an end. Only my art – impossible to leave the world until I have composed all I feel called to make.

Adversity, in his case, led to creativity, producing, for instance, the turbulent, heart-stirring 'Waldstein' sonata: 'You are havoc on the brink, a jackhammer / Shattering the night and soaring past world-sorrow /Against everything that can happen / to you or anyone ...'.

Poems on a Life is not only about Beethoven; poems about the author, thematically related, interleave the Beethoven narrative. Mostly they detail her trips as researcher and writer of this book, meta-style. The result is an alive echo chamber: when she is standing in the very place Beethoven stood, or touching the salt cellar he touched, a small piece of material evidence, we feel her imaginative attempt to conjure him over the gap of time.

Researching in Vienna, Padel finds herself

looking up at the room where Beethoven tried
to knock a hole through the wall
and make a new window, so he could see the hills.

Here Padel makes a fact work metaphorically as well as literally – for Beethoven did make that hole in the wall; but he also broke open the musical mould. His music amounted to an artistic revolution, that was also headily, and not accidentally, in tune with the politics of the time, and his own beliefs about freedom and the individual. He was 19 when the French Revolution broke out.

Repeatedly Beethoven transmutes suffering into art. Loss of the woman he loved produces *An Die Ferne Geliebte*. The otherworldly sublime of quartet opus 132 is beauty wrested from the deepest difficulty, where the sense of abstractedness, purity, acquire poignancy in the context of Beethoven's story, as achieved self-removal from the human sphere. Here Padel's lyricism is at its best: 'Quiet as a wreath of sleep /for anyone in sorrow.'

But though Beethoven's creativity triumphed, he had destructive neurosis aplenty. Padel details his frightful jealousy when his brothers decided to get married (he tried to stop them); worse, his obsessive, controlling behaviour towards his nephew Karl, aged 9, whom he separated from Karl's mother, against Karl's will, when Karl's father died ('This is a family romance / gone terribly wrong'). Karl, who tried at one point to kill himself, was forced to live with Beethoven.

Because of his deafness, the composer had 'conversation' books, to enable people to communicate with him. In one of them Karl has written: 'This doesn't follow, that I should eat sausages the way you do.'

'I love that the very first entry, Karl, /in the Conversation book begun by your deaf uncle, / is you standing up for yourself.'

Tender, humorous, Padel sympathises with Karl. She is distressed at Beethoven's truly bad behaviour, tries her best to understand it. This struggle to understand, and her retention of sympathy, becomes a moving part of the book. At the end she secretly kisses one of Beethoven's original manuscripts – holding fast to her, our gratitude.

Kathy O'Shaughnessy
(1978 English)

Fifty Words for Snow

by Nancy Campbell. Elliott & Thompson, 2020, ISBN: 978-1783964987, £12.99

There is nothing quite like snow. Transforming the landscape, it slows down the rush of modern life and brings with it a temporary quietness. Nancy Campbell has chosen to make this natural phenomenon the focus of her highly original book. A worthy successor to *The Library of Ice*, *Fifty Words for Snow* is, as the author puts it, 'a journey to discover snow in cultures around the world through different languages'. Restricted in lockdown and fascinated by language, I was only too ready to book a place on this 'voyage around the world through dictionaries'.

The book is a beautifully presented set of 50 short essays, each one based on the word for snow in a particular language. Facing each title page is an enlarged image of a snowflake, attractively shown in white on a deep blue background. The forms of snowflakes are numerous, like the words for snow in the world's vocabulary. To give examples, the Spanish word *penitentes* refers to the 'eerie forest of attenuated blades the height of a human being' which are formed from snow at high altitude and in bright conditions, 'the tip of each pointing in the general direction of the noonday sun, giving the masses an orderly, regimented appearance'. This description inspired me to find out more and search for pictures. A second example with linguistic focus might be *kava*, the word for snow in Faroese. Snow in the Faroes, we're told, is not as common as we might expect. But words related to snow in a Faroese dictionary are numerous: 'on a *kavadagur* (day with snow) it falls from a *kavaluft* (snow-filled sky) onto a *kavabrekka* (snow-covered slope)'.

There are 50 such examples to sample and discover, but the book is much more than a sequence of words with fine prose attached. First, it is a personal response. It springs from the author's time in Iceland and Greenland carrying out research, but also immersing herself in the local culture and the climate. In a world where the issues of Brexit, the climate crisis and Black Lives Matter seemed to be highlighting barriers, the author saw this project of considering one theme across many languages as a powerful way to overcome borders. It was also a response to the confining nature of pandemic. Finally, the illness of someone close to her poignantly illustrated the importance of language.

As this book does indeed cross barriers, so it celebrates different experiences across the world. Descriptions of the Sami people guiding the reindeer in Norway and shepherds caring for their sheep in the Scottish Borders illustrate the battle with the elements in different settings. We are also taken to the apple orchards of Kashmir, set in a beautiful landscape, where unpredictable snowfall can be disastrous for the crop. Danger is present also in the ski resorts of the Alps, where snow supports the modern tourist business, but avalanches are always a hazard.

The climate crisis must be in the mind of the reader throughout the book, which is a call to appreciate the natural world and take action to preserve it.

What would the world be like if we were to lose the beauty of snow and ice? How will our lives be affected by the warming of the planet? Will snow one day be just a memory? If the great glacier Sermeq Kujalleq alone is annually losing enough water to supply the United States, how can we avoid the tragedy of losing the very subject matter of this book?

But to end on a positive note, Nancy Campbell is also a great storyteller and collector of stories. This book raises awareness of important issues, but it also entertains, and sometimes moves the reader. Take the story of the *yuki-onna* in the hills of Honshu in Japan, for example. *Yuki-onna* means snow woman, and first emerged in medieval poetry. 'Her skin is cold; her hair is silver; she dresses in white.' But her alluring appearance is deceptive: she is deadly to the mortals she encounters. A contrastingly different story from history concerns Hillel the Elder, a highly influential rabbi, who in his youth travelled to Israel to study the Torah. Unable to pay the fee to enter the study hall, he climbed onto the roof to listen and was frozen by snowfall, but saved by a warming fire kindled below.

At once captivating and magical, but also profoundly relevant to the challenges facing the modern world, *Fifty Words for Snow* is sure to appeal to a wide readership. It would make a wonderful Christmas gift.

Judith Garner
(1977 *Lit Hum*)

Appius and Virginia

by G. E. Trevelyan. First published by Martin Secker in 1932. Republished, with an introduction by Brad Bigelow, by Abandoned Bookshop, 2020, ISBN: 978-1-7856-3218-1, £15

G. E. (Gertrude Eileen) Trevelyan, 1903–41, read English at LMH from 1923 to 1927. While there, she claimed that she did not: 'play hockey, act, row, take part in debates, political or literary, contribute to the Isis or attend cocoa parties, herein failing to conform to the social standards commonly required of women students.' However, she was distinguished as the first woman to win the Newdigate Prize for English verse in 1927. After graduation, she published eight novels between 1932 and 1939, of which *Appius and Virginia* was the first. In late 1940, the house in Kensington in which she had a room was hit by a German bomb. Although Gertrude was rescued, her injuries were severe and she died a few months later, on 24 February 1941, at her parents' home in Bath.

Appius and Virginia is the first of Trevelyan's works to be reissued since her death. In my view, it is an extraordinary novel, certainly meriting this attention. Set in the inter-war years when Trevelyan herself was a young woman, it is the story of Virginia, an unmarried, middle-aged woman, whose project is to bring

up a baby orangutan, whom she names Appius, as a human child. She leaves London for a secluded country cottage, its garden surrounded by high walls to keep Appius in and the curious at bay, and lives there alone with the young ape, having all her shopping delivered, doing the domestic work herself, and not admitting anyone else to the house. Virginia hopes to establish that nurture can defeat nature by carefully tending and teaching Appius until he abandons his natural instincts and becomes just like a human boy. She aims to teach him to the point at which a tutor can be engaged to prepare him for a school like Eton. (Subsequently she has to manage her own expectations.)

The subject matter may be off-putting to some readers, and reviews at first publication were mixed. The critic James Agate dismissed the novel as 'pretentious puling twaddle'. Others were more complimentary: 'exciting both in promise and achievement' (*The Spectator*). To my mind it is an extraordinary feat of the imagination which Trevelyan handles adeptly. We suspend our disbelief because she does not push us too far – it is almost plausible. Virginia teaches her 'adopted son', as she refers to him on the only occasion when she is challenged about him, by positive reinforcement and gentle (generally) firmness. But she is so wedded to her own theories that she does not understand that the human manners that Appius learns are never his choice, but a response to what he can see pleases her, and the words that he learns to speak are scarcely ever more than mimicry, while he has no real appreciation of their meaning. The climax of the story comes when Appius is put in the position of questioning whether he is an ape or a man and Virginia attempts to explain evolution in words that he can understand.

The relationship of woman and ape is at times that of mother and child (the first word Appius learns is 'mama'), and at others that of teacher and pupil, or scientist and subject. At different moments, the reader is shown the points of view of both main characters. Appius's is occasionally conveyed impressionistically – 'Blackness. Big moving things. Big still things. Big black things. Stillness, whiteness, dazzle' – but is often articulated in a more sophisticated way, 'He was puzzled. He had made the noises she had told him. What did she want now?', which Trevelyan has to allow herself in order to convey what is happening to the ape. Virginia's point of view is coloured by her desperate desire for the experiment to work: 'He was growing up, of course, and learning to be considerate' is one of her observations after Appius performs a task she has trained him to do.

Setting aside, for a moment, the difficult subject matter, I want to say that this is also a very moving story. Virginia is alone – she has recently lost her father, a vicar, and with him her place in the parish and all the duties that might have been expected of her. She is also unmarried during a period when, owing to the First World War, many women could not find husbands nor have children. Her longing for Appius to be a companion for her – even into her old age – is palpable. The scene where she tries to teach him to have a sense of humour is most poignant. Meanwhile, Appius, the pupil who never gets it quite right, and never understands why he has failed, has all our sympathy.

The introduction by Brad Bigelow to this new edition of *Appius and Virginia* tells us more about Trevelyan's life and also her seven other novels. Each sounds more extraordinary than the last and we can only hope that Abandoned Bookshop plans to republish them all.

Alison Gomm
(1974 English)

The Tack Room: The Story of Saddlery and Harness in 27 Equine Disciplines

by Paula Sells. Merlin Unwin Books, 2018, ISBN: 978-1910723777, £30

Horses were first domesticated around 3500 BC and there has been no period since when they have not helped, and worked alongside, humans in their endeavours. To harness the power and dexterity of these wonderful animals, well-fitting and strong saddlery is essential. Where that much prized saddlery is stored, cleaned and nurtured is a 'tack room', formally referred to as a saddle or harness room. These, to this day, are the centre of any horse establishment, large or small.

Tack rooms come in many guises, from the majestic, attached to stately homes such as Badminton and Milton Hall near Peterborough, with their beautiful pine-lined walls, to the minuscule, in lesser homes crammed into a gap by the washing machine, but they all have saddlery at their core. Bearing in mind these rooms often have a fire blazing, running water and somewhere to sit, it is no surprise they become places to exchange news and gossip, a refuge for a bitch with young puppies or a new-born lamb to warm up, or even an escape for a disgruntled teenager hiding from social media and exacting parents.

No matter the type of tack room, the sweet smell of leather is common to all. Leather is one of the most remarkable natural materials. Its strength, suppleness and durability make it an ideal choice for harness and saddlery. Depending on its eventual use, the master saddler will pick hides from local animals, sometimes pigskin or from goats, but mostly cattle hides. Fine examples of leather work have been found frozen in Siberia and recovered from the *Mary Rose*, Henry VIII's warship, with many more fine examples associated with British royalty on display in Saddlers' Hall, London; these sumptuous pieces of work would have been an indicator of their owner's wealth and prestige.

Although horses, rough or sleek, are usually the beneficiaries of these tack rooms, donkeys also play their part. For seaside life, they used to be herded daily through busy streets from green fields to the beach at Weston-Super-Mare. Now a huge Mercedes horsebox is deployed, saving them the journey, providing shelter from excessive heat and wind and, critically, also doubling as their tack room.

From the beach to the brewery – the enormous power and presence displayed by a team of Wadsworth Brewery horses can never fail to impress. The gleam of their coats matched by the polish of their harnesses. To present these magnificent animals at their best, a huge harness room is the hub of the yard and a constant hive of activity. Leather must be cleaned after every excursion, no doubt while chatting to numerous visitors and putting the world to rights. Harness rooms with their colourful rows of rosettes, wooden saddle stands, and glass cabinetry are still much in evidence, as at Arlington Court. Here is the National Trust's Carriage Museum, displaying an impressive collection of horse-drawn vehicles. Rather than considered an antiquated form of transport, carriage driving is now a flourishing and competitive sport.

Now that horses are not used in everyday life, they are predominantly kept for pleasure, ceremonial and commercial use. Gone are the days of approximately 3.3 million horses in work in Victorian Britain; now this number has diminished to just over 800,000. Since this reduction in essential horse use, competition riding has taken a huge leap forward, with ever popular equine sports occupying the lives of many. Dressage, now not the prerogative of just the social elite, is practised countrywide by school children and professionals alike. Carl Hester and Charlotte Dujardin are our modern Olympians, as testified by their tack room which is festooned with photos, competition plaques, cups and rosettes. The late Douglas Bunn's tack room at Hickstead (home of the All England Show Jumping Course) is similarly decorated, with the added warmth of a solid fuel stove which is still working today.

Racing continues to be forever popular, evidenced both by the huge crowds attending race meetings but also by the participants, be they breeders, owners, jockeys or stable hands. The Jockey Club was founded in the 1750s in Newmarket, which is still the global centre of modern racing today. With about 150 horses in training, Nicky Henderson, who has been National Hunt Champion trainer four times, has three traditional tack rooms. Two hold exercise tack, and one the 'Racing Tack Room' holds everything needed on race days. However, there are not many saddles in the latter, as professional racing valets look after the jockeys' personal saddles. In doing so, they make sure all the correct colours, logos and equipment for each horse accompany the jockey to the racecourse, along with the owner's silks all in a leather bag.

To support the future of equine life, the Pony Club, of which HRH The Princess Royal is Patron, makes an excellent contribution. It is the world's largest association of young riders, educating young people in all horse activities, both riding and non-riding. It offers advice and training in nine different sports, providing for both thrill-seekers looking for high jumps and galloping across country, but also the fast-paced Mounted Games and Polocrosse. Sister Mary Joy started a small riding school in 1989 and was soon approached by the Pony Club to start a new branch, now called the Wormwood Scrubs Pony Centre. With the help of a gift of eight beautiful double bridles from the Loriners' Livery Company (founded in

1261), the tack room here is proud of its plaque to celebrate its association and sponsorship for 25 years with this centre.

The Tack Room leads you on a journey through numerous tack rooms all providing storage and support to its users. This book can be read as joyfully by the equine ignoramus as by the equine aficionado.

Frances Bradshaw, District Commissioner for the Pony Club

The Domestic Herbal: Plants for the home in the seventeenth century

by Margaret Willes. The Bodleian Library, Oxford, 2020, ISBN: 978 1851245130, £25

This is the most beautiful book. It is such a pleasant size, not a weighty coffee-table publication but one that can be carried around, even read in bed! It's surprising that it makes such a difference. And the author's acknowledgements include a magnificent range of contributors and their places of expertise which sent me off immediately to some of their gardens that are accessible, even looking in my own garden for medicinal 'weeds'.

The book is superbly illustrated, starting with the full-colour title page of John Gerard's *Herball* of 1597. This is the version presented by the publisher to the newly established Bodleian Library in Oxford, now the publishers of this fine book. How that illustration must have excited prospective gardeners. As also the next double-page illustration of 'Spring', painted in the late sixteenth century by Lucas van Valckenborch; a bountiful lady is surrounded by flowers and an immaculately organised garden can be seen in the background. One's fingers itch to get going, but recommendations within each chapter demand far more toil than even the most energetic garden-owner would trifle with: a fine illustration of 'summer' gives all too vivid an illustration of the range of plants and the toil required to produce them. What's more, a compound salad quoted by the author involves seventeen ingredients from the garden.

The chapter headings say it all: grand 'productive' gardens had herbs, fruit, vegetables and vast beds of flowers to decorate palatial halls, including those for the huge bouquets beautifully illustrated here. More modest 'establishments' made space for plants vital to the survival of the household. The story unfolds through productive gardens, 'small beer & strong liqueurs', a herbal, health and beauty, care of clothes, and finally – crucially, given contemporary toilet arrangements – fragrant chambers.

The introduction takes one on a tour of the seventeenth century house from kitchen to domestic life, living quarters and bedrooms. Cleanliness, healthiness, and hygiene were supremely important. The wider world enters the picture,

particularly the slow but steady growth of American colonies, as well as expansion of eastward trade. Both led not only to new plants but also to the various ways they were used in places of origin, contributing to new medical knowledge. Among the more enticing introductions were tea, coffee and chocolate (the latter rated as 'food of the gods' according to Moctezuma). An ambassador's wife in Spain noted the best drinking chocolate was to be found in Seville. And the coffee shop became all the rage in London.

Surprisingly, the Tradescants, father and son, are not included among travelling gardeners, although both were well travelled and good introducers of plants from everywhere. Both also became in turn head-gardeners for Queen Henrietta Maria, wife of Charles I; she is mentioned in particular for her passion for the globe artichoke introduced to her Wimbledon garden from Holland and superbly illustrated here (artist not identified).

In these anti-meat times I particularly relished a double-page kitchen scene by Joachim Beuckelaer with all manner of succulent offerings awaiting slaughter, with accompanying herbs. 'Health and beauty' also call for particular plants; childbirth and child mortality are sad statistics and the plague was rife throughout the century. Pepys (much quoted) noted that chewing tobacco was a possible preventative, but he loathed the taste. 'Care of clothes' includes some remarkable dyeing ideas, many using urine as a fixative. There is so much more I could quote: 'buy it and read it' is my preferred recipe. Just one small quibble – the frustration of its having no dust cover, with no details of the writer Margaret Willes, or the story of how it came about: interesting, I suspect.

Sarah Searight
(1957 *History*)

Summerwater

by Sarah Moss. Picador, 2020, ISBN: 978-1-5290-3543-8, £14.99

Set in an isolated holiday park of shabby wooden cabins on the banks of a Scottish loch during a wet summer, *Summerwater* is very much a novel of this moment. Brexit, Scottish independence, and immigration are all in the warp into which the weft of the narrative is woven – a strong but unobtrusive background. I want to say that the pandemic is there, too, although since the novel was published in 2020 and must have been written some time before, that seems impossible. However, when one of the characters says 'There won't be a plane this summer, or next' my immediate thought was of lockdown, rather than her family's financial situation. There is something about the way that these seven households live in their separate cabins, watching each other but scarcely communicating, that creates a sense of people enduring

something that has been forced upon them. Certainly, there is a great deal of disgruntlement among the holiday-makers, expressed most openly by the well-drawn teenaged characters. No one is particularly happy to be there. The rain is incessant and the light 'never changes, these dull summer days, hour after hour of grey pallor seeping through the trees, the sky at breakfast no different from bedtime'.

While keeping her readers in the moment, Sarah Moss makes us aware of the history, the pre-history, and the natural history of the location. The narrative focuses on one character in each household in turn, returning later to give another character in the cabin a voice, and these chapters are separated by short, lyrical passages – with titles including 'the sounds of blood and air', 'the weight of water', and 'maybe they dream' – which talk of the natural world surrounding the cabins. Again, it does not obtrude on the narrative, but is always there, a strong context, making this a fully realised world. The writing here enchanted me. In 'flights begin', for example, Moss describes the bats setting out when darkness finally comes: 'Midges will blossom when the rain stops. Moths will turn to the moon when the clouds clear, but for now, there is nothing to eat.'

There is a strong plot to this novel, in case I've suggested otherwise, and it is advanced gradually but inexorably by the observations made by each character in turn – with a number of false trails along the way – until it reaches a shocking conclusion. It is given to Mary, an elderly character who can no longer rely on her memory, to supply the origin of the novel's title: *Summerwater* is for 'Semmerwater', the ballad in which a beggar comes to a fine town asking for food. When he is turned away, he curses the town and it is drowned, becoming a lake. There is a stranger living in a flimsy tent on the edge of the holiday park to whom only one of the other characters speaks. Could he be the beggar? But when destruction comes it is from another source.

This is Sarah Moss's seventh novel. I began with her sixth, *Ghost Wall*, which also weaves up-to-the-minute concerns with a strong sense of history and landscape, and was captivated. I'm looking forward to catching up with her earlier work.

Alison Gomm
(1974 English)

Viper's Daughter

by Michelle Paver. Zephyr, 2020, ISBN: 978-1789540550 £12.99 h/b, £7.99 p/b

Skin Taker

by Michelle Paver. Zephyr, 2021, ISBN: 978-1789542424 £12.99 h/b, £7.99 p/b

After a nine-year break, Michelle Paver has returned to the highly acclaimed *Wolf Brother* series set in the Stone Age. *Viper's Daughter* continues two years after we last read about Torak and Renn. They have been living together in the forest for about two years with Torak's pack-brother, Wolf, his mate, Darkfur, and their pups, and are near the Raven Clan camp but not living with it. However, Renn has disappeared and Torak learns that she has headed to the far north as she believes she is a threat to him and she needs to discover why. He and Wolf set off to find her and so the first chapters follow Torak and Renn as, separately, they brave icebergs and ice bears. Renn is haunted by strange dreams of her dead mother, Seshru the Viper Mage, and Torak doesn't understand how she can have left him with no explanation. Wolf is very cross with the pack-sister as he has had to leave Darkfur and their cubs so that he can help Torak. In time both Torak and Renn encounter the Narwall clan, a harsh northern tribe who regard women as 'half-men', only allowed to eat left-overs and sleep in the outer chamber. They don't trust wolves as they feel that demons hide in them, and they are very suspicious of Torak. However, he gains their trust and help and in due course they get news that leads him to Renn. She is travelling with her ravens, Rip and Rek, but also with a Narwall boy, Naiginn. Together the three humans, the wolf and the ravens, travel to the far north where they find 'mammut' and learn about the demon behind Renn's fears.

Skin Taker continues fairly swiftly on from the end of *Viper's Daughter* and begins very dramatically with the arrival of a meteorite smashing into the heart of the forest. Whole swathes of trees are burnt, many people and animals are killed and people are scattered. Gradually the surviving clans join together, under the guidance of Finn-Kedinn of the Raven clan, and begin to gather what they need to survive. Some years previously, Torak had spirit-walked in the trees and learned that they were all linked. Now he is deeply affected by their loss and becomes caught up in the dark web of their sadness. He is also deeply concerned that the First Tree (Northern Lights) no longer appears in the sky. This has guided the tribes throughout their history and without it they fear the forest will not recover. Prompted by riddles from The Walker, a somewhat crazed recluse, Torak, Renn, Wolf and Dark, the Raven clan mage, set out to find the centre of the old forest and aim to restore the First Tree. Needless to say, this is not as straightforward as it sounds. They hear of evil skin-takers and encounter a hostile clan determined to protect its territory. Torak has to face his fear of bears, which has been with him since one killed his father and left him an orphan.

As with all Michelle Paver's books, the writing is enthralling and the background researched in detail. To get experience of how primitive tribes react to such a major disaster, she studied eye-witness accounts from a meteorite strike in the remote Tunguska region of Siberia in 1908. The description of Torak and Naiginn's fishing trip for halibut in *Viper's Daughter* is riveting and the sections between Wolf and Torak are as enchanting as ever. However, what dominates that book is the unhappiness between Torak and Renn. They are older now and their relationship is less straightforward. Renn had wanted to be close to her clan, whereas Torak had wanted to live apart. They had compromised, but both felt that the arrangement was less than ideal. Somehow this changes the feel of the book: rather than working as a team they bicker and complain; Wolf is constantly unhappy and distrusts the pack-sister and Torak is very jealous of Naiginn. In *Skin Taker*, although Torak is deeply troubled by the damage to the forest, the pack is back together and working as one. With Dark, they tackle the challenges of old forest; the danger is more immediate and the tension builds to a riveting climax.

Carolyn Carr
(*Jones 1977 Chemistry*)

The Canterbury Pilgrims: Virtual Reality

by Antonia Southern. 2021, ISBN: 978-6098234183

The 850th anniversary of the death of Thomas Becket was remembered in Canterbury on 29 December 2020. This same year also marked 800 years since his body was translated from the crypt of the cathedral to a glittering shrine in the *corona* at the east end. To reach this part of Canterbury Cathedral, the visitor progresses from the west end of the building, through the nave, and past the quire, finally ascending uneven steps deeply worn by countless feet and knees of pilgrims. After the destruction by Henry VIII, the *corona* now stands empty of the great shrine of Becket, though its presence is still suggested by marks on the stone floor. A candle burns continually, and this is a truly other-worldly and sacred space. It was the destination of Chaucer's pilgrims in *The Canterbury Tales*.

In her delightful little book, *The Canterbury Pilgrims: Virtual Reality*, created during lockdown, Antonia Southern celebrates the reality of the characters in Chaucer's *The Canterbury Tales*. She judges the storytellers to be as fascinating as the tales. 'Six centuries after the poem was written,' she says, 'readers might feel able to recognise any of the pilgrims if they met them in the road: their characters, appearance, interests, horses and way of speech are so minutely described.' But could the reader visualise the characters? The Ellesmere Manuscript, dating from the first decade of the fifteenth century, provides the

images which the author uses to illustrate the text. This is one of the earliest manuscripts of *The Canterbury Tales* and is found in the Huntington Library in California. The images are all of pilgrims on horseback, and the portrayal of the horses is wonderful: some stately, some endearing, some playful, some recalcitrant. The pilgrims too – those ‘sundry folk gathered in fellowship’ – are real studies in character, some amusing, some more serious, all in striking colours and led by Chaucer himself.

This was perhaps the nearest a medieval reader could come to the concept of virtual reality. But Antonia Southern uses this term in another sense. She suggests that ‘Chaucer’s sleight of hand is amazing’. Such is his narrative skill that he has convinced hearers and readers over the centuries that the pilgrims were real and that the pilgrimage actually happened. In his imagination they were indeed real people. In fact, the author points out, ‘more than twenty people riding along together could not have heard one of them telling a tale and commenting on it as Chaucer says they did.’ Were they actually portrayed as being on horseback when the tales were told? The answer must be ‘yes’ since Chaucer refers to the sound of hooves and the jangle of bridles. The conclusion is, therefore, that Chaucer’s skill has created a cast of characters with such an air of ‘virtual’ reality that we are, in Antonia Southern’s words ‘willingly deceived’.

Judith Garner
(1977 *Lit Hum*)

Copies are available from the author:

Antonia Southern, Yew Trees House, 55 Lower Road, Bratton, Westbury BA13 4RQ
£7, postage 85p. Discount for 5 plus copies.





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COLLEGE GAZETTE

HIGHER DEGREES, DIPLOMAS AND CERTIFICATES: EXAMINATION RESULTS – TRINITY TERM 2020

BCL

Ashmore, Charlotte

BPhil

Philosophy

Boardman, Samuel

DPhil

Classical Languages & Literature

Berardi, Roberta

De Marinis, Andrea

Felice, Egizia Maria

Clinical Medicine

Althaus, Thomas

Education

Molway, Laura

Engineering Science

Daggash, Allamin

English

Strawbridge, James

Fine Art

Benigson, Helen

History

Barker, Dominic

Hodgson, Steven

Inorganic Chemistry

Hein, Robert

International Development

Semplici, Greta

Materials

Sinha, Sapna

Medieval and Modern Languages

Rowntree, Annabel

Music

Davies, Ellen

Paediatrics

Wu, Wei

Philosophy

Brast-McKie, Benjamin

Politics

Brodie, Adam

Elder, Claire

Zoology

Werhahn, Geraldine

Executive MBA

Ruggeiro, Shawn

Healthcare Innovation

Alvi, Mohsan Shahzad

Master of Public Policy

Ait Hssayene, Salma

Martinez Arias, Laura

Shinagawa, Natsuno

MBA

Brown Cuevas, Aileen

Chang, Haoming

Dongmo, Francis

Fernandez, Gabriel

Gaviria Barreto, Andrea

Gedeon, Jillian
Hanna, Jack
Marshall, Peter
Rai, Nikhil
Sarker, Anjali

Master of Fine Art

Iarova, Iuliia
Law, Marianne
Park, Mi Youn
Walter, Alice

MPhil

Development Studies

Ogbonna, Nwamaka

General Linguistics and

Comparative Philology

Watson, Christopher

Zhang, Manwen

Greek and/or Roman History

Nitu, Rares Stefan

International Relations

Kitazato, Megumi

Islamic Studies and History

Zetter, Richard

Law

Sanan, Manu

Modern Languages

Peters Jr, Michael

Politics: Comparative Government

Ciambotti, Alexis

Politics: European Politics and

Society

Hautefort, Clemence

Theology

Zilversmit, Alison

Master of Public Policy

Ahmed, Ahmed
Chacón Lozano, Daniela
Joshi, Mrunmai
Michaus Fernandez, Jose
Patonia, Aliaksei

Rizvi, Shoaib
Suezawa, Akira

MSc

African Studies

Sennesael, François

Applied Linguistics & Second Language Acquisition

Wang, Zhaoyu

Biodiversity, Conservation & Management

Lucas, Benjamin

Clinical and Therapeutic Neuroscience

Thomas, Joel

Comparative Social Policy

Van Tinteren, Christie

Contemporary Chinese Studies

Bitan, Jordan

Costigan, Johanna

Moilanen, Anna

Education (Child Development and Education)

Boldrini, Greta

Leena, Aniqqa

Education (Higher Education)

Das, Nilakshi

Education (Research Design and Methodology)

Zhang, Yaowen

Energy Systems

Manuel, Petra

Law & Finance

Guzik, Pawel

Meyer Tapia, Johansen

Rahmania, Naila

Learning & Teaching

Ossei-Brainoo, Jennifer

Mathematical Modelling and Scientific Computing

Zhen, Xueqing

Mathematics and Foundations of Computer Science

Mondada, Luca

Migration Studies

Alhinai, Sharifah

Lum, Xin-Ci

Thakkar, Drashti

Neuroscience

Graceffo, Eugenio

Ibarra Aizpurua, Naroa

Pharmacology

Bandilovska, Ivona

Glynne-Jones, Jack

Political Theory Research

Fu, Zixuan

Sociology

Li, Ruiqi

Teacher Education

Bodochi, Marius

Cottle, Daniel

Fell, Charlotte

Holland, Jessica

Knight, Gillian

Powell, Saffron

MSc(Res)**Molecular and Cellular Medicine**

Ahmed, Waheed-Ul-Rahman

Pharmacology

Han, Sungwon

MSt**Archaeology**

Makri, Gavriella

Classical Archaeology

Croker, Oliver

English (650–1550)

Duffee, Emma

English (1900–present)

Garnett, Molly

Film Aesthetics

Childs, Danielle

Ujayli, Laila

Greek and/or Roman History

Cargill-Martin, Honor

Jewish Studies

Jones, William

Rauh, Franziska

Linguistics, Philology and Phonetics

Forman, Lauren

Ahsan, Mariam

Music (Musicology)

Wang, Xiaoting

Study of Religions

De Silva, Olivia Anne

PGCE**English**

Hitchings, David

Geography

O'Carroll, Emily

Swarbrick, Catherine

History

Garcia Garcia, Natalia

Physics

Jolliffe, Rachel

Religious Education

Firth, Michael

Harris Clements, Gabrielle

Richards, Jayda

SECOND PUBLIC EXAMINATION RESULTS – TRINITY TERM 2020

Ancient and Modern History

Hales, Ben

Biological Sciences

Buckley, George

Connolly, Erin

Davies, Rhiannon

Jumbe, Kaya

Lett, Casey

Miles, Katie

Chemistry

Ormerod, Natasha

Chung, Anson

Durbin, Zoe

Grant-St James, Alanah

Classical Archaeology & Ancient History

Elwood, Aoife

Kativhu, Varaidzo

Classics & English (3 years)

Gregson, Ben

Herd, Lily

Computer Science

Millo, George

Nasir, Tajwar

Economics & Management

Dasu Patel, Munirah

Farmer, Charlotte

Robinson, Jake

English & Modern Languages (French)

Taylor, Chloe

Engineering Science

Denison-Smith, Freddie

Khandahari, Hamid

Lander Makin, Ben

Srivastava, Tarun

Wang, Zhaoyu

English Language & Literature

Ali, Syeda

Innes, Molly

Jackson, Annabel

McNulty, Ella

Neuhaus, Laura

Nicholson, Cara

Whittle, Emily

Wilkes, Tony

Experimental Psychology

Gayer de Mena, Lea

Krayem, Amani

Fine Art

Arben, Georgia

History

Crabtree, Andrew

Dix, Melissa

Hall, Emily

Hunter, Archie

Lonergan, Jo

Monson, Leonora

Richards, Emily

Sengupta, Anantika

Sheng, Tianyi

History & Politics

Evans, Isaac

Jurisprudence

Daryanani, Mahesh
Empeoglou, Marianna
Pleming, Charlie
Rooney, Sam

Jurisprudence (with Law in Europe)

Kerr, Amy

Literae Humaniores

Shafiee, Sophia
Thirlwell, Connor
Williams, Annabel

Mathematics

Cleary, Josie

Mathematics (MMath)

Joseph, Benjamin
Neagu, Robert
Ziman, Sebastian

Mathematics and Statistics

Ke, Hong

Mathematics & Philosophy

Evans, Jonathan

Medicine, Preclinical

Lynch, Rosie
Shabir, Zamin
Wintle, Yolanda

Modern Languages

Kendrick, Charlotte
Leonardi, Chiara
Shenkman, Eve
Tofte, Christian

Modern Languages & Linguistics

Lee, Milly
Provan, Finn
Sumner, Maddison

Molecular and Cellular Biochemistry

Hellyer, Angela
Shipley, Zoe
Spokaite, Saulé
Webb, Ollie
Windo, Joe

Music

Howard-Baker, David
Ngai, Ceri
Wu, April

Physics

Hazlewood, Iwan

Physics (MPhys)

D'Souza, Aaron
Jessel, Karl
Kenworthy, Ben

Physics and Philosophy

Agarwal, Abhishek

PPE

Bellamy, Hugh
Caesar, Ryan
Fraser, Ben
Herbert, Emily
Judson, Matthew
Kirby, Daniel
Morris-Evans, Nina
Owen, Kia

Psychology, Philosophy & Linguistics

De Simone, Trinity

Theology & Religion

Salter, Eleanor

MATRICULATED 2020

Undergraduate Courses

Name	Subject
Ace-Acquah, Emerald	Psychology, Philosophy, and Linguistics
Aitchison, Lucy	Jurisprudence
Allan, Sami	Jurisprudence
Amin, Jina	Mathematics and Statistics
Armstrong, William	Mathematics and Philosophy
Asani, Amy	Engineering Science
Baker, Bethan	English Language and Literature
Barker, Mia	Physics
Barnett, Joel	Psychology, Philosophy, and Linguistics
Bell-Gam, Zarina	Economics and Management
Bennett, Heather	History
Bird, Sebastian	Literae Humaniores
Boyd, Lewis	History
Bright, Natalie	Biology
Brown, Chelsea	Philosophy, Politics, and Economics
Brown, Tirion	Biology
Bruce-Gardner, Edwin	Physics
Buckingham, Oliver	History and Politics
Butroid, Frances	Chemistry
Buyukgul, Gulizer	Chemistry
Carlton, Elliot	Biology
Chan, Hon Yin	Jurisprudence
Chen, Kevin	Mathematics and Computer Science
Chen, Tian	Religion and Oriental Studies
Cole, Daniel	Chemistry
Colegrave, Georgia	Classical Archaeology and Ancient History
Colquitt, Scarlett	Modern Languages (French and Spanish)
Coulson, Emily	Economics and Management
De Schouwer, Jonas	Mathematics and Computer Science
Deac, Alex	Mathematics and Statistics
Dearden, Eleanor	History
Doohan-Smith, Georgia	Medical Sciences
Dowd, John	English Language and Literature
Drury, Matthew	Philosophy, Politics, and Economics
Duffield, Thomas	Economics and Management
Fan, Xilin	Philosophy, Politics, and Economics
Farrelly-Holness, Jacob	English Language and Literature

Ford, Lucy	Modern Languages (German) and Linguistics
Ford, Nadia	Medical Sciences
Gage, Hannah	Literae Humaniores
Gazit, Ore	History
Glasgow, Helena	Modern Languages (Spanish)
Gluckstein, Caitlin	Jurisprudence
Gray, Ethan	Modern Languages (French) and Linguistics
Hart, Grace	English and Modern Languages (French)
Hollingsworth-Smith, Lauren	English and Modern Languages (French)
Hollingsworth-Smith, Mia	English Language and Literature
Howls, Bethan	Literae Humaniores
Huang, Yixin	Molecular and Cellular Biochemistry
Hussain, Iqra	Jurisprudence
Ivanova, Anna	Biology
Ivey, Sophie	Chemistry
Jameson, Antonia	Fine Art
Jenkins, Ruth	History
Jiang, June	Philosophy and Theology
Kanisius, Owen	Chemistry
Keenan-Wilson, Kara	History
Kershaw, Reuben	Modern Languages – French and German
Kiernozek, Magdalena	Molecular and Cellular Biochemistry
Kieve, Hannah	Music
Kifle, Jonathan	Engineering Science
Ktenas, Stella	Jurisprudence
Kucera, Leo	History and Politics
Lam, Chun Yu	Jurisprudence
Le Feber Robertson, Henry	Music
Leivers, Owen	Modern Languages – German and Russian
Lella, Teresa	Psychology, Philosophy, and Linguistics
Liddle, Sean	Mathematics
Lin, Zilun	Philosophy, Politics, and Economics
Loulas, Emilio	Physics
MacClay, Caitlin	Molecular and Cellular Biochemistry
Maple, Charlotte	Ancient and Modern History
Martin, Ras.I	Philosophy, Politics, and Economics
Mason, Zoe	Mathematics
McBride, David	Mathematics
McNally, John	Philosophy, Politics, and Economics
Minson, Tabitha	History
Morgan, Daniel	History
Najam, Khadija	Medical Sciences
Nawaz, Ahmad	Philosophy and Theology

Newton, Lucas	Modern Languages – German and Italian
Nicholls, Charles	Chemistry
Nightingale, Hannah	Theology and Religion
Nwamba, Amarachi	Medical Sciences
Okada, Yuka	Physics
Oprea, Tereza	Mathematics and Computer Science
Owen, Rosie Alice	English Language and Literature
Parker, Rosa	Biology
Patel, Bhaviniben	Chemistry
Peters, Ebonie	English Language and Literature
Pickering, Jake	Biomedical Sciences
Plaskett, Francesca	Experimental Psychology
Preece, Lauren	Modern Languages – Spanish and Russian
Przybyl, Julia	Molecular and Cellular Biochemistry
Radu, Sabina	Physics
Ramkumar, Niranjana	Jurisprudence
Read, Joseph	Mathematics and Philosophy
Reid, Jacob	Philosophy, Politics, and Economics
Robertshaw, Brian	Biology
Roffey, Nicole	Music
Roglic, Dillon	Mathematics
Rotaru, Veronica-Ioana	Mathematics
Rubio, Ariana	English Language and Literature
Scott, Katherine	Medical Sciences
Seaman, Daniel	History
Seidi, Cherif	Physics
Shabbir, Doaa	Philosophy, Politics, and Economics
Shah, Aneela	English Language and Literature
Shum, Long Hin	Fine Art
Sloyan, Jennifer	Philosophy and Modern Languages (French)
Snyder, Maximilian	Computer Science and Philosophy
Stanford-Harris, Isabella	History
Stanislaus, Savannah	Modern Languages (German)
Struthers, Arif	History
Sweet, Elisabeth	Medical Sciences
Tarling, Chloe	English Language and Literature
Taylor, Sasha Marie	Religion and Oriental Studies
Thomas, Ethan	English Language and Literature
Thurston, Charlie	Philosophy, Politics, and Economics
Tucker, Molly	Biology
Tufail Smith, Gabriel	Classical Archaeology and Ancient History
Wang, Ziyi	Engineering Science
Waymouth, Joseph	Music

Weston, Rahul	History
Wilkins, Amber	Molecular and Cellular Biochemistry
Williams, Albert	Engineering Science
Williams, Amy	English Language and Literature
Wing, James	Economics and Management
Yu, Shiquan	Engineering Science
Zhang, Nier	Physics

Visiting Students

Name	Subject
Luo, Zheng	Physics
McCluskey, Emily	Psychology
Pancer, Brennan	Classics and Politics

Graduates Accepted for Courses 2020

Name	Subject
Abbasi, Javaria	Modern Languages
Achour, Yassine	Mathematical and Computational Finance
Adams, Imogen	PGCE – English (Oxford)
Adeoba, Olugbenga	Refugee and Forced Migration Studies
Ahlers, Femke	Population Health
Alhashmi, Abdulla	Economics for Development
Amini, Jennifer	Teacher Education
Anouar, Hafsa	Master of Public Policy
Aubert, Julien	Mathematical Sciences
Bajgar, Ondrej	Autonomous Intelligent Machines and Systems
Bell, Emiko	Psychological Research
Benmaamar, Meziane	Energy Systems
Blank, Isabelle	English (1830–1914)
Bouabid, Shahine	Statistics
Bourguignon, Constance	Education (Comparative & International Education)
Cao, Chunkai	Migration Studies
Cesar, Antonio	Pharmacology
Chan, Kin Fung	Engineering Science
Charlesworth, Octavia	Greek and/or Latin Languages and Literature
Charriere, Camille	Cardiovascular Science
Cheng, Shin-Ru	MJur
Chisari, Emanuele	Musculoskeletal Sciences

Conroy, Megan	Population Health
Crisan, Andrei	Mathematical Sciences
Dehtyriov, Daniel	Wind and Marine Energy
Derrick, Shamsa	Refugee and Forced Migration Studies
Dirr, Anna	Chemical Biology
Dosanj, Mantaran	Pharmacology
Edrop, Thomas	BCL
Estrada Tun, Paula	Migration Studies
Evans, Rebecca	Teacher Education
Fagbemi, Mathias	Molecular Cell Biology in Health and Disease
Fernandez, Gonzalo	Classical Indian Religion
Finniear, Catherine Jane	Learning and Teaching
Forest-Briand, Victoria	Development Studies
Fowler, Gerissa	Medical Sciences
Fukuda, Kana	Master of Public Policy
Fuster Ilamazares,	Politics
Galvin, Ian	Law and Finance
Gao, Runzheng	Pharmacology
Garcia Jorda, Jesus	Teacher Education
Ge, Yuxin	Applied Linguistics and Second Language Acquisition
Ghadar, Anna	History of Art and Visual Culture
Gibbs, Humphrey	MBA
Giral Martínez, Juan	Mathematical & Theoretical Physics
Gourevitch, Benjamin	Mathematics and Foundations of Computer Science
Grochowska, Olga	Medieval and Modern Languages
Guettier, Thibault	Statistical Science
Harrison, Ava Shaye	Clinical Embryology
Hasted, Catherine	Educational Assessment
He, Shanshan	Statistical Science
Ho, Cindy Yan Sze	Musculoskeletal Sciences
Hobson, Megan	English (650–1550)
Hofmann, Marlies	MJur
Hoogsteden, Taylor	Education (Higher Education)
Hoyle, Annie	Study of Religions
Inman, Amy	MBA
Iqbal, Nidaa	BCL
Iqbal, Sehar	EMBA
Iqbal, Arshad	Musculoskeletal Sciences
Janse van Rensburg, Elzette	Statistical Science
Jeffery, Amelia	Biodiversity, Conservation and Management
Jiang, Hanzhi	Theoretical Physics

Jiang, Hanxuan	MFA
Kahlon, Mehar	Education (Child Development and Education)
Kashap, Helen	Music (Performance)
Keeling, Joanna	PGCE – Modern Languages
Kemp, Philippa	Law
Ketcher, Krystal	Educational Assessment
Kleparski, Patryk	BCL
Kohar, Fiona	Law and Finance
Koroleva, Vlada	Contemporary Chinese Studies
Korsinah, Kwame	Major Programme Management
Kosma, Marietta	English
Kyriakidis, Christos	Clinical and Therapeutic Neuroscience
Laisney, Charlotte	PGCE – Modern Languages
Lakhno, Veronika	MJur
Lavoy, Louise	Learning and Teaching
Lawson-Johns, Julia	Economics for Development
Leggett, Edward	Engineering Science
Liberati, Riccardo	History
Liu, Ting Chih	MBA
Lucinescu, Ioana-Wilhelmina	Women's and Reproductive Health
Macmanus, Katherine	PGCE – Physics
Majer, Katharina	Physical and Theoretical Chemistry
Maxwell-Scott, Alexander	MBA
McQueen, Robyn	Education (Comparative and International Education)
Mengel, Philipp-Leo	Economics for Development
Menzies, Iris	Applied Linguistics and Second Language Acquisition
Mohammed, Asha	International Health and Tropical Medicine
Moore, Alexander	Ancient History
Morgan, Paige	Teacher Education
Mourre, Gauthier	Energy Systems
Munday, Christopher	Education
Nair, Uttara	Clinical Embryology
Neilson, Isla C	PGCE – History
Nelis, Hendrik	History – History of War
Nesbeth, Leighann	Clinical Embryology
Ng, Marissa Ming Yan	Biodiversity, Conservation and Management
Norrmén-Smith, Juliette	Education (Comparative and International Education)
Ntella Wyatt, Marina	PGCE – Chemistry
Old, Sarah Katherine	Educational Assessment
Ong, June Han	BCL

Onyimadu, Oluchukwu	Primary Health Care
Pan, Guanghui	Sociology
Parkes, John	Teacher Education
Pichhadze, Amir	Education (Higher Education)
Pittaway, Ciara	PGCE – Biology
Purdie, Kaitlyn	Integrated Immunology
Reddy, Niharika	MBA
Ritchie, Aaron	PGCE – Physics
Roblin, Samantha	MBA
Roland, Sophie	Refugee and Forced Migration Studies
Saleem, Muhammad	Master of Public Policy
Salman, Loay	Musculoskeletal Sciences
Sandbrink, Kai	Experimental Psychology
Sarkany, Barbara	Pharmacology
Seaberg, Sarah	Nature, Society and Environmental Governance
Shaaban-Ahmed, Sarah	Teacher Education
Shannon, Ciaran	Teacher Education
Smith, Winifred	PGCE – Biology
Sokolikova, Martina	MBA
Starr, Robyn	Teacher Education
Svele, Johan	Mathematical and Computational Finance
Tasong, Elizabeth	African Studies
Templeman, Mark	Educational Assessment
Teo, Kian Peng	Integrated Immunology
Van der Meer, Latoya	Learning and Teaching
Van Lent, Merel	Music (Musicology)
Wagner, Audrey	Environmental Change and Management
Werner, Genevieve	MBA
Wijetunga, Liyanamohottilage	Education (Comparative and International Education)
Williams, Rebecca	Educational Assessment
Wilson, Chloe	Computational Discovery
Wilson-Smith, Henry	Refugee and Forced Migration Studies
Witwicka Duarte, Joanna	Educational Assessment
Wombell, William	Computational Discovery
Wright, Lily	Biodiversity, Conservation and Management
Xu, Chang	Sociology
Yan, Caresse Zhu	History of Art and Visual Culture
Yang, Ruomeng	Computer Science
Yang, Jingyi	Ancient Philosophy
Yaqub, Sanam	Teacher Education
Yates, Sabrina	English (1700–1830)

Yu, Kexin	Education (Higher Education)
Zhang, Shoudeng	Sociology
Zhang, Cheng	Energy Systems

Foundation Year 2020

Name	Subject
Ahmed, Sabyia	Law
Baker, Alfie	Maths
Dadzie-Walker, Euan	Biology
Hussain, Daniel	PPE
Jeilani, Rahiya	English
Tomy Chummar, Ashly	English
Turner-Johnson, Cleo	Psychology
Zeta, Wendy	Law

EDITOR'S NOTES

The following is a reminder about *Brown Book* contributions.

News items

News forms can be sent by post or e-mail to the Development Office and will be passed on to the Editor. Please quote your year of matriculation. News need not be confined to what has happened over the past year; if you have not sent anything in for some time, the Editor welcomes a report of what you have been doing since you were last in contact, but requests that it is succinct. The Editor normally exercises only a light editorial hand on News items, but it may be necessary to shorten, for example, lengthy entries and details of children's careers.

Articles

Planning for articles starts almost before the previous *Brown Book* is sent out. Ideas may emerge from a number of sources: the LMHA Committee (which has formal responsibility for the editorial function), the College, the Gaudy talks, or discussions with alumni. Suggestions for the sort of items you would like, or would like more of, should be sent to the Editor.

Reviews of publications

Potential publications for review are usually identified by books being sent to the Reviews Editor, from the News forms or from press notices; the publisher/author will be asked to provide a review copy. The Reviews Editor has discretion over the selection of a reviewer, and advises the potential reviewer on the format for the copy, word length and deadline. Word length is determined by the nature of the publication, the appropriate balance within the review section and the amount of space available. Some publications submitted for review may be given short notices or listed as 'Publications Received'. Publications for review in *The Brown Book* should be with the Reviews Editor by the end of March at the latest.

Obituaries

Obituaries are normally written by alumni, or in some cases by family members. Obituary requests are sometimes made by a friend or by the family, in these cases the Obituaries Editor would appreciate suggestions for a writer. The Obituaries Editor advises on format and length. As an alternative to a full obituary, we may include a short obituary notice, using material from the Register or available from College records with, where possible, some comments of a more personal nature.

Editor

NOTICES FROM LMH

Conferment of Degrees

The Development Office handles the administration of all degrees and they can be contacted on 01865 274362 or development@lmh.ox.ac.uk for more information. Full details, including dates of degree ceremonies, are on the alumni section of the website: www.lmh.ox.ac.uk.

Alumni holding BA degrees become eligible to take their MA in Trinity Term 21 terms from their term of matriculation. A fee (currently £40) is payable. If you would like to receive your MA please contact the Development Office.

Degree Transcripts

If you matriculated before Michaelmas Term 2007, you can order an official academic transcript from the Academic Office at LMH. Please e-mail academic.office@lmh.ox.ac.uk allowing three weeks for processing. If you matriculated in, or after, 2007 please refer to the University website <http://www.ox.ac.uk/students/graduation/transcripts>. For Degree Confirmation Letters, please e-mail the Degree Conferrals Office in the Examination Schools: degree.conferrals@admin.ox.ac.uk. Copies of Degree Certificates are no longer issued by the Degree Conferrals Office, only replacement certificates.

Gaudies

The Gaudy schedule has been reviewed following the pandemic and we will now hold two Gaudy days per year. For further information and to find all events organised by the Development Office, please visit: www.lmh.ox.ac.uk/alumni/events.

Social Media Accounts

LMH has a number of social media accounts and encourages you to keep in touch with College news in this way:

 Lady Margaret Hall, Oxford – Alumni (www.facebook.com/lmh alumni)

 @lmhalumni (www.twitter.com/lmh alumni)

 lmhoxford (www.instagram.com/lmhoxford)

 www.youtube.com/lmhoxford

Dining in College

In normal times, the Senior Common Room of Lady Margaret Hall is pleased to invite alumni to dine at High Table at a Guest Night once a year. Alumni may also bring one guest. As we go to press in September 2021, it remains unclear whether, in view of the continuing pandemic, Guest Nights will be permitted this academic year.

Each Tuesday in term is alternately a Guest Night (three courses) or a special Guest Night (four courses plus dessert), as is each Friday. A list of Guest Nights and Special Guest Nights is available on the LMH website. Please be aware that 1st Week and 8th Week dinners are very busy and are often fully booked. Pricing information can be obtained from the Development Office.

College rules require alumni who dine at High Table to have an SCR host. If required, the Development Office will link alumni to an appropriate host.

There is a limit of three alumni and their guests (or six alumni without guests) per Guest Night. If you would like to book, please contact the Development Office, with at least one month's notice, on 01865 274362 or email development@lmh.ox.ac.uk.

Alumni may also book SCR guest rooms, subject to availability. To confirm availability and to book a guest room please telephone the Conference Office on 01865 274320 or email conferences@lmh.ox.ac.uk.



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