

# ART HISTORY AT KING'S: OLD FRIENDS, NEW FACES

NEW KING'S ART FUND  
COMMEMORATES JEAN  
MICHEL MASSING'S  
CONTRIBUTION TO  
ART HISTORY

MEDIEVAL QUESTS:  
NICKY ZEEMAN ON  
HER LOVE OF DEEP  
SCHOLARSHIP

ALL CHANGE AT THE  
CHAPEL: MEET OUR NEW  
DEAN AND CHAPLAIN

TECH TALK: THE KING'S  
STUDENT WHOSE APPS  
ARE REVOLUTIONISING  
MEDICAL CARE IN HARD-  
TO-REACH COMMUNITIES



# KING'S APPOINTS NEW DEVELOPMENT DIRECTOR



From September, Lorraine Headen becomes the College's new full-time Development Director. Lorraine has been working in the role on a part-time basis since January while continuing her job as a Principal Gifts fundraiser for the University.

"I was initially seconded until a permanent person could be found," she explains. "But King's has been amazingly welcoming, and instantly made me feel part of the community, so I applied for the job. There is already a great Development Office team who are very enthusiastic, and there's a terrific mix of academics across nearly every discipline – all approachable and willing to help.

"Whenever I meet Kingsmen, they talk about the whole College – from porters to bedders to catering staff, as well as about their supervisors and other academics. There's a strong family feeling here that seems to stay with you for life."

Lorraine has always had an interest in philanthropy; she started as a teenager raising cash for the RNIB and has since

worked for Teen Cancer in Newcastle, the Butterwick Children's Hospice, and Northeast Children's Cancer.

Later she became Durham University's first Alumni Relations Officer while taking an MBA at their Business School. In Durham, she pioneered the concept of Student Ambassadors; subsequently, she has worked as a Major Gifts fundraiser at Durham and Kent Universities. Arriving in Cambridge in 2005, she was part of the successful 800th Campaign, which raised over £1 billion for the University and its Colleges.

Lorraine recently set up a charity in the name of her late son Andrew to promote the rehabilitation, through sport, of people with acquired disabilities.

**If you would like to speak with Lorraine about philanthropy at King's, please ring +44(0)1223 331416; email [lorraine.headen@kings.cam.ac.uk](mailto:lorraine.headen@kings.cam.ac.uk); or make an appointment with Felicity Brown on +44(0)1223 767497 or [felicity.brown@kings.cam.ac.uk](mailto:felicity.brown@kings.cam.ac.uk)**

## KING'S COMPOSER HAILED FOR TAKING MUSIC INTO LOCAL COMMUNITIES



Congratulations to King's alumna and composer Kate Whitley, who has won the Royal Philharmonic Society Music Award for Audiences and Engagement for her project *Multi-Story*. Featured in a recent issue of *King's Parade*, *Multi-Story* staged a series of concerts in a car park in Peckham, South London, and won the award for its "ingenuity, simplicity and impact in the local community".

Cover photography © Martin Parr / Magnum Photos.

**KING'S COLLEGE** CAMBRIDGE 

*King's Parade* is published by King's College, Cambridge CB2 1ST.  
+44 (0)1223 331 313  
[kings.parade@kings.cam.ac.uk](mailto:kings.parade@kings.cam.ac.uk)  
[www.kings.cam.ac.uk](http://www.kings.cam.ac.uk)

# GIBBS' AND FELLOWS' GARDEN REVITALISED



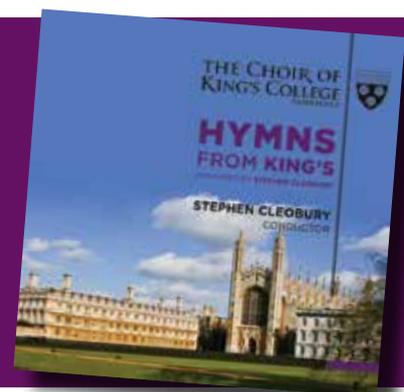
Above and left: A bright new look for the Gibbs' Building after a full clean. Below: The Fellows' Garden is in full bloom this summer, complete with a new pergola.



## *HYMNS FROM KING'S* RELEASED AS NEW CD

King's College Choir has released a new album on the College's own label. The new recording, *Hymns From King's*, features 20 brand-new arrangements of popular hymns by the Director of Music, Stephen Cleobury. The hymns cover the entire church year, including Christmas and Easter, with new arrangements, accompaniments and descants.

The recording is available as a CD from The Shop at King's ([shop.kings.cam.ac.uk](http://shop.kings.cam.ac.uk)) or for digital download from iTunes.



# MY PHD: ISAAC HOLEMAN

Isaac Holeman, social entrepreneur and Gates Cambridge Scholar in innovation, strategy and organisation, is researching how digital technology can be used to improve medical care in poor and marginalised communities.



*“People try your stuff out, you listen to how they respond to it and you modify the technology accordingly.”*

In 2008, I co-founded Medic Mobile, a non-profit tech company that develops apps that help health workers in hard-to-reach communities communicate more easily. Thousands of doctors and nurses in developing nations use Medic Mobile’s apps every day to perform tasks such as registering pregnancies, tracking disease outbreaks, keeping stock of medicines and communicating emergencies.

While I was working full time at Medic Mobile, I found I didn’t have time to think or do the background reading needed to design new technologies. I realised I needed to take time out to look at how we can develop better ways of conducting design research in order to keep coming up with new ideas.

I initially took an MPhil in Sociology and that led me to a PhD at the Judge Business School. Most of my fieldwork involves Medic Mobile projects, into which I’m integrating my ideas about pragmatic, human-centred design. With human-centred design, you don’t start with the technology, you start with people. The design process is regarded as a conversation with materials: people try your stuff out, you listen to how they respond to it and you modify the technology accordingly.

For example, conventional wisdom tells you to put apps on smartphones. But at Medic Mobile, we pioneered putting data-collection apps on SIM cards. This approach allows health workers to use the apps on basic phones, which are not only more durable and easier to repair, but have a longer battery life than smartphones.

In the parts of the world where our apps are used, it’s not unusual for less than a third of people to have access to electricity – which is far lower than the rate of phone ownership. Normally, the use of electricity vendors at local markets would not be factored into the design process for an app. But I’m seeking to help

make work practices like these more visible – and design accordingly.

Often, design challenges don’t arrive as well-formulated problems to be solved – they can be messy. So, I’m also exploring how designers can make sense of complexity and a changing flow of information.

To help me reflect on this idea, I’m working with two of my supervisors at the Judge, one of whom recently rowed down the Amazon river. They videoed the entire length of the journey, capturing the ever-changing data set that was the river. My aim was to analyse that data and make an argument about sense-making – about how we use our bodies and the physical details of a situation to understand it.

I first came to King’s when one of its Fellows, Sharath Srinivasan, invited me to a conference here. I knew I’d enjoy visiting, but had never before imagined moving to England for graduate school. I love that the College is so outward-facing and politically engaged – it’s aware of its place in the world and the people here are concerned about how the future could look.

I also love the interdisciplinarity of the place. At formal hall, you can end up in a conversation with a sociologist, a philosopher, a historian and a literary theorist, which is great for getting feedback on your research. For example, I was excited to discover that the idea of “performativity”, which informs a lot of my research, is big in literary theory too.

I’ve made lifelong friends at King’s. Later this year, I’m getting married in Oregon, USA, where I’m from. All the MPhil crew from my first year are coming over for the wedding. I can’t wait.

To learn more about Medic Mobile’s work, visit [medicmobile.org](http://medicmobile.org)

# JEAN MICHEL MASSING: NOT EXACTLY RETIRING

During his four decades at King's, Jean Michel Massing has changed the face of art history. But, he says, his greatest achievement is not his scholarship, but his students.

"It's not a retirement celebration," insists Jean Michel Massing on the eve of the symposium and reunion weekend that has been billed as just that. "It's a celebration of my students."

"What I value most is not my research," says the King's Fellow and Professor of Art History. "It's my students – they are the most brilliant students in the world. But I'm not even proud of what they get in their degrees – I'm proud of what they've gone on to do in life."

That pride can be seen in the fact that, while he did not micromanage the planning of his "retirement" symposium, Jean Michel did have one stipulation for its content: most of the speakers should be current and former students.

Another reason Jean Michel is reluctant to see the weekend event as a retirement celebration is that, while he will no longer bear the weight of University admin duties, he will still be very much around at King's.

From October, he will have more than ten PhD and MPhil students to supervise and will also be overseeing the new Apelles Art History Fund, which has just launched to commemorate his contribution to art

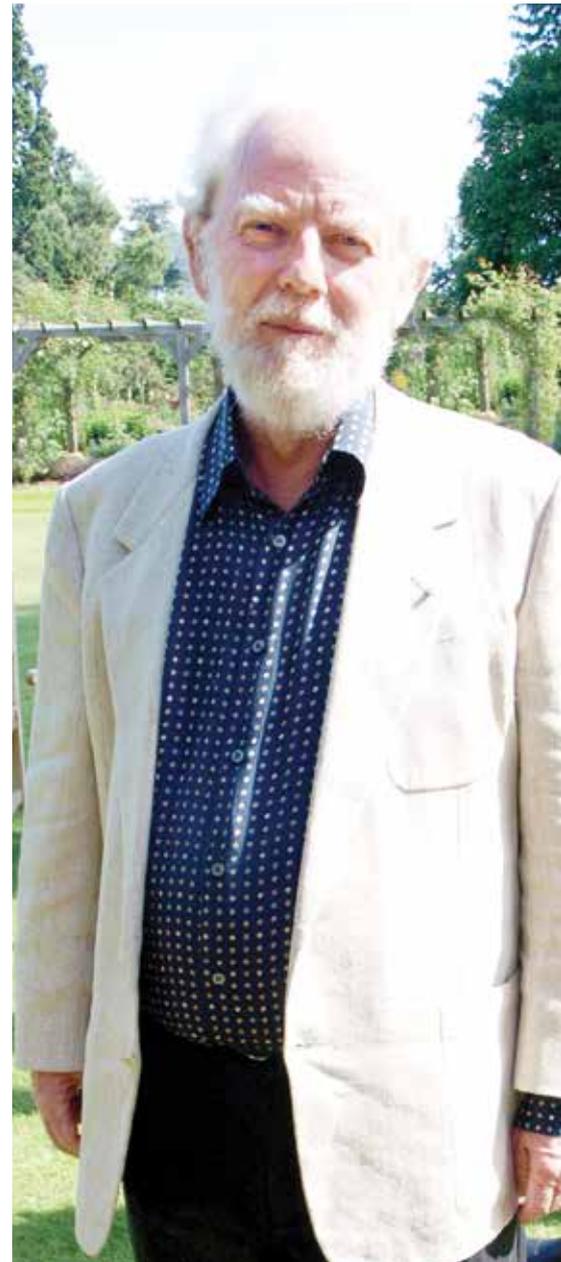
history (see below for details).

Then there is his own scholarship. For an academic who views his research as secondary to his teaching, Jean Michel has produced a remarkable output in the four decades since he arrived at King's in 1977.

He has published widely on numerous topics, but is particularly renowned for initiating and promoting a global approach to his subject – whether it be producing the first serious study of the history of the early images of the American Indians, examining the portrayal of people of African origin in western art, or contributing to large exhibitions, such as *Circa 1492: Art in the Age of Exploration*, which was held at the National Gallery of Art in Washington, DC, in 1991-1992.

If any theme can be detected in Jean Michel's bibliography, it is his desire to, in his own words, "fill in the missed slices of cultural history".

"I'm a curious person," he says. "I've always gone for novelty because I basically get bored by what people say. I don't want to read every book on Raphael – there are so many more exciting things to do."



## KING'S CREATES NEW FUND TO SUPPORT ART HISTORY IN THE COLLEGE

King's has launched the Apelles Art History Fund to support original research in art history at the College, patrimonial acquisitions and the restoration of artworks owned by the College.

In its first years, one of the fund's priorities will be research on the College's works of art, including the Keynes Collection. The hope is that donations to the fund will lead to establishing a permanent fund to support original research in art history at the College, including teaching and curatorial responsibility. The new fund commemorates Jean Michel Massing's contribution to the field of art history and the visual arts.

If you would like to know more about the Apelles Fund, or would like to make a donation, please contact the King's College Development Office.

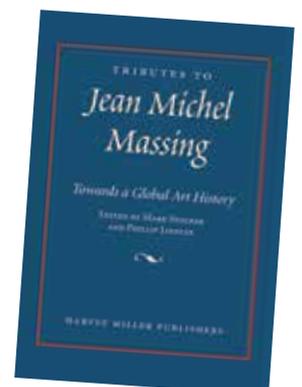
## TRIBUTES TO JEAN MICHEL MASSING: TOWARDS A GLOBAL ART HISTORY

M. Stocker, P. G. Lindley (eds.)

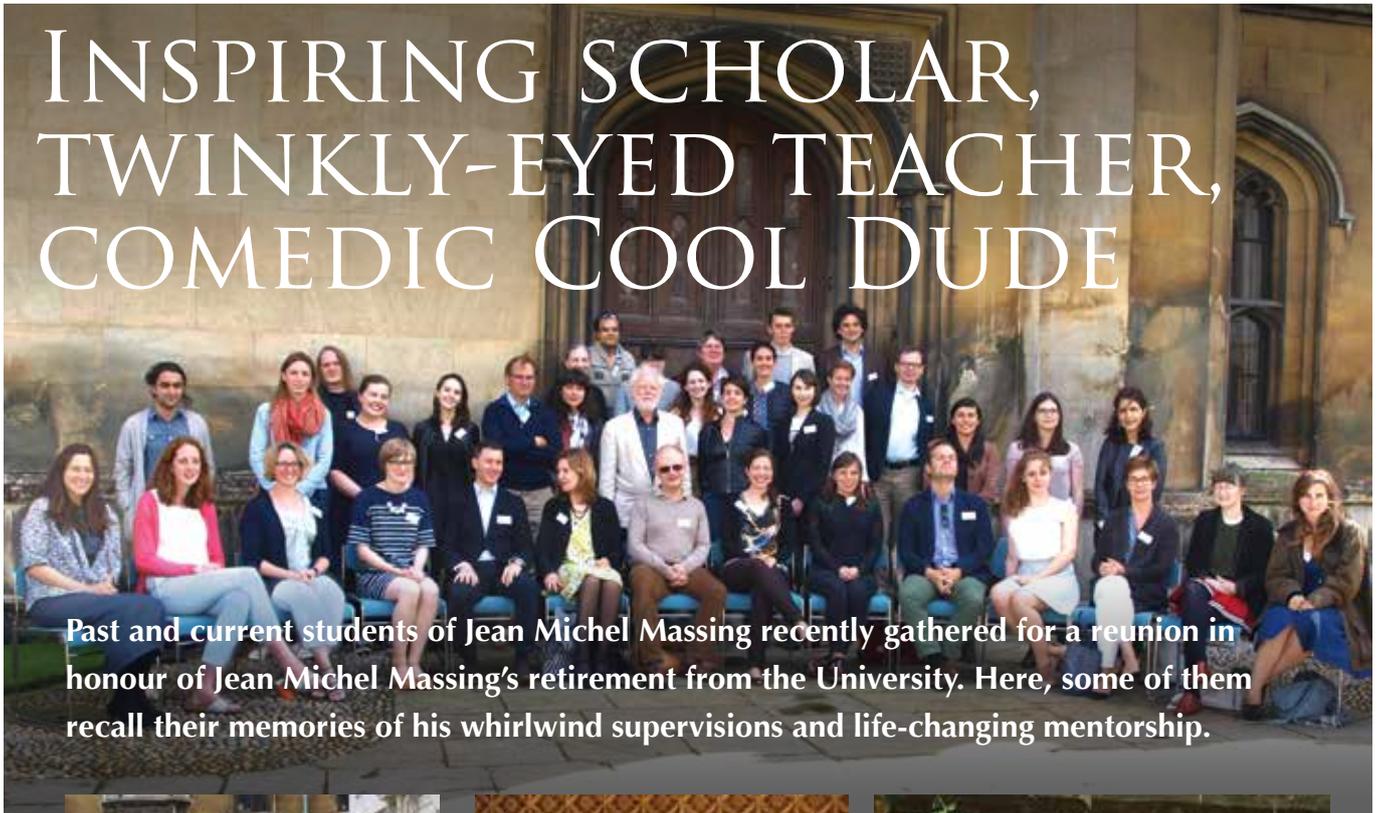
Twenty-one of Jean Michel Massing's colleagues and former students have contributed to a new *Festschrift* to mark his retirement. An indispensable study for all admirers of Jean Michel's work, the publication includes essays reflecting some of the many fields of research that he has explored throughout his academic career.

Readers of *King's Parade* can buy a copy of the book for the discounted price of €80 or £65, with free shipping.

To order a copy, please email [orders@brepols.net](mailto:orders@brepols.net) by 31 October, quoting the code PRTR301016.



# INSPIRING SCHOLAR, TWINKLY-EYED TEACHER, COMEDIC COOL DUDE



Past and current students of Jean Michel Massing recently gathered for a reunion in honour of Jean Michel Massing's retirement from the University. Here, some of them recall their memories of his whirlwind supervisions and life-changing mentorship.



*"He's tremendously generous with his time and what you have to say. What's amazing is he prioritises you without compromising on his own scholarship."*

– Julien Domercq

*"As a Director of Studies, he's inimitable. He really goes out of his way to help you. He's also a great comedian – you come out of his supervisions laughing your head off at all the funny things he's said."*

– Robert Hawkins



Julien Domercq and Robert Hawkins, PhD students



*"He has always supported my intellectual independence by encouraging me to bring my knowledge, politics and interests into my research. Every time I was curious about something, he'd just say, 'Go – follow it'. His advice, guidance, generosity and mentorship have been invaluable – he just believed in me. It's been really life-changing."*

– Temi Odumosu

Jean Michel with Dr Temi Odumosu, Malmo University



*"I was his PhD student. He's the most generous teacher and has been able to communicate the joy of art to generations of students. I'm very grateful to have been able to study with him – he really opened up new perspectives on approaching art and visual culture far beyond what I'd studied before."*

– Aya Soika

Dr Aya Soika, Bard College Berlin, with Lizzie Marx, PhD student



*"I would describe Jean Michel as a friend. He was always very encouraging in terms of the different fields of interest I have. For example, he encouraged me to nurture my interests in Islamic art and Latin American art. I was really inspired by his global approach."*

– Akemi Herrera-Vossbrink

Akemi Herrera-Vossbrink and Luise Scheidt, PhD students



*"I chose to apply to King's because of Jean Michel. I knew he was pioneering global art history in object-based research and interdisciplinary studies and the twinkle in his eye in the department photo promised a wonderful sense of humour. The interview was mind-expanding, which set the tone for the next seven years of supervisions. His wisdom, sense of fun and infinite knowledge defined my time at Cambridge."*

– Imma Ramos

Dr Imma Ramos, Curator of South Asia Collections at the British Museum, with Anna Blair, PhD student



*"Jean Michel supervised my PhD on a subject he wasn't an expert on, but it didn't matter because he was so enthusiastic. Whenever you wrote anything for him, he would always give you loads of ideas. I think the most important thing, though, was that he was so supportive. You knew you had someone who was always on your side and that is something priceless."*

– Paul Taylor

Dr Meredith Hale, Cambridge, and Dr Paul Taylor, Warburg Institute



*"I was Jean Michel's first student at Cambridge and from the outset I found him an absolute whirlwind and intellectual inspiration, and an amazingly cool dude. His supervisions would leave me physically and intellectually knackered, and in need of the bar. He exudes a quality of curiositas, which he inculcates in his students, and he's never quite grown up – that's the wonderment of him."*

– Mark Stocker

Dr Mark Stocker, Associate Professor, Te Papa Museum, Wellington, New Zealand



*"I was one of four art history students who were here when Jean Michel arrived. He introduced us to the idea of the history of the history of art, which was very new to Cambridge at that time. Almost from the minute he arrived, we had this sense that we were his brood, a sense of his absolute devotion to 'my' students."*

– Barry Bergdoll

Barry Bergdoll, Meyer Schapiro Professor of Art History and Archaeology, Columbia University



# A PICTURE PAINTS A THOUSAND WORDS

In 2014, King's created the new role of College Research Associate. Its aim is to welcome into the King's community post-doctoral researchers who might otherwise slip through the cracks of the college system. Here, *King's Parade* talks to one King's CRA about her research which involves the histories of art and science.

Interdisciplinary research comes naturally to Katie Reinhart.

"My interests have always been in history of art and in history of science. I studied both at the University of Wisconsin. I did my masters degree in history of science at Johns Hopkins, after which I worked for a while in an art museum."

Katie then came to Cambridge. Her PhD looked at the visual culture of the Paris Académie des sciences in the period from its founding in 1666 until 1715 and the death of Louis XIV.

"My supervisor was here in the history of art department and because my interests perfectly intersected art and science, there was no one better to work with than Alexander Marr."

Katie spent many months in Paris in the archives of the academy delving through its entire pictorial history and discovered that she was not simply looking at a documented record of the academy and its work, but also evidence of the academy's relationship to political power.

"It was a small society, hand-picked by the King and his minister Jean-Baptiste Colbert, but it's interesting how widely the images of the society and its founding were distributed in books, paintings and even coins. For instance, there is one coin that features the monarch on one side and an allegory of the academy on the other. The academy's founding appears to have been as important a state event as a major battle, for instance."

Katie found further evidence that historical record was not the only purpose of the academy's image making.

"Images and image making were a central part of the scientific practice

of the society. They were circulated in meetings and discussed in reference to the ways in which scientific procedures were conducted. I think that we sometimes dismissively think of images as illustrations of finished ideas. But what's exciting to me is to see evidence of how they were used in the process of creating knowledge."

Having completed her PhD, the obvious next step was to ask the same questions of Britain's Royal Society. That's precisely what she's doing as a King's College Research Associate with a team of academics brought together under the auspices of the Centre for Research in the Arts, Social Sciences and Humanities (CRASSH). The project is called *Making Visible* and it asks the question: how and when did science become visual?

So Katie has now swapped Paris for London and is sifting through the archives of the Royal Society as part of an AHRC-funded CRASSH team headed by Professor Sachiko Kusukawa. As usual with a CRASSH project, the team members hail from a range of disciplines, including history, philosophy and English.

"It's wonderful. Every member of the team sees things from a different perspective and has a different reaction to what we find. Having all these different perspectives is really vital and will help us draw bigger conclusions from all the material."

Katie's CRASSH project has also meant she can stay at King's a while longer as a College Research Associate.

"I was really thrilled that I was selected to stay at King's because I didn't think my interview went very well and my sadness at thinking I'd done badly made me realise how much I cared about King's."



*"I think that we sometimes dismissively think of images as illustrations of finished ideas. But what's exciting to me is to see evidence of how they were used in the process of creating knowledge."*

# 'ART HISTORY NEEDS CONTINUALLY TO QUESTION AND RENEW ITS METHODS AND AGENDAS'

In October, art historian Professor Caroline van Eck will take up a Fellowship at King's and a Professorship at the University. And, like many of her colleagues at both King's and the Department of Art History, she has a decidedly interdisciplinary approach to her subject.

King's status as a place for the study of the history of art will get a boost in October with the arrival of a new Fellow, Caroline van Eck. Caroline will also be joining the University's History of Art Department as its first established Professor. She is coming from the University of Leiden, where she was appointed Professor of Art and Architecture in 2006.

Caroline is particularly interested in the anthropological and psychological aspects of an artwork's impact, as well as the "agency" of artefacts – that is, the attribution to them of life, animation and personhood.

She says: "A continuing thread in my work is an interest in the links between artworks and those involved with them, such as makers and museums. What drives and unifies my research is not a particular period, artist or even individual artwork, but a set of ever-expanding problems centring around the relation between artworks and their viewers."

This relationship can be seen, for example, in 18th-century French debates about museum problems, such as what objects to include, how to present them and how to deal with their agency.

At that time, Caroline says, the arrival on the London and Paris art markets of enormous numbers of objects, many from outside Europe, prompted many questions, such as "what is art?", "what is our experience of beauty?" and "what happens if you uproot an artwork from the context for which it was created?"

One example of the way in which these concerns played out was in the conflicting views of the purpose and character of the exhibition space at the Louvre under its first curator of the Egyptian department, Jean-François Champollion.

Caroline says: "In the Egyptian rooms at the time, we see an opposition between the museum as a place for analysis, instruction and aesthetic enjoyment versus the museum as a place that creates an intense immersive experience. Anxiety about the 'Disneyfication' of museums is nothing new."

Shortly after arriving in Cambridge, Caroline will be heading to "the other place" for a term, to take up the post of Oxford Slade Professor of Fine Art. There she will deliver eight public lectures and four seminars



*"What unifies my research is not a particular period, artist or even individual artwork, but a set of ever-expanding problems centring around the relation between artworks and their viewers."*

to students on the material presence of absent antiquities – as illustrated by, for example, the choice, inclusion, exhibition and restoration of plaster casts in the French royal collections now at Versailles.

Caroline says Cambridge's museums and college collections will offer her a unique laboratory for a hands-on approach to research and teaching. She also sees the University's tradition of research and teaching that crosses the borders between art history, architecture, classics, archaeology and anthropology as a particularly good fit for someone with a highly interdisciplinary approach to her subject.

Her upcoming Slade lectures, for example, will draw on a sweeping range of ideas about agency, from the classical rhetorical notion of *enargeia* ("vividness") to the anthropological concept of the fetish to contemporary psychological research on object attachments.

"The discipline needs continually to question and renew its methods and agendas," says Caroline. "And I can imagine no better place to contribute to this task than Cambridge."

# AN INSATIABLE CURIOSITY

King's Fellow Nicolette (Nicky) Zeeman was recently appointed Professor of Medieval and Renaissance English – but her path to that appointment was far from typical.



**K**ing's Fellow Nicky Zeeman has quite an ability to take an idea and run with it. Take, for example, the chapter she contributed to last year's *King's College Chapel 1515–2015: Art, Music and Religion in Cambridge*, a book she also co-edited with Jean Michel Massing.

Nicky, who was recently appointed Professor of Medieval and Renaissance

English, took as one of her starting points a cluster of quotes about the Chapel by literary figures and other visitors to King's. From this outwardly perhaps unpromising source, Nicky extracted some fascinating insights into the cultural implications of how visitors have viewed the Chapel over the ages.

She says: "My brief to myself was to look at all the oddball responses to it, because

it's such an unusual building, even by medieval standards. So, I started by unpicking those quotes to work out what kind of cultural history or set of mental attitudes lay behind them."

One of the things Nicky noticed was that several 17th-century visitors compared the Chapel to a cradle. This observation led her to research the cradles of the time, which, it turned out, had high corner posts and long,

box-like sides, sometimes with vertical patterning. She also discovered another point of comparison from the late Middle Ages, still in use in later centuries: small but elaborate cribs designed to hold a doll of the baby Jesus. Often modelled on churches, these Christ cribs had pointed ends and side windows, just like the Chapel.

One consequence of Nicky's ability to pursue an idea to its furthest reaches is her tendency to produce big, well thought-out books that take considerable time to write – a tendency that is in stark contrast to the publish-little-and-often approach that younger academics are often forced to adopt in the face of the demands of modern research funding.

"I never wanted to be the kind of person who produced loads of books," she says. "I'd rather have an idea and play it out richly. I love being in the archive and doing deep scholarship. I have nothing but sympathy for young academics who are starting out and need to have published so much so quickly."

Nicky credits King's for giving her the room to pursue big research projects from early on in her career. She first came to the College in 1995, while still pursuing a doctorate that – thanks to a topic she now admits was far too big for a PhD – took a very long time to complete. For many years, too, she had a College lectureship at King's but no Faculty position.

"I'm so not a lesson in how you're supposed to become a Professor," she laughs. "I was incredibly grateful to King's for taking me on, a little bit on trust, at the stage of my career when they did. I've always felt welcomed here and valued, and I like to think I've made my contribution."

"It's also a community in which I've had a huge number of fascinating intellectual contacts, conversations, strange, unusual encounters and lovely collaborations. There are plenty of squabbles to be had and differences of intellectual opinion, but, on balance, I think it's been a very exciting place to be."

For Nicky, nothing is more exciting than research – and as if to prove there's always scope to mine any topic for further ideas, she has recently returned to the text that was the subject of that over-ambitious PhD: the 14th-century English poem *Piers Plowman*.

Funded by a Leverhulme Fellowship, she is currently on leave from teaching while she puts the finishing touches to *Arts of Disruption: Conflict and Contradiction in Medieval Allegory*, a book that will seek to shed light on why *Piers Plowman*, an allegorical text, doesn't always perform the kinds of synthesis that might be expected of allegory. Rather, Nicky sees the text as iconoclastic, in that it sets up narrative structures, protagonists and institutions which it then proceeds to dismantle.

She says: "One of the fascinating things about the poem is that it's always offering you formulations for the good life and almost at the moment it's given them to you, it takes them away. You think you're working on one trajectory, then suddenly you're dropped through a trapdoor into another one. That process of discarding is part of a great spirituality in the poem."

It will, she says, be another big book, embracing topics that range from the text's depiction of hypocrites to an exploration of rudeness as a medieval debating technique.

But the insight Nicky is most proud of is her discovery that the Arthurian narratives of the Holy Grail appear to be a latent subtext in *Piers Plowman* – even though the Grail itself is never mentioned in the poem. Although others have noticed a chivalric strand in the text, Nicky has shown that its endless quests and mysterious seekers have most in common with the narrative structures of the Grail romances, all available in England in the 14th century. Most boldly of all, perhaps, she suggests that the eponymous Piers's name might partly allude to the name of one of the main Grail knights, Percival, sometimes abbreviated in the manuscripts to "Pers".

Once she's finished the *Piers Plowman* book, Nicky will begin writing another book – *Caught in the Body* – which she began researching last year, while pursuing a Fellowship at the Radcliffe Institute for Advanced Study in Harvard.

With *Caught in the Body*, Nicky will be taking medieval theories of idolatry out of their usual religious context and asking how such ideas shape medieval attitudes to the body in secular contexts. As well as examining literary sources, such as medieval romance and drama, the research will also draw substantially on artefacts and images, such as medieval sculpture and marginalia.

"One of my thoughts is how medieval anxiety about the body might transmute into something like fascination or curiosity or strangeness. For example, in medieval marginalia you often get these wonderful grotesque or naked bodies, sometimes with masked faces, or faces in places where you wouldn't expect them, such as on their genitalia or bottoms. I want to think about what all this implies."

"I'm also hoping to show there's no such thing as 'the medieval mind' with a monolithic single outlook, and in the arts and literature there's a great deal of space for experimenting with attitudes to social relations, the body and so on."

Writing *Caught in the Body* is likely to keep Nicky busy for a year or two, after which who knows where her curiosity will take her?

"That's the lovely thing about academic life," she says. "The more you do it, the more you realise the less you know. You get more ideas about things, not less."

*"Kings is a community in which I've had a huge number of fascinating intellectual contacts, conversations, strange, unusual encounters and lovely collaborations."*

# MEET THE CHAPEL'S

Stephen Cherry, Dean of King's, is keen to ensure the Chapel remains an integral part of the intellectual life of the College.

Walk through the main gate of King's and you are immediately faced with a choice. Turn left to the College, or right to the Chapel. Dr Stephen Cherry, who took up the post of Dean in September 2014 and was Chaplain from 1989 to 1994, sees in this a practical and visual representation of the challenge at the heart of his job. He calls it the challenge of mutual integration: to integrate the College into the Chapel, and the Chapel into the College.

"It's a fascinating and hugely stimulating task," he says, "that involves going against the grain of everything from the secularism of the academy to the actual architecture of the place."

"People often see us as 'Cambridge Cathedral', but the integrity and importance of what we do stem from the fact that this is fundamentally a college chapel. So our task is simply to be the best college chapel that we can be, given our building, our musical tradition, our College and, to put it bluntly, our fame. The last of these is hugely overestimated in our culture today. Yet while there is nothing intrinsically good about being famous, it brings with it responsibilities and opportunities. One of the responsibilities is to be hospitable. Another is to be especially careful and prudent in our stewardship of our main activities and our core values."

Among these core values Stephen feels that a serious engagement with intellectual concerns is of particular significance. Last year, he asked four people to give sermons about the foundational purposes of the College: education, religion, learning and research. There was also a series about "King's Divines" – members of College who have made a distinctive contribution to theology or spirituality. He is currently

hosting a series on "Women of Spirit" that is focusing attention on some of the personalities that have not been celebrated as fully as they deserve.

Pastoral values are also hugely important for Stephen, and while these are difficult to express on great and formal occasions, he sees it as vital that the Chapel can serve the College community. "The Chaplain is developing the range of opportunities to use the Chapel outside normal hours. This will be a dynamic process, as every cohort of students is different. There is now a service on the eve of graduation for graduands and their guests to match that for freshers at the very beginning of the year." Stephen is also making more tickets available to NRMs for the Advent Procession.

Another development is the changes to the Sunday morning service during the alumni festival. The plan is to have a simple and accessible service, some great music and, as the centrepiece, an address in which a senior Member of the College puts forward something of their personal, spiritual, ethical and intellectual vision for the future.

It is obvious that as well as reflecting deeply on his job, Stephen enjoys it hugely. After giving a talk about the life of the Chapel last year, he was faced by this question: the building is fabulous, the Choir is wonderful and the music is amazing. Why doesn't the College or the church or whoever does these things put a really excellent priest in charge of it all?

Stephen is clearly both amused and challenged by the point. "It was a completely unanswerable question, but also unforgettable. When it comes to mind, I simply remember that I have a truly wonderful job in a great place."

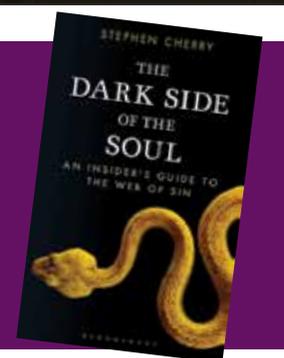


*"The integrity and importance of what we do stem from the fact that this is fundamentally a college chapel."*

## DARK SIDE OF THE SOUL: AN INSIDER'S GUIDE TO THE WEB OF SIN BY STEPHEN CHERRY

In *Dark Side of the Soul*, Stephen Cherry examines the origins of the deadly sins and explores whether the traditional seven still work in a modern context. He finds that the tradition is rooted in helping people understand themselves

rather than attempts to control others' lives. And for the modern age, he proposes thinking in terms not of a limited number of deadly sins but of many apparently minor vices that, between them, tie us up in knots.



# NEW TEAM

**Andrew Hammond made the move from London to Cambridge to take up the position of King's College Chaplain. Here he talks to *King's Parade* about how he is finding his feet in his new role.**

Andrew Hammond was no stranger to Cambridge when he joined King's as Chaplain. He was an undergraduate at Clare College, studied for the priesthood at Westcott House and completed his MPhil at King's. "I thought I understood the College quite well, but it's a very different thing when you're not a student."

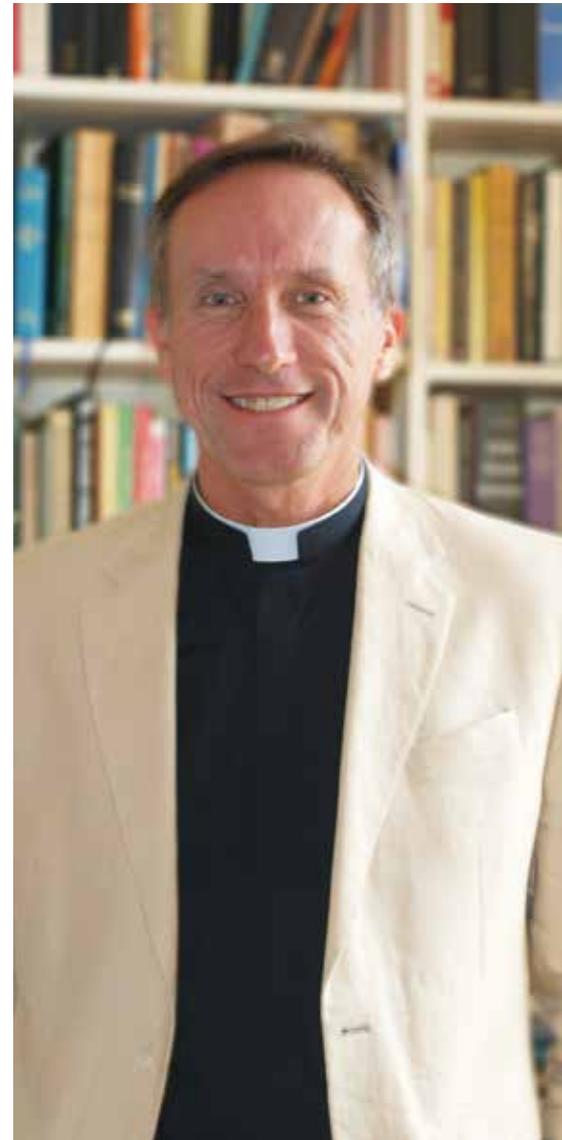
A parish priest in North-West London before joining King's, Andrew had some minor nerves about following on from his predecessor, Richard Lloyd-Morgan. "He was much loved. It's hard taking over from someone very popular." He has found living in college to be of real benefit. "It makes you accessible and puts you in the heart of it all. If there's a knock on my door at half past three in the morning, which has happened, I'm available. Being rooted in the community you serve is very much part of the Anglican way."

An area of growing concern that involves the chaplaincy is student mental health. As Andrew explains, "I am not a trained counsellor, but I offer a safe space and I am a confidential listener. Often people just want someone to listen to them. And I do offer advice where that's appropriate." He ran SoulStrength in the Lent term, a new

initiative that offered a spiritual angle on coping with the strains students face. "I pitched it as being for if you pray or if you don't pray. When people speak to me in confidence, it's not always appropriate to respond with: 'Come to chapel!' I like to say people should come to me because I'm a Christian, not because they are."

Coming from a parish of great ethnic diversity and significant deprivation, Andrew is also in a position to help the College with its outreach work. "It's something King's is pretty good at, so there's a chance to build on what's already happening."

And, of course, there is the Chapel. In the midst of all the tourists, Andrew is looking for ways the student body can feel that this extraordinary building is first and foremost theirs. He appreciates the privilege – and challenges – of being involved in the life of such a well-known building. "I worked in St Paul's Cathedral, so I'm used to big buildings, but this is different. When we're offering worship in the Chapel, it's a remarkable thing to be part of: the people, the music, the building and the atmosphere. I can't think of anywhere else like it."



## COLLEGE RELAXES RULES ON TICKETS FOR ADVENT PROCESSION

Would you like to attend the next Advent Procession? The College has removed the restriction that allowed Members to only apply for tickets once every four years. Now, you may apply each year for up to two tickets. Email [members@kings.cam.ac.uk](mailto:members@kings.cam.ac.uk) to apply. At other times of the year, you may bring two guests to normal Chapel services,

sit in the College stalls and queue for admission in the College queue, normally in front of the Gibbs' Building. For some services, tickets are issued and different seating rules apply. If in doubt, please contact Ian Griffiths, the Dean's Verger at [deans-verger@kings.cam.ac.uk](mailto:deans-verger@kings.cam.ac.uk), well in advance.

# 'THE COLLEGE WAS LIKE A CLOSE FAMILY'

David Briggs is the last surviving chorister from the first-ever broadcast of *Nine Lessons and Carols* in 1928. Here, he recounts his memories of King's – from developing *Messiah* fatigue to keeping his own horse on Scholar's Piece.

the broadcast was just part of our job. Over the Christmas period, there were various parties in the College, and we were each provided with a Christmas present from the Vice Provost. I still have mine, the complete works of Shakespeare, signed by the Vice Provost, Arthur Berry.

I was quite homesick for the first week or two of every term. My mother wrote to me every week, and sent me a copy of *The Children's Newspaper*, which I very much looked forward to and shared with my friends. I have always been grateful for my time as a chorister: it taught me discipline and teamwork, and, of course, the Christian influence of the Chapel left an irradicable impression on me.

I left for Marlborough in 1931, where a master kindly invited me to a local performance of Handel's *Messiah*. To my shame, I replied, "I'm sorry, sir, but I'm rather sick of *Messiah*!"

After five years at Marlborough, I was fortunate to return to King's where David Willcocks, the Organ Scholar, became a lifelong friend and colleague. As Choral Scholar, I found it difficult to be a regular member of any games team, so asked if I could keep a horse on Scholar's Piece. The College generously permitted this for 1/- a week. One morning at about 3am, the Porters knocked on my door and told me my horse called Tiny (17 hands) had jumped out and was eating the crocuses, so I went down in my pyjamas to put him back. I once ordered a quantity of hay which was delivered to the staircase of my room in Gibbs' Building when I was out at a lecture, leaving Professor Adcock (who helped write *The Cambridge Ancient History*) marooned upstairs.

While at Cambridge, I met Mary Lormer, a Girton Maths Scholar from Australia, who used to attend the services at King's and sometimes borrowed Tiny. We were married in 1940 and celebrated our 69th wedding anniversary shortly before she died in October 2009.

I was appointed Master Over the Choristers for September 1959, a post I held for 18 years. I introduced girls to the school shortly before the College did the same.

**David Briggs was talking to the writer Anne Atkins, his daughter. Anne is finishing her fourth novel, *An Elegant Solution*, sequel to *On Our Own*, both set in King's College.**

My earliest memories of the College date from early 1926, when, aged eight, I travelled with my mother from Loughborough (where my father was Rector, a post later occupied by Stephen Cherry) and stayed at the University Arms Hotel. In our Rectory the plumbing was primitive and our baths were never deeper than six inches. The water in the huge hotel bath was so deep I feared I might drown.

There were about 30 of us competing at the Voice Trial. After an academic exam in the College dining hall, overseen by Charles Jelf (Head Master) and Eric Milner-White (Dean), we were taken four at a time to the Organist's room for the preliminary trial, and at lunch time a shortlist was posted. After this, we each had to sing a solo in the Chapel and I chose *Hark the Herald*, for which I had been briefly prepared by the music teacher at my Loughborough school. A few days later, a letter arrived saying that I had been selected and was required to enter as a

probationer for the Summer Term.

Life at the school was spartan, the food simple and the heating elementary. One boy used to put all his clothes on after lights out and strip them off before Matron arrived in the morning. Our fees were £8 a term, deemed to be what it might cost our parents to feed us at home. In our free time, we were left to our own devices, especially during the "Slack", when the school had broken up and just the choristers were left.

The College was like a close family. Dr Mann was near the end of his 53 years as Organist, an outstandingly Christian man: I have his photograph above my bed still. Eric Milner-White was a firm and loving figure who cared deeply about the Chapel and took a keen and supportive interest in us choristers.

My recollection of the first broadcast Service of *Nine Lessons and Carols* in 1928 is, I'm afraid, rather dim. I am often asked if I ever sang the opening solo, and (though it is quite possible, as I was eventually head chorister) the truth is I don't remember, as

# ONLY CONNECT

Politics and Social Anthropology undergraduate Lily Tomson is president of Cambridge Hub, an organisation that helps students get involved in the local community through volunteering, social action and social enterprise. The Hub promotes a wide range of projects, from putting on talks and workshops that raise awareness of homelessness to tackling educational disadvantage by tutoring local schoolchildren.

## Tell us about Cambridge Hub

Making connections is really at the heart of what the Hub does, helping students get involved in things that matter to them. A lot of our emphasis is also on training students, who then go on to have a greater impact in their own communities.

## Can you give us an example of a recent project?

One thing we do is offer consultancy training to students, so they can advise organisations on specific problems. For example, a nearby National Trust property approached us because they wanted to diversify their own volunteer base. Our students wrote a report suggesting ways to engage with the volunteer scene in Cambridge. The organisation adopted their recommendations and they now have far fewer problems with volunteer diversity.

## What made you get involved with Cambridge Hub?

I guess I see volunteering as a duty that all students should feel they have. It's easy to forget, but being part of a prestigious and comfortable institution should be about ensuring it supports its wider community. I can't think of a more important thing to put my time into while I'm in Cambridge. For me, it doesn't really feel like a choice.

## What's been your proudest moment as president?

What's been most wonderful is to work with a team of 12 committed, excited, and inspired students and to see them grow and blossom. I've loved watching people run events or do public speaking for the first time after I've given them mentorship, training and support on that. Seeing other students shine in very exciting ways has been really, really special.

## What about your greatest challenge?

The main problem facing Cambridge Hub is funding. A lot of what I spent my

year doing is talking to people about our financial stability. Other Hubs have direct institutional support from their universities, but in Cambridge we haven't yet got to a point where volunteering is seen as a priority. So, there's a lot of conversations to be had there.

## So where does the funding come from?

We get some from the careers service, some from corporate sponsorship, a little from grants, and a great deal from colleges, although in dribs and drabs. King's is really supportive. This year, the Chapel gave its Easter collections to the Hub, for example. But it's very much down to little *ad hoc* connections. I'm hugely grateful for what King's is doing, but financially things are still tight.

## What are your plans after graduation?

Currently somewhat undetermined. I recently led the student liaison for Positive Investment, a global campaign to lobby Exxon Mobil and Chevron to be more transparent about climate change. We got significant support at their last shareholder AGM, but, ultimately, they rejected our proposals, so I expect that work to continue.

Student Hubs, the national organisation which Cambridge Hub is part of, has a graduate scheme which quite a few King's students have done, because it's the only social action and engagement graduate scheme in the country. So, I might apply for that.

## Finally, how can Non-Resident Members of King's get involved with Cambridge Hub?

Donate! There's a button on the website ([cambridgehub.org](http://cambridgehub.org)). Any financial support, however small, is always really wonderful. Also, if they think what we're doing at the Hub matters, it would be lovely if they could write to the College voicing their support.

To learn more about Cambridge Hub, visit [cambridgehub.org](http://cambridgehub.org)



*"Making connections is really at the heart of what the Hub does, helping students get involved in things that matter to them."*

SAVE THE DATE MEMBER AND FRIEND EVENTS

- 10 Sep**  
Medical Sciences Event
- 12 Sep**  
Drinks with the Provost (San Francisco)
- 17 Sep**  
Choir Tour to Eindhoven
- 23 Sep**  
50th Anniversary Reunion Dinner (1966)
- 24 Sep**  
Members' Tea
- 24 Sep**  
35th, 40th & 45th Anniversary Reunion Dinner (1981, 1976 and 1971)
- 25 Sep**  
Concert at Temple Church, London, as part of Brandenburg Festival
- 20 Oct**  
London Drinks
- 9 Nov**  
King's College Organ Gala
- 26 Nov**  
1441 Foundation Dinner (by invitation)
- 8 Dec**  
Varsity Rugby Match, Twickenham
- 13 Dec**  
King's College Choir Christmas Concert, The Bridgewater Hall, Manchester
- 18 Mar 2017**  
Foundation Lunch

Coming from overseas and interested in attending an event that is not specific to your year or subject? You are always welcome, but please give us plenty of notice. More details about King's College events at [www.kingsmembers.org](http://www.kingsmembers.org)  
Contact the King's Development Office at: [events@kings.cam.ac.uk](mailto:events@kings.cam.ac.uk) or +44 (0)1223 331 313

PROCESSION FOR ADVENT – 27 NOV

All Members may apply for two tickets annually. Email [members@kings.cam.ac.uk](mailto:members@kings.cam.ac.uk) to apply. See [www.kingsmembers.org](http://www.kingsmembers.org) for more information

More events are expected to be added throughout the year. Please visit [www.kingsmembers.org](http://www.kingsmembers.org)

## KING'S FELLOWS RECEIVE PRESTIGIOUS INVESTIGATOR AWARD

King's Fellows Professor Ashley Moffett and Dr Francesco Colucci have jointly received an Investigator Award from the Wellcome Trust.

The highly competitive Investigator Awards are designed to fund world-class researchers and clinicians with a compelling long-term vision for their research. Ashley and Francesco's research focuses on the biology of human pregnancy, specifically its common and distressing disorders.

From their previous research, Ashley and Francesco highlighted certain immune system genes in mothers and babies that may predispose to pregnancy complications. They now want to investigate how maternal immune cells and foetal cells co-operate for reproductive success.

"More than 10% of the burden of disease worldwide is linked to problems of pregnancy, childbirth and infancy," says Francesco. "We will now study the genetics of 10,000 mothers and children, including 2,000 in Africa, to pin down the immune system genes responsible for diseases of pregnancy. We will also use transformative new methods to understand for the first time how the molecular conversation of maternal immune cells and foetal cells impacts on these diseases."

## IPHS BOOK PRIZE AWARDED TO KING'S FELLOW

*The Fabric of Space: Water, Modernity, and the Urban Imagination* (MIT Press, 2014) by Matthew Gandy has won the 2016 award for "the most innovative book in planning history" from the International Planning Historical Society (IPHS). The prize is awarded every two years.

Gandy deals with the 'fabric' of space through studying its most determining element – infrastructure – and its most fluid element – water. Water is a powerful theme in current urban research, but Gandy uses the historical perspective to tell us something new. Creating the infrastructure necessary to route water efficiently is one of the defining problematics of urban modernity.

## KING'S GRADUATE WINS DISSERTATION PRIZE

Recent King's graduate Dr Banu Turnaoğlu has won the Sir Ernest Barker Prize for Best Dissertation in Political Theory. Her thesis, "The Formation of Turkish Republicanism (1299-1923)", presents an analysis of the complex lineage of republican traditions in Turkey. The Sir Ernest Barker Prize is an annual prize from the Political Studies Association.

Banu joined King's in 2010 and wrote her dissertation under the supervision of King's Fellow Professor John Dunn. She was awarded a PhD from the Department of Politics and International Studies.

On receiving the award, Banu said: "I feel extremely honoured and appreciative for receiving this prestigious prize from such an esteemed organisation. This recognition for my doctoral research encourages me to view my future endeavours with enthusiasm, and to continue to pursue an academic career."

## CALL FOR SUBMISSIONS

*King's Review*, the interdisciplinary magazine created by graduate students of the College, is now inviting submissions for its next issue on the topic of "Extremes". Articles should be at least 2,000 words and emailed to [editors@kingsreview.co.uk](mailto:editors@kingsreview.co.uk). The deadline is 1 September. *King's Review* was founded to promote accessible journalism underpinned by long-term, rigorous research. Go to [kingsreview.co.uk](http://kingsreview.co.uk) to read recent articles and learn more about the publication.



*King's Parade* is published by King's College, Cambridge CB2 1ST.  
+44 (0)1223 331 313  
[kings.parade@kings.cam.ac.uk](mailto:kings.parade@kings.cam.ac.uk)  
[www.kings.cam.ac.uk](http://www.kings.cam.ac.uk)