



Praeposita nova

“King’s is delighted to announce the election of Dame Judith Mayhew, DBE, as Provost. She will take up office on 1 October 2003. Dame Judith will succeed Professor Patrick Bateson, who will retire after 15 years as Provost. Dame Judith is the first woman to be elected Provost, and the first non-Kingsman for centuries. She is a lawyer and has until recently been

Chairman of the Policy & Resources Committee of the Corporation of London. Her appointment as Chairman of the Royal Opera House was announced in February. She is currently Chairman of the Governors of Birkbeck College and a Trustee of the Natural History Museum. The Vice-Provost, Professor Keith Hopkins, said: ‘We are all absolutely delighted.

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The election was virtually unanimous, and unanimity is rare in King’s. Dame Judith will bring wide experience and personal charm.’ Dame Judith said: ‘It is a great honour and privilege to be elected Provost of King’s, which has a long tradition of academic excellence in learning and research combined with its outstanding music.’”
Press Release, 21 February, 2003.

Interview: Judith Mayhew

Judith Mayhew speaks with a soft antipodean lilt, forceful but warm and informal, and relished talking about her installation, and the election process. “It was a hugely moving ceremony with a tremendous sense of history and occasion. The Chapel looked wonderful lit just with candles; Pat Bateson walked me up to the Bishop and then I knelt at his feet while he read some blessings and prayed for me and for the College ...”

But this ceremony, far from being prescribed by ancient tradition, seems to have been an ad hoc creation. “When we looked up the statutes to see what had to happen (I am a constitutional lawyer, after all!) and realised that under the legislation the installation had to be done within five days of the election, people had to swing into action rather fast. The Right Reverend John Saxby, the Bishop of Lincoln, is also newly installed and had never been to the College before. So we were both ‘new boys’. The ceremony just had to be inserted into the normal Saturday Evensong.”

“This is a critical moment for shaping Higher Education policy and determining the role of universities in our economic, intellectual and cultural life. How are we going to ensure that universities are properly funded? King’s will take a leading role in fostering this debate.”

The election had been held in the Chapel on the previous Thursday. Judith, her sense of theatre already noted by several students, arrived at King’s in a sleek Daimler (her husband’s) and had chosen a bright red suit (it would look striking against all the black robes). “For obvious reasons I wasn’t allowed in the Chapel during the election, but I spent a very enjoyable hour talking to King’s students and couldn’t imagine learning I’d actually become Provost in front of a more appropriate group.”

There were no photographs of this historic occasion in the Chapel – the informal shots were taken later by Christopher, her husband. “After the solemn high ceremony there was a mad party in the Vice-Provost’s rooms. As an outsider, the sense of welcome I had was overwhelming. The photo shows the sense of relief everyone else felt too. I think Keith Hopkins and Steve Hugh-Jones look like two reprobates who know they’ve landed me in it! I think they were terribly relieved simply to have got a Provost.”

What had attracted her to the job? “I had a letter, out of the blue, from Steve Hugh-Jones asking me if I would consider applying. For people like me who work in the private sector

and in the City, the image we have of people who run Oxbridge Colleges is that they’re retired permanent secretaries and diplomats. So initially I thought it was a bit odd. My first thought was: why are they asking me? I’m not a retiree.”

She had first become aware of King’s through its music. “At home in Dunedin, we listened to the Nine Lessons and Carols broadcast at Christmas, so very early on I had an image of King’s Chapel and associated it with Cambridge University.” Then Judith did some research, looked at the website and became intrigued. “King’s had a more radical image than I had expected to find; it had a woman chaplain, for example, and I was intrigued by the contradictions.” She came up for a series of discussions about King’s educational approach, research, finance and investments. “Steve Hugh-Jones was also hugely persuasive!” When the call came, she was on her way home from a concert at the Barbican. She’d already assumed the worst.

She took the King’s call on her mobile phone, sheltering from the rain in a doorway near a deserted St Paul’s Cathedral. There was a wistful, filmic feel to her description of the City and the way she sighed: “... my part of London.”

But she’s an immigrant, and London is her adopted city. She came to the UK from New Zealand in 1973 and taught Law for three years at Southampton University, before joining the Law Faculty at King’s College, London. During the thirteen years she spent there, rising to the position of Sub-Dean of the Faculty, she developed (with the Sorbonne) the first genuinely joint Law degree in Europe, acquiring on the way the managerial and administrative skills needed for negotiating educational policy at an international level.

Since then she’s taken on a variety of roles in the public and private sectors. As Chairman of the Policy and Resources Committee of the Corporation of London she has aimed to ensure that the City acts positively to facilitate the regeneration and economic development of the poorer boroughs surrounding it. As special adviser to law firm Clifford Chance, her role has been to put together a coherent



Above: Keith Hopkins, Judith Mayhew and Steve Hugh-Jones

and mutually beneficial strategy for community affairs, providing free advocacy for Children’s Tribunals and corporate, property and banking lawyers as governors and trustees in the local community.

“I seem to have acquired a track record of taking on male bastions,” she comments (and as Provost of King’s she also becomes *de facto* the first woman Senior Fellow at Eton). “But,” she insists, “not provocatively, or deliberately. I have a consensual style, but I’m direct and forthright. I work *with* people; I delegate and empower. I was an immigrant and an outsider when I arrived in London with a suitcase and a box of records. But there’s a kind of liberation about being an immigrant; you can’t be typecast and you can move up and down the social scale. My contemporaries were a radical group of women, and we felt we could conquer the world. Many of us *do* achieve here.”

She grew up in an academic household in Dunedin; her mother was a radical and forceful headmistress who shaped national educational policy, but who also raised three children alone after losing her husband when Judith, the eldest, was five. “My education at Otago Girls High School was strict, based on the Scottish model of discipline and hard work.” The same school produced Ethel Benjamin, the first woman solicitor in New Zealand and the first woman lawyer in the British Empire. Like Judith, Benjamin also read Law at Otago, back in the 1890s; Judith later produced a television programme about her life.

As the *Times* City Diary put it in February, “Her fondness for music and impossible jobs is widely known”. So how is Judith going to combine being Provost of King’s with her Chairmanship of the Royal Opera, her role on the Board of the Natural History Museum and her other significant appointments? And how does she see the job? “I started life as an academic, and I’m committed to re-joining the academic community. And I’m streamlining my portfolio! This is a critical moment for shaping Higher Education policy and determining the role of universities in our economic, intellectual and cultural life. How are we going to ensure that universities are properly funded? King’s will take a leading role in fostering this debate.”

Alison Carter

Editor's Letter

Welcome to the new *King's Parade*; it was time for a little gentle evolution. Members of King's – resident and non-resident – remain the inspiration for, and focus of, the magazine, and we welcome your letters, news, contributions and involvement. We aim to keep you informed about events, people and ideas, and to reflect the diversity of members' lives while at King's and during their subsequent careers. King's has a rich history as well as a lively resident community, both of which we will continue to mine in ways that will stimulate, inform and amuse.

King's Parade is now also available on the King's website, which is currently being rebuilt. In this issue, there are contributions from Charles Saumarez Smith, Director of the National Gallery, on Art, and from Provost Patrick Bateson on Science.

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The Masters in the 21st Century

For many Fellows the recent election of a new Provost was their first taste of the heady world of college elections. Armed only with CP Snow's *The Masters*, Robert Foley went forth.



Mention the election of the Head of a Cambridge college to anyone of a certain age and education, and they will say "Ah, *The Masters* by CP Snow". This classic novel followed the convoluted, closed, insular and often treacherous

path by which a master was elected to a fictional college headship in the 1930s. So rich was the claustrophobia of this book that it became a byword for the Oxbridge college election – a world of snobbery and conservatism, narrow ambition and broken lives. 'Parochial plots' would have been a good sub-title.

King's has just emerged from its most recent election of a Provost. With Dame Judith Mayhew, the Provost Elect, the College has chosen its first woman head and its first outsider for centuries. It can be imagined that behind the election lies a tale of intrigue, secrecy and port-soaked discussions, echoing the plot of Snow's novel, and confirming the picture of Cambridge locked in its own oak-panelled gossipy world.

Alas, perhaps, it was not so. It is interesting to reflect on how different such college elections are now from those of Snow's days. Perhaps the biggest change is the size of the Fellowship that makes the election – in *The Masters* there were 14 fellows, in King's now the electorate is over 100. Now the fellowship is diverse, with academics busy with research labs and projects, teaching and administration, not to mention homes and families, so that there is far less time for intrigues and plots, and far more by way of links to the world beyond King's. The time to gather in small smoke-filled rooms (there are none left!) deep into the night no longer exists. The election was business, not extended family politics.

More importantly, where the colleges of the 1930s were deeply introverted and inward-looking, now the emphasis is on the way King's relates to a bigger world – to the pool of students it wants to attract, to the alumni, to the University and the powers that be in higher education. The role of the Provost is no

longer to manage intimately the lives of the fellows and students, but to steer the College through the troubled waters of declining resources and rising expectations. The luxury of the closeted fellowship was less important to the electorate of fellows than the sheer ability of the Provost to take the College forward. So rather than look to the known, to the familiar, the College actively sought candidates from as wide a pool as possible. Budget analysis and familiarity with employment law were more important than accent and how to hold a teacup (although I'm sure Dame Judith holds hers impeccably).

Another difference that struck me at least, was that where in the Snow novel the rival camps were deeply entrenched and divided, in King's, although there were differences of view (it would not have been much of an election if there were not), the process was designed to seek consensus, and to progress towards the consensus that resulted in Dame Judith's election in the darkened Chapel by acclamation.

Were there any echoes of Snow to be found? Of course people had their favourite candidates, and names came and went, to the dismay of some. There were strong feelings about what the College should be, and points of personality and principle often became entwined. There were powerful speeches and debates, and the occasional deviation down Byzantine rules of procedure. There was a solemn election in the candle-lit Chapel, with each fellow reading an oath before publicly declaring their choice, probably no different from that done a hundred years ago. But what drove the process through – apart from a very efficient and patient election manager – was something that Snow would have recognised had he still been alive. This was a sense of community, albeit an order of magnitude larger, and that what the college was seeking was someone who would be part of a community as well as a manager.

In the end, what emerged was the openness of the process, with all fellows engaged and kept informed. At least, I think that was the case, or maybe I hadn't read my CP Snow carefully enough. 🍷

Robert Foley (1987) is a Fellow, Director of Studies in Archaeology and Anthropology and Director of the Leverhulme Centre for Human Evolutionary Studies.

Parade Profile: Anne McLaren

DBE, FRCOG, FRS, 1975, Honorary Fellow, 1996.

Anne McLaren's research over five decades has ranged widely across developmental biology, reproductive biology, and genetics including molecular genetics, using the laboratory mouse as a model. Director of the Medical Research Council's Mammalian Development Unit in London for 18 years until 1992, she worked for the previous 15 years at the Agriculture Research Council at the Institute of Animal Genetics in Edinburgh. In 1992 she moved to The Wellcome Trust/Cancer Research UK Institute of Cancer and Developmental Biology in Cambridge, where she is still based. She was a member of the UK Government's Warnock Committee on Human Fertilisation and Embryology, and until the end of 2001 was a member of the UK Human Fertilisation and Embryology Authority that regulates IVF and human embryo research in the UK.

Anne is a diminutive bright-eyed woman with an obvious sense of fun and a spare, rational, manner. She led me to her lair through a warren of labs filled with young people chatting. Squeezing past plastic bins laden with bright syringes, and shelves stacked high with tubs of chemical compounds, we entered her cramped space and, smiling archly, she handed me a yellowing newspaper cartoon.

The cartoon showed a boardroom-style gathering, of several men and one woman with the caption: 'Yes, that's an excellent suggestion, Miss Triggs! Perhaps one of the men here would like to make it.' Whether 'it' meant the suggestion that had just been made, or the coffee (if it *was* a suggestion about coffee), was unclear. Does she think women still have some way to go, or perhaps – now that King's has appointed a woman Provost – the time of women has come ...? She smiles again to make the point firmly. "No. It's coming." Anne sits on a Natural History Museum committee with Judith Mayhew. "Very impressive; very nice."

She doesn't feel, though, that being a woman, even with three children, has made her own career any more difficult. "There were quite a few *women scientists* around, but I don't think we thought of ourselves as women scientists. The concept of 'women scientists' as a sort of special thing came in later I think. It came about in America first – because there was much more discrimination against women in the USA. There was here too, but I was fortunate I didn't come across it." I ask about her ambitions as a young woman. "I don't think I had ambitions. That doesn't ring any bells. I just wanted to *do* something. I could have been a lawyer or a journalist."



Anne McLaren

Anne was born in 1927, the fourth of five children spread in age over 23 years, into a wealthy family with a grand house near Hyde Park, and another at Bodnant in Wales, where they went for holidays, travelling up in a train with "thirty-seven pieces of luggage". Here Anne also spent the War years – in relative isolation – studying by correspondence course. She was close to both her parents and also to her eldest brother Charles, who used to take her to the ballet ... and Arsenal matches. As a young child she loved helping her businessman father – he was in shipping, steel and china clay – with his correspondence and drove round with him when he went to meet his farmers. "He always rehearsed what he was going to say under his breath while he was driving, which suggested he was a shy man and didn't find it easy to be spontaneous." Her mother, "beautiful, tall, highly intelligent", introduced Anne into her literary and artistic circle, which included the Sitwells and HG Wells, one of her mother's great friends. Anne even had a part in an HG Wells film, *Things to Come*, produced by Alexander Korda in 1936. In it she plays a child who is taught about scientists who have sent mice round the moon. (One of her own experiments later

involved sending mouse embryos into space with a NASA flight – cancelled after the Challenger disaster.)

There are two aspects of her family history which, I speculate, might have pointed her towards her future career. One of her great-grandfathers had three wives – two of whom had died in childbirth. “They kept dying, because they had so many children,” Anne had commented. And her own mother, whose carefully spaced children were also precisely of the gender she had wanted, had passed on to her much later exactly how this had been achieved; which Anne went on to explain to me, in very precise and neutral tones. “It depends on the assumption that eggs in one ovary will produce a female, and that eggs in the other will produce males.” She speaks with such authority that I find myself asking her if this is a correct assumption. “No.”

Yet she continues. “The assumption is also that the eggs alternate on the two sides. You can’t determine the sex of your first child, but having had a child, if you carefully monitor your menstrual cycle you can work out when to have unprotected sex to get a child of the right sort.” Only now she laughs; and then we both laugh. It’s her famously mischievous sense of humour. “Well it’s one of the many myths about reproduction, fertility and infertility that have worked over the years. It’s like the myth that you can cure AIDS by sleeping with a virgin.” She has a mission to demystify. “Yes. Sex education is important ... family planning education is important. I have worked a lot with the WHO since the early 1970s on family planning issues.” Is she pleased with progress? “Things are going in the right direction – not fast enough. Since the 1960s, for those of us who are concerned about the future, population growth seems to be one of the most worrying things.”

Her clarity of thought and ability to demystify were evident during her

time on the Warnock Committee, between 1982 and 1984. This committee drew up the first guidelines covering the use of *in vitro* fertilized, donated human eggs. “People used to refer to IVF as ‘artificial reproduction’. I thought that was a horrid term, because one would then talk about artificial fertilization, artificial embryos and finally artificial babies. So I introduced ‘assisted reproduction’ and I was happy that that stuck. I was the only embryologist on the Committee, so I guess I was mainly responsible for the fourteen day rule; which says that one should draw the line in any legislation at human embryo research at fourteen days after fertilization. That is now fairly much accepted in countries that allow any human embryo research at all. Certainly in the 1980s there was a popular conception that when one talked about embryo research, one was talking about research on a creature that had arms and legs and a brain, and really that was not so.”

Her early work, in collaboration with Donald Michie, defined important problems related to ovarian function, embryo implantation and maternal-fetal interactions in the mouse. The *Daily Telegraph* article “Brave New Mice” announced in 1958, that she and John Biggers had successfully demonstrated that mouse embryos cultured


in vitro develop normally after transfer to the uterus, which was a major step towards the application of assisted reproductive techniques to clinical problems. Scientific papers apart she has written two books, *Mammalian Chimaeras* (1976) and *Germ Cells and Soma* (1981).

She was among the first to recognise the great potential of mouse chimeras for studying embryonic development. “You make a chimera by putting together embryos from two different strains of mice, so you can tell the cells apart. They will aggregate together and develop as a single embryo. Size will adjust so they won’t be double the size of a normal baby mouse when they’re born, but they will express the genes of both components.” Her work has had a profound impact on the understanding of sex determination, germ cell and gonad development. She pioneered the study of mammalian primordial germ cells and has made important contributions to the problem of genomic imprinting. And despite having ‘retired’ in 1992, she’s still hard at work.

She’s been an Honorary Fellow since 1996 and clearly feels at home in King’s. “Yes, it’s wonderful. I come in on Mondays when Fellows dine. A group of us with similar interests, Barry Keverne, Ashley Moffet, Charlie Loke and Azim Surani, are planning a joint meeting with the Novartis Foundation on the trophoblast – the tissue which helps make the placenta – because we feel it’s a neglected area of research. We hope the meeting can be held in King’s next year.”

Anne is very excited about her current work, mainly on primordial germ cells. These are the cells which end up as either sperm or eggs. “I’m interested in two aspects of them at the moment. One is what determines whether they go down the sperm pathway as opposed to the egg pathway. One of my research associates, Ian Adams, is working on that. He’s found some new genes, which are looking rather interesting. And the other aspect is that, if you take these primordial germ cells out of the mouse and culture them with a cocktail of growth factors, they become what we call “immortalised stem cells”. These cells proliferate indefinitely in culture and can be induced to differentiate into different sorts of tissue and muscle and bone, like embryonic stem cells do.”

She goes on to explain more about imprinting. “The cells that you make from germ cells are different, because they form the category of genes which are known as imprinted genes.” (The imprint is a methylation on the DNA, from a chemical point of view.) Her colleague, and King’s Fellow, Azim Surani has done a lot of work on these. “Imprinted genes never express both the copies, it’s either the mother’s or the father’s. When the germ cells go through a new embryonic cycle, they have to recognise which sex embryo they’re in, and adjust their imprint accordingly. They do this by losing their existing imprint, becoming free of any imprint, and then re-imprinting with the correct gender.”

“When you make stem cells out of the cells that have lost their imprint, they will proliferate as normal. But when you try to make chimeras with them, they can give rise to skeletal defects; the ribs and the spine go wrong. I’m interested to try and find out why. If they’ve lost their imprint, and they don’t make a normal skeleton, there must be some link between those two things, which we don’t yet understand. It could be important if we wanted to use their human equivalents for repairing bone or cartilage, in diseases like osteoarthritis. It would be nice to have stem cells that could do this.”  Alison Carter

She’s been an Honorary Fellow since 1996 and clearly feels at home in King’s. “Yes, it’s wonderful. I come in on Mondays when Fellows dine. A group of us with similar interests, Barry Keverne, Ashley Moffet, Charlie Loke and Azim Surani, are planning a joint meeting with the Novartis Foundation on the trophoblast – the tissue which helps make the placenta – because we feel it’s a neglected area of research. We hope the meeting can be held in King’s next year.”

Early impressions

“... I expected King’s to be more academic and cultural,” Charles Saumarez Smith (1972), Director of the National Gallery, was quoted as saying in a recent issue of *CAM*. *King’s Parade* explores his early impressions of King’s.



SNOWDON

Charles Saumarez Smith

Charles Saumarez Smith arrived back for the Provost’s Seminar through the bar, which brought back old feelings of wanting to take flight. “I’m not the bar type,” he confessed. “I always found it intensely uncomfortable as an environment – probably because of faults in myself!” His expectations and initial perceptions of King’s were shaped by his experience at Marlborough. “I was very well taught there – it was like an American liberal arts college. When I arrived I think King’s may have been in its anonymous phase. It had gone over to a research culture, which may have distanced the fellows from the students. It just didn’t seem very collegiate.” Luckily for Charles, that bleakness was mitigated by “the extraordinary hospitality and generosity” of King’s Fellow Peter Avery. “He kept an open house and we met all sorts of interesting people, like the poet John Heath Stubbs.”

Aspects of the aesthetics of the King’s environment affected him quite deeply. “I spent my first year in the Keynes building, which I found bleak and inhumane – it was a bit of a shock to the system.” Perhaps unsurprisingly, as a student of the history of architecture as well as art, he was happier in his second year when he lived in a “nice house

in Grange Road”, and happier still in his third, on U staircase near the river. “I loved the walk from the bridge to the backs and the view across to the Gibbs’ Building.”

He ran the King’s undergraduate picture library – which owned a Picasso, and the Josef Albers he had on his wall – and it was through this that he got his first taste of buying art: a drawing by Allan Johnston. His choice of a career in the arts was greatly influenced by two History of Art research fellows in King’s, Caroline Elam (1972) who was his Director of Studies, and later editor of the *Burlington Magazine*, and Charles Hope (1972) now Director of the Warburg Institute. “I was definitely aware that the college recognised Art History as a subject.”

As a man currently giving house room at the National Gallery to a rather expensive Rubens, did he have particular memories of the King’s Rubens, installed a few years before his arrival? “As a student you take things as they are. And the Chapel, like the Provost’s Lodge, did not feature large in my student life.” It seemed to have been only when he came back for the first time (for Noel Annan’s Memorial Service) that he “consciously registered what an extraordinary thing it had been to have removed the panelling at the East End.” 🍷

Change of direction

Julia Hands (née Ablethorpe, 1979) writes about her new job.



Julia Hands

Twenty years after leaving King’s I find myself running a collection of 16 country house hotels. It is a world away from my previous job as a solicitor at city firm Linklaters. It was not meant to work out this way.

My husband and I had bought the hotels as a passive investment with a condition of the bank finance that we employ another hotel company to manage them. However, less than two years later, a growing frustration with their style of management of the business led us to terminate the contract and to a decision that I would take over. I had no direct experience of the management of hotels but I spoke to several people in the industry who assured me that it was not rocket science. The next few months were hectic with the need to find a

head office and hire twenty staff. Interviewing prospective candidates was a new experience for me but the team I ultimately employed, all of whom with one exception still work for me, has proved a huge success both in terms of working together and in terms of driving the business forward. Everything that followed was a first – chairing a board, getting to grips with sales, marketing and branding, understanding the financials and the process of budgeting and the terror of public speaking.

The current business environment is extremely tough but it has proved to be a good one in which to learn by one’s own mistakes. Two years on we are in the midst of a very substantial renovation program and are launching the new brand of Hand Picked to take over from the previous marketing name, Arcadian. The enthusiasm of the 1000 staff who work in the hotels and the beauty of the restored buildings are both a source of pride and optimism for the future. 🍷

www.handpicked.co.uk

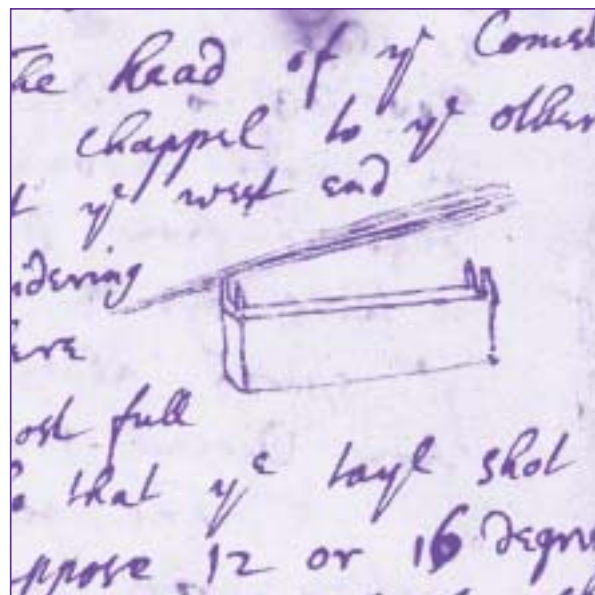
Science at King's: Patrick Bateson reflects

When I became Provost, I was the first scientist to occupy the post. It was a near thing. In 1689 William III tried to impose a Provost on the College, as had been the Sovereign's supposed right. I had thought that this was thwarted by quick action on the part of the Fellows who elected Charles Roderick, the then Headmaster of Eton. However, the story, as told by John Saltmarsh in his short history of King's, is more complicated.

The right of Fellows to elect their Provost had been guaranteed by the Founder's statute but was widely held to vest in the Sovereign, as perpetual founder of a royal foundation. Yet it was unwarranted intervention by the Crown in College affairs. The Revolution of 1688 was intended to bring such abuses to an end and the Fellows wanted to be done with royal nominations for good and all. When Provost Coplestone died in 1689 the King nevertheless tried to maintain his right and put forward a candidate who had never been a Fellow of the College, nor was he in priest's orders, nor was he Bachelor or Doctor in Divinity or Doctor in Canon Law, as the Founder's Statutes required. The College's candidate was a Fellow of King's, though neither in priest's orders, nor holding any of the qualifying degrees. These defects were promptly supplied. The University conferred upon Charles Roderick the degree of Doctor of Laws and the Bishop of Rochester gave him private ordination. The King tried to impose another candidate who was a Fellow of King's, but he wasn't any more popular with the College than the first royal nomination. Eventually the King was persuaded to give in and the College recovered in perpetuity its right of free election.

If the first plan of William III had been successful, then the College would have had Isaac Newton as Provost and I would have been the second scientist to hold the post.

Even so, two is still a small number compared with the forty Provosts who were clerics or variably distinguished figures in the arts and humanities. Certainly, King's has a reputation for being an arts college and this is still reflected in our undergraduate admission statistics. To this day King's takes 60% of its

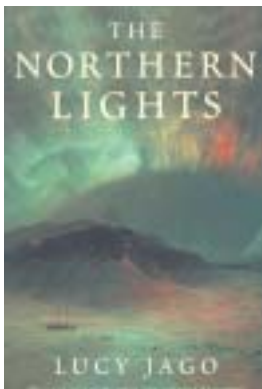


Isaac Newton's drawing of Halley's Comet over King's College Chapel (1680).

By permission of the President and Fellows of Corpus Christi College, Oxford. (CCCO MS 361)

intake in the arts and humanities and only 40% in the sciences. The Fellowship is, however, more evenly split, with 45% of the Fellows being natural scientists, mathematicians, medical scientists, computer scientists and engineers. As late as 1900 the College was dominated by classicists and only just over a quarter of the Fellows were in science, engineering or technology. However, by the middle of the twentieth century the proportion had risen to about its present level.

Fred Sanger had been elected a Fellow in 1954 and became one of the very few people to win two Nobel Prizes. Noel Annan, who was Provost from 1956 to 1966 and played a major part shaping the modern character of King's, has sometimes been characterised as anti-science. However, as somebody who was elected a Research Fellow under his Provostship, I don't agree! He was responsible for bringing Sydney Brenner into the Fellowship; he and Sydney worked closely together on projects like the founding of the Research Centre. Sydney was for many years a dominating figure on the old Electors to Fellowships. Last year he was awarded a Nobel Prize for Medicine and many felt that he should have had one for Chemistry long before. In the same year Dan McKenzie was awarded the Royal Swedish Academy of Sciences Crafoord Prize for Geosciences, which goes to those in the natural sciences who are not eligible for the Nobel Prize. I could go on and point to the many other examples of the remarkable range, depth and distinction of the current crop of King's Fellows who are scientists. But suffice to say that, in this company, it gives me particular pleasure to have been the first scientist to become Provost of the College. ☛



**Lucy Jago (1985)
The Northern Lights**

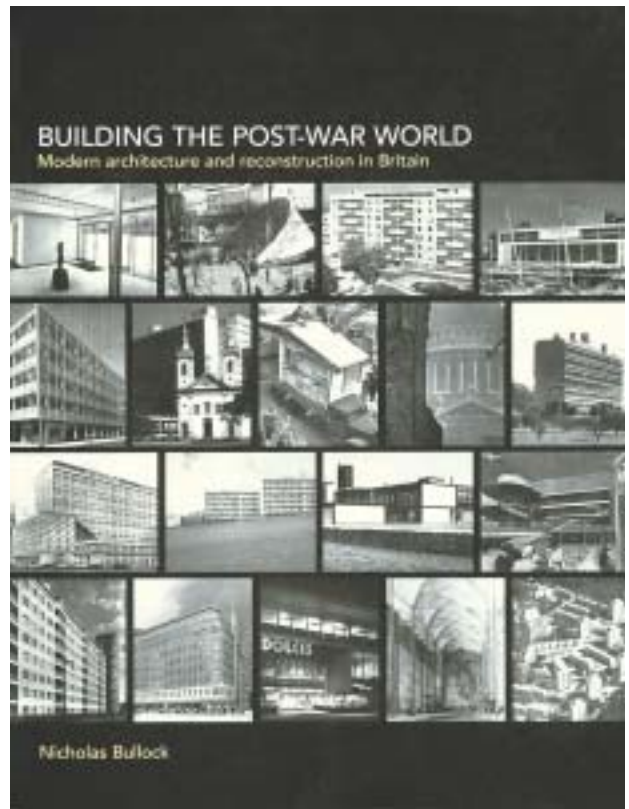
Penguin, 2002. £6.99

For the Lapps, the Northern Lights were messengers of God; to Icelanders, the spirits of the unhappy dead. Lucy Jago's book is the story of Kristian Birkeland, the obsessive, whisky-drinking, Norwegian physicist who conducted research into the Aurora Borealis more than 100 years ago, suggesting that the phenomenon was produced by negatively charged particles from the sun reaching the earth. At the time his work was rejected by orthodox opinion. "A wonderful true story. Jago uses the techniques of a novelist to bring to life not just the tragic, likeable figure of Birkeland, a manic depressive genius, but also the romance of his scientific endeavour," wrote *Vanity Fair*. "Jago is a taut, imaginative writer," said the *TLS*, and the *Guardian* described the book as "The subtle achievement of an empathetic writer who truly understands the poverty of a life distinguished merely by genius." In 1962, NASA's Mariner II recorded the presence in space of electrified gases (solar wind – thinner, hotter and faster than any earthly wind) which deform the earth's magnetic field, stretching it out like a comet's tail away from the earth and then collapsing it back again: the Aurora Borealis.

Nicholas Bullock (1960) Building the Post-War World

Routledge, 2002. £24.99

In the 1930s modern architecture was still the exception, not the rule. By 1955, it was the style of choice for local authorities, industry, business and private clients. "For Britain," Bullock writes, "it is the shock of the Blitz that marks the break between the world of the 1930s and the war years, that encourages people to look forward to the future, to start debating the form reconstruction should take, and to begin imaging a new post-war world ... After 1945, the mainstream of modern architecture in Britain provided the clear opportunity to test in practice new ideas – formal, social and technical – earlier than anywhere else in Europe." *The Architectural Review* praises the book for offering a "full and fascinating account of how Britain endeavoured to rebuild itself after the last war ... The first half brilliantly describes the Topsy-like state of the



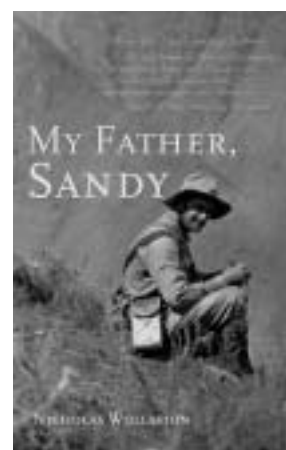
administration of the country at the start of the war." The first part of the book offers an account of the debates and the key buildings; this is the domain of the architectural elite. The second part examines the engagement of modern architecture with post-war reconstruction and the way this then led to new forms of modern practice.

Nick Bullock is a Fellow of King's and teaches in Cambridge and at the Architectural Association.

**Nicholas Wollaston (1947)
My Father, Sandy**

Short Books, 2003. £12.99

As a noted Edwardian explorer, Alexander (Sandy) Wollaston (1893) survived great danger in the jungles of Africa and New Guinea, and joined Mallory as doctor on the first expedition to Everest in 1921. "Cutting through the New Guinea jungle, he wrote to a friend in the college, 'December 6th, give my love to King's. It's an odd thing, but King's is where I feel more firmly rooted than anywhere else.'" But it was as Tutor at King's that he met his death in 1930. He was shot in his



rooms in Gibbs' by an unstable undergraduate, who also killed the policeman who was trying to arrest him before turning the gun on himself. To many people Sandy became better known for his appalling death than for his

distinguished life. Seventy years later his son, Nicholas, has been persuaded to write a memoir. He was at first reluctant. "Having lived under my father's shadow, I wanted to break away from it, not fertilise the shadow." In this book he finally confronts his loss and goes in search of the father he hardly knew. "From now on," writes Ann Chisholm in the *Sunday Telegraph*, "he will also be remembered as a father generously and delicately celebrated by the son who barely knew him but has never forgotten him. The book is a model of its kind, simply told, restrained yet full of pride and loss."

Bernard Williams (1967) Truth and Truthfulness

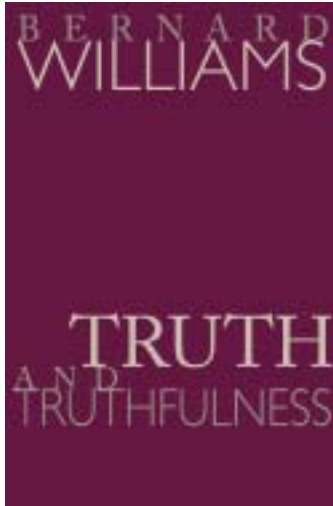
Princeton University Press, 2002.
£19.95

"Modern culture," says Williams, "exhibits two attitudes toward truth: suspicion of being deceived (no one wants to be fooled) and scepticism that objective truth exists at all (no one wants to be naive). The tension between a demand for truthfulness and the doubt that there is any truth to be

found is not an abstract paradox. It has political consequences and signals a danger that our intellectual activities, particularly in the humanities, may tear themselves to pieces." Alasdair Palmer in *The Sunday Telegraph* writes, "This brilliant and disturbing book is in part an attempt to reanimate the humanities, or at least to save them from the kind of self-destruction which results from claiming that whether they

actually say anything true is irrelevant and unimportant." "Busy people can reasonably become impatient with the humanities, as compared with the natural and applied sciences," writes Williams, arguing that the presence and relevance of everyday truths gives sciences a claim to seriousness that the humanities can easily lose. "The impression of frivolity is enhanced when the humanities adopt a rhetoric of political urgency which represents only the café politics of émigrés from the world of real power, the Secret Agents of literature departments." Edward Skidelsky in the *New Statesman*, writes "Although densely argued ... it is suffused with a sly Oxonian humour and a keen feeling for pleasures of philosophical argument."

Provost of King's from 1979 to 1987, Professor Sir Bernard Williams is a Fellow of All Souls College, Oxford, and also teaches at the University of California, Berkeley.

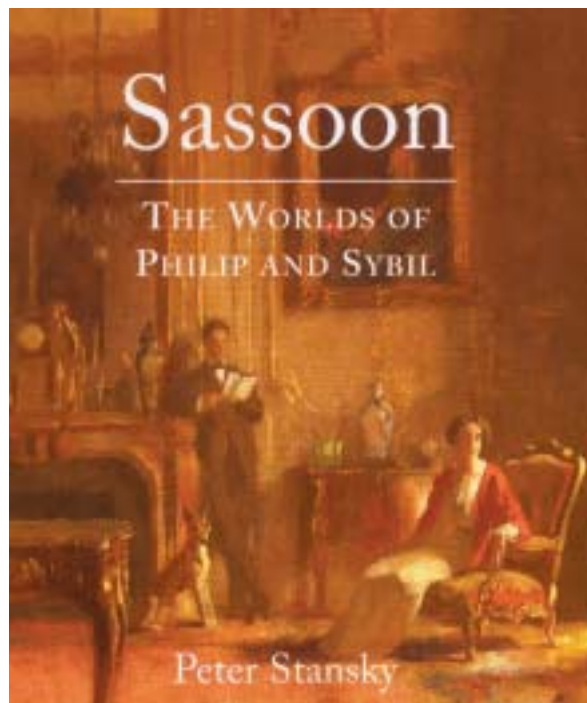


Bernard Williams

Peter Stansky (1953) Sassoon

Yale University Press, 2003. £25.00

Arriving in London (from Baghdad via Bombay) in 1858, with great wealth – partly derived from opium trading – the Sassoons established themselves among other rich Jews in the circle of the Prince of Wales. Sir Edward Sassoon later married Aline de Rothschild and it is their children, Philip and Sybil, who are the intriguing subjects of this generously illustrated double biography. Sir Philip Sassoon (1888 – 1939) was a glamorous and well-known figure in Britain in the early twentieth century, the most eligible bachelor and the greatest host of his time, attaining prominence in the art world, high society, and politics. Sybil (1894 – 1989) lived a more private life, married Lord Cholmondeley, and restored Houghton Hall. The book uses their lives to offer insights into British attitudes towards power, politics, old versus new money, homosexuality, war, Jewishness, taste and style. "Excellent researched and elegantly written," writes Geordie Greig in the *Literary Review*, while Max Egremont in the *Financial Times* calls it "gracefully written, acute, fun to read". Peter Stansky adds, "The King's touch is that Sybil lived in



Houghton and was the most important person for the state of the house besides its builder, Sir Robert Walpole, a Kingsman. JH Plumb (1939) arranged for the Walpole papers to be sold by the Cholmondeleys to the Cambridge University Library."

Peter Stansky is Frances and Charles Field Professor of History at Stanford University.



Cyril Greenall (1937) Kaunda's Gaoler

The Radcliffe Press, 2003.
£24.50

Cyril Greenall joined the Colonial and Overseas Service in 1943 and served as District Officer for twenty-five years in Northern Rhodesia and later in Zambia's post-independence government. In 1959 Cyril was the DC in Kabompo, deemed a safe place of exile in which to detain Kenneth Kaunda following the formation of the Zambia African National Congress. Many DCs administered an area of hundreds of square miles by themselves, often with no one to help and just the moral comfort and support of their wives; and Cyril was admirably supported by his wife Frances. "This was intended to be an account of my own and my family's lives and experiences ... nevertheless, it is totally impossible to divorce our personal lives from the changes that were unfolding around us, particularly as I was first the gaoler, as the local press put it, of the former president, Kenneth Kaunda, and later, I think, his friend." His memoir, written with David Coe, is a personal and anecdotal account of his career – and full of colour. "In the middle of the twentieth century, of course, the colonial administration did not look favourably on human sacrifice, however customary," he writes, before describing the process involved in the funeral of the paramount chief of the Bemba. And he is grateful for his course (albeit a short one) in Anthropology while at King's – "I had never anticipated it would be relevant."

What is art?

Charles Saumarez Smith (1972), Director of the National Gallery, gave this talk at the Provost's Seminar in February.

I suppose it was legitimate for the Provost to assume that, as Director of the National Gallery, I might have views on this topic. But, in reality, I realised, that it was one of those questions that I thought about much more intensively and carefully when I was an undergraduate, so it has required a certain amount of self-analysis for me to think what my answer to such a question might be now.

I think I would start with a work by Josef Albers, which used to hang above the fireplace of my room on the second floor of U staircase and which consisted of a series of three intersecting squares of gradually deepening yellow. It was a declaration of my interest in art of a slightly and deliberately pure form: nothing but a set of geometries, given an additional dimension by the inclusion of precisely demarcated and equivalently mathematical densities of pure colour. My friend, Stephen White, who lived on the floor below, always described it as a fried egg. I don't remember ever trying to persuade him that it was not a fried egg, but, if I had done so, I suppose I would have done by referring to the visual pleasures of abstract form, a kind of mathematics of the eye. I didn't know about Albers. I didn't feel I needed to. It was a view of the importance to visual pleasure of purely optical characteristics, differentiating art from any issues concerned with depiction or *mimesis* or representation.

I realise in thinking back about this episode that, consciously or unconsciously, I was a formalist, an inheritor of the tradition of G.E. Moore and Clive Bell, although I had not then – and have not since – read Clive Bell's book, *Art*. I suppose I had unconsciously absorbed a view of art as a language answerable only to itself and not to the world; in other words, it did not consist of a relationship between form and subject matter.

And yet I am not really a formalist. If I had been, I guess I would have tried to be a critic, rather than an art historian. An art historian must necessarily have a belief, normally unconsciously expressed and nowadays not much evident in the way that the subject is studied, that the experience of a work of art is in some way deepened and enriched by a better knowledge of the circumstances in which it was produced. This, I realise, is a form of contextualism: that the work acts as a veil by which one penetrates into a better understanding of the world from which it came; and, reciprocally, a knowledge and understanding of the world in which a work is produced helps one to appreciate the problems it solves, the language it uses, the works it comments upon, the way in which it stretches the vocabularies it inherits. Otherwise, why would one bother with the writing of history? So, one might say, entirely solipsistically, that the work of art is what history has defined as a work of art. Only, this is transparently not true because so much of what one studies as art was not regarded as art, but, instead, as building or a form of worship or a tool or a pot. The definition is retrospective. It is to treat the definition of art as a form of archaeology.

And, yet, I realise that to treat art as only a form of emblem, a way of understanding something else, is profoundly inadequate and assumes that one must have knowledge to understand and appreciate a work of art – which is manifestly not the case. At this point, I want to mention a word which is not much used in





The Adoration of the Magi: Peter Paul Rubens

the definition of art and that is: skill – the idea of the *artifex*, the person who pursues a set of problems in making, in representation, in depiction, in the application of paint onto canvas, or clay into a shape, or, for that matter, plastic or polyurethane. It is not the nature of the material, what material is used, which matters to the art work. It is what is done with it. And surely we have not lost this aspect of skill in our understanding of art. We may talk about meanings or communities or the politics of art. But, if we look at an Antony Gormley sculpture or a Rachel Whiteread, we are still responding at some level to the use of material, to the challenge of casting the human body, or the challenge of placing the inverse of a house in a park off the Mile End Road. These are all works which convey a sense of monumentality not only in what they say, but in what they are. So, I would like to include in my definition of art something about making and materials, even though this may be regarded as reactionary, eradicated from the modern uses of art at its boundaries and, even if, as frequently happens, the artists do not themselves make the works.

And, then, of course, I am not really prepared to dispense with issues of subject matter, the expression of meaning in a work of art. Having spent the last eight and a half years dealing with the issue of portraiture and how far it can be considered an art form, I am

prepared still to argue that there is a place in one's understanding of art for what it represents and, in fact, it seems to me that a lot of contemporary art, precisely that part of contemporary art which some people might want *not* to describe as art, is about experience, about memory and fiction and autobiography, which is where Tracey Emin comes in: she works in a medium which is a form of novel without words, baring her life and soul and her emotions in a way which is perfectly legitimate in fiction and surely has its place in art, perhaps more so, now that medium is increasingly regarded as irrelevant. It's the message, not the medium.

So far, I have gone some way towards describing a set of ideas about the meaning of art, but not quite far enough, because I have said nothing whatsoever about emotional impact, the sense of poetry or *terribilita*. The experience of art is, above all, a transcendent one, one which can speak to a common experience beyond that of the specialist art world. We may not know what art is, but we know it when we see it: it has

a particular form of transcendent and transformative effect on our mind, on our imagination and on our emotions. It is a form of deep and reflective communication, and any definition of art which omits this undertow of transcendence is surely defective.

I have realised in trying to describe art that, like anyone in the art world now, I am extremely wary of too tight or restrictive a definition. It is a loose category defined by what it is, by what people want to regard as art, and it is and has always been subject to multiple redefinition.

But I realise, also, that I do have to work with a notion of art in what we do every day at the National Gallery, because although the works we look at are all broadly and straightforwardly encompassed by any definition of art, we are still always negotiating with categories of art and, indeed, not least, of excellence. The first work which we looked at as a possible acquisition after I arrived was a work by Vasari. We were having to make a decision as to how good an artist Vasari was, how deserving of a place in the National Gallery. We use a set of shorthands to describe issues of artistic significance: the languages of form; of cultural significance – that is, how far a work encapsulates and helps one to interpret its era; of manner, as in its original meaning, *maniera*; and of meaning. So, the sorts of issues which I have described as lying below the surface of contemporary definitions of art still deeply influence how we view it.

There is another area in which I realise that I routinely use a set of assumptions about the meaning and value of art and the way that it is viewed and understood: that is, in the ways in which works are hung in galleries. At the moment, the orthodoxy is to hang works historically and to interpret them according to their iconography. It is taken for granted that people will enjoy the works more if they know what they are about. But, interestingly, only a small minority of people pick up the headphones to find out more about the works of art on display. People come to look, to meditate, and to admire. They look at works of art in a multiplicity of different ways. We need to avoid a definition of art which is monolithic. The experience of art is open-ended.

So, to conclude, I feel that my definition of art, in fact, anyone's definition of art, would need to include issues of form, what a work of art looks like and how it is constructed, its style and structure; some awareness of the nature of the relationship of the art work to the world it inhabits, the ways in which a work of art can express social issues, most frequently in ways which are essentially sublimated; a sensitivity to medium and technique, how something is painted, how well it is painted, its physical properties, separate from its form; and a recognition that any definition must still make allowance for the expression of meaning, the content of the work of art and what it is saying to the viewer. 🍷

New Admissions Tutor for Access and Recruitment

Nicky Zeeman has been King's Admissions Tutor since 2001; now, the job has been split and she shares an expanded role with Rosanna Omitowoju. *King's Parade* asks them why and finds out how King's is meeting admissions challenges.

KP: So, why two jobs?

NZ: The workload of an Admissions Tutor has grown in recent years; there is of course the complex process of assessing applications, arranging interviews, making decisions, and sending out letters. But there's a lot more. We are constantly thinking about how we can improve our procedures. And the job of actively encouraging good potential students to apply is almost infinite.

RO: We really do mean it when we say in our prospectus that 'we welcome talented and committed students irrespective of where they come from'. And indeed the number of applicants to Cambridge has soared in recent years.

NZ: King's has a long-standing and innovative tradition of positively encouraging applications from those with the potential to make the most of the opportunities offered here – it is a tradition of which I hope all King's men and women are proud. And in the last few decades, the College has successfully encouraged a large number of applications from people who in the past would not have thought of applying to Oxbridge.

RO: But we still seek applications from more 'traditional' Oxbridge backgrounds, including independent schools. We know how much students from these schools have to gain from – and offer to – the College. One of the thrills of an education at King's has to be the tremendous diversity of the people who come here.

KP: What's involved in the recruitment and outreach side of the job, Rosanna?

RO: I go out to visit schools all over the country – both state and independent schools – and we also arrange school visits to the College. As members of King's know, the College was a pioneer of early access-widening initiatives, from admitting women in 1972 to encouraging

ethnic minority applications. But members might be surprised to know that we've had groups of 12 year-olds here, as well as Sixth Formers. Much of my work is to do with raising aspirations and encouraging people to think about University in the first place. At other times I am asked to give quite detailed advice – for example a school might ring and ask me to do an interview workshop for their Sixth Formers. So sometimes I'm wearing a broader Oxbridge hat – not just a King's hat. Other roles are more specific to King's itself. For instance, there is also our tradition in music to maintain, and we organise visits and open days in this and also in other specialist subjects.

NZ: Rosanna teaches and recruits in the Classics Faculty – in fact she won a University prize for Excellence in Teaching last year. Classics has risen remarkably well to the challenge of attracting more students to study a subject that is now taught in far fewer schools than it once was.

RO: Yes, and we've just introduced a new four-year *ab initio* Classics degree for those who have never taken Greek or Latin. Of course, this is also a subject in which a number of state and independent schools have a prestigious academic record; so I already have contacts with a very rich diversity of schools. So basically I have the rather expansive job of encouraging people to apply and Nicky has the more hard-nosed job of making a selection between the mostly excellent candidates.

KP: How do you select candidates?

NZ: Well, we are looking for highly motivated students who are capable of rigorous, innovative and creative thought; we are interested in the skills they already have and also in their capacity to rise to new challenges. We use a range of data to make an assessment, as different candidates shine in different ways.

We take applicants' personal statements and teachers' references seriously, as well as any exam results achieved so far. The interview is important, but when candidates come to King's they may also sit a subject-related test.

RO: When we abolished the entrance exam, this was because it was felt that it was discriminatory, as some schools could prepare their students for it better than others. Now the pendulum has swung the other way. Many applicants are afraid that the interview is dangerously 'subjective', and in Medicine, for instance, a university-wide exam has been introduced, partly because it is seen as being fairer! We still think the interview has an important part to play, and allows many candidates to show us their particular talents, but it is never the only thing we judge on.

NZ: We ensure that every candidate has more than one form of contact with College assessors while they are here. My own view is that the more forms of information and the more various they are, the better; similarly, the more interviewers who are involved in the interview process, the more all-rounded and fair it must be.

KP: What are the challenges facing you both as admissions tutors?

NZ: As more pupils get all As at A-Level, the job of choosing between them is getting harder. We have to generate more of the information on which to make our decisions ourselves. Another big challenge is maintaining both our outreach to potential applicants who might not have considered applying here – a policy we intend to continue – and at the same time making renewed efforts to reassure schools in the independent sector that we are not prejudiced against their pupils.

RO: We know there are teachers in independent schools who continue to tell pupils and their parents that King's discriminates against them, but this is simply not true. It really is misinformation. We have no quotas and treat every application on its own individual merits. Our statistical analysis is only undertaken after the selection procedure is completed. Getting out the message that we are trying our hardest to be totally fair to all candidates, irrespective of their background, is harder than you might think. The message is true – but not as headline-grabbing as the distortions are.

NZ: In recent years, the ratio of our applications from state and independent school students has usually been quite similar to the ratio of offers we make to these students: this year the ratio of offers to state and independent school students was 77% to 23% respectively. If anything, however, statistically independent school applicants are slightly more likely to receive an offer.



Left: Rosanna Omitowaju and right: Nicky Zeeman

KP: Does the possibility of an 'Access Tsar' appointed by the government worry you?

NZ: No, not at the moment. We work hard to give applicants every chance to display their academic skills and potential, and to assess them fairly. We welcome government interest in this important issue and think that open debate can only be a good thing – as long as it is properly informed about the work we do. We have nothing to hide. However, we would be very concerned indeed if our power to make decisions on educational and academic grounds – and to be fair to all individuals – was in any way circumscribed by government controls.

KP: Do you enjoy your job?

NZ: Yes, enormously. I meet, and read the application forms of, some very extraordinary people. Many of them are clearly going to go on to live very special lives and have remarkable careers. What administrative job in the College could be more important and essential to get right? The most heart-breaking aspect of the job, of course, is having to reject some of the very interesting people whom I meet who are nevertheless not yet ready for the gruelling demands of Cambridge courses.

I realise that there are King's men and women who regret that we don't give preferential treatment to applicants from their families. I can only say that I hope any warm and valued memories that King's members have from their own education here will encourage them to respect the fact that we have to offer this wonderful opportunity to those whom we genuinely believe to be best equipped to make the most of it. 🙌

Contact details:
www.kings.cam.ac.uk

The King's College website carries information about admissions and an online prospectus. If you would like to talk to Rosanna Omitowaju or Nicky Zeeman about any aspect of the admissions process – or arrange a visit to your school, or for your school – please contact them or Patricia Edge on:

access@kings.cam.ac.uk
Tel: 01223 331417

Launch of a new annual event: The Foundation Lunch



John Barber, Director of Development, welcomed members and guests from the years 1933 – 1946 to the First Annual Foundation Lunch, on 4 April 2003. This is a new event marking the anniversary of the laying of the Foundation Stone of the College by Henry VI, on 2 April 1441. Members and their guests gathered in the Combination Room, dined in Hall, were entertained by King's Voices and had tea. Ros Moad, the Archivist, had arranged an exhibition with matriculation photographs, the matrix of the College seal and the Foundation Charter. Coinciding with a wonderful display of bulbs in flower on the Backs, the event also provided the perfect excuse to visit Cambridge in the Spring.

Lord Moran (1943) proposed a toast to the College.

“I was very much honoured to be asked to propose the toast of the College today. I was also very much surprised, as many of you here have far more distinguished academic records at King's than I have. The fact is that I was only able to spend six months here on a naval short course. The naval part consisted of learning various comparatively useless things like the semaphore alphabet and the properties of twenty-five different kinds of rope. At King's I read History. I remember my first meeting with my tutor, at which he suggested that I had better read through Gibbon's *Decline and Fall*, and

when I had finished it, should read it through again. In recommending lectures I should go to he might have been discussing musical comedies – “Try White. He's quite amusing”. But I do remember one wonderful lecture, the Rede Lecture on Lytton Strachey given by Max Beerbohm. We were all scruffily dressed as everyone was in wartime, but he appeared in an elegant grey suit with white kid gloves and he made a wonderful picture against the dark panelling in the Senate House, like an exquisite bird. And the lecture was superb.

I was impressed when I arrived to find that the Dean called on us, rather than we on him. I liked Provost Sheppard, a wildly eccentric but delightful man, a true original with his invariable greeting “Bless you”.

But all too soon I left to join the Navy. I looked forward to returning to King's but at the end of the European war I managed to get myself shot by the Argyll and Sutherland Highlanders – an instance of what is now, inappropriately, called “friendly fire”, of which we hear rather too much these days. When I was hobbling about St James's Park I met a man I knew slightly and he asked me if I would lend a hand for a week or two in the Foreign Office, which was short handed. I did so and as things turned out I worked for the Foreign Office for nearly forty years. So, sadly, I never came back to King's. My education remained incomplete.



saying: "Keep in touch and let us know what you are doing". Much to my surprise the College did not forget. I was sent the Annual Reports which all of you will have seen and which contained the extraordinarily felicitous obituary notices of Kingsmen, which I found fascinating reading. Then I was asked if I would like to come and dine in Hall sometimes, bringing a guest. I haven't managed to do this yet but firmly intend to do so. Then we have notable occasions like this, when we have been able, among other things to hear the splendid singing of King's Voices.



Above: Lord and Lady Moran

When I married my wife she was studying at the other place, at St Hilda's, and I carried her off to Turkey. She had been an undergraduate for a year, so her University education was twice as long as mine, but we both had our time cut short. Perhaps if the problems about tuition fees continue that will become the norm ...

So, as far as King's was concerned I was a lost sheep. As such I thought the College would forget about me, though I remembered that when I came up Provost Sheppard had written to me

Lastly we are even allowed to buy wine from the College cellar, with knowledgeable guidance on what to drink.

It is a great privilege to be accepted, however unworthy, as a member of this wonderful institution, with its magnificent Chapel, its world famous Choir and its great tradition of independence and academic excellence."

The new Dean, Christopher Ryan, spoke about how much he appreciated the College's acting with panache in "giving a chance" to people with unusual career patterns or backgrounds. "I began my career as a Roman Catholic priest, became an Anglican by conviction in my mid forties, and then earned my keep for over a decade as Professor of Italian at the University of Sussex. Not every Cambridge College would have felt such a personal history ideally qualified me to be Dean of Chapel. If we wish the College to be able to continue to give people a chance outside conventional bounds, we today have to signal our appreciation and support of its independent spirit."



Left: Gerard Arnhold (1937), Merrilees and David Bendall (1938)

Finding the Foundation Stone

King's College archives include a fifteenth-century manuscript with a copy of a poem written to commemorate Henry VI's coming to Cambridge to lay the foundation stone for King's College, on 2 April, 1441. In the margin beside the poem is a contemporary note written in Latin to record where the stone was laid: in the gateway to what is now the Old Schools, facing Clare College, then known as 'Clare Hall.' The location of the foundation stone reminds us that this court was the first site of King's College, and its principal site, other than the chapel, for more than three hundred years until it was sold to the University in 1829. The English poem, in its original language, is as follows:

Seint Nicholas in whos day was borne Henry the Sext Our Soverein Lord the King, After that His Excellence at Eton had leyd the anoynted stone, Here [e]stabilished this werke, hys clergy tenderly remembryng, The yere of Oure Lorde a thousand four hundred fourty and one, The secunde day of Aprill, that tyme Sunday in the Passion, The XIX yere of [his] reigne, here kneling on his knee, To the honour of Seint Nicholas first founded this edification, With whom in heven to be laureat graunt might the Holy Trinitee.

In the margin beside these verses is the Latin note recording the location of the stone which, translated, reads,

This stone was placed in the right-hand tower, that is, the southern one, of the gate facing Clare Hall.

This record of the Founder's placing a foundation stone is the only such record known to exist for any of the ancient colleges of Cambridge or Oxford, and knowledge of the location of the foundation stone is therefore equally unique. 🍀



Right and below:
Hugh de Glanville
(1943)



Right: Freshmen
(1943)



King's Parade gathered a few memories of sixty years ago...

Cyril Greenall (1937) brought his daughter to the lunch, and his new book, *Kaunda's Gaoler*, which appears on the books page. "I was enchanted by the whole event, especially all the extra things like the archivist and meeting the librarian. It was wonderful. I spent twenty-five years abroad, but I've been to many of the dinners, and kept up with David Willcocks and Len Kingdom – though neither of them was

able to be there on Friday. I was thrilled to hear about a woman Provost and would have liked to meet her. In my day, King's was notorious for homosexuality. My father had died when I was sixteen and when my mother – whose brother had been to King's – took me up I remember her saying to Donald Beves, 'I suppose Cyril's going to be quite safe here?' I just had to pretend I

hadn't heard her! Donald, with all his charm, said he believed I would have a very nice time.

Gerard Arnhold (1937) felt sorry for the photographer. "So many bald heads and white heads ... nothing nice-looking! But I enjoyed it, it was amusing ... one on my table, Cyril Dawson, had been in our boat in 1938 – though he didn't look like the man I remembered." Gerard, who now lives in Brazil, also represented the University at ski-ing. He had been a great party-giver and Secretary of the Ballet Society and later recalled an occasion when a lively group of girls from Sadler's Wells – Margot Fonteyn and Mary Honer among them – had come up for a party in his rooms. They'd been on good terms with the porters and the party went on until 2.00am. "Somehow, news of it got into the student paper and then Dadie Rylands called a meeting and said I had done something *very bad* and they would have to send me down. But I pointed out that they'd been having a boys' party that night, and I said if you send me down I might have to have to tell people about *your* party! And a year or so later we shook hands very amicably when he presented me with my MA."

To Hugh de Glanville (1943) a retired tropical doctor now involved in publishing, the matriculation photo brought memories of an exotic Polish refugee on his stair in his first year, Alex, whose family, exiled from Silesia by Stalin in 1939, had been befriended by the Duke and Duchess of Kent. "Alex – partially disabled by polio – rather impressed some of us freshers by his raffish air and familiarity with the royals. Years later, when as a medical student in London I was sharing a Kensington flat with four girls, who should come to sit down next to me on top of a bus but Alex, carrying a large parcel which, he confided, was a silver salver he was off to 'pop' in Bond Street. I asked where he now lived. Glancing round and then leaning towards me, he said, *sotto voce*, 'Actually, I'm living with a woman in Chelsea.' 'Ha!', I replied cheerily, 'I'm living with four in Kensington.' He got off at Bond Street and I never saw him again." 🍀

John Barber

The New Director of Development

“If you’re asking people to support the College, you need to know what you’re talking about – and in twenty five years here I have met and taught a lot of people. This has given me a good idea of what’s special about King’s and its members.

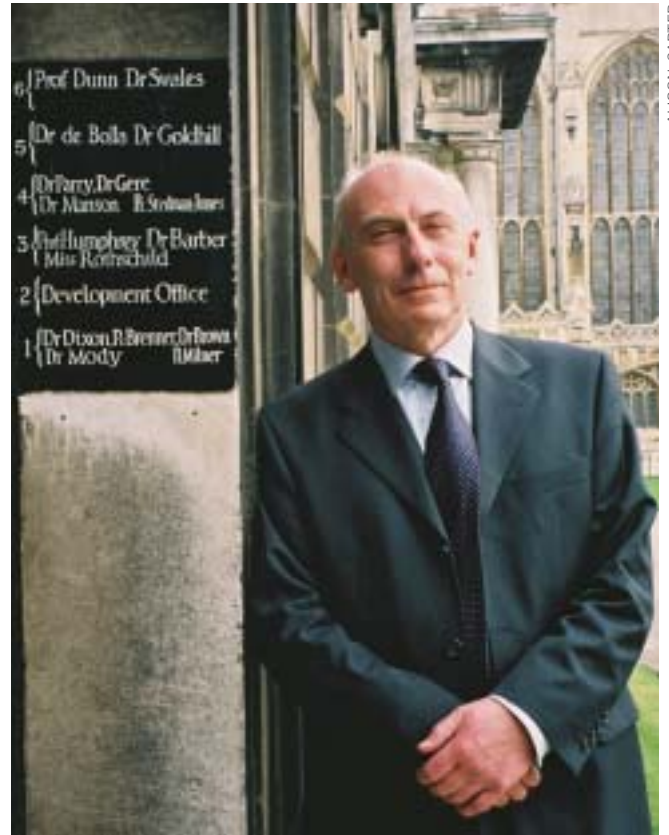
The major challenges for the Development Office are increasing available funding for teaching and research at King’s, providing financial support for our students, and maintaining and improving our buildings and facilities. Reduced government funding is likely to continue, and this together with increased top-up fees and/or a graduate tax will have serious consequences for everyone in higher education. This makes the case for colleges and universities engaging the support of their alumni stronger than ever.

This has three key implications. First, I think we must share more information with members about the College’s current situation, its plans and its goals, and this includes financial matters. If we’re asking members to contribute to funding our activities, we need to be more visibly accountable for how we use our resources. Conveying information can take

John Barber is a musician and historian of Russia – his new book about the Siege of Leningrad will be published here in the autumn – as well as a marathon runner. But it’s his time as Fellow, Director of Studies and Vice-Provost that he sees as the most valuable background for his new post.

various forms, and not only the printed word. Email and the internet are excellent ways for the College to stay in touch with members and I think we could use them better.

Second, I think there should be more opportunity for members of the College to express their thoughts about its past, present and future, and contribute to working out



John Barber

strategies for achieving its goals. Here I see a potentially expanded role for King’s College Association. Until now KCA has organised an annual lunch and collaborated in producing the Register, but it hasn’t seen itself as being involved in what goes on in the College. With the creation of the new post of Director of KCA, I think this will change. And I look forward to greater liaison between KCA and the Development Office. Our interests, though distinct, certainly overlap.

Thirdly, I want to increase the number of occasions when the College and members can reconnect, and when members and their guests can come and enjoy what King’s has to offer. We’ve already added the Foundation Lunch and the Development Summer Party to the existing, very successful, Garden Party, the traditional Non-Resident Members’ Dinner and the Provost’s Seminar. We also hold receptions for Chapel Foundation members after concerts given by the Choir here and in London. I want to make it easier for members to take up their standing invitation to dine at High Table. Numbers of non-resident members dining have fallen off in recent years; this is a great pity, because we all benefit from the exchange of news and ideas. The current arrangements are being reviewed, and I hope we’ll see an upturn before long.

I’m really delighted to have been asked to do this job. I look forward to meeting more members, discussing the issues and explaining our policies. With the commitment, support and trust of members I am confident we can meet these challenges.”



Fashion statement

Model: Bo Zhao
Designer: Tigger MacGregor

In the space of a (very short) hour, Tuesday 4 March saw King’s Dining Hall transformed into a fashion show arena, complete with catwalk and DJ booth. The show was organised by King’s Couture, a new society within King’s set up to encourage the creativity and skill needed to make and design clothes, while at the same time providing a real alternative to high street clothing, much of which is made in appalling conditions. King’s students were involved in all levels of the production, from making the clothes to organising the lighting and in total the night raised just under £400, which will benefit the Clean Clothing Campaign and the Eating Disorders Association.

Tigger MacGregor (2000), the founder of King’s Couture, said, “The night went amazingly well – not only did we manage to raise money for two very worthy charities, but everyone involved had a great time too. We definitely hope to see this fashion show become a regular feature in King’s so keep your eyes peeled for next year’s show.” Other designers/makers included Amber Mansell, Bonny Indra, Claire Waterman, Bo Zhao and Kate Sheen. The Clean Clothing Campaign aims to improve working conditions in the garment and sportswear industry by putting pressure on companies to source clothing through non-exploitative industries, raising consumer awareness and pressing for change.

For more information contact tigger@kings.cam.ac.uk

SARAH DONNADY

Women’s dinner

In February, eighty Kingswomen and their guests attended the sixth annual King’s Women’s Dinner, organised by the outgoing Women’s Officers, Amber Mansell and Clare Burrage.

The motivation behind the evening is twofold – to celebrate female achievement (in all possible forms!) and also female relationships. Female-only events are rare in Cambridge, and many women feel that a night such as this makes a refreshing and empowering change from male-dominated environments. The event is always open to all women at King’s – fellows, students, staff and non-resident members. All King’s women are encouraged to invite any women

particularly special to them to share the night. One undergraduate described this year’s dinner as “the perfect thing to bring my mum along to”. Or your sisters, aunts and cousins.

The speakers this year embodied both aims of the dinner. Sue and Victoria Riches are a mother and daughter who were part of the first all-female relay team to walk to the North Pole. The two of them certainly had an inspirational message – neither of them had any Arctic experience at all when they set out for their first trip, but they survived three weeks on the ice, and even coped with falling in. Both made it clear that “anything is possible” with the right mental

attitude, and left the dinner guests feeling motivated in all sorts of ways. After a lively (and down-to earth!) summary of life on the ice, the speakers invited questions from the floor, and signed copies of their book *Frigid Women*.

The event was kindly sponsored by Unilever, and their representative (and Churchill graduate) Sarah Chou also spoke after dinner, praising the atmosphere and the ethos of the event.

Next year’s Women’s Dinner is being planned already – contact the current KCSU Women’s Officer Sarah Jackson (sij21@cam.ac.uk) for more details. Hopefully it will be even bigger and better than this year’s – more female alumni are especially welcome, and we are seeking sponsorship too.



ALISON CARTER

1st VIII: Meg Morigami (2002), Sally Brook (1999), Anna Stuart (2002), Jo Mason (2002), Jenna Fields (2000), Eleanor Toal (1999), Monica Guy (2001), Monica Stensland (2000)

Rowing

This year, the women’s 2nd VIII qualified for the Lent Bumps for the second time ever. But because of an unlucky over-bump just before reaching the finishing line on the first day they ended up at the bottom of the river. Despite very promising efforts to bump back up again, river carnage prevented this from happening. On the men’s side, the 1st boat

managed to bump up after what seems like years of stagnation. Captain Chris Braithwaite is currently rowing with the heavyweight Blues development squad, so a bit of rowing wisdom is definitely trickling our way.

In conjunction with the University-organised alumni weekend in September, KCBC are also organising an alumni event of their own.

There will be an alumni dinner on Friday 26 September, and we hope there is enough interest to enter at least one VIII in the alumni regatta on Saturday 27 September.

For more details contact: **Monica Guy** on mig24@cam.ac.uk
For more general information contact our alumni secretary **Dave Eyers** (dme26@cam.ac.uk) for a subscription on our newsletter ‘Henry’s VIII’.

My PhD: Richard Hall

Pesticide resistance – a battle we can't win?

Pesticide resistance is one of the biggest problems facing modern agriculture. Billions of dollars have been spent developing pest-specific chemicals, so as to minimise detrimental effects to non-target organisms. However, this specificity allows resistance to develop relatively easily in the pest population via a single mutation.

The mutations are naturally occurring, but in the absence of the pesticide, the fitness cost usually means that they are out-competed by the wild-type and never become established in the pest population. (A fitness cost means that a fungicide-resistant pest produces less offspring or has a shorter lifespan than the original 'wild-type' in the absence of the pesticide. For a fungal pathogen, this is usually manifested in reduced spore output, reduced ability to infect plant tissue and reduced survival in adverse conditions.) An example of a crop-pest interaction is powdery mildew, a fungus which attacks the leaves of wheat or barley. Widespread resistance to the strobilurin fungicides has developed in this pathogen over the last few years.

Once the pesticide is deployed, so much of the wild-type is killed off that the resistant form is able to invade, eventually rendering control useless. Repeated pesticide application removes the 'wild-type'

pest and allows resistant forms to invade, resulting in major yield loss. In order to avoid pesticide failure, combinations of pesticides are applied in mixtures. However, this approach aggravates the risk of 'super-pests' resistant to all forms of chemical control appearing (as observed in hospitals with the emergence of superbugs).

Fortunately, mutations conferring resistance often carry a fitness cost relative to the wild-type.

My work focuses on finding the optimal balance between applying sufficient control to maintain yield whilst allowing enough of the wild-type to survive to out-compete resistant mutants.

Pesticide technology is essential for controlling crop disease, especially in developing countries. However, it is a finite and costly resource, and must be deployed sparingly. It is interesting to note that the increased popularity of chemical-free organic farming may play a key role in preserving a pesticide's longevity, by maintaining genetic diversity in the pest population.

Richard Hall is in his 3rd year and works in the Epidemiology and Modelling Group under Prof C A Gilligan (1988), in the Plant Sciences department. His PhD title is 'Modelling fungicide resistance'.

King's treasures at V&A



The King's Foundation Charter

The Victoria and Albert Museum will open its major autumn exhibition, Gothic: Art for England 1400–1547, on 9 October showing for the first time the glory of late medieval art from the reign of Henry IV to the reign of Henry VIII. The exhibition is the successor to the acclaimed Age of Chivalry (1200–1400) at the Royal Academy in 1987/88.

The objects will come to the exhibition from a wide range of institutions in England, Europe and the United States. They include parish churches, cathedrals, Oxford and Cambridge colleges, schools, livery companies, town councils and stately

homes as well as private owners and international museums – anywhere where art and artefacts from this long ago period have survived.

Thanks to generous donations from James Glover (1989) and American author Patricia Cornwell, who researched some of her last novel in the Archive Centre, King's is able to send two treasures to the exhibition: the Foundation Charter upon Act of Parliament, dated 16 March 1446, in a purpose-designed display case, illustrated here, and the silver seal matrix of the College, 1443, re-cut 1449.

At the V&A from 9 October 2003 – 18 January 2004.

King's all in white: 31 January 2003



DAVID GOOD



DAVID GOOD



RICHARD HALL

For further information about Choir concerts and events see our website at www.kings.cam.ac.uk

***Procession for Advent**
Alumni are entitled to 2 tickets every 4 years, on a first-come-first-served basis from 1 October each year. Apply to the Chapel Secretary in writing or by email: chapel.secretary@kings.cam.ac.uk

Events 2003

21 June: KCA Lunch

28 June:
Garden Party for 1985 – 1997. Cancelled.

12 July:
Development Summer Party
Invitation-only reception for donors on the Back Lawn.

Early September:
King's USA visit
Advance notice all members of King's based in the USA of a visit in early September 2003 (to be confirmed) to Washington, New York and Boston by the Provost, Provost-Elect and Director of Development. There will be a dinner in New York with a performance by Collegium Regale. This is part of a planning visit linked to the Choir Tour to the East Coast in December 2004.

If any US members wish to arrange meetings in connection with this visit please contact the Development Office.

Would any USA-based King's members with news or contributions for *King's Parade*, please contact the Editor.

11 September:
Telephone Campaign
This year's campaign will take place between 11 September and 1 October 2003. Student callers will be trying to raise £150,000.

27 and 28 September:
Alumni Weekend
Non-Residents, Dinner invitations have been sent to members 1971 – 1974.

Corin Redgrave (1958)
will be performing his one-man play *Blunt Speaking* on Saturday 27 September, 14.30, Wolfson Hall, Churchill College.

Ben Bayl (1997)
will lead a scratch choir to sing the Brahms *Requiem* at the West Road Concert Hall – rehearsals start at 19.00; performance at 21.00.

Simon Hoggart (1965)
is on the celebrity team for University Challenge, Saturday 27 September, 16.15, Lady Mitchell Hall.

Alumni weekend information is available on www.foundation.cam.ac.uk/

15 October:
Year Representatives meeting in London.

13 November:
The Provost's Seminar
Speaker and topic to be announced.

19 December:
A Celebration of Christmas
Christmas fundraising event for the Chapel Foundation. Choir concert and dinner with entertainment by **John Bird** and **John Fortune**. Sponsored by The Marshall Group of Companies.

For information call the Development Office 01223 331313.

Dates for 2004

24 March: Foundation Lunch (1947 – 1952 tbc).

19 June: Garden Party (1965 – 1974 tbc).

17 July: Development Summer Party (by invitation only).

24/25 September:
Non-Residents weekend (1975 – 1978).

Choir Concerts

2 July:
Joint Evensong at St John's College, Cambridge. To be broadcast live by BBC Radio.

13 July:
Last services of Easter Term.

16 July:
Liturgy of St John Chrysostom 18.00.
Tickets from Porter's Lodge
Credit Card bookings 331212.

4 October:
First service of Michaelmas Term.

9 November:
Cambridge Festival Concert. French music and works by Holloway.

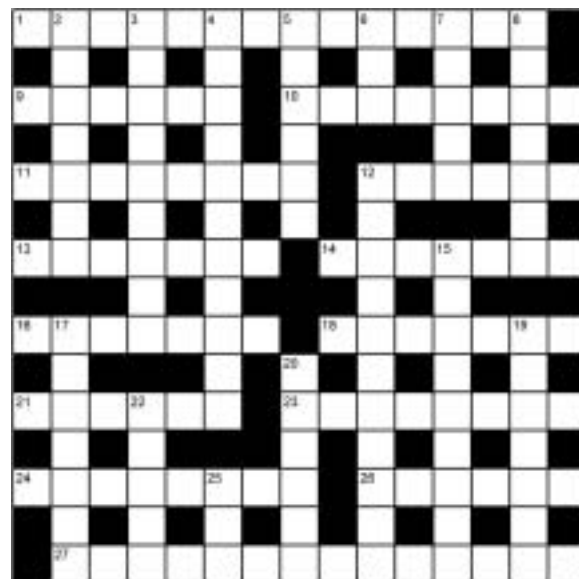
30 November:
Procession for Advent*.

1 December:
Bridgewater Hall, Manchester. Box Office 0161 907 9000.

6 December:
Founder's Day Concert. Box Office 01223 331212 (from November).

15–17 December:
Concerts in Hertogenbosch, Antwerp and Amsterdam.

Mugwump



Across

- 1, 12 down, 27 across Ah! See direction to steps if you cross the patio? (1,9,2,2,3,8,4,2,3,5)
9 See 20 down (6)
10 Roger's up in a state of panic, tries to set things straight (8)
11 A number found 1 across in added state (8)
12 Score with Kingsley's girl? (6)
13 Wickedness, the wickedness in being teetotal (7)
14 Bird gives kiss to nag (7)
16 A flash of fork on bacon (7)
18 Excuse a poor specimen (7)
21 Acts of ecstasy over specks of dust (6)
23 Beers around the bar with secret society (8)
24 Unfortunate side effect of open curtain (8)
26 Guardian loses way, stumbles upon lizard (6)
27 See 1 Across

Down

- 2 Man in spot in shipping route (7)
3 Orange vitamin contained in flavouring caused compulsive behaviour (9)
4 Split hits protests (4,7)
5 Stop, a river, stop! (6)
6 Encourage one to get laid (3)
7 Push south to Sussex town (5)
8 Break a nice pot – keeping it in the family (7)
12 See 1
15 Post Office set on fire, then our first bank destroyed by Communist administration (9)
17 Timothy has East European backing for tones (7)
19 Feminist writing in English is more naive (7)
20, 9 across Hostels producing vegetables (6,6)
22 Getting hitched? (5)
25 A party in chaos (3)

Solution in next issue