

Winter 2020



KING'S PARADE

THE MAGAZINE FOR MEMBERS & FRIENDS OF KING'S COLLEGE, CAMBRIDGE

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Welcome

from the Financial Tutor, Chryssi Giannitsarou



As Financial Tutor, it's my role to look after the financial well-being of our students and implement the College's philosophy that no student should be held back from their studies due to financial reasons.

On a prosaic level, this involves checking that students are paying their bills and fulfilling their responsibilities, but it also means getting involved when students find themselves in difficulties or require financial help. In some cases this might simply be providing budgetary advice or working through a student's expenses, and it's easy to forget that many of the bright young scholars who arrive each year will have never had any kind of financial education, formal or otherwise.

While we hope our students remain on a sure financial footing throughout their degree, there are of course occasions where things go awry. It's in those situations that we draw upon our hardship funds to provide direct financial assistance, whether to cover medical bills, emergency transport, or essential study-related expenses.

The pandemic has introduced myriad new scenarios requiring attention and mitigation throughout the year. Back in March, many overseas students returning home were forced into buying prohibitively expensive last-minute flights, and during the Easter Term the transition to online teaching left some students needing additional equipment to facilitate their remote participation. The effects have been particularly pronounced for those graduate students nearing the end of their degree who have been unable to access laboratory or library facilities, and who have required additional time and support to complete their research.

One of the more gratifying aspects of the role is being able to provide new opportunities for students to embark on creative or educational projects that they otherwise wouldn't be able to undertake. Whether that's a language course, an internship, or an interesting pet project that a student wants to take forward, it's wonderful to be able to approve activities which you know will help them become a more thoughtful or rounded person, or which will contribute to the wider health and happiness of the College community.

A YEAR OF CONTRASTS

Looking back over 2020, it would be tempting to view it predominantly as a year of privations – one in which we've been bound by restrictions and unable to congregate, learn and celebrate together as we would have wished.

Without doubt, it isn't how anyone would have wanted the year to unfold – from watching our students depart in March amid a haze of uncertainty, to seeing meticulously planned events and activities successively cancelled or postponed – not least the summer graduation ceremonies. However, it has also been a year in which we can feel an immeasurable sense of pride in the King's community and how it's adapted during these strangest of times.

That sense of pride is manifold. Pride in how our students have coped with the limitations that have been placed upon them, particularly our new undergraduates who have found their opportunities for interaction impeded, and the usual, organic process of friendship-formation made far more difficult. Pride in how they've worked constructively together to ensure that the College has remained a safe and supportive environment for all, and in how they've provided each other with mutual support – both practical and emotional – when necessary.

Pride too in the commitment and dedication of our staff, who have worked tirelessly and collaboratively to provide as comfortable and fulfilling an experience for our students as possible, tackling numerous unexpected hurdles with initiative, precision and empathy. And in our academic staff, who have also faced newfound challenges, and many of whom have devoted their knowledge and expertise – whether in medicine, engineering, policy or otherwise – in trying to combat the virus and its wider ramifications.

And by no means least, pride in the many alumni who have given their time and skills, often bearing first-hand witness to the devastation that the virus can wreak, in order to keep us all safe. We cannot know what the coming year will bring, but as a College we do now know that our members (both past and present) are adaptable, compassionate, inventive and resilient.

In solidarity, here's to a brighter 2021.

The Editor





IN CONVERSATION WITH

James Dolan

When James Dolan spotted an advertisement for a Junior Research Fellowship in Science Communication at King's, he confesses that his heart skipped a beat. "It was really exciting because it invited applications from scientists, as well as philosophers and historians of science and science journalists, and was a way of broadening my interests from pure science to a mixture of science communication and science policy".

"So I put in this crazy proposal where I said I would do science communication with policymakers, keep on doing some nanophotonics research, and also do some improvised comedy and public engagement to boot. And in the end King's in its infinite wisdom thought that that sounded like a good idea, so here I am!"

You'd be forgiven for thinking that James's work – which sees him collaborating with the Centre for Science and Policy, the University's Public Engagement and Research Communications teams, as well as the academic departments themselves – will require some serious gymnastic ability to balance those competing demands. For James, that's what's most appealing:



"By virtue of the freedom offered by a junior research fellowship I have the ability to straddle those multiple communities. In the Cambridge context I think it's a particularly important role because it's a way of beginning to raise the profile of science communication research and also highlight the ways that we would eventually hope that these different communities are able to work together."

One of the core planks of James' role is his work with the Centre for Science and Policy, which will see him undertake a series of interviews with academics and policymakers in order to understand how their conceptions of science might influence their opinions of what effective communication looks like, and how they then communicate with one another. That relationship between scientist and policymaker is one which James is keen to rationalise:

"Many of the decisions which we collectively make as a society have scientific and technological elements to them, and there's a particular cultural authority associated with science, some of which is, by extension, imbued in individual scientists. But what we have to remember is that when it comes to social policy – even what we might call "evidence-based policy" – the driving force is not science but values. Whether it's COVID or climate change or anything else, we have to understand that while a scientist's expertise might be drawn upon, it very rarely impels a particular decision."

Even so, it's been a year in which scientists have been regularly thrust into the limelight in order to support and justify governmental decisions, a fact seemingly at odds with the suggestion that Britain is a country that has "had enough of experts". But should we be concerned about an erosion of trust in science?

"On the one hand, yes, we can point to some really clear instances of rhetoric which imply that we should be worried, but at the same time a lot of the metrics that have been used to explore long-term trends of attitudes towards science generally show science to be a robust cultural institution - so people for the most part trust science and they trust scientists. What I find interesting is how this varies in particular contexts or situations, and how we value the expertise of scientists depending on the alignment of their evidence with our own worldview, especially when the topic of their research has become politically polarized."

One such topic, climate change, is the subject of another project that James is currently working on – the University's new podcast, Mind Over Chatter:

"There are various podcasts which have popped out of the University ecosystem but none which have come out of the central Public Engagement or Research Communications teams. The idea is to bring together academics working on

a similar issue but from completely different disciplines and perspectives – an engineer, an economist and a psychologist, for example – and facilitate a conversation between them that not only allows the listener a glimpse into their individual research but also gives a sense of the interconnectivity of the issue, all in an informative but entertaining way.

While the podcast is already in production, it's fair to say that the pandemic has proved something of an obstacle when it comes to James' plans for cultivating a science-themed improvised comedy scene in Cambridge. But how did his passion for 'improv' all come about?

"It was pure chance; I had a post-doctoral position in Chicago and heard about some workshops at the Revival Theatre to help graduate scientists communicate and collaborate better by using improv techniques, which I thought was a wonderful idea. I'd enjoyed giving talks during my PhD and was looking to find more performative ways of communicating, so I went along and helped develop the workshops in exchange for being put through a series of improv classes. A colleague and I then pitched a science-themed improv show called The Excited State, gathered some scientists and science enthusiasts with improv experience together, and ran it for about nine months before I left Chicago. It's still going today, although temporarily on hold due to the pandemic."

"Since getting here a year ago I've started some regular improv courses for graduate students to learn useful communication skills, and the fantastic effect of this is that we now have a group of scientists who have clubbed together and formed a University science improv society here. It's unashamedly entertaining and pure silliness, but it can also be a really effective way of demonstrating to an audience how science works, particularly its more human and interactive facets. For instance, we might improvise a scene about the act of scientific discovery, where we explore the relationship between the scientist and the community which surrounds them – their friends and family but also the ecosystem of academic peers, funding bodies, journals and so on. By virtue of the fact that it's improvised, it's quite a natural way of embodying how the human system of science operates – something that we might struggle to communicate in other ways, or be tempted to communicate in a much more deliberate manner, consequently losing some of the elements of serendipity, messiness, and coincidence which are inherently apparent in an improvised scenario. Having said that, it's a terrible vehicle for the communication of accurate scientific content because it's all made up on the spot!"

James Dolan is a Junior Research Fellow in Science Communication and a member of the Bio-Inspired Photonics Group at the Department of Chemistry.



Q&A with Eunice Adeoyo



Due to the pandemic, all teaching was moved online for the duration of the Easter Term. How did that transition affect you and your studies?

It was a bit of a shock to the system! I hadn't realised how much I'd compartmentalised my life – working in Cambridge and relaxing at home – so having to join supervisions or attend College Council meetings from my bedroom was certainly a change. As an English student you don't have a huge number of contact hours and there's a lot of self-motivation involved already, but with lectures being recorded and moved online it does mean that you lose a degree of structure and routine to your days. You also lose some of the more discursive elements of seminars – over Zoom there just isn't as much bouncing around of ideas, which is a shame. On the other hand, some of the sense of formality of supervisions can be broken down – supervisors might be in their own homes and the discussions can become more conversational, less reserved.

Now that we're halfway through Michaelmas Term and the majority of students are living in College again, what are the main challenges?

The lack of opportunities to socialise is difficult, and since the latest 'lockdown' period began we've been in our rooms more often than is ideal. When you don't have either the structure of in-person activities or the spontaneity of bumping into people around College, you realise how important all that is, how lonely it can feel without it, and how easy it is to basically become an essay robot! From a KCSU perspective we've had to adapt too – not only have meetings moved online but we've also had to take on more of a role in reassuring students who might be feeling overwhelmed by the amount of information being relayed to them by various different sources.

Do you feel that the past year has just been a total write-off, or are there any positives to take from it?

I'm sure there are; I just can't think of them! No, seriously, despite the downsides of recorded lectures, they're actually a really positive change and make a big difference to anyone with accessibility issues who may find in-person lectures difficult to attend. So that's something we should definitely keep. I think also, by necessity really, KCSU has become more transparent and a bit better at communicating with the student body, and throughout everything the College leadership has demonstrated a willingness to co-operate and be receptive to what the students have to say. And another positive is that there's just a bit more time for self-reflection and for thinking about one's own well-being, which hasn't always been the case in the intensity of a 'normal' academic term.

What are you currently working on academically?

I've been starting to think about my dissertation on the literature of confinement, where I'll be looking at texts relating to slavery and incarceration, written by African American authors. My starting point will be the prison diaries of activists such as Eldridge Cleaver, Angela Davis and Malcolm X, but I'll be exploring how the policing or confinement of Black bodies has shaped literature more widely. One of the aspects that interests me in particular is the use of common tropes of freedom within that literature, such as the references to caged birds or looking towards Zion or heaven.

You were also considering studying Classics – what made you opt for English?

Books have always been important to me and as a first-generation immigrant, the act of reading was an essential part of learning the language and I developed an interest in the linguistic aspects of English. But even though I was born in Nigeria, because of the British colonial influence there my idea of literature had always been a western canonical one – Shakespeare, Dickens etc. It actually wasn't until sixth form that I started reading any 'postcolonial' literature, in particular from Nigerian authors, and that felt like a real act of discovery. I found that it represented certain feelings and thoughts I had about my own identity, and it was that which cemented my decision to study English. And I'm glad I did!

The notion of 'decolonising the curriculum' has been the subject of much debate in recent years – what's your opinion of the movement?

I agree with the sentiment but my worry is that it's now become little more than an academic exercise: including a few names on a reading list or moving some books to the front of a library doesn't really get the root of the problem and just makes people complacent. Fortunately I've always felt like I've had the choice to stray from the canon, but you could feasibly go through your entire degree looking at only British authors, and if the Faculty was serious about it they could make more of an overt effort to ensure all students engage with non-European texts.

You're now into your final year; what are your aspirations for when you finish your studies?

At some point I'd like to come back and do a Master's, but not before taking some time away from writing essays! Ultimately I'd like to go into some form of adult social work or get involved in prison education and rehabilitation schemes, or perhaps do a law conversion course if I can find the funding. So basically I'm unsure at the moment and trying not to think about it!

Eunice Adeoyo is KCSU President and is currently in the 3rd year of her undergraduate degree in English.

A Room of Unknowns

Of all the rooms at King's named after individuals – Keynes, Saltmarsh, Beves and Munby, to name a few – it must surely be the suite of rooms named after George 'Dadie' Rylands which is least known to students and alumni.

Dadie Rylands moved into the suite, situated on the upper floor of the old Provost's Lodge, in 1927, shortly after being elected a Fellow at King's. His occupation of the rooms was intended as a very short-term arrangement, with plans afoot to demolish the entire building the following year. As it turned out, that short-term arrangement ultimately lasted for more than seventy years, and Dadie was resident in the rooms until his death in 1999 at the age of 96.

An extremely popular character who held a succession of roles within the College – including stints as Dean, Steward, Assistant Bursar and Praelector – Dadie was famed for his love of entertaining and his penchant for a party. Indeed, a distinctive feature of his drawing room at King's was his hidden cocktail bar, behind which he mixed martinis for his numerous friends and guests. As the lynchpin of Cambridge's theatre scene, Dadie's parties often featured famous actors and actresses from the West End.

Among other guests in early years were members of the Bloomsbury set, met by Dadie through the Apostles, Cambridge's not-so-secret debating society. Keynes introduced Dadie to Leonard and Virginia Woolf, who employed him at their Hogarth Press in 1924. However, the life of typesetter, label printer and parcel wrapper was not for Dadie, whose apparent and self-confessed "appetite for praise" [Woolf's Diary, 13 Dec 1924] found little satisfaction in the work. He left the basement in Tavistock Square after a few months to work on his fellowship dissertation for King's.

Once ensconced in the Old Lodge, Dadie invited the Woolfs and Keynes to a lunch in 1928 that became a paradigm of privilege and inequality in Virginia's feminist essay *A Room of One's Own*. In the essay she compares the lavish resources at the disposal of men wishing to engage in imaginative work, with the cramped and mean spaces available to women.

As Dadie pointed out later, the lunch in his rooms was not as decadent as had been depicted. In any case their correspondence demonstrates lasting warmth between the two, and it was with Dadie that Woolf shared her anxieties over her 1931 novel *The Waves*. Enamoured by Woolf's infusion of her prose with overtly poetic language, Dadie considered the novel to be her masterpiece, his praise

gratifying Woolf like "a draught of champagne in the desert" [Woolf's letter to Dadie, 22 Nov 1931].

"the wineglasses had flushed yellow and flushed crimson; had been emptied; had been filled. ... how good life seemed, how sweet its rewards ... how admirable friendship and the society of one's kind, as, lighting a cigarette, one sunk among the cushions in the window-seat"

Virginia Woolf, *A Room of One's Own*

Another Bloomsbury figure, and indeed former Hogarth employee, who visited Dadie at King's was the artist Dora Carrington. Having already asked his friend Douglas Davidson to decorate his sitting room in 1927, Dadie commissioned Carrington to paint the doors and fireplace in his main drawing room the following year. Carrington was rather dismissive of the amateur Davidson's set of painted male nudes; she drew up a series of designs with classical motifs and began decorating in March 1928. After a week's labour, she found herself disappointed by the result, which she described as looking akin to a "lady's boudoir", and no better than Davidson's attempts. The only respite from the "sheer torture" of the job, it would seem, was Dadie's charming company and the plentiful cocktails he provided. As she wrote to Dadie afterwards:

"I'm sorry I made such a hash up of your door paintings, but I got 'over excited' about them, and so rather frozen and when not frozen too drunk – But next term I'll be a little less hysterical and paint them all out again and pull the whole thing together."

Dadie was reassuring in his praise and Carrington did return next term to King's to repaint over her initial efforts, and yet again in August – leaving behind the classic Bloomsbury decorations that can still be seen to this day. While the Rylands sitting room is now used for guests of the College, the famous drawing room now houses the Accounts Office; we must suppose cocktails and parties are no longer the order of the day!

With thanks to Peter Jones for his insights and assistance.



MY PhD

with *Stephane Crayton*

Stephane Crayton is a composer studying for his doctorate at King's under the supervision of Professor Richard Causton. He co-founded the musical and theatrical collective 'rites' in 2016, and also teaches at the Royal Academy of Music.

On 15 January 1941, several hundred prisoners assembled in Stalag VIII-A, a POW camp just south of Görlitz. The occasion was a concert. Music had been written by a fellow prisoner for those instruments available, an unusual quartet of clarinet, violin, cello, and piano. On piano was the composer himself, a young man serving in the French army as a medical auxiliary, Olivier Messiaen.

Messiaen called his composition *Quatuor pour la fin du Temps*. The title might seem appropriately apocalyptic, or even a play on words about the time of captivity, but this wasn't his intention. Rather, "the end of time" proclaims the ending of conventions of *musical* time. Consider the implications: these are conventions eternalised in the music of Bach, of Mozart, Beethoven, and Brahms... Messiaen's call was radical. Close analysis of the quartet's first movement, 'Liturgie de cristal' demonstrates this philosophy applied. The result was a masterpiece of the twentieth century.

Today, however, nearly a century on, Messiaen's music has become part and parcel of the same tradition from which it sought liberation. But it would be wrong to restrict our perspective of Messiaen's quartet to a dot on a timeline, as one of a series of "developments" of the canon. Generally speaking, those things that make history are rarely concerned with history itself.

It's not entirely surprising, then, that this call for liberation from the conventions of musical time – conventions represented notationally by barlines, conventions codified by a Germanic musicological praxis – reflects Messiaen himself quite literally behind German bars.

This is one of several moments in my thesis examining the relationship between composition and various manifestations of imprisonment or, more generally, order. In the case of Messiaen's *Quatuor*, imprisonment is a physical reality; elsewhere, it manifests socially, formally, or notationally (writing from a second national lockdown, reflections on imprisonment are particularly resonant).

As a composer, I'm interested in the relevance of this research to contemporary composition. To my ears, "New Music" is characterised by an obsession with temporality:

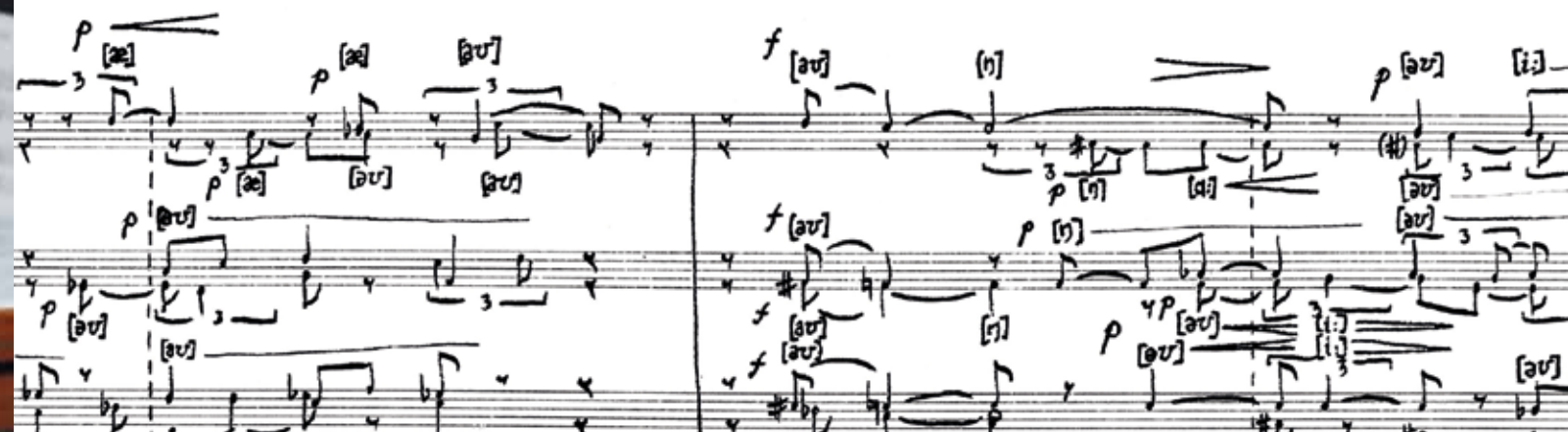
an anxiety of a canon coupled with what it means to be "new". For the composer this manifests as a kind of linear imprisonment, a complex kind that is self-regulated. Those clinging onto tradition write the equivalent of secondary literature; those striving to disassociate their music entirely from this institution inevitably realise the opposite. Either way, the winner is institution. Messiaen's *Quatuor* doesn't defy convention for the sake of it: it does so to breathe freely.

But it's hard to locate this breathing space in an area that obviously needs accessible reform. Classical music is plagued by elitism; New Music is an institution *within* this institution. Much composed today is hidden behind layers of technique: the product isn't complex, it's *complicated*; and it reinforces an elitist culture. This concerns me.

"Generally speaking, those things that make history are rarely concerned with history itself."

Messiaen's *Quatuor* is a wonderful contradiction between something totally new and tradition, between expression and order. When I listen to the quartet I hear something raw and direct – complication would be awkward and superficial in the face of hundreds of prisoners in Stalag VIII-A (listen to Messiaen's own recording, rereleased Accord, 2001: it is astoundingly beautiful).

So there are plenty of examples of past liberation from imprisonment, but how about from our present predicament? Luciano Berio, an Italian composer active in the mid-late twentieth century, knew it well, only he rarely wrote words, so analysis of his music must suffice. Berio is unfailingly optimistic about the role of contemporary music in society: 'so there is an audience', shouts a vocalist above the orchestra in the third movement of his explosive *Sinfonia* (1968). Berio's work is totally individual yet draws on Dante and Monteverdi, on Beckett and Beethoven: 'the most illuminating self-portraits', he believed, 'are those in which a composer doesn't speak about himself but about others'.



Seeds of Change

After three years of preparation, and a nervous wait for Head Gardener Steve Coghill and his team, the summer months bore witness to the stunning conversion of the College's Back Lawn into a colourful wildflower meadow carpeted in poppies, cornflowers and oxeye daisies, stretching from the Chapel to the Cam.

The transformation was of course a visual delight, but this is only one of the perks of having a wildflower meadow. The meadow's true purpose is to positively impact species richness in what, since the 18th century, has essentially been a grass lawn monoculture, and to inhibit the decline of pollinating insects which are so crucial to maintaining healthy ecosystems and food security.

Throughout the course of the year, Research Fellow Cicely Marshall has been undertaking ecological research and biodiversity surveys with her colleagues from the Zoology department. After one such survey in mid-July, Cicely reported finding thirteen species of pollinators, including species of bumble bees, solitary bees, and the *Lasioglossum smeathmanellum*, a beautiful metallic green furrow bee reported to be declining nationally. Unsurprisingly the beekeepers looking after the hives on Scholars' Piece extracted a bumper crop of honey this year as well!

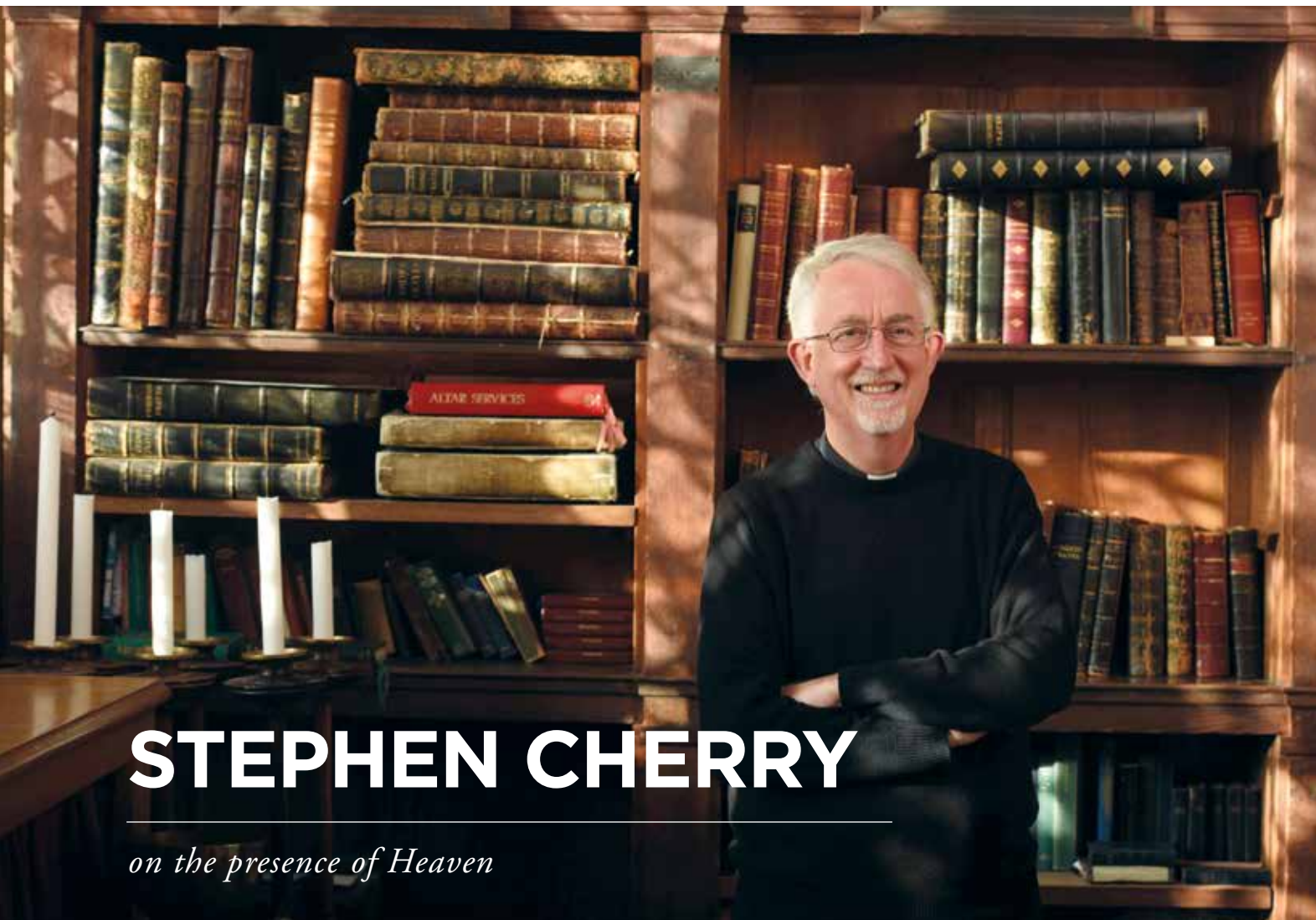
As Cicely found, pollinators weren't the only beneficiaries of the transformation: "It was immensely rewarding to find that the meadow seems to support a richer invertebrate community, too. 46 species were identified, including four spider species, eight beetles,

nine flies, thirteen true bugs, nine *Hymenoptera* (wasps, bees, ants) and a thrip or two. Among other interesting finds were a lacewing, some caddisflies and ladybirds, various species of moths and lots of newly-emerged mayflies which proved a great treat to the housemartins!"

On the floral front, 59 plant species were recorded in the meadow, compared with 22 plant species in the lawn. The perennial meadow species, including kidney vetch, sorrel, and oxeye daisies, appear to be establishing well underneath the annuals, along with a fair number of other plants which had naturally found their own way into the sward. Among the highlights of these were *Iberis amara* (wild candytuft), a nationally scarce and declining species of open grassland sites, and *Euphrasia confusa* (little kneeling eyebright), a species not previously recorded in Cambridgeshire.

In August, the wildflowers were harvested for hay and the lawn mown once again. What follows now is a period of gentle transition as the perennials, such as cowslips and primroses, begin to germinate and burst into bloom next Spring, producing another spectacular display. And we hope you'll be able to come and see it!





STEPHEN CHERRY

on the presence of Heaven

As Dean of Chapel, Stephen Cherry has recited the Lord's Prayer at each of the last six occasions of the annual *Festival of Nine Lessons and Carols*, aware that his words are being heeded and echoed by millions of listeners worldwide.

Nevertheless, Stephen is adamant that the saying of the prayer should never be a performance, but rather a meaningful act of sincerity offered for its own sake, regardless of how many people may be within earshot:

"There have been countless times when, stuck for words in a situation of intimacy and sadness such as a deathbed, I have just started up with 'Our Father, who art in heaven...' and found the words taking hold of the moment, deepening the fellowship and offering solace and hope. My experiences may be extreme, but they point to a common truth. The Lord's Prayer is often the first place we look for spiritual support both in the most public and the most private parts of our lives."

"For those who feel that an invitation to pray is an invitation to be pious or to make a performance of their spirituality or morality, the teachings of Jesus are something of a cold shower. Posturing, or allowing piety – whether prayer, alms giving or otherwise – to become a sort of self-presentation, is denounced as hypocrisy – just playing a role. Whatever else prayer might be, it is neither an opportunity to impress others nor one to provide God with information. This is Jesus' most fundamental lesson about prayer. Only when it has been grasped can we graduate to hearing, and making our own, the words that he then shared, which we now call the Lord's Prayer."

The Lord's Prayer is the subject of Stephen's new book, *Thy Will Be Done*, published by Bloomsbury on

26th November. The following extract is taken from the chapter entitled 'Who Art in Heaven':



Heaven can be a problematic word today, especially if we think of it as the place where God is. Despite my theological training, sometimes I find it hard to get beyond the imagery of an old man sitting way above the clouds when I hear the phrase 'who art in heaven'. And yet I know perfectly well that whatever heaven is, it is not a location above the stratosphere. I also know that God does not and cannot approximate to any image I have of God, still less to a cliché of a grey-bearded grandfather, whether kindly or stern. But even a theologian as great and sophisticated as Karl Barth, the giant of twentieth-century Protestant theology, can write a phrase like, 'He is in heaven, on his throne' adding a grand chair to my already unrealistic and unhelpful mental image.

However, Barth doesn't really want to clog up my imagination with such images. His true intent is to explain to me that the word 'heaven' in this context is a reference to God's transcendence. Heaven for Barth isn't just an idea; it is real. It is 'part of the created world'. That is, it has its origin in God. And yet heaven is manifestly not part of this world. Nor is it something we can imagine. It is 'unapproachable and incomprehensible'. For Barth, God is not so much 'in heaven' as 'beyond heaven'. God is supertranscendent, one might say. Whatever 'container' you construct or imagine for God, God will elude it. Whatever you think of as 'beyond' – well, God is beyond that.

Some people find talk of incomprehensibility and beyond-ness to be comforting. Perhaps it connects with and affirms their inner mystic. For others it is an invitation to engage in abstract thought and argument. It stimulates the philosopher within. For Barth, however, neither of these is the right response. For him, 'God's transcendence is demonstrated, revealed, and actualized in Jesus Christ, who is the profundity of his omnipotent mercy.' Just when it seems that the words of the prayer are taking us to the heights of abstraction, Barth says 'no' and seeks to bring us down to the earthly life of the person Jesus, the incarnate word of God, with a very real bump. And so he leads me to understand that the word 'heaven' here does not invite me to put my head in, or even through, the clouds.

It's vital to remember that God, while 'other' to us, is not distant from us, but close. The God to whom we pray is not remote but intimate. As Augustine wrote in his famous *Confessions* in the fourth century: 'God

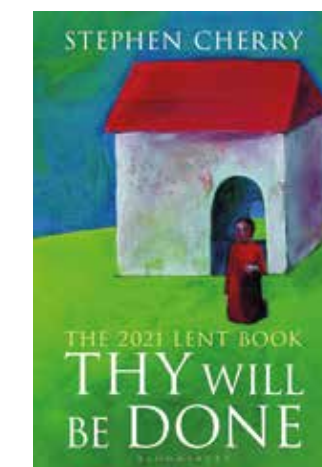
is nearer to us than we are to ourselves', and as our Muslim siblings know from their scripture: 'we are closer to God than [his] jugular vein (Qur'an 50:16).

A different aspect of the meaning and significance of 'heaven' comes from Thomas Aquinas, the great theologian of the thirteenth century. For Aquinas, 'heaven' does not so much refer to transcendence as to *power*. As such, the reference to 'heaven' in the prayer is a source of great encouragement and hope to the one who prays. We express our need, and place our trust, not in an impotent image or idol, but in one who really can help. Aquinas's view is that such power is already vouched for when we refer to God as 'Father', but as he put it, 'lest there should be doubt concerning the perfection of his power, we add *who art in heaven*'. For Aquinas, the notion of finality as well as perfection is also implied by the word 'heaven' here: 'because our final happiness is not here on earth but in heaven'. That is, not in a certain distant place, but in the fulfilment of all our desires in the intimacy of God and the communion of God's people.

Between them, Karl Barth and Thomas Aquinas have taken us a long way from any naive image of God as an enthroned old man way up in the clouds. They lead us to understand that when we pray to God in heaven, we pray to one who is intimately present and personally powerful.



Stephen will once again be called upon to read the Lord's Prayer at this year's *A Festival of Nine Lessons and Carols*, which – at the time of writing – is scheduled to be broadcast live at 3pm on Christmas Eve on BBC Radio Four, and other stations worldwide. The televised *Carols from King's* service will be aired later on Christmas Eve on BBC Two and repeated on Christmas Day. Both services will, sadly, be recorded without a congregation.



Thy Will Be Done, by Stephen Cherry, can be ordered on the Bloomsbury website.

An audio book, recorded and read by Stephen himself, is also available.

IN CASE YOU MISSED IT...



*With so many live events put on hold over the course of the year, it was very pleasing that in November we were able to release two new recordings from the King's College Choir – Errollyn Wallen's *Peace on Earth* and the last album conducted by Sir Stephen Cleobury, *Bruckner: E Minor Mass and Motets*.*

Peace on Earth is a collection of three choral works by acclaimed composer and King's alumna Errollyn Wallen (KC 1999), whose arrangement of Hubert Parry's *Jerusalem* was recently premiered at the BBC's Last Night of the Proms.

Of the recordings, Errollyn said: "I was overjoyed to be at the recording of this collection of choral pieces at King's College Chapel – one of the most legendary and atmospheric spaces for the performance of choral music in existence. Music for service; music for occasion; music to express life's force. As I have composed these pieces I have often dreamt of hearing them performed one day by King's College Choir. That dream has been realised fully in this recording."

Recorded in June 2019 with the Academy of St Martin-in-the-Fields, the Choir's *Bruckner: E Minor Mass and Motets* is a particularly poignant album for us, being the last recording made under the direction of the late Sir Stephen Cleobury. The album booklet includes a moving 'Appreciation of Sir Stephen', written by his close friend and colleague Professor Iain Fenlon.

As BBC Radio 3 presenter Hannah French commented on the recording: "What Cleobury gets so effectively from this choir is the sense of everyone singing their socks off; as a valedictory farewell that's incredibly moving."

Save the Date

While we hope to be able to welcome you back into the College and hold our events in person this coming year, we will only proceed if it is deemed safe to do so. A number of digital events will also be programmed in the New Year.

Events for Members and Friends

2021

20 March

Foundation Lunch

24 April

Henry VI Legacy Lunch

26 June

10th Anniversary Reunion Lunch

21 August

20th, 25th, 30th
Anniversary Reunion

24 September

50th Anniversary Reunion

25 September

35th, 40th, 45th
Anniversary Reunion

27 November

1441 Foundation Dinner

For up-to-date information about events:
www.kings.cam.ac.uk/events/calendar

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