

# the brick

THE NEWSLETTER FOR KEBLE ALUMNI • ISSUE 48 • HILARY TERM 2010 • WWW.KEBLE.OX.AC.UK

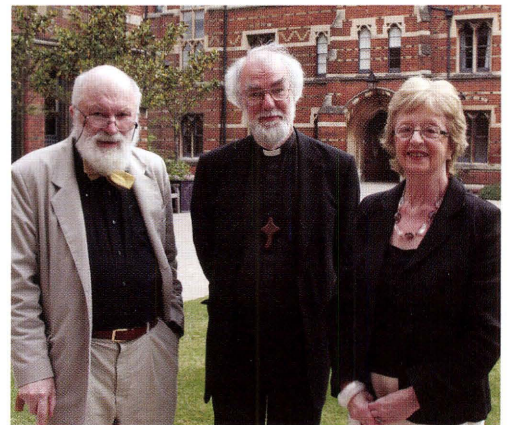
## Geoffrey Hill

At this year's Encaenia on 23 June, Oxford will honour Professor Geoffrey Hill (Keble 1950, and Honorary Fellow). One of the most distinguished living English poets, Geoffrey will receive the award of honorary Doctor of Letters and be among a group of very worthy recipients of honorary degrees including actress Dame Eileen Atkins, publisher and founder of the Europaem and the Weidenfeld scholarships Lord Weidenfeld, and Nobel-Prize winning chemist Roald Hoffman.

Since retiring from his Professorial chair at Boston University, Geoffrey Hill has lived in Cambridge. He has been prolific in recent years, publishing his 14th collection, *A Treatise of Civil Power* in 2007 and his *Collected Critical Writings* in 2008. His work is the subject of immense critical acclaim and he has won many awards, including the Hawthornden Prize and the Duff Cooper Memorial Prize.

In July 2008 the conference, *Geoffrey Hill and his Contexts*, was held at Keble, memorably beginning with a session in which The Archbishop of Canterbury, Dr Rowan Williams and Geoffrey Hill were heard in conversation about Geoffrey's work.

We are delighted and privileged that Professor Hill has agreed to speak to Old Members at the Pre-1960 Reunion Weekend on 26 June, the same week he will receive the honour at Encaenia.



Geoffrey Hill (left) at the Geoffrey Hill Conference in Keble in 2008 with The Archbishop of Canterbury and The Warden

## Visiting Singapore, Beijing & Hong Kong



At the China Club, Beijing l to r: Chung Min Pang (1973), Chongying Wang (2003), Daniel Nivern (1999), The Warden, Peter Batey (1977) and Jenny Tudge



At the Races in Hong Kong l to r: Anthony Lam (1992), Richard Orders (1973), The Warden, Edward Cheng (1977), Louisa Cheng, Professor Jim Griffin and Jenny Tudge

As part of our increasing drive to involve Old Members around the world, the Warden and Director of Development recently visited Asia taking in Singapore, Beijing & Hong Kong. Jenny Tudge was joined by a small enthusiastic group at the Long Bar, Raffles Hotel for the first Keble gathering in Singapore. After that she met the Warden in Beijing, where Averil gave a seminar at the Institute for the Study of World History and took the opportunity to meet Old Members and representatives of various educational establishments, to build connections for the future. One evening Peter Batey (1977) generously hosted a delightful dinner for Old Members at the China Club.

In Hong Kong, Averil and Jenny were joined by over 40 Old Members and friends for a celebration dinner, followed by an enjoyable night at the races. The visit was an excellent opportunity to gather alumni of all ages, to celebrate the achievements under the Warden's leadership and to discuss Keble's plans for the future. The Warden and Jenny were touched by the warmth of the reception they were given wherever they went and are extremely grateful to those Old Members who gave so much of their time and energy to make the visits so successful.

Keble College Music Society - see [www.keblemusic.co.uk](http://www.keblemusic.co.uk) for Hilary Term Events. Old Members most welcome

**Friday 16 and Saturday 17 April**  
North American Reunion

See: [www.oxfordna.org](http://www.oxfordna.org) for details

**Saturday 17 April**  
Keble Dinner New York

Old Members and guests welcome

Enquiries: Annéka Salvat

**Sunday 25 April Trinity Term begins**

**Friday 7 May**  
Eric Symes Abbot Memorial Lecture

Rt Revd Lord Harries of Pentregrath

*The Spirituality of Public Life*

Chapel 5.30pm

**Saturday 8 May**  
BA Degree Day for 2009 Finalists

Some places still available for recent finalists (undergraduate or graduate).

Enquiries: Annéka Salvat

**The Alchemist's Ball**

Tickets and more information available at [www.kebleball.com](http://www.kebleball.com)

All Old Members welcome

**Thursday 20 May**  
The Warden's Retirement  
Drinks Party

The Athenaeum, Pall Mall,

London 6.30-8.30pm

Old Members welcome

See page 11 for booking form

**Saturday 29 May**  
Rowing Society Dinner & AGM

and Eights Week Dinner

Invitations to all members of the KC Rowing Society distributed in March

Enquiries: Camilla Matterson

**Garden Party**

Old Members can apply for tickets (£12 each for adults, £5 for students)

Invitations are extended to family members of 2nd year undergraduates and 1st year graduates.

Enquires: Trish Long

**Friday 25 - Saturday 26 June**  
Reunion Weekend

For Old Members who matriculated Pre-1960

Invitations distributed in March

Enquiries: Annéka Salvat

**Saturday 3 July**  
KA AGM

AGM: 5.30 - 6.30pm - All members welcome

(Trustees meeting: 5 - 5.30pm)

**Summer Dinner**



Come and mark Isla Smith's retirement

Old Members and guests welcome

See page 11 for booking form

Enquiries: Annéka Salvat

**Saturday 31 July**  
Douglas Price Society Dinner

Invitations distributed to Society members in April

Enquiries: Camilla Matterson

**Friday 24 September**

The Warden's Retirement Dinner

Old Members and guests welcome

Booking form will be in the Trinity Term *brick*

**Friday 24 - Saturday 25 September**  
Reunion Weekend

For Old Members who matriculated 1960-66

Invitations distributed in April

Enquiries: Annéka Salvat

**University of Oxford Alumni Weekend**

Meeting Minds - Shared Treasures

[www.alumniweekend.ox.ac.uk](http://www.alumniweekend.ox.ac.uk)

Old Members and guests welcome

**Sunday 26 September**

50th Anniversary Lunch for 1960s

Invitations distributed in June

Enquiries: Ruth Cowen

**Events**

For more details of events and booking forms see:

[www.keble.ox.ac.uk/alumni/events](http://www.keble.ox.ac.uk/alumni/events)

**Contacts**

Development Office, Keble College, Oxford OX1 3PG • [www.keble.ox.ac.uk/alumni](http://www.keble.ox.ac.uk/alumni) • [dev.off@keble.ox.ac.uk](mailto:dev.off@keble.ox.ac.uk)

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DB Lenck (Development Officer) [db.lenck@keble.ox.ac.uk](mailto:db.lenck@keble.ox.ac.uk) (01865 272799)

Annéka Salvat (Administrative Assistant) [anneka.salvat@keble.ox.ac.uk](mailto:anneka.salvat@keble.ox.ac.uk) (01865 282303)

Trish Long (Warden's PA) [trish.long@keble.ox.ac.uk](mailto:trish.long@keble.ox.ac.uk) (01865 272700)

## Interview

**Giles Coren (1988 English) writer, journalist, restaurant critic and co-presenter of the Supersizers series on BBC television was interviewed by Tatty Hennessy and Laura Wilson (both 2008 English)**

**T: Why did you choose Keble?**

**G:** I didn't, I chose Wadham (laughs). I chose Wadham because it was the place to do English at the time. But I had no better excuse than 'my Dad went there', so I got into my second choice instead - Keble. I was one of the first cohort of students Nigel Smith had when he took over, and the English was brilliant. I'm sure I was happier for being at Keble. I particularly remember tutorials in the summer term in the Fellows' Garden.

**L: What did you think of the Keble food?**

**G:** Um, a bit ... terrible. There was a tyranny in college, you had to have a certain number of dinners in Hall and they gave you a booklet of tickets. It was £1.31 per meal and I don't know what they were spending the other £1.30 on!

**L: Where would you recommend eating in Oxford?**

**G:** I used to eat at Gees, which I know is still there, up Banbury Road. Also Sojo, down near the station, which I reviewed recently, serves really proper good Chinese food. Then there's the Magdalen Arms, up Iffley Road; it's just been taken over and will be very good. It used to be a very scary, local hooligan pub, now it's a posh gastro.

**L: What did your tutor say about your writing?**

**G:** I got by on writing well rather than on knowing much. I'm sure that's always the way with English students. I thought about doing postgraduate research and my tutor (Nigel Smith) discouraged me, saying 'you'll have to sit in a library for fourteen hours a day' - which actually I wouldn't mind now. Not at the time. I've found it helps enormously to write or speak well and it can cover a multitude of sins.

**L: Did you have to do Old English?**

**G:** Yes, it was compulsory, and rightly so. An English Degree without it wouldn't mean much, I don't think. Old English is now one of those things few know and can talk about, unlike for example Jane Austen, who everyone has an opinion about. The tutor was a guy called Malcolm Parkes ... he was very old school. We'd sit there with a big roaring fire smoking tabs, drinking sherry and reading Beowulf. It was exactly what I thought Oxford ought to be.

**T: Is it true that an Oxbridge degree 'opens doors' or is it in any way a hindrance?**

**G:** Oh no, it's not a hindrance! It's a massive help. For better or worse, Oxford and Cambridge take some of the cleverest people. I was determined to do well and got a first, and would have been depressed, frankly if I hadn't. It has been a real confidence booster.

**L: What advice would you give to students who want to get into journalism?**

**G:** My advice would be, glibly, try everything else first. There are so few jobs worth having in journalism. Writing a couple of features for *Isis* or *Cherwell* is probably worth it to put on a CV.



**L: Do you think blog culture is a threat to professional journalism?**

**G:** It is a threat to journalism and for editorial staff. Blog culture though baffles me; I don't blog because I'd rather be paid for my writing. The other terrible thing is that it's not edited - people write such long stuff and its read! It won't kill newspapers altogether but I think it will change them hugely. Fortunately I won't really be affected because I also do TV and my readers come from outside *The Times*.

**L: What do you think of when you think of Keble now?**

**G:** I'm fond of Keble now. I used to be a bit embarrassed. People would ask where I studied and I'd say Oxford and they'd say 'Oh marvellous, what college?', and following up with 'Keble' was just not like saying 'Balliol'. Now I'm very proud. I got a good degree and my tutor was great. And when people are rude about it I feel sort of defensive.

**T: Tells us about your involvement with the Supersizers Series.**

**G:** It is a long story but there was an idea to do a programme on food history and then in America Morgan Spurlock did a film on obesity call *Super Size Me* and the idea for a TV series stemmed from that. I had worked with Sue Perkins before and wanted to do so again. The *Edwardians* was the first one which got great ratings. Food from the Edwardian period and from the '20s was some of the best but it was the World War II food which was the healthiest because of all the home-grown veg and the restricted diet.

**L: What is your next project?**

**G:** I am bringing out a book in May called *Anger Management for Beginners* which is a collection of rants and will be published by Hodder & Stoughton. In the autumn there'll be a programme called *I think*, Giles and Sue Live the Good Life on BBC2 celebrating *The Good Life's* 35th Anniversary. We'll be stepping back to 1975 and living the good life for real - healthy home-grown food again.

## Scholars' Dinner

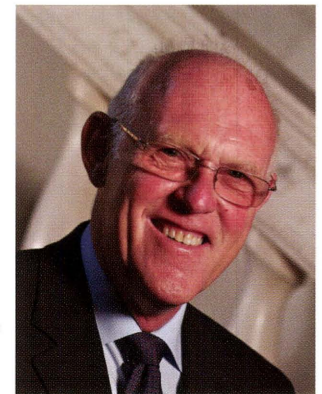


A new style Scholars' Dinner to celebrate the academic and cultural achievements of Keble students was held on Wednesday 3 March in Hall. Scholars and their tutors were treated to an after dinner speech by Frank Cottrell-Boyce (English 1979), the screenwriter and children's novelist, who combined fond recollections of Malcolm Parkes' teaching at Keble with inspirational advice to today's young people. Frank was accompanied by his wife Denise (Theology 1979); they are the first recorded 'Keble couple'.

Back row from l to r: Isla Smith, Richard Yates (History & Politics), Frank Cottrell-Boyce, Dr Ian Archer and Joshua Harris (History) Front row: Denise Cottrell-Boyce (left) and Hannah Martin (English)

## Whittle Medal for Professor Sir Mike Brady

Mike Brady, Professorial Fellow of Information Engineering, received the Whittle Medal for 'outstanding and sustained achievement which has contributed to the well-being of the nation' from the Royal Academy of Engineering at the end of January. At the same event he delivered the New Year Lecture, *The development of breakthroughs in medical imaging*, describing the importance of bringing a range of fields together in the development, and importantly to gain funding for the application, of new technology. As Mike says, 'medical image analysis demands a fruitful relationship between engineers, clinicians, and industry so that developments can progress from the white board to the clinic and to economic success. For my work this means formulating and exploiting fundamental physics, engineering, and biology models to ensure software systems that work 99.9% of the time 24/7.'



© Trustees of the British Museum



## BBC Radio 4 - The History of the World in 100 Objects

The Warden will be talking about a mosaic showing one of the earliest images of Christ found at Hinton St Mary, Dorset as part of the BBC Radio 4's History of the World in 100 Objects. Object 44 will be broadcast in Series 2 from 17 May. See: [www.bbc.co.uk/ahistoryoftheworld/exploreraflash/](http://www.bbc.co.uk/ahistoryoftheworld/exploreraflash/)

## Dining at High Table during Term Time

Old Members are welcome to dine at High Table on any Monday, Wednesday or Thursday during Full Term, without a guest, 5 years or more after receiving their most recent degree.

Bookings should be made by telephone to the Development Office (01865 282303) no later than 10 am on the day. Dinner costs £20 for three courses including wine or £13 without. Payment to be made at the time of booking with a credit/debit card.

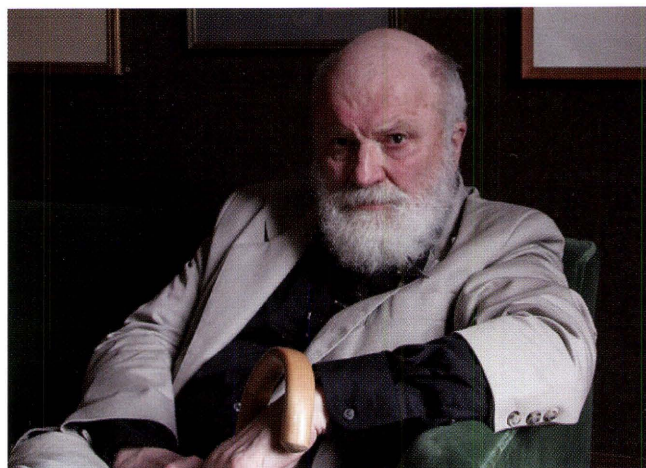
## Oxford Professor of Poetry Election

This year the rules have changed and all Old Members who have been admitted for a degree are now entitled to vote for the new Oxford Professor of Poetry. The announcement will be made on Friday 18 June.

Assuming the election is contested, anyone wishing to vote must first register, between 12 April and 4 June, online at [www.admin.ox.ac.uk/councilsec/poetry/](http://www.admin.ox.ac.uk/councilsec/poetry/) or by telephoning +44 (0)1865 270236.

Voting will take place either online or in person at the University Offices in Wellington Square, from Friday 21 May until noon on Wednesday 16 June.

Keble's own eminent poet, Geoffrey Hill (1950) has agreed to stand and we encourage Old Members to vote.



Jerrimah Kuhfeld: [www.jerrimahkuhfeld.co.uk](http://www.jerrimahkuhfeld.co.uk)

## Southern England's Best Historical Object

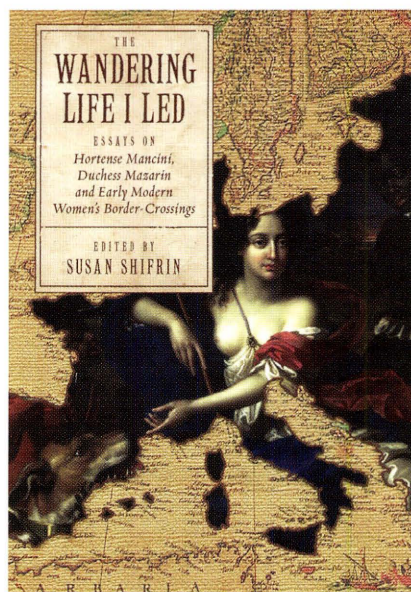


Dr Tom Higham, Research Associate in Archaeology, appeared on the BBC in January in a programme linked to the Radio 4 series 'A History of the World in 100 Objects', to identify the 'best historical object' in southern England. Tom discussed various objects in the Pitt Rivers and Ashmolean Museums, before choosing a Roman coin from the Ashmolean. The coin was unearthed in Finstock, Oxfordshire over 150 years ago and is a unique gold 'aureus' of c.AD 70 of Emperor Vespasian. Unusually for Roman gold, and surprisingly for a coin found in Britain, it probably came from Judaea or Syria about the time of the Roman sacking of Jerusalem when the Temple was destroyed in AD 70. Tom suggests that the gold of the coin may have been taken from the Temple itself.

## Wandering Life I Led:

### Essays on Hortense Mancini, Duchess Mazarin and Early Modern Women's Border-Crossings

Emeritus Fellow Denys Potts has published the concluding chapter of a collection of essays by scholars on the Duchesse Mazarin (1646-1699). She was one of the four nieces of Cardinal Jules Mazarin, and fled an impossible marriage to end up as an exile in England. Her various wanderings in Europe have been used as a metaphor for the modern liberated woman. His chapter covers her final years when, having established a brilliant salon in London, she finally succumbed to debt, gambling and alcohol. During this time she was faithfully watched over and supported by the exiled philosopher Saint-Evremond and it is their relationship which Denys explores. Cambridge Scholars Publishing (2009) pages 157-1892



## The Warden's Retirement Year

The Warden is half way through her last year at Keble after 15 years as Head of the College. She will be attending the usual round of College events (such as the BA Degree Day, Reunion Weekends and the Summer Dinner) and in addition, a series of farewell events which began with Beijing & Hong Kong in early March (see page 1). Further opportunities to catch her before she leaves Keble on 30 September are:

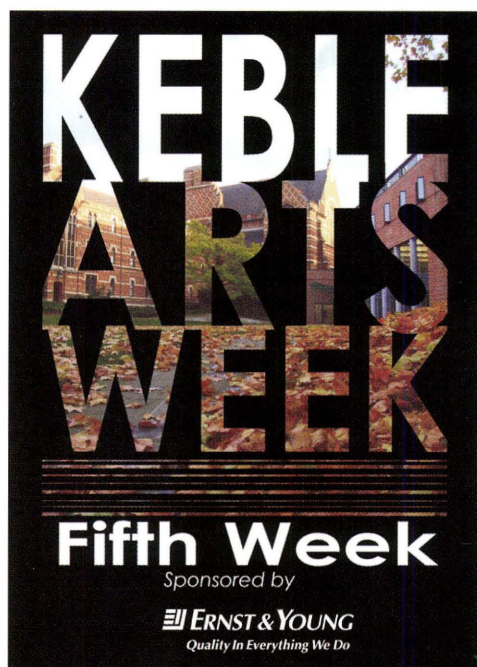
**Saturday 17 April** - Retirement Dinner at Harry Cipriani, New York

**Thursday 20 May** - Drinks Party at the Athenaeum, London (see booking form on page 11)

**Friday 24 September** - Retirement Dinner in Hall (booking form will be in the Trinity Term *brick*)

Further details and booking forms for all these events can also be found on the College website: [www.keble.ox.ac.uk/alumni/events](http://www.keble.ox.ac.uk/alumni/events)

## Arts Week



Keble Arts Week seems to increase in scale each year, and 2010 was no exception. Generously sponsored by the KA and Ernst and Young, and organised by Jennifer Cutting (JCR Arts and Publication Officer) there was an ambitious programme of events open to College as well as University students. Workshops, talks, competitions, an art installation and even an exhibition of Keble's manuscripts enveloped the College community in the arts with live music, poetry readings and film shows in the evenings. Arts Week has become a wonderful tradition at Keble and adds a great deal to College life.

## Drumming up Attention



During Arts' Week, many eager students had a lesson in basic drumming, taught by Gary Marshal. They learnt the history of these ancient instruments, a variety of different drumming styles, and how to tell their tom-toms from their hi-hats. Gary's sense of humour kept the class entertained and curious about an instrument most had not tried before. It was a hands-on experience and several students found they had a natural flair, leaving them keen to learn more.

Jenni Hunt

## One Hundred Pounds for One Hundred Words

A writing competition where entrants had to provide a piece of writing of exactly a hundred words, related to Keble and student life, was held during Arts Week with the kind support of Roger Boden (the Bursar). Twenty entries were whittled down to a final shortlist which were performed and judged by an audience of Keble students. *Oneday* by Aimee Cliff (2009 English) was widely admired and won the majority vote.

Jennifer Cutting

## Oneday.

Breathein. Sheets (you threw them in the throes) become pavements (throbbing in the throng) in the sunsnowsleet (you are all feet) and you hum that radiosong – the city builds itself around you (it won't wait) you are late and the bikes are kettlewhistling at you (you think in parentheses) we'll find you between shelves and ticktocking through corridors – we'll find you sweating the pulse of dancefloors – we'll find you wondering what you came in here for – stop. Catch four winking hours. Remember that this will be worth it oneday, hold on to the mantra of your perfect oneday. Breatheout.

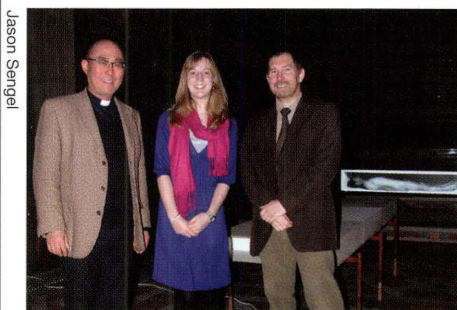


Aimee Cliff

## Art in the Chapel

Award winning spatial artist Ken Wilder installed his work *Plenum #4* in the majestic space of Keble Chapel during Arts Week. *Plenum* consists of a projected light creating the image of a breathing man who slowly fades away and returns. It was a truly mesmerising piece. Ken Wilder, a senior lecturer at the Chelsea College of Art and Design, also gave a talk on how religious art and the development of perspective had inspired the work.

Jennifer Cutting

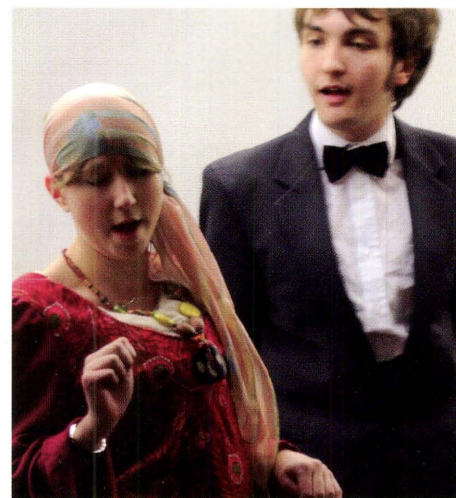


From l to r: The Chaplain, Jennifer Cutting and Ken Wilder

## High Spirits

The O'Reilly theatre was the setting for a week of performances of Noel Coward's *Blithe Spirit* during Arts Week. The dry humour and comedy was accompanied by line-perfect and skilled acting, making the most of a limited set and space. Several of the cast were Keblites: Ruth being played by Louisa-Claire Dunnigan (2009), Elvira by Julia McLaren (2009) and Madame Arcarti by Tatty Hennessy (2008), with many more helping behind the scenes. The shows were well attended and enjoyed by all, in particular Saturday's Black Tie Gala Night which raised money for Streetwise Opera.

Jenni Hunt



Tatty Hennessy as Madame Arcarti

## Torpid Tension to First Division

This year's Torpids brought great success for the Women's 1st VIII. After a swift bump on the first day, Hertford were never a challenge as Keble fought for a place in the first division. A run of bad luck sent Pembroke down from the division above and although beating them stroke for stroke, Keble were unable to close the distance and had to race on the final day. Although St Hilda's fell by the wayside, the race to the first division was never going to be easy and the crowd were on tenterhooks as 1st VIII passed the boathouse a length behind Exeter. With a spurt of acceleration, they finally bumped Exeter five strokes from the line to take their rightful place in the first division. We thank Neptune Asset Management for their support and applaud the hard work and dedication of the crew and all involved.

Anna Fox



The Women's 1st VIII

## On the Football Field...

Keble football experienced another successful season. The 1st XI suffered from too many draws in the first half of the season, but found form later on to give a healthy chance of surviving in the JCR 1st Division. The 2nd XI experienced a devastating loss to Worcester in the reserve Cuppers final - Keble scored early, but Worcester equalised in the second half. A second goal in extra time snatched the title from the Keble team for the second year running.

However, a mid-table finish in the JCR reserve 1st Division capped-off a strong season. In addition, following promotion last season, the 3rd XI is now at the mid-point of the JCR 3rd Division.



Jason Sengel

## Varsity

At the recent Varsity Games, hosted by Oxford, a number of Keble athletes represented the University.

Oxford University Netball President Laura Bell (2007) and Hannah McKay (2009) helped steer the Dark Blues to an eventual 44-35 victory.

In Badminton, Adam Pimperton (2007) was part of an Oxford team that won their encounter 13-2, helping Oxford to the first overall win over the Light Blues for four years.

Amy Greenberg (2009) took to the field as part of the Blues Lacrosse team, regrettably missing out on a victory over Cambridge after a hard-fought game.

In the Hockey matches, Nicholas Pointer (2008) and Katie Whicher (2008) represented Oxford, in the Men's 3rd and Women's 3rd teams respectively and emerged victorious.

Finally, Rowan Hamill-McMahon (2008), taking some time out from captaining the 2nd Volleyball Team to represent the 1st team, was successful in defending Dark Blue honour.

Adam Pimperton

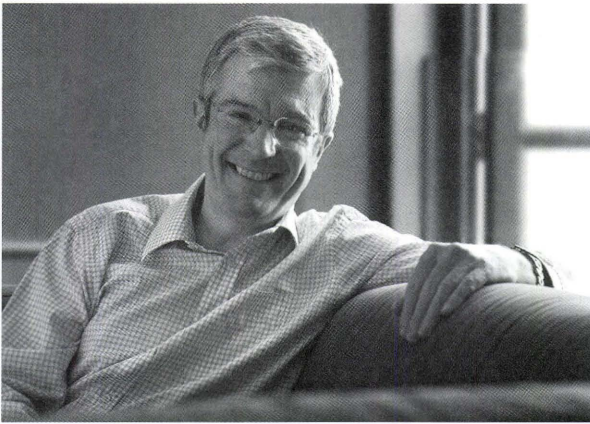


Jason Sengel

Blues, Half Blues and those who represent the University at Sport

Back Row l to r: Aodhnait Fahy, Beth O'Brian (Half Blue), Ashley Massey (Blue) (all 3 Rugby Union), Bianca Reisdorf and Hannah Kaye (both Lightweight Rowing), Ross MacAdam (Colleges Rugby Varsity), Babak Somekh (American Football), Jonathan Hirst (Sailing). Middle Row l to r: Nicholas Pointer (Hockey), Adam Pimperton (Badminton), Jacqueline Kwan (Gymnastics), Ben Horsley (Athletics), Phil Robinson and Martin Rendell (both Ultimate Frisbee) Front Row l to r: James Cholerton (Pool), Hannah McKay and Laura Bell (Blue) (both Netball), Rowan Hamill-McMahon (Half Blue, Volleyball), Anjoli Maheswaran-Foster (Tennis), Vivien Senior and Samuel Cherkas (both Skiing)

## Tony Hall Appointed to the House of Lords

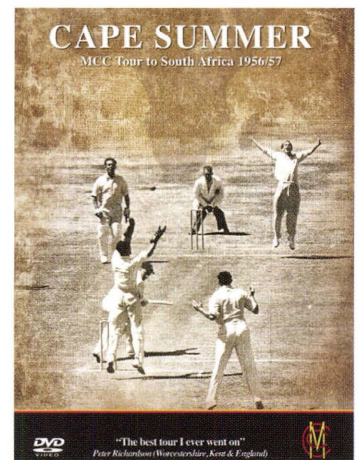


Tony Hall (1970), Chief Executive of the Royal Opera House and chair of the Cultural Olympiad Board, has been awarded a peerage. He was introduced as a non-party political peer in March and will take the title, Lord Hall of Birkenhead as that is where he was born as well as being the birthplace of his father and grandfather.

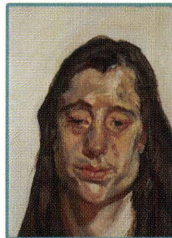
He commented: 'I am hugely honoured to be offered this new role. It's a real privilege and I'm delighted not only for myself but for the extraordinary team of colleagues I have at the Royal Opera House who work so hard day in, day out, to produce the very best opera and ballet in the world. I remain fully committed to them and to ensuring that our work continues to be seen by as many people, of all ages and backgrounds, as possible.'

## Cape Summer

Michael Burns (1976) has recently written and directed a film, *Cape Summer*, the third in a series of cricket-history documentaries he was commissioned to produce for the Marylebone Cricket Club (MCC). Using rare archive film and interviews with players and journalists, *Cape Summer* tells the story of the MCC team's six-month tour to South Africa in 1956-7. In a hard fought series England were led by Cambridge University amateur Peter May while their opponents were captained by Oxford rugby and cricket Blue Clive van Ryneveld. The film provides a intriguing picture of South Africa at a time when apartheid was just taking hold in the country - in the words of former Times journalist John Woodcock: 'It was so much another game, another world.'



## THE APE OF SORROWS

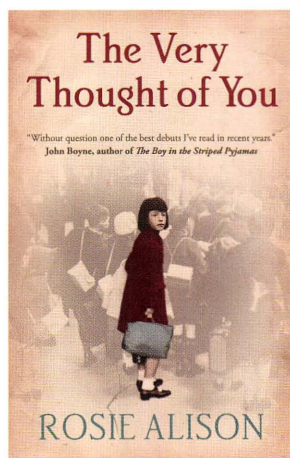


*From Stranger to Destroyer: The Inside Story of Humans*

MAURICE ROWDON

## The Ape of Sorrows

The Ape of Sorrows - From Stranger to Destroyer: The Inside Story of Humans by Maurice Rowdon (1941) philosopher, historian, writer, has been published posthumously (see The Record 2009 for his obituary). The book examines human behaviour through the simple but powerful rubric of animal intelligence, presenting a new view of humans as a magnificent, if misguided species which lost its way as it evolved beyond its niche to be niche-less, and separate, from non-linguistic animal life. Maurice was a friend of Lucien Freud who donated Small Portrait 2001 for use as the cover illustration. The book is published by iUniverse (2010).



## The Very Thought of You

Rosie Alison (1983) has published her debut novel *The Very Thought of You* which has been shortlisted for Amazon's 2009 Rising Stars award, and longlisted for both the 2010 Romantic Novel of the Year Award, and Le Prince Maurice Prize 'for literary love stories.' Set in England in 1939 with the world on the brink of war, it tells the story of an eight-year-old girl evacuated to a large estate in Yorkshire. There, she is drawn into the unravelling relationship and finds herself part-witness and part-accomplice to a love affair. It is described by the publishers (Alma Books) as 'a haunting coming-of-age novel with a love story at its heart.' ISBN: 9781846880865. Rosie is currently Head of Development at Heyday Films, where she has recently co-produced two feature films: the Holocaust drama *The Boy in the Striped Pyjamas*, and the Michael Caine film *Is There Anybody There?*



# News of Old Members

## The KA London Dinner

The 74th London Dinner, held at Brooks's in St James at the end of January, was an enjoyable occasion and this year it was JCR President, Ben Case, who gave a lively speech on news of the College from the student perspective. Hosted by Patrick Shovelton (1934), it marked the last KA Dinner for David Senior (1954), KA President, as his three-year tenures comes to an end in July.

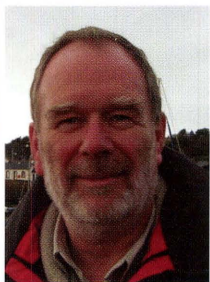


The Warden and David Senior with Patrick Shovelton (right)

## Two CBEs in the New Year Honours



Jürgen Schlaeger (1965) has been awarded a CBE for his contributions to British-German relations. When he came to Keele to study English in 1965, he was the first Michael-Wills Scholar of the University. After his degree he was Professor of English and Comparative Literature at the University of Konstanz before becoming the founding director of the new interdisciplinary Centre for British Studies at the Humboldt-University in 1995. He said at the time that there were a great many people in Germany who were interested in aspects of Britain and it was the task of the Centre to respond to that. Since 2008 he has been semi-retired.



Christopher 'Kit' Harling (1969) was appointed CBE in the List for services to occupational health. Currently Director of NHS Plus, a national occupational health service, he spent more than 25 years as a consultant physician in the NHS. He has spent time as an advisor to a number of Government Departments, President of the Faculty of Occupational Medicine and Vice Chairman and Secretary of the Specialist Training Authority. Now living in South Devon with his wife, he is Vice Chair of the Salcombe Harbour Board.

## Nick Foskett appointed VC



Congratulations to Nick Foskett (Geography 1974) on being appointed Vice-Chancellor of Keele University. He will take up the post in August from his current

positions as Professor of Education and Dean of the Faculty of Law, Arts and Social Sciences at the University of Southampton. Nick says of his appointment 'I am delighted to be taking on the role of Vice-Chancellor at Keele in succession to Professor Dame Janet Finch. The next few years will be challenging for all universities but Keele is well placed to have a strong profile in the higher education world and in its local community. I also look forward to returning to my roots in North Staffordshire.'

## Documentary Award

A BBC film about how Gypsy Children across Europe are forced to beg and steal won Best Documentary at the Foreign Press Association Awards in late November. *This World – Gypsy Child Thieves* edited by Andrew Evans (1980) and produced and directed by Sam Bagnall and Liviu Tipurita was aired on BBC2 last September.

Pictured at the FPA award ceremony from l to r: Sandi Toksvig, the Producer, the Director, Andrew Evans and Kate Adie



## Still Rowing ...

Rex Delicate (1958) writes that he does not feature often in the Worcester Rowing Club's Hall of Fame but did so early in the year. The Club had recently purchased two new boats, a four and a quad, with the help of a local firm. The donors suggested a race and elected to row in the four against a crew of similar weight and age hence Rex, and three other senior club rowers were in the quad. On the day it was pouring down with rain and Rex's crew won with photographic evidence to prove it, 'we would have been drier if we had simply jumped in the river!' he said.



Rob Petre, College Archivist writes:

## Touching manuscripts



As part of Arts Week Ralph Hanna gave a lively talk on the College's collection of illuminated manuscripts. There were several volumes on display and the title of the event, 'Hug a manuscript', was a cause of some concern to me, as the slightest straying from very careful handling of these treasures makes me very nervous.

Professor Hanna told us how the interests of Victorian bibliophiles and the founders of the College coincided and created the marvellous collection of manuscripts and early printed books that we now hold. Indeed, our collections are the envy of many of the older Oxford colleges. Then he described each of the displayed manuscripts, giving us details of the backgrounds of each volume and highlighting elements for us to look for. A particular gem was the Hebrew Bible 'vandalised' by the (Christian) addition of illustrations. Another highlight was the earliest manuscript in the College – not the 11th century glosses of St Paul, as I had thought previously, but the 8th century fragments of a religious text preserved in the bindings of a 15th century Venetian publication, the *De evangelica preparatione* of Eusebius. Professor Hanna also told us that the papers of Bishop Wilson, collected by John Keble himself but lost to the College in the 1960s, were returned after being spotted in an auction house catalogue by a librarian at Lambeth Palace Library.

Professor Hanna finished his talk by apologising for the inadvertent mis-selling of the talk, but encouraging us, at the very most, to take a close look at the volumes, a timely reminder to me that these items are not merely artefacts for showing off but literary and theological works that deserve to be studied closely.

## Missing Links

Ruth Cowen in the Development Office received a letter in the New Year from Reg Price (1947), in which he mentioned some poems he wrote for the *Clock Tower* while a student and how he would be thrilled if they could be read again. Ruth asked me to dig out the *Clock Tower* from 1947-50 and while searching, I was brought face-to-face with a problem – the editions from Trinity Term 1949 to Hilary Term 1951 are missing, and *Knowledge* (copied below) was the only poem I could find by Reg Price. It made me wonder what other printed 'ephemera' of the College literati has gone missing over the years, and whether Old Members might fill the voids. In particular there are gaps in the literary and satirical histories of the College. For the former, we have a *Reble* of June 1933, *Aurions* from 1972-1975 and *Forwards* for 1983 and 1984, but nothing else. Did Keble literature really stop 25 years ago, or have you such works in your loft or garage which you could lend me so that I may take 'preservation copies'?

The preservation of satire is perhaps less patchy, as the Archives contain copies of many such periodicals covering roughly 1977 to 1999. Again, if you have copies of older (or more recent) vintages please get in touch. If you do not want to send your copies but can scan them, e-mail them to me at [archives@keble.ox.ac.uk](mailto:archives@keble.ox.ac.uk).

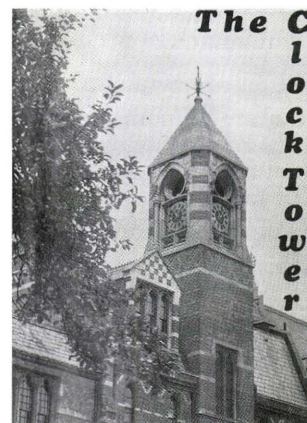
From the *Clock Tower* Issue December 1948 page 9

## Knowledge

Knowledge is more than knowing  
because it diminishes as we know.  
It is more than a tape measure  
stretching from pole to pole.

It is a slip knot on the soul, a spark  
from the heart, an impress on the mind;  
Where we find  
an answer behind the light, escaping attention  
like darkness in the night.

R Price (1947)



## Higher Education Funding

The financial support of Old Members and Friends is a bright ray of sunshine which breaks through the current gloomy backdrop of ever-increasing cuts to higher education. This support remains critical to the College's success in meeting its aims of providing the very best academic provision in a stimulating environment for students who are themselves the very best of their generation.

As a whole, the higher education sector is facing financial cuts totalling nearly £450m next year alone. Oxford's share is as yet undetermined though it is anticipated to be larger than this year's £11m+ cuts. The University has recently made its submission to the

Independent Review of Higher Education Funding and Student Finance, chaired by Lord Browne. The Review has to date focussed on what has happened since the introduction of tuition fees. The next phase of the Review, on what the future should look like, won't be revealed until after the general election. The media focus is predictably with the fee level. But as the Vice Chancellor, Andrew Hamilton has stated 'focussing on the level of fees in isolation would be a serious mistake. The remit of the review is rather broader, and it is to be hoped that it takes a long hard look at the wider context and the overall funding model. We have encouraged it to do so and we will, I am sure, be emphasising that point in a subsequent submission.'

The Talbot Fund is one of the best performing annual funds across Oxford, with one in three Old Members contributing to date, and is greatly helping Keble to plug the funding gap. Membership of the Douglas Price Legacy Society also continues to grow and is an especially valued way of supporting Keble. The College has received legacies of more than £500,000 in the last two years to date. We truly appreciate the immense goodwill and support of Old Members and Friends, past and present.



Jason Sengel



Jemimah Kuhfield www.jemimahkuhfield.co.uk

Please give today, and help the College thrive tomorrow.

Donate online at: [www.keble.ox.ac.uk/alumni/development](http://www.keble.ox.ac.uk/alumni/development) or email: [talbot.fund@keble.ox.ac.uk](mailto:talbot.fund@keble.ox.ac.uk)

## The Warden's Retirement Drinks Party

Thursday 20 May

The Athenaeum, Pall Mall, London

6.30-8.30 pm

Dress code: Jacket and tie

Tickets £20 to Old Members

Please complete booking form and payment details (on flap above right) and return to the Development Office.



Kevin Edwards

## Summer Dinner to mark the retirement of Isla Smith

Saturday 3 July

Isla Smith, former Development Director retired at the end of 2009 after 12 years at the College - come and join us to mark her years at Keble

Drinks Reception at 7.00 pm followed by Dinner in Hall at 7.30 pm (Black Tie or Lounge Suit)

Tickets £30 per person

Guests Welcome

Overnight accommodation available £35 for a single, £50 for a couple (including breakfast)

Please complete booking form and payment details (on flap to right) and return to the Development Office.



## Summer Dinner and Parking Permit Payment Details

- I enclose a cheque for the Total Amount (see overleaf) made payable to **Keble College**
- Please charge my credit/debit card: Visa / MasterCard / Switch / Delta (please circle) for £\_\_\_\_\_ Grand Total ( see overleaf)

Card Number

Expiry Date (mm/yy)  /  Security Code

Switch Issue Date (mm/yy)  /  Switch Issue Number

Name  Year

Address

Postcode  Email

Signature  Date

### Parking - 2010 Summer Dinner

Some parking permits in the Science Area, opposite Keble, are available at £8 each; valid from 7am Saturday 3 July until 7pm Sunday 4 July.

I would like a Parking Permit for the Science Area and:

- enclose a cheque for £8 (made out to Keble College)
- authorise you to charge my credit/debit card with £8

**This will only be charged to your account if a permit is allocated.**

## The Warden's Retirement Drinks Party The Athenaeum

Thursday 20 May 2010

Please reserve a place for me at the Drinks Party

Tickets are £20 each (including light refreshments)

I enclose a cheque for ..... (made payable to **Keble College**) or charge my credit/debit card: Visa / MasterCard / Switch / Delta (please circle) for £..... (we cannot accept American Express)

Card Number

Expiry Date (mm/yy)  /  Start Date (mm/yy)  /

Issue No  NB Security Code

The College cannot process your payment without the 3-digit security code on the reverse of your card. You may prefer to send this number under separate cover, i.e. post, email or phone

Signature \_\_\_\_\_

Please send tickets to me:

Name \_\_\_\_\_ Matriculation \_\_\_\_\_

Address \_\_\_\_\_

Postcode \_\_\_\_\_

Email \_\_\_\_\_

Please send this form to:

Annéka Salvat, Development Office, Keble College, Oxford OX1 3PG  
Tel: 01865 282303 Email: anneka.salvat@keble.ox.ac.uk

## 2010 Summer Dinner to mark the retirement of Isla Smith

Saturday 3 July 2010

Please send me.....Summer Dinner tickets @ £30 each

Summer Dinner Total £.....

Please reserve the following accommodation:

Single room @ £35.00       Couple rate @ £50.00

Twin room preference (allocated on first-come basis)

Total Amount (Dinner and B&B) £ .....

Special Dietary or other Requirements (self & guests)

Summer Dinner - guest name/s \_\_\_\_\_

Please return this form by Friday 18 June to:  
The Development Office, Keble College, Oxford OX1 3PG Tel: 01865 282303

## Keble Mother's Day Cards

For the first time the JCR have produced and sold Mothering Sunday cards to raise money for charity. They chose to support Operation Smile which helps children with cleft palates. Two images, taken by Jason Sengel (2008), were sold to students and staff. It was a great success and it is hoped, will become a tradition.

Abraham Knight



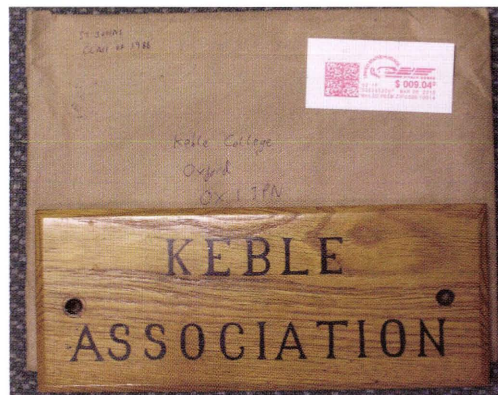
## Tile Delivery

The College took delivery of 7,500 tiles from specialist period tile manufacturers, Craven Dunhill Jackfield, in December. With 1,200 still to come, there will be sufficient to replace the entire Hall floor over time.

Made from pressed clay-dust, the new tiles are perfectly colour-matched to the originals and have continuous colour throughout the 20mm thickness. The original grey tiles were encaustic, having the colour only on the surface, which wore away over time.

The first phase of the Hall floor repair to the worst affected areas, in the serving area and the middle part of an aisle, was completed over the Christmas break in 2008. The remaining floor will be replaced in phases as it wears out and begins to fail, which could take 50-60 years.

## Mystery return



A Keble Association sign (black lettering on varnished oak) was mysteriously returned to the College in mid-March. It had evidently been displayed in the College at one time. Posted from the USA in an envelope with

the words 'St John's Class of 1988' in the top left hand corner, there is no clue as to who might have sent it. The name 'Barry Mackenzie' is pencilled on the back but with a bit of sleuthing we found no such person at St John's or indeed at Keble dispelling our first thoughts that a guilt-ridden St John's Old Member was returning ill-gotten spoils! Any ideas?



In January a 'Snow Warden' appeared by the Halls steps but didn't hang around long...

the brick

the brick is written, designed and produced by current Keble students, with the assistance of the Keble Development Office.

Producer/Designer: Seacourt Printing

Development Office: Jenny Tudge, Ruth Cowen, Camilla Matterson and DB Lenck

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Editors: Jenny Cutting, Lynn Edwards, Cordelia Hay, Jennifer Hunt, Jason Sengel and Laura Wilson  
Contributors and photographers: The Warden, Michael Burns, Anna Fox, Tatiana Hennessy, Jemimah Kuhfeld, Abraham Knight, Rob Petre, Adam Pimperton and Jason Sengel

Dr Elias, with some amusement, imitated my look of shock over the medieval lover's urine. His one good eye behind enormous thick lenses made me feel ashamed at being caught in a moment of stupidity. But that `stupidity' had nothing to do with me at all, although I of course, in the adolescent way, blamed myself for it. What automated my facial muscles, long before any conscious thoughts had formed in my head, was an inherited notion which said specific things about urine. And these had been laid down not by my mother but by people perhaps centuries before her. She inherited it like I did.

When the paranoiac sees derision in a slight raising of the eyebrows he perceives wrongly. For himself, he perceives rightly. In fact he *knows*. But he doesn't know at all. He knows *falsely*.

I began to suspect that we `know' the outside world falsely, and that much of what we call objective knowledge is false knowledge. My mistake hitherto had been to see thoughts as always conscious and therefore chosen. Whereas they are as hidden from us as the nerve-transmission is that makes my hand recoil from scalding water.

Our word *environment* shows how little we take our own perceiving into account. It encloses a false idea. It describes something that doesn't exist. It means `inside a circuit', as if there were a fixed world `outside' us and a receiving world `inside'. But our perceptions make the `outside'. It is they that process all information. And when we use the word alienation we really refer not to the state of being alienated from an `outside' world but one of self-alienation—from our own perceptions, which lead us where we wish not to go, and put into our mouths sentences we wish not to speak.

The word *habitat* is much better because it includes us as a function within its processes. It takes in the ideas of nourishment and sustenance. So we describe cities and industrial sites as environments while tropical forests are habitats.

Chap 24 P.176 JACKET QUOT

The Fiction of Hard Facts

Para 1 [ "In the 20<sup>th</sup> century ... nothing more ... advanced civilization ... ]

Para 2 [ "In the 21<sup>st</sup> century ... we don't trap X ... ]

Para 3 [ 3<sup>rd</sup> para ... "this century" ← ]

notes: "destructive" "design to destroy" "enemy"

BOOK JACKET

Use Chap for quote 1 - or summary -

"it clicks like the bomb" (Dickie), ENEMY

You could find some key words here perhaps the word for a ~~book~~ jacket

"The enemy is always the one who stands in the way" "It prevents me from getting forward"

Chap 24 - for jacket quotes

V. IMPORTANT

BRAIN GHOST

# CORRECTIONS

2

"sympathetic bones" Chap 22 is  
"divided attention" E OK

## Chap 23 Brain is Mooring

"mind" → "status-symbol"

"brain" "bregma"

~~"~~perception~~"~~ "perception"

"menos"

p. 174 = 2<sup>nd</sup> para [ "Harship  
lifted the mind n.b." ] 2<sup>nd</sup>  
sentence "At the end of the last  
last (19<sup>th</sup> ce ← change  
"nerves" under mind

p. 174

[ "the smallest matter, ..."  
last sentence of para "they seem to  
with special ... COMPLETE  
"even if it ..."

must sentence of last para in Chap 23 =  
... this power kill v-century ???

20. Making Systems be Done of Self
21. Divines ~~High~~ High Tech
22. The Wheel on Which Dementia Turns
23. Brain of its Moorings
24. The Fiction of Hard Facts

————— " —————

## Foreword

- Chapl. The Monkey Was . . . . .
2. Who Exactly do Homo Think he is? . . . . .
3. From Sapiens to Saphead . . . . .
4. God's Top Apes . . . . .
5. The Human Trick of Self-Withdrawal . . . . .
6. Popular Love
7. Knowledge is a Pure Myth
8. Anything for a Change
9. Arguing Your Way to Heaven
10. The New World Makes its Appearance - in the Head
11. The First Godly Principles of Godless Science
12. In the Crooked Steps of the Master
13. Climbing Mount Demons without Tackle
14. Throw up the Pagae out with the Bath Water
15. The Original Architect
16. Smothering the Fire of Love
17. What the Devil Created the Mind can Mend
18. From Ancient Rome to the Duchy of Sardinia
19. Fighting the Good Fight until Breathing is Dead



Pgs 156 / a 158

Chap 21 Divinely Inspired Text:

P. 158 on ~~script~~ scientific

P. 162

INDEX to SCIENCE  
THEOLOGY (ref is diff aspect of science).

[It may seem odd that this  
theology ... REVERSE REF TO  
"CENTURY"

Same page: [once a  
communism accepted ... ref to  
5-year or 10-year ... plans ...

Fenellege

Science - Biography, dissection, fact,  
theory, primary, definition,  
detail, matter, dead matter,  
experience, dreams, magic, concepts,  
perception, communism, Stalin, (Fenellege),  
nazim, Final Solution, nostalgic

3

Brain - "active side, passive side"

names  
(under  
brain) } endorphins  
          } psychiatry

"negative mind"  
(Descartes)

LAST CHAPTER

THE BRAIN REBELLION P. 178

2<sup>nd</sup> part CENTURY "1 - trace  
until this century ← → in the TWENTIETH  
CENTURY"

Under "brain" - chemical identity

P. 180

P. 180 ~~the~~ "Gradually in the 1<sup>st</sup> & 2<sup>nd</sup>  
decades chemical or pill psychiatry has  
taken precedence over counselling. → substitute  
"since the 1990s ..."

Thought / impression / perception under "Brain?"

P. 182 "~~this century~~ "there was a great  
change in the 19<sup>th</sup> century - idea at the end of the 19<sup>th</sup>  
not 'law' (C).

DRUG MORPHINE SNAKE-ROOT ECT etc



## End of Age of Sorrows

Keep ending at "losing the technique of civilization" while inserting in the last para a description of the Russian killer in the 1990s, to bring it up to the word now.

## AGE OF SORROWS

INSERTS.doc

only but Europe—‘which got us all into war’. A spectator on board a cruiser in the Gulf claps his hands politely at the launch of a missile which in a moment will be the cause of screams he will never hear. No welfare officers for these people? no sympathetic eerie doctors? no fine questioning to establish the degree of ‘discrimination’? What discrimination? It is *the normality* that has to be investigated, not the aberration.

Chap.31 *I Spy with a Killer’s Eye*. I examine the trial of the Russian serial killer Andrei Chikatillo (1992). His capture was especially difficult because everyone thought he must be a departure from the norm, on the basis of the theory that the norm is the sane. Communist doctrine (which turned the inherited do-evil-for-good reflex into a philosophical school) was sensitive on this issue. More than 100 homosexuals were booked. Not until Lieut. Colonel Burakov called in a psychiatrist who knew something about Western investigations of such crimes did the hunt proper start. A serial killer doing time gave him a tip: look for someone of *moral rectitude*. Chikatillo was a quiet married man with two children, a one-time teacher whose dream was to own an impressive private library. He committed 56 (known) murders. He was judged sane. The theology on this subject is that the killer has shown an excess of animality, not insanity. In fact *an excess of thought* is the cause, belonging more to the effete than to any form of wildlife. Freud (no disbeliever in this animality theology) said *homo homini lupus*, man is a wolf and you had better defend yourself against him. Accurate or calculated killing depends on *a low state of animal energy*, not a high one. In the case of the soldier hot animal energy distracts from battle tasks. Terror too eclipses concentration. This is why a shot of rum got them ‘over the top’ in the 1914 war, and why some officers of suicidal intent got drunk in order to fling themselves on the enemy in the 1939 war. A one-time sniper in the 7th Marines in Vietnam killed 41 men in the course of his duties. He tells how he, like all soldiers, was trained to kill without emotion. ‘But despite what the Marine Corps teaches, you’re never quite prepared to take a life’. Much of his distress when he looks back lies in his memory of the last gaze of the man he killed, seen through a telescopic lens. The train drivers on the 170-mile commuter link in Los Angeles display an immediate *sane* distress at causing death. People walk on the line, cars try to slip round the closed gate. Again, it is looking into those people’s eyes. One engineer had to live through 17 fatalities. Sleeplessness, withdrawal, flashbacks, mental rewriting of the scene, moments of extreme agitation, stomach and head problems, sweaty palms, heat palpitations, sore muscles are the response, the *natural* response. But wherever the human gloats on death and cruelty, fictive or otherwise, the sympathetic bond (a physiological facet not an attitude) that unites every animal group *erodes slowly but surely*.

Chap.32 *Fleet Footed Hermes, Flat Footed Man*. I examine the concept ‘enemy’ in our civilisation, that is the creature who must be removed, made to suffer, degraded *with pleasure*. The word itself comes from the root *non-friend* as in the word ‘inimical’. It is apparent in the first stages of the Hellenic civilisation. It gripped Ulysses as it did every hero since. It gripped Christian mystical thought as satan, the infidel, the pagan, the ‘bent’. Yet not until now did *ordinary* people, those who produced the food and stabled the horses and milked the cows, show

signs of instability. Until the end of the 1939 war 'we could rely on a firm ballast of sound-nerved labouring families to compensate for the actions of enlightened people at the top.' After 1945 there was ever more talk of a virtually new phenomenon, 'depression', which quickly gave way to 'stress', as it became clear that it was a seeming pressure from outside. At first these complaints came most from the affluent classes, just as the 'unmotivated' crime did. As new money circulated a much larger middle class came into being until there was nothing else but middle class. European wisdom saw this as the inevitable americanisation of the world following on an American war victory but in fact it was a process that had been going on since medieval times, namely *the fragmentation of authority wherever it showed its head*. More books were read, more plays and films were seen, more music was heard and more discussion went on but there were increasing indications that this had nothing to do with the propagation of old middle class values at all. So the new universal middle class wasn't a middle class in anything but name (another word corpses but in full currency). Everyone was now an intellectual, even if he was illiterate. It was what the schoolmen had dreamed about and nineteenth-century evangelism yearned for—universal education would alone bring the hominid to peace and virtue). Children were growing up with so little contact with the habitat (itself collapsing) that by 1998 vaccinologists were suggesting a 'dirt' vaccine which put back needed wild bacteria into the body's system, lest auto-immunity break down altogether in this new strange breed of disconnected entities. The upwardly mobile enlightenment programme which by now had been in action for over two thousand years, far from having got us to the light at the top, had us wallowing in the darkness at the bottom. The species was clearly sending out distress signals in the same way as that giant immune system we call the outer habitat was. Elm trees were dying, plant life galore, namely the food and oxygen source for the many thousands of species, which also began dying. It was apparently not a good idea for intellectuals to have so much power over *the physiological resources which provided them with life*. Finally we were promised holidays in space in space suits and on the moon in our special oxygen tents, looking out on a landscape where nothing grows and into a space that is simply, simply blue. The 'situation' was now so blatantly, perilously obvious that only a new phase in our civilisation could offer if not hope at least survival, since it would mean the uprooting of attitudes, for attitudes contain the design of how we act. When walking dementia goes beyond certain set limits *containment techniques* begin to take over, and the first symptom is a proliferation of sects, lethal as well as holy. The old civilisation (still present in our thought-reflexes like the dead knight borne along on his horse) hits out at these, indicting and sometimes banning and even gutting their abodes, but soon itself begins to look like—just another sect maintaining its point of view. At this point we are free. It is the kind of freedom from the past and future that belongs specifically to the fall of a civilisation. Among other things we are free for the first time to see that our fallen civilisation derived from—a sect. The competition is on and from the freedom which frightens us because we all need a system to live by comes a new dementia-containing theology, and with joy freedom is abandoned for truth once again.

## NOT ANOTHER REBIRTH?

Chap.33 *Decoding Our Forbidden Origins*. The moment we are provided with an up to date picture of 'what went wrong' (for this is always our shrewd way of covering up our inherited baggage of destructive ideas—to imply that things could have gone 'right') we have a further duplicitous reflex-thought waiting in the wings: the most deceitful question homo sapiens ever put, *What are we going to do about it*'. By this time our animal study should have put us on permanent alert against sapiens attitudes, and disciplined us to look inside them in order to test the ground for sanity. Rebirth has had an obsessive hold on both the first and the third phase of the Hellenic civilisation, for this is what our civilisation is. Rebirth was implicit in the reincarnation theme of Greek religion, i.e. we reincarnate in ever better forms, and *can go back to animal form if we aren't attentive*. Socrates was most eloquent in praise of the *after-life*. Aristotle's happy man, self-fulfilled, couldn't say if he was happy or self-fulfilled until most of his life had already been lived (this is the birth of 'historical man', a creature as far from an animal as can be conceived). In Christianity the rebirth idea, detached from reincarnation (this being abolished in committee), became a struggle to emerge from darkness to light, sin to grace, and directly reflected the non-animal theology which says humans as emerging by effort from animality. There is hardly a period in Christian history that couldn't be or hasn't been called a rebirth. The nineteenth century, hyperactive with steam energy and the promise of instant global communication, was both convinced that steam was a rebirth and that it was nemesis, according to who was speaking. The middle ages were studied again and found to be superior by some and inferior by others to the new steamy life. In that same period the word Renaissance came into vogue, the French giving elegance to a notion that the best scholars of the Medici Florence like John Hale reject but are obliged to follow if they are going to make sense to others. The Renaissance was (and is) seen by most historians as what started the 'modern' world, so there is an enlightenment programme interest behind this. The only new thing about the epoch, and the key to it, more than any rebirth, was the ancient Greek texts which Cosimo Medici sent people, particularly Arabs, far and wide in search of. Yet what I call 'the Greek code' was never cracked. It was never allowed to. The price was too high, as Giordano Bruno saw. So our origins have never been understood, and much of what Christendom has sought helter-skelter to attain (particularly in science) has been based on a misunderstanding. We are still Greeks, a fact which the Christian sect (because many of them were Greek) wished to prevent. If you look at one of the last scenes in Homer's *Odyssey* (reminding yourself that this was the Hellenic bible) you will find a Hollywood film script wherein precisely the same self-vindicating paranoia of the 'hero' bent on a murder spree is present, a script which though in Homer's hand conveyed no longer the artist but the hysteria excited by *visualised* revenge. In the Hollywood material stunt men fly head-first through glass partitions onto other stunt men and crashing tables. Chairs, mirrors, bottles fly too. For the cowboy variant all you need is a sandy square big enough to house say twenty corpses spreadeagled. There is shooting from the hip, from arm's length, from the eye. The self-vindicating cowboy is attacked from behind and sideways as well as from the front but he swings round and there in the last twitches is another

corpse. The square is beginning to look like an open-air abattoir without a system. The hero strolls hippily away, a walking-tall sample of walking dementia. In the same pubescent tone Homer describes the return of Ulysses to his own court. He faces courtiers who have tried to usurp his crown and marry his queen. He hears about their intrigues. And one by one he carves the courtiers down. They too spring at him from all sides. In fact they fill the doorways like tiny armies. It is the birth of the arch-paranoiac Superman, so far gone in his destruction of the hurt and hunted animal within that he isn't even rude to those whom he destroys. Ulysses's son Telemachus is rightly perplexed by all this, as if to say 'What's happened to dad all of a sudden?'. It is a cheap and tawdry scene *that runs in our blood*. It manifests in the doubt that haunts The Odyssey, assails all its characters from time to time. Here was life as an hyperactive *journey of quest*. From this life-eroding fantasy we have never been free, not in three thousand years. Future time has always been the best time. So the question isn't how can we get it right but when do we choose to relinquish this fantasy of the hero who stars in his own ridiculous stories and behind whom sits an animal pure and simple and haunted?

Chap.34. *The Golden Genitals*. The Greek word *psyche* (more properly *psuche*) came from the verb 'to blow' or 'to cool'. It meant soul and mind and thought, and it cooled the fevered heart. Hermes fleet of foot, winged, brought messages from the gods, that is intelligence in the two senses (illumination and information) and these came through the psyche. He was the successor of Thoth the Egyptian god of wisdom, knowledge and (white) magic. The Greek temples had different initiatory forms but the four Orphic stages of the initiation were stages shared by all of them, and by all forms of initiation we know about. True initiation, whether in central Africa or Siberia, seems to accord with the shared human physiology. The stages were as follows: purification (the therapeutic effect), 'descent' into a condition like sleep or trance (*katàbasis* or the journey into the underworld), unification with the *daemon* or 'real' or 'peer' self for the first time, and finally a state of identity with Dionysios, *the god of rebirth*. This last was the jewel in the crown, a rebirth strictly in terms of visions and a sense of mastery which had nothing to do with power or tools extension or navigating the habitat. It simply changed the initiate for ever. He or she could only look back on the former life like a sympathetic and curious stranger. Dionysios was the god of all the Greek mysteries or initiations. Like Apollo he was a son of Zeus. Apollo was god of the sun, also associated with Orpheus, who took fire as the symbol of what initiation achieved (hence 'Orphic' rites). The Greek gods themselves were already a kind of rebirth (through initiation) from the earlier Titans, the 'wild' gods who weren't subtle enough in Homer's sense. Initiation was designed to *end alienation* in the human, so that he belonged, and in this it was the very basis of the Hellenic civilisation, its technique to contain the human tragedy of eroded faculties. This isn't to say that it always succeeded, or that it had the same strength (masters) in every place and every epoch. The emperor Julian was initiated at Eleusis in the Orphic rite and his habit of sacrificing thousand of heifers at a time didn't change. We shall never crack the code of the Greek gods, why they existed and what they were doing, unless we see them as demonstrating and dramatising the initiation. Greek tragedy too was the same code, designed to baffle but move (through 'pity and terror', the chief

emotions of initiation) the non-initiate. Ariadne and the golden thread, Cybele and Attis, Orpheus and his search for his dead wife, Demeter and her search for her daughter (in the underworld), Isis's search for Osiris, they are references to initiation. Isis finds that Osiris has been cut into little pieces and she puts them together again but the genitals are missing, and these she remakes from gold, a reference to *the new sex that comes with the new birth*, a sex of such delight that it is called divine (we kiss under mistletoe because this was sometimes twined round the thyrsis carried by the Bearer of the Phallus in the Dionysiac celebrations) Aristotle and Plato both mention the initiations, Socrates speaks in the visionary manner of one who has been through initiation, is describing and living the 'rebirth'. The initiations degenerated and tended to disappear in Roman times but were still extant in some form in the Christian era. This is perhaps why the idea of a mediator or saviour was much in the Roman air, a longing for someone who would come into the world and transform it, give it a *material rebirth*, after the decline of the old initiatory masters. The idea was prevalent in the popular Mithraist sect which came from Persia. Mithras was the power of light or the sun, born from a rock. He fought with the sun and then came his ally. He killed a bull whose blood poured blessing on the earth and turned his head away while plunging the knife in because he was killing a fellow being created divinely. It means the birth of a 'light' person, the death of the 'dark' one. From this derives the use of the bull for acrobatic play at Knossos and the typical Christian perversion into slow torture death in a bull 'fight' (the old concept of a bull game is reviving, viz. the Nimes arena games, now twenty years old). The Christian era did its best to sink the Hellenic world into a crude and superstitious void, while adopting its initiatory terms, even 'mystery', but never understanding them. The result was that 'rebirth' and 'quest' and 'journey' were thought to be about the world, and knowledge of it, and power in it, and *not about the self*. This was fatal even for Christianity. I recall an earlier reference in this book to my philosophy teacher Donald Mackinnon's book *The Borderlands of Theology* which mentioned the Hegelian interpretation of Christ's 'Noli me tangere' to Mary Magdalene after he had risen as meaning that she shouldn't attach herself so closely to him in the flesh (this echoes a similar admonition from St. Paul, 11 Corinthians) but *be him* in themselves. This failure of understanding compounded difficulties for a human already different from other animals in not having an *inherited self*. 'Initiation' and 'religion' and 'vision' and 'gods' and 'civilisation' are simply our names for *ways to re-find this inherited self*, not systems or cosmogonies. They are methods of conveying the visionary to large numbers and may not have the terms 'God' or 'immortality' or 'heaven' or 'hell' or 'creation' in their vocabulary (Buddhism is an example). We carry about with us an astonishing *archival system* which we cannot explain with our present dead terms for explaining things. We archive an infinite number of memories and attitudes and ideas and doctrines and half-thoughts and personal predispositions and goals apparently unconscious until they are achieved *without these archives being visible or physical*. They are so vast that we frequently find our recall system inadequate. This is so when someone else remembers a scene which we shared with them much better than we do. Then, after a few reminding words, we have a flash and can remember aspects of the scene which seem very close to us, such that we can't

In an hypnoid 1 - slow wavy dance

It's a song of twilight

As the shadows come and go...

[To, 1/16] We're  
He: I'm Jack, She: I'm Ethel  
Together: Hello! →  
I'm Jack and ~~you~~ Ethel } dreamy dance

(He) Ethel! Ethel! is your name  
~~We dance together in our dreams~~

~~(Sudden stamping rhythm) We're me and wife~~

(She) Side by side in bed at night  
We dance together in our dreams

(He) (It's a sudden raucous rhythm) You're my wife  
and trouble and strife!

(She) You're my old man  
~~who said that I'll love you ever!~~ 1/16

Who brings in the dolly

(Together)

Who brings in the <sup>cash</sup> ~~frankies~~  
and ~~meats~~ all our books...

~~(He) you wear the dubs and the tuck\*~~

~~but~~ you wear all our books

and put out the trash <sup>frank</sup>  
you work the attornel for us weekend ~~frank~~

1/16 and Sunday we all go down to the pub!

\* rhyme + hush

→ She: My man says you work at the sawmill!

He: My dad says you work at the  
candle - factory!

By the way: And so I did!

One town - kid!

She: I'm his old woman!

He: And she's my old Dutch!

Bow Wow

I WANT WHAT I WANT

Lucretia

Boy Sees Red

Gene

Carmagnole

And in came Ophelia

[A Song of the End of the World]\*

The Swan Queen

The Haiti play (Papa Doc?)

— choose your charity:

— OXFAM

— Greenpeace

— Friends of the Earth

— (ducks)!

MARVIN (cont.) I must say that last scream was even better than the first.

LIZZY: I wasn't acting that time.

MARVIN: You never do otherwise than act, my dear, we are of the same breed.  
(Taking her affectionately round the waist) I suppose you're wondering what that little display of knives is about?

LIZZY: Yes I am.

MARVIN: It's my little museum. Several of the daggers date back to 1701.  
(Pulling one out) Garrick! (Replacing it and pulling out two others)  
These were used to murder Duncan in Henry Irving's Lyceum production in 1888. (Replacing them) And then of course there are the most up to date ones you can find on the market. I used a 1963 spring dagger on you which quite frankly I didn't expect to work. But, as you see (indicating her blood) it was most efficient. Now why don't you slip behind that screen and put on my dressing gowns? (Drawing her to the screen) You'll find a wash basin, hopefully it won't have stained your lovely costume too much, put it in soak of course.

She follows his instructions helplessly, disappearing behind the screen. We hear running water.

MARVIN (cont.) That *is* Clarissa's dress from *May Buds* isn't it?

LIZZY (off) Yes.

MARVIN: I have eyes in my little arse don't I? Did you put it on to flatter me?

LIZZY (off) I thought it might give you pleasure.

MARVIN: Where did you find it?

LIZZY (off) An opera house.

MARVIN: Which one?

LIZZY (off) That's my business. I know someone in Wardrobe there. They'd want