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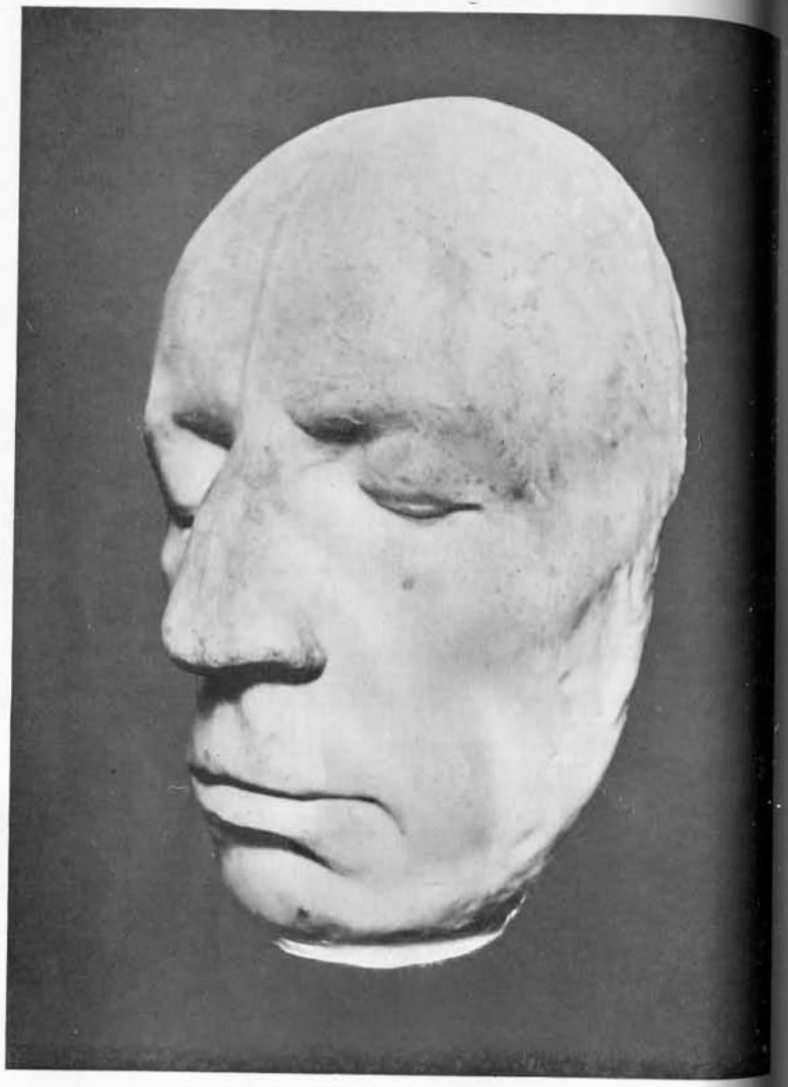
Illustrations:

EDITORIAL COMMITTEE

All contributions for the next issue of the Magazine should be sent to The Editors, *The Eagle*, St John's College, by 1 December 1950. The Editors will welcome assistance in making the College Notes, and the Magazine generally, as complete a record as possible of the careers of members of the College. They will welcome books or articles dealing with the College and its members for review; and books published by members of the College for shorter notice.



LIFE MASK OF WILLIAM WORDSWORTH AT THE AGE OF 45

A photograph taken by W. F. Dunn, of the cast given to
St John's College by Mrs Butler in 1918.
Now in the College Library.

No. 5

THE EAGLE

VOL. LIV AUGUST 1950 No. 237

THE WORDSWORTH CENTENARY

THERE was bound to be something paradoxical about a celebration of the centenary of the death of Wordsworth in a university; however much pleasure and profit he may have derived from his career at St John's—and we have his own testimony that he did in fact derive from it much of both—no one could claim that his was an academic spirit, even in the widest sense of that word, or that for him the world of Cambridge was endowed with anything like the vitality or significance of the mountains of Switzerland or the Lakes. We were celebrating a man who is almost unanimously regarded as the greatest of Johnians, but whose latent genius was never apparent during the course of his university career. So the College, in celebrating the occasion, made no attempt to steal the thunder of those who were appropriately gathered at Grasmere and elsewhere in Lakeland to honour him in his own home, and did not set out to make the occasion anything more than a purely domestic one. Attention was concentrated on Wordsworth's Cambridge career, and it was frankly recognized that the greatest of his work and the most significant part of his career lay outside our scope.

The Master and Fellows of the College were present with their wives, and they had invited several distinguished members of other colleges as well as some old Johnians and some present scholars and research students of the College. The company assembled at midday on Saturday, 22 April, in the Combination Room, and had first the pleasure of hearing the Master.

ADDRESS BY THE MASTER

St John's College in Wordsworth's time

IT was the 30th October 1787 when, with his uncle, William Cookson, and his cousin, John Myers, Wordsworth arrived in Cambridge. Crossing the old Bridge, they alighted at the Hoop Hotel, where King and Harper's garage now stands. Cambridge was at the time a small country town, not yet 10,000 in population. The streets were unpaved and unlighted and gutters ran down the middle of them. The University numbered about 800 and the relations between Town and Gown were extremely hostile.

Wordsworth chose St John's because his uncle was at the time a Fellow of the College and a friend of one of the tutors. The Reverend William Cookson had been Preceptor to three of the King's sons and was a man of some influence. He wished to help the young Wordsworths who were orphans and in financial difficulty. William, he trusted, would win a fellowship at College and take orders and thus be provided for.

Through most of the eighteenth century St John's had been the largest College in the University, but Trinity was now gaining the lead in numbers and academical honours. St John's had the character of the Tory College in the Whig University. Its reputation had been much increased by the vigorous policy of Dr William Powell, Master from 1765 to 1775, who had raised the educational standard and given much attention to the grounds and buildings. The government of the College was still regulated by the Statutes of Queen Elizabeth, and the men who tried to make the College efficient under these obsolete rules deserve a credit that they seldom get.

The thing was being done of course in the truly English way of introducing the new under the forms of the old. The statutory College lectureships, like most of the University professorships, had become sinecures and the life of the College had passed into the tutorial system. The tutors took charge of the education of the undergraduates. Originally all the Fellows had had pupils who shared their rooms and whom they taught. By Wordsworth's time the number of tutors had come down to two or three, each of whom employed other Fellows as assistant tutors or lecturers.

Wordsworth's tutor, Edward Frewen, was the son of a well-known physician. He was an experienced College officer, and at the age of forty-one had just become one of the seniority—the eight senior Fellows, who, with the Master, administered the affairs of the College. So far as formal duties went, he certainly looked after his pupils' interests. Wordsworth had been admitted as a sizar—the

usual thing for an able boy of limited means, and, within a week of coming into residence, he was elected a Foundress' Scholar. His Tutor procured for him also two small exhibitions, which helped to eke out a slender income, and assigned him inexpensive rooms.

These rooms were the lowest middle chamber over the kitchen, looking into the Back Lane, in which a bedroom had been partitioned off to form a somewhat dark cupboard, with a little window into the keeping room. At this time rooms were numbered consecutively through the three courts. The last set was numbered 103 and Wordsworth's was number 23, reached from staircase F in the First Court, then called Pump staircase. Fellows and Fellow Commoners were for the most part in the First and Second Courts and other members of the College in the Third Court and the Labyrinth—the old monastic building behind the Chapel.

In 1876 Wordsworth's rooms were made into a storeroom and later on were thrown into the kitchen to give more air space. Stained glass in the window bears the inscription

> William Wordsworth 1787–1791
> My abiding place, a nook obscure.

In the spring of 1839 Wordsworth took his friend Miss Fenwick to see them. "The remembrances of his youth", she writes, "seemed all pleasant to him... he showed us how he drew his bed to the door, that he might see the top of the window in Trinity College Chapel under which stands that glorious statue of Sir Isaac Newton." She thought them one of the meanest and most dismal apartments in the whole University. But "here", said he, "I was as joyous as a lark".

His first few days were passed in a round of excitement, vividly described in *The Prelude*:

> Questions, directions, warnings and advice
> Flowed in upon me, from all sides.

May we suppose that *Ten Minutes Advice to Freshmen*, printed in 1785, was in his hands—a little work resembling our Freshers' "Don't"? Its wise counsel on the care of money and time, and on general behaviour, was perhaps lightly skimmed. But there were practical hints concerning clubs, dress, amusements, and not least, tips—to bedmakers, shoe-cleaners, coal-porters, hairdressers. Undergraduates in those days paid a good deal of attention to dress. White waistcoats and white silk stockings were worn in Hall. Some wore powder. Wordsworth speaks of himself as attired in splendid clothes, with hose of silk and hair glittering like rimy trees. They carried their gown, a sleeveless gown, called a curtain, tucked up under their arm. Dorothy, after her first visit to William, wrote

"it looked so odd to see smart powdered heads with black caps like helmets, . . . but I assure you . . . it is exceedingly becoming".

Even in so large a College as St John's there were probably not as many as 150 undergraduates in residence at any one time. They were a very varied body of men. No College did more for the poor man, and, save Trinity, none drew so many of rank and fashion, but it was the growing middle class that was mainly represented. A man was admitted as either a nobleman, a Fellow Commoner, a pensioner, or a sizar. The annual entry at the time consisted of about thirty pensioners, ten or eleven sizars, six or seven Fellow Commoners, and occasionally one or two noblemen.

Fellow Commoners were usually of the same age as other undergraduates; they belonged to county families or were the sons of rich business men. They dined with the Fellows at the High Table. Most of them were wealthy and could afford to be idle. They were supposed to take lectures and examinations, but these rules were not regularly enforced. They wore a gold-laced gown and gold tassel to their cap. Among them doubtless were Wordsworth's "chattering popinjays".

Of the pensioners many were sons of clergy and professional men who had their living to earn and wanted to get a fellowship as a good start. The sizars had once been virtually servants, brought up to the University by richer men, and in return for their services gaining the opportunity of study and advancement. But this had changed. The last of their menial duties, waiting in Hall, had just been abolished (1786). A sizarship was becoming more like an entrance scholarship. It was a useful institution, for it was not an award, tied to school or county, like the scholarships and fellowships, but a status. A poor boy, by entering as a sizar, could get much reduced terms.

The men came from a great variety of schools, large and small, or from private tutors. North country schools, particularly Sedbergh and Beverley, and Wordsworth's own school, Hawkshead, an Elizabethan foundation, were prominent; of others, Eton, Westminster, Canterbury, Shrewsbury, Charterhouse and Harrow seem the most common. A few men came from the West Indies and the American colonies, sons of planters, generally to read for the Bar. The great majority took holy orders. Others entered politics, law and the army, or returned to country life, while a few became physicians, and one or two went into industry.

Amongst Wordsworth's contemporaries were many interesting men, some destined to high position. Castlereagh overlapped him by a term; there was a grandson of Lord Bute, who went into the East India Company's service; Wellington's younger brother, Gerald, later a canon of St Paul's (the Iron Duke would not make him a bishop); a future Primus of the Scottish Episcopal Church;

a future Chief Justice of Jamaica; Philip Francis, son of the reputed author of the *Letters of Junius*; two great linguists, John Kelly, the Celtic scholar, and John Palmer of Cockermouth, later Professor of Arabic, a very reserved man—it was said of him that he could be silent in more languages than anyone else in Europe—and the young Heberden, already showing his father's distinction. Amongst those who were to win fame in the long wars were Daniel Hoghton, commemorated by Chantrey in St Paul's, who fell at Albuera; George Gordon, the last of the Dukes of Gordon, who became a general, and is the hero of the famous song, "O where, tell me where, is your Highland laddie gone", and Alexander John Scott, Nelson's private secretary, who was on the *Victory* at Trafalgar. William's outlook widened in this company; when he went up he had been thinking only of the Church or Law, after he came down he felt he could make a soldier or a journalist.

Though in eighteenth-century Cambridge the junior members of a College were broadly divided into gentlemen of fortune and poor scholars, and men of course formed their own sets, there is no suggestion in *The Prelude* of class barriers in College life—rather the contrary; and we need not think it a leading feature. Byron, for example, said of his contemporary Kirke White, a sizar at St John's, "for my own part I should have been very proud of such an acquaintance". Young men of talent soon made their mark. Wordsworth entered at once and fully into the social life of the College. "The weeks went roundly on with invitations, suppers, wine and fruit".

> If a throng was near
> That way I leaned by nature; for my heart
> Was social, and loved idleness and joy.

In a few lines of the *Prelude* he summarizes the easygoing round of his first year:

> Companionships,
> Friendships, acquaintances, were welcome all.
> We sauntered, played, or rioted; we talked
> Unprofitable talk at morning hours;
> Drifted about along the streets and walks,
> Read lazily in trivial books, went forth
> To gallop through the country in blind zeal
> Of senseless horsemanship, or on the breast
> Of Cam sailed boisterously.

We need add nothing to this.

Within the larger circle was a smaller one, including his cousin Myers, who had come up with him. Their names are together in the Matriculation Register of the University and again when they took their degree three years later. Myers went to the Bar. Wordsworth

calls him "a patriot of unabated energy"—he had caught the tone of the College. Other friends were William Terrot, admitted a scholar on the same day as Wordsworth, who became a naval chaplain, Robert Jones, his companion in the memorable walking-tour in France, "the best tempered creature imaginable", wrote Wordsworth, "our long friendship was never subject to a moment's interruption", and John Fleming, two years his senior, from his old school, the "friend then passionately loved". And there were three Pembroke men, Raincock, Second Wrangler of his year (1790), Thomas Middleton, from Christ's Hospital, who became the first Bishop of Calcutta, and William Matthews, son of a London bookseller and Methodist local preacher. Wordsworth later expresses his advanced opinions more freely to Matthews than to anyone else, as they had doubtless done at Cambridge: "I am of that odious class of men called democrats and of that class I shall ever continue." Wordsworth's fondness for walking was notorious in this circle; writing to Matthews he describes himself as "on foot, as you will naturally suppose". But none of these shared the deeper experiences through which in solitary hours his mind was passing. If only he and Coleridge had met at Cambridge, he afterwards lamented, he would have been less alone.

Of his Johnian friends, Fleming and Terrot seem to have been hard reading men. But not a third of the men who matriculated with him went out in Honours and quite a number went down without graduating.

The College routine began with early morning chapel usually at 7. From 9 to 12.30 were lecture hours. Lectures were given in the Hall or the tutor's rooms; themes for the Rhetoric lecturer were read in the Chapel. We see the tutor's room—"all studded round, as thick as chairs could stand, with loyal students faithful to their books, half-and-half idlers, hardy recusants and honest dunces". Lectures no doubt varied. Gunning writes: "Nothing could be pleasanter than the hour passed at Seale's lectures." Wordsworth, young as he was, found himself a year ahead of his contemporaries. This he afterwards said had been unlucky for him. I "got into rather an idle way; reading nothing but classic authors according to my fancy and Italian poetry".

After lectures followed a visit to the hairdresser and dinner at 1.30 or 2. There was no organized sport; riding and river parties were the principal amusements, and the afternoon passed in calls on friends and tea, coffee or chocolate at a coffee-house with the papers. Evening chapel followed and at 8 the bedmaker called to enquire about supper, bringing a bill of fare. Several men would join together in a supper or wine party.

Men of the same school or county formed clubs: the freshman's guide calls them "useless things", "more easily got into than out of". Some formed literary societies. Christopher Wordsworth, his younger brother, when at Trinity, records in his diary: "The Society this evening met at my rooms....Time before supper was spent in hearing Coleridge repeat some original poetry (he having neglected to write his essay, which therefore is to be produced next week)."

Not all men passed their lives so blamelessly. Gunning considered the late 'seventies and 'eighties as the worst part of our history. Reformers pointed to the extravagance and indiscipline of the University. In a Town and Gown row in March 1788 a drayman was killed and two undergraduates were charged with murder but acquitted. College orders tell a similar tale. One threatens with rustication any person detected in breaking the door of another. The scholars' cook in 1790 was fined the next three-quarters of his salary for giving undue credit to the men. Wordsworth later spoke of the frantic and dissolute manners of that time. The source of the trouble was the presence of a class of man with plenty of money and no obligation to do anything. So long as this class was numerous and ill restrained, order and work were not likely to prevail, and incidents occurred which were a scandal to the University.

But though there was a prevailing tone of idleness, the reading men undoubtedly worked hard. The competition for University honours was keen. High places in examinations were not won without effort. Christopher Wordsworth tells us that from September to December before his examination he read $9\frac{3}{4}$ hours a day. Chief Justice Denman, who was here in the 1790's, said that he worked all day and played chess in the evenings. If Fellow Commoners occasionally worked, sizars and the poorer pensioners worked a great deal harder.

Of the senior members of the College Wordsworth formed no favourable opinion.

The Master, Chevallier, died in 1789. Wordsworth tells us that according to custom the coffin was brought into the Hall and the pall was "stuck over by copies of verses English or Latin, the composition of the students of St John's. My uncle seemed mortified when upon enquiry he learnt that none of these verses were from my pen, 'because', said he, 'it would have been a fair opportunity for distinguishing yourself'. I did not, however, regret that I had been silent on this occasion, as I felt no interest in the deceased person, with whom I had had no intercourse and whom I had never seen but during his walks in the College grounds."

Of the Fellows, who at the time numbered fifty-five, all but four

were required to take holy orders, so that the High Table was for the most part a clerical body. The younger Fellows were men in the early or middle twenties; they joined in the parties and amusements of the richer undergraduates. The abler of them in due course attained to College office. As a body, the Fellows were not what we should call old, for they held office generally only for a short time, while waiting for a College living or other promotion. There were not many College offices and for some of the Fellows the life was one of enforced idleness. Among them, there were doubtless queer characters; Edward Christian, for example, who had perhaps just reached what Gunning wittily calls "the full vigour of his incapacity"—not to mention one or two old men whose infirmities disqualified them even from the seniority. The government of the College by the eight seniors left too much to chance, though actually in Wordsworth's time the seniority included some men of parts.

To the official Fellows Wordsworth did not take kindly:

> men whose sway
> And known authority of office served
> To set our minds on edge, and did no more.

What unpleasant experiences this refers to we do not know. College rules were doubtless irksome and the means of enforcement, by impositions, savoured of school rather than College life. But if Frewen was as grim as this he must soon have forgotten the jolly days when he and Uncle William had idled with that rich and agreeable Fellow Commoner William Wilberforce. As he was now contemplating matrimony and retiring to a College living, he may have become less attentive to his pupils.

In December 1803 Wordsworth wrote to his brother Richard:

> I have just received an application for a debt of £10. 15*s*. 3½*d*. from my College Tutor for my expenses at the University. I wish it to be paid, as indeed it ought to have been many years ago....Direct the money to the Revd James Wood, St John's, Cambridge.

This was nearly thirteen years after he had left College. Tutorial Bursars need never despair.

He had been transferred to Dr James Wood, one of the most interesting men of the time. The son of a weaver, very poor, he had rooms called the Tub on O, Second Court, reached by a trap-door in the floor, of which he was the last occupant. (It was a pity Miss Fenwick did not see these.) He was a man of high character, reckoned the foremost mathematician in the University, and in due course became Master. But he may very well have been a strict tutor—as Vice-Chancellor, later, he was to suppress the debates of the Union Society.

ST JOHN'S COLLEGE FROM FISHER'S LANE BEFORE 1814

FIRST COURT, F2, OCCUPIED BY WORDSWORTH, 1787–91

To judge from the state of discipline in the University the office of Dean was probably not a sinecure. The Senior Dean, Thomas Cockshutt, was the son of an ironmaster, a man of thirty-seven, and a mathematician like most of the College officials. The little we know of him shows him as able, disinterested and broad-minded. He saved the young Scott from rustication for neglect of mathematics, contending that this was due not to idleness but to the fact that his real interest was literature. Benjamin Holmes, the Junior Dean, was not perhaps as easygoing as he became in later life, when he had retired to the Rectory of Freshwater in the Isle of Wight. Rumour had it that a good deal of contraband reposed in the Rectory buildings. Clearly he had learned to turn a blind eye to some things.

None of his teachers seems to have made any impression on Wordsworth with the exception of William Taylor, Master of the Hawkshead School, who had encouraged his first attempts at poetry. As his later writings show, he was not appreciative of the guidance of a more experienced mind. "Love nature and books", he wrote later to an undergraduate, "seek these and you will be happy."

To the great disappointment of Uncle William, and the doubts even of the devoted Dorothy, he gave up the idea of academic honours. He could not endure to drudge at mathematics, the main road to distinction, and he strongly disliked the competitive spirit in the mathematical tripos. A very little reading would suffice for a pass degree and with this he determined to be satisfied. Moods, vague reading and good-natured lounging filled up more of the map of his collegiate life. At St John's there were examinations twice a year and themes had to be given in regularly to the Rhetoric lecturer. These things became the "forced labour, now and then," of which he speaks.

In the examinations, in his first term he was placed in the first class, in the following June in the second class; in his second and third year examinations, he was not classed, as he did not take the whole examination, but he is twice reported as showing "considerable merit" in the subjects which he took and once as distinguished in the Classic.

"Look was there none within these walls to shame my easy spirits", he wrote in the *Prelude*. Had he forgotten, or never bothered to read, the reports of the examiners—for their language is not only monitory, but positively menacing, to easygoing spirits.

He had misgivings; he saw crowds of his inferiors glorified around him, his schoolfellows becoming high Wranglers and Fellows of Colleges, while he seemed to be achieving nothing. Often afterwards he regretted it; in some moods he blamed the place and the people—the University, the College, had borne no resemblance to his schoolboy

dreams, but at the last he blamed himself. Yet he was certainly not alone in his dislike and criticism of the narrow academic curriculum in Cambridge at the time. Other men did the same as he for the same reason. Denman, for example, and George Tennyson, the Poet Laureate's father, of the same year at St John's, both took a pass degree from dislike of Mathematics. And Wordsworth, though reading cursorily, read widely in several languages and literatures. The heroic voice that defended liberty through so many terrible years found its inspiration there.

What had Cambridge meant to him? The official body little indeed—he had been "to himself a guide". And from the round of academic study he detached himself in proud rebellion.

He describes himself aptly as "ill-tutored for captivity", and of two compulsory features of College life, the Lecture Room and Chapel, one he found barren, the other a mockery. But the living society and the spiritual presences were new and powerful forces—the associations and friendships had meant a great deal—

> So many happy youths, so wide and fair
> A congregation in its budding-time
> Of health and hope and beauty.

The precincts, the grounds, the enclosures old, the noble dead, whose presence haunted them—Milton's rooms, Newton's statue, Spenser's and Chaucer's memory: these were influences to penetrate and disturb the mind—all that sense of the past which is ever present in a place of great tradition. And the liberal views and democratic temper of the young men joined with his natural disposition and upbringing to prepare him for his eager reception of revolutionary ideas. Not least, he had been happy—"This was a gladsome time"—left alone to move on a stage further in the discovery of himself. Cambridge might have done worse for him had it tried to do more.

He took his degree in January 1791 and went down without prospects or plan, his mind clouded by the uncertainties of the future. When, two years later, he published his first poems, he wrote: "As I had done nothing by which to distinguish myself at the University, I thought these little things might show that I could do something." He was right; the wayward and disappointing undergraduate was the most original genius of his time.

* * * *

The Master's address had obviously been much enjoyed; his humorous references to Cambridge life then and now had met with appreciative response, and he was greeted with warm applause at the end. And with the details of Wordsworth's habits and environment fresh in our mind, we next heard a reading of selected poetry and prose by Wordsworth, his critics and his parodists, with a commentary; the reading of passages was done alternately by John Wilders (*A*) and Peter Croft (*B*).

* * * *

READING AND COMMENTARY

A. It would be very nice to be able to believe that the time Wordsworth saved from academic work had been spent in writing poetry—if that mute, inglorious third year had been redeemed by something immortal. But there's nothing to justify us in believing anything of the kind. He wrote some verses, certainly, but they were a very long way indeed from being poetry—they were certainly not yet in any way original. Here's one of them, *Lines written while Sailing in a Boat at Evening*:

B.

> How richly glows the water's breast
> Before us, ting'd with evening hues,
> While, facing thus the crimson west,
> The boat her silent course pursues!
> And see how dark the backward stream!
> A little moment past so smiling!
> And still, perhaps, with faithless gleam,
> Some other loiterers beguiling.
>
> Such views the youthful Bard allure;
> But, heedless of the following gloom,
> He deems their colours shall endure
> Till peace go with him to the tomb.
> —And let him nurse his fond deceit,
> And what if he must die in sorrow!
> Who would not cherish dreams so sweet,
> Though grief and pain must come to-morrow!

A. If that poem is typical of the things he was thinking about while he was up here, then he must have been very much like any other undergraduate with literary ambitions—spending a good deal of time wondering whether he was going to be a good poet or not, and whether the game was really worth the candle. Just worrying about poetry, in fact—not being in any sense a poet. And in Wordsworth, this doubt and hesitation was very deeply rooted indeed. It was many years before he began to feel really certain of himself. But Cambridge

did contribute something towards this certainty. It helped him to become familiar with books, and even more, to live where so many great men in the past had lived. Later, he wrote about this encouragement like this:

B. Those were the days
Which first encouraged me to trust
With firmness, hitherto but lightly touch'd
With such a daring thought, that I might leave
Some monument behind me which pure hearts
Should reverence. The instinctive humbleness
Upheld even by the very name and thought
Of printed books and authorship, began
To melt away, and further, the dread awe
Of mighty names was softened down, and seem'd
Approachable, admitting fellowship
Of modest sympathy.

A. This mood of self-doubt—the fear that poets can only hope to enjoy the short glow of that sunset he'd described while sailing on the river, and that their end is in grief and pain—it was many years before he got rid of such thoughts and moods. If, indeed, he was ever quite free from them. But the struggle to free himself from them, and to reach up to a more stable and happy frame of mind, was the driving force of much of his best poetry. For example, there's a poem which HE called *Resolution and Independence*—but it's more familiarly known as *The Leech-gatherer*. He wrote it in 1802, and its main subject is exactly the same as those lines written sailing on the Cam. But by that time, he was no longer writing verses. He had become a poet, and of a completely original kind.

Before we read this poem, I'd like to remind you of one of the great influences that came into his life after he left Cambridge—his sister Dorothy. It so happens that in her *Journal*, she has described the very same incident that Wordsworth used for his poem. Here it is:

B. "When William and I returned from accompanying Jones, we met an old man almost double. He had on a coat, thrown over his shoulders, above his waistcoat and coat. Under this he carried a bundle, and had an apron on and a night-cap. His face was interesting. He had dark eyes and a long nose. He was of Scotch parents, but had been born in the army. He had had a wife, and 'she was a good woman, and it pleased God to bless us with ten children'. All these were dead but one, of whom he had not heard for many years, a sailor. His trade was to gather leeches, but now leeches are scarce, and he had not strength for it. He said leeches were very scarce, partly owing to this dry season, but many years they have been scarce. He supposed it owing to their having been much sought after, that they did not breed fast, and were of slow growth. Leeches were formerly two and six per hundred; they are now thirty shillings. It was then late in the evening, when the light was just going away."

A And now, here is what Wordsworth makes of the same incident:

There was a roaring in the wind all night;
The rain came heavily and fell in floods;
But now the sun is rising calm and bright;
The birds are singing in the distant woods;
Over his own sweet voice the Stock-dove broods;
The Jay makes answer as the Magpie chatters;
And all the air is filled with pleasant noise of waters.

All things that love the sun are out of doors;
The sky rejoices in the morning's birth;
The grass is bright with rain-drops;—on the moors
The hare is running races in her mirth;
And with her feet she from the plashy earth
Raises a mist; that, glittering in the sun,
Runs with her all the way, wherever *she* doth run.

I was a Traveller then upon the moor;
I saw the hare that raced about with joy;
I heard the woods and distant waters roar;
Or heard them not, as happy as a boy;
But, as it sometimes chanceth, from the might
Of joy in minds that can no further go,
As high as we have mounted in delight
In our dejection do we sink as low;
To me that morning did it happen so;
And fears and fancies thick upon me came;
Dim sadness—and blind thoughts, I knew not, nor could name.

I heard the sky-lark warbling in the sky;
And I bethought me of the playful hare:
Even such a happy Child of earth am I;
Even as those blissful creatures do I fare;
Far from the world I walk, and from all care;
But there may come another day to me—
Solitude, pain of heart, distress and poverty.

My whole life have I lived in pleasant thought,
As if life's business were a summer mood;
As if all needful things would come unsought
To genial faith, still rich in genial good;
But how can He expect that others should
Build for him, sow for him, and at his call
Love him, who for himself will take no heed at all?

I thought of Chatterton, the marvellous boy,
The sleepless Soul that perished in his pride;
Of Him who walked in glory and in joy
Following his plough, along the mountain-side:
By our own spirits are we deified:
We Poets, in our youth begin in gladness;
But thereof come in the end despondency and madness.

B. Now, whether it were by a peculiar grace,
A leading from above, a something given,
Yet it befell that, in this lonely place,
When I with these untoward thoughts had striven,
Beside a pool bare to the eye of heaven
I saw a Man before me unawares:
The oldest man he seemed that ever wore grey hairs.

As a huge stone is sometimes seen to lie
Couched on the bald top of an eminence;
Wonder to all who do the same espy,
By what means it could thither come, and whence;
So that it seemed a thing endued with sense:
Like a sea-beast crawled forth, that on a shelf
Of rock or sand reposeth, there to sun itself;

Such seemed this Man, not all alive nor dead,
Nor all asleep—in his extreme old age:
His body was bent double, feet and head
Coming together in life's pilgrimage;
As if some dire constraint of pain, or rage
Of sickness felt by him in times long past,
A more than human weight upon his frame had cast.

Himself he propped, limbs, body, and pale face,
Upon a long grey staff of shaven wood:
And, still as I drew near with gentle pace,
Upon the margin of that moorish flood
Motionless as a cloud the old Man stood,
That heareth not the loud winds when they call;
And moveth all together, if it move at all.

At length, himself unsettling, he the pond
Stirred with his staff, and fixedly did look
Upon the muddy water, which he conned,
As if he had been reading in a book:
And now a stranger's privilege I took,
And drawing to his side, to him did say,
"This morning gives us promise of a glorious day."

A. A gentle answer did the old Man make,
In courteous speech which forth he slowly drew:
And him with further words I thus bespake,
"What occupation do you there pursue?
This is a lonesome place for one like you."
Ere he replied, a flash of mild surprise
Broke from the sable orbs of his yet-vivid eyes.

His words came feebly, from a feeble chest,
But each in solemn order followed each,
With something of a lofty utterance drest—
Choice word and measured phrase, above the reach
Of ordinary men; a stately speech;
Such as grave Livers do in Scotland use,
Religious men, who give to God and man their dues.

He told, that to these waters he had come
To gather leeches, being old and poor:
Employment hazardous and wearisome!
And he had many hardships to endure:
From pond to pond he roamed, from moor to moor;
Housing, with God's good help, by choice or chance;
And in this way he gained an honest maintenance.

B. The old Man stood talking by my side;
But now his voice to me was like a stream
Scarce heard; nor word from word could I divide;
And the whole body of the Man did seem
Like one whom I had met with in a dream;
Or like a man from some far region sent,
To give me human strength, by apt admonishment.

My former thoughts returned: the fear that kills;
And hope that is unwilling to be fed;
Cold, pain, and labour, and all fleshly ills;
And mighty Poets in their misery dead.
—Perplexed, and longing to be comforted,
My question eagerly I did renew,
"How is it that you live, and what is it you do?"

A. He with a smile did then his words repeat;
And said that, gathering leeches, far and wide
He travelled; stirring thus about his feet
The waters of the pools where they abide.
"Once I could meet with them on every side;
But they have dwindled long by slow decay;
Yet still I persevere, and find them where I may."

While he was talking thus, the lonely place,
The old Man's shape, and speech—all troubled me:
In my mind's eye I seemed to see him pace
About the weary moors continually,
Wandering about alone and silently.
While I these thoughts within myself pursued,
He, having made a pause, the same discourse renewed.

And soon with this he other matter blended,
Cheerfully uttered, with demeanour kind,
But stately in the main; and, when he ended,
I could have laughed myself to scorn to find
In that decrepit Man so firm a Mind.
"God," said I, "be my help and stay secure;
I'll think of the Leech-gatherer on the lonely moor!"

B. Well, that is an example of his poetry at its most Wordsworthian—completely original, unlike anything that had been written before, and very seldom imitated since with much success. It's a kind of poetry that Wordsworth described very clearly himself, in the Preface he wrote to the volume in which the *Leech-gatherer* was published:

A. "The principal object proposed in these poems was to choose incidents and situations from common life, and to relate or describe them, throughout, as far as was possible in a selection of the language really used by men, and, at the same time, to throw over them a certain colouring of imagination, whereby ordinary things should be presented to the mind in an unusual aspect; and further, and above all, to make these incidents and situations interesting by tracing in them, truly though not ostentatiously, the primary laws of our nature."

B. But it's a very dangerous kind of poetry—it walks on a knife-edge between success and failure. A little weakening in the force of imagination, a trifle too much ostentation in the morality, and the sublime becomes ridiculous. The poem we've just read was taken in

the right way by some of Wordsworth's friends—Charles Lamb, Coleridge, and Southey. But to many of the reviewers it seemed to have fallen very far on the wrong side. Here is a specimen of the kind of criticism that Wordsworth encountered in his own day:

A. "Their peculiarities of diction alone, are enough to render them ridiculous; but the author before us really seems anxious to court this literary martyrdom by a device still more infallible,—we mean, that of connecting his most lofty, tender, or impassioned conceptions, with objects and incidents, which the greater part of his readers will probably persist in thinking low, silly, or uninteresting. It is possible enough, we allow, that the sight of a friend's spade, or a sparrow's nest, or a man gathering leeches, might really have suggested to a mind like his a train of powerful impressions and interesting reflections; but it is certain, that to most minds, such associations will always appear forced, strained and unnatural; and that the composition in which it is attempted to exhibit them, will always have the air of parody, or ludicrous and affected singularity."

B. Curiously right as a prophecy, anyhow—for Wordsworth has always provoked a great deal of parody. Some of it quite friendly parody—more a sign of affection than disapproval. I'd put in that class "The White Knight's Song", from *Alice Through the Looking Glass*—it's not exactly a parody of the *Leech-gatherer*—but with that in mind, you'll have little doubt what Lewis Carroll was up to. Let me remind you of it:

A. "I'll tell thee everything I can:
There's little to relate.
I saw an aged aged man,
A-sitting on a gate.
'Who are you, aged man?' I said.
'And how is it you live?'
And his answer trickled through my head
Like water through a sieve.

He said 'I look for butterflies
That sleep among the wheat:
I make them into mutton-pies,
And sell them in the street.
I sell them unto men,' he said,
'Who sail upon the seas;
And that's the way I get my bread—
A trifle, if you please.'

But I was thinking of a way
To feed oneself on batter,
And so go on from day to day
Getting a little fatter.

I shook him well from side to side,
Until his face was blue:
'Come, tell me how you live,' I cried,
'And what it is you do!'

He said 'I hunt for haddock's eyes
Among the heather bright,
And work them into waistcoat buttons,
In the silent night.'

B. And now, if e'er by chance I put
My fingers into glue,
Or madly squeeze a right-hand foot
Into a left-hand shoe,
Or if I drop upon my toe
A very heavy weight,
I weep, for it reminds me so
Of that old man I used to know—
Whose look was mild, whose speech was slow,
Whose hair was whiter than the snow,
Whose face was very like a crow,
With eyes, like cinders, all aglow,
Who seemed distracted with his woe,
Who rocked his body to and fro,
And muttered mumblingly and low,
As if his mouth were full of dough,
Who snorted like a buffalo—
That summer evening long ago
A-sitting on a gate."

A. Fair criticism, perhaps—at any rate kindly criticism, not outrageous and bitter, like so much of the criticism he had to suffer in his lifetime. There's another notable parody of Wordsworth, by James Kennedy Stephen, once President of the Union, Fellow of King's. It states very fairly and very well the distinction that must be made between Wordsworth at his best, and Wordsworth below his best. And unfortunately there's no use denying that he made things more difficult for his readers, both then and now, by writing a great *deal* below his best. But before hearing Stephen's sonnet, here is the original he had in mind. It's one of the best-known of

Wordsworth's political sonnets, *Thoughts of a Briton on the Subjugation of Switzerland*:

B. Two voices are there; one is of the sea,
One of the mountains; each a mighty voice;
In both from age to age thou didst rejoice,
They were the chosen music, Liberty!
There came a Tyrant, and with holy glee
Thou fought'st against him; but hast vainly striven:
Thou from thy Alpine holds at length art driven,
Where not a torrent murmurs heard by thee.
Then cleave, O cleave to that which still is left;
For, high-souled Maid, what sorrow would it be
That Mountain floods should thunder as before,
And Ocean bellow from his rocky shore,
And neither awful Voice be heard by thee!

A. Now here is Stephen's sonnet:

"Two voices are there: one is of the deep;
It learns the storm-cloud's thunderous melody,
Now roars, now murmurs with the changing sea,
Now bird-like pipes, now closes soft in sleep;
And one is of an old half-witted sheep
Which bleats articulate monotony,
And indicates that two and one are three,
That grass is green, lakes damp, and mountains steep:
And, Wordsworth, both are thine: at certain times
Forth from the heart of thy melodious rhymes,
The form and pressure of high thoughts will burst:
At other times—good Lord, I'd rather be
Quite unacquainted with the ABC
Than write such hopeless rubbish as thy worst."

B. It's always been easy to make fun of Wordsworth at his worst—and perhaps that's why his purely literary reputation has often been a little unsteady—perhaps why he has been liable to periods of neglect, if not disparagement. But after all, he himself in his calmer moods cared very little for purely literary reputation. As Dorothy Wordsworth once wrote: "I am sure it will be very long before the poems have an extensive sale. Nay, it will not be while he is alive to know it. God be thanked, William has no mortification on this head, and I may safely say that those who are connected with him

have not an atom of that species of disappointment. We have too rooted a confidence in the purity of his intentions, and the power with which they are executed. His writings will live, will comfort the afflicted, and animate the happy to purer happiness; when we, and our little cares, are all forgotten."

A. And that is very much what happened. Of the many tributes to Wordsworth's power to comfort afflicted minds, here is just one, by John Stuart Mill. In his *Autobiography*, he tells how, round about 1828, he had sunk into a deep depression. Convinced in theory that the world ought to be, and could be, in many ways reformed, he was haunted by the idea that even in a reformed world, men might after all not be happy. And then he goes on:

"What made Wordsworth's poems a medicine for my state of mind, was that they expressed not mere outward beauty, but states of feeling, and thought coloured by feeling, under the excitement of beauty. They seemed to be the very culture of the feelings, which I was in quest of. In them I seemed to draw from a source of inward joy, of sympathetic and imaginative pleasure, which could be shared in by all human beings, which had no connection with struggle or imperfection, but would be made richer by every improvement in the physical or social condition of mankind. From them I seemed to learn what would be the perennial sources of happiness when all the greater evils of life shall have been removed. And I felt myself at once better and happier as I came under their influence."

B. Mill doesn't tell us what poems especially helped him, but the two sonnets with which we are going to end must surely have been among them. First, the sonnet composed upon Westminster Bridge, 3 September 1802:

A. Earth has not anything to show more fair;
Dull would he be of soul who could pass by
A sight so touching in its majesty:
This City now doth, like a garment, wear
The beauty of the morning; silent, bare,
Ships, towers, domes, theatres, and temples lie
Open unto the fields, and to the sky;
All bright and glittering in the smokeless air.
Never did sun more beautifully steep
In his first splendour, valley, rock, or hill;
Ne'er saw I, never felt, a calm so deep!
The river glideth at his own sweet will:
Dear God! the very houses seem asleep;
And all that mighty heart is lying still.

B. The world is too much with us: late and soon,
Getting and spending, we lay waste our powers:
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon!
This Sea that bares her bosom to the moon;
The winds that will be howling at all hours,
And are up-gathered now like sleeping flowers;
For this, for everything we are out of tune;
It moves us not.—Great God, I'd rather be
A Pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathed horn.

* * * *

Again, the readings were very much enjoyed, and although at times perhaps the parodies seemed to excite more interest than their originals, the excellent quality of the recitations made the most of even the admitted mediocrities, and did full justice to the masterpieces. After the readings the company adjourned to Hall, and had lunch.

There were only two toasts; first, THE KING, proposed by the Master; and, second, WORDSWORTH, proposed by the Master of Trinity.

* * * *

THE TOAST: "WORDSWORTH", BY THE MASTER OF TRINITY

When I heard that the Master was to read us a paper in your beautiful Combination Room, on St John's in Wordsworth's undergraduate days, I felt sure we should hear something of historical interest and value. Nor have we been disappointed. The Master's knowledge, not only of the bygone customs of the College, but of so many of its personalities, both dons and undergraduates of that day, has been of great interest to us all.

And the second part of the programme both edified and entertained us. It is a great thing to be able to laugh at those you love, when you can do it as well as Lewis Carroll and J. K. S. The greatest Wordsworthian I ever knew well, Edward Grey of Fallodon, liked a joke about the bard. I remember his delight over Wordsworth's phrase "the solemn bleat" of a sheep. He said to me, "No one but

downright old Daddy Wordsworth would ever have talked of a 'solemn bleat'".

It was with pride and pleasure that I received your invitation to propose this toast, on this occasion and in this place. I hope the historic rivalry of John's and Trinity will never cease. For four hundred years its fortunes have swayed to and fro, but John's never scored a bigger point (not even in the Boat Race against Oxford in 1950) than when, practically in one undergraduate generation, it produced three such men as Wilberforce, Castlereagh and Wordsworth, to say nothing of Palmerston a decade later.

There were many faults in eighteenth-century England, and very many in eighteenth-century Cambridge, but could our reformed and regimented era produce such a quaternion of men? Of the four, the dearest to our hearts are Wordsworth and Wilberforce, and Wordsworth above all reigns not only in the hearts but in the minds of our perturbed and disillusioned generation, more even than Tennyson of Trinity and far more than Byron. Through Wordsworth alone, many of us can sometimes find that

> Central peace, subsisting at the heart
> Of endless agitation.

Your claim on Wordsworth can be disputed by no one else in Cambridge. Pembroke and Peterhouse have each a share in Gray; you sowed Bentley and we reaped him. But as to Wordsworth there is nothing to be added to his statement:

> The Evangelist St John my patron was.

Presumably, therefore, he was referring in part to certain Fellows of John's when he wrote of the "grave elders, men unscoured, grotesque". This description by no means applies to all the Fellows of John's at that period—not even to all the Elders. And we learn from Gunning and other authentic sources that there were Fellows of Trinity to whom the description would equally well have applied in the days when Wordsworth and his undergraduate friends looked round for sources of mirth.

Nevertheless, the 1780's were the nadir of donhood in England. It was the darkness before the dawn. But the undergraduate society which mattered much more to young William, won from him a noble eulogy in *The Prelude*:

> nor was it least
> Of many benefits, in later years
> Derived from academic institutes
> And rules, that they held something up to view
> Of a Republic, where all stood thus far
> Upon equal ground; that we were brothers all

> In honour, as in one community,
> Scholars and gentlemen; where, furthermore,
> Distinction open lay to all that came,
> And wealth and titles were in less esteem
> Than talents, worth and prosperous industry.

It is clear from what Wordsworth tells us of his uneventful life at John's, that it was just what he then required. The spiritual powers that had been planted in him in his boyhood among the Lake mountains, were here allowed quietly to germinate in a friendly and studious soil, until he had acquired the strength to go forth and endure the fierce experiences of passion and disillusionment through which he passed in France and London from 1791 to 1795, before he found his true self and Coleridge and Grasmere.

Nor was he entirely without benefit from the peculiar studies of the Cambridge of that date. It is true that he shrank from the drudgery of mathematical study, but Wordsworth tells us that "mathematics and geometric truth" had their part in forming his mind and soul. They were restful to his spirit by imparting

> a sense
> Of permanent and universal sway
> And paramount belief.

He put Newton alongside of Shakespeare and Milton, "labourers divine".

Thus prepared, he went, during the Long Vacation of 1790, with a brother Johnian on the famous walking tour through the Alps, which was one of the formative spiritual events of his life.

Wordsworth was yours and yours alone, yet his fragrant memory forms a friendly link between our Colleges. From his rooms over your kitchens he looked towards Trinity. He tells us how he used to listen to the double chime of "Trinity's loquacious clock", and he has honoured Roubiliac's statue of Newton in our antechapel with words too familiar for quotation.

The windows and the garden of Trinity Lodge command a fine view of the south side of the buildings and "backs" of St John's, so that I often fancy him striding over the older of your two bridges to the grounds beyond the river, then untouched by the Gothic revival, to ruminate apart from his lighter-hearted companions; there he would gaze, entranced by moonlight, on the ivied ash-tree:

> Through hours of silence, till the porter's bell,
> A punctual follower on the stroke of nine,
> Rang with its blunt unceremonious voice
> Inexorable summons!

There was, however, one thing at John's which the freedom-loving William did not like—compulsory chapel. There is a very strong passage in *The Prelude* about

> The witless shepherd who persists to drive
> A flock that thirsts not to a pool disliked

and as he left this passage in *The Prelude* to be published after his death in 1850, there is at least a probability that he never changed his mind about it.

I wonder therefore if he ever discussed the vexed question with his brother Christopher, Master of Trinity from 1820 to 1841, whom he visited several times at our Lodge. For the joke is that Christopher Wordsworth, "witless shepherd" indeed, made himself fiercely unpopular by raising the penalties for irregular attendance at Chapel. Was Christopher ever shown the manuscript of *The Prelude*?

William has himself recorded in Book Three of *The Prelude* a famous occasion on which he attended John's Chapel under peculiar circumstances. According to his account he had toasted the memory of Milton so often in the rooms at Christ's, that his brain was "excited by the fumes of wine" for the first and last time in his life. Yet he ran through the streets the whole way back to John's in time to huddle on his surplice and attend Chapel without scandal. As some one said of the incident thus recorded: "The poet's standard of intoxication seems to have been deplorably low."

Valuable as his time at College was to him, he had all the while, as he tells us,

> a strangeness in the mind
> A feeling that I was not for that hour
> Nor for that place.

How indeed could it have been otherwise? Cambridge might have sufficed Gray, and South England sufficed Shakespeare and Milton and Marvell; but Wordsworth lives to us as the poet of the mountains and the wilds, who found and conveyed to us hints of their unfathomable secret.

> Love had he known in huts where poor men lie;
> His daily teachers had been woods and rills,
> The silence that is in the starry sky,
> The sleep that is among the lonely hills.
>
> (*Feast at Brougham Castle*)

The genius of Wordsworth is not dramatic, like Shakespeare's and Browning's, but egocentric. Therefore *The Prelude*, which is about himself, is very much more successful than *The Excursion*, which

purports to record the thoughts of several other people; but none of them is clearly distinguished from the others; each is a mouth to utter Wordsworth's doctrine which is given more humanly in *The Prelude*. Indeed I have a great deal of sympathy with Jeffrey's famous exclamation, "This will never do", which referred not to all Wordsworth's poetry but to *The Excursion*. There are many very fine passages in it, but the scheme of the poem was unsuited to his genius. With *The Excursion* "we are indeed emerging from the golden period", as Helen Darbishire says in her Clark Lectures on *The Poet Wordsworth*, which I am glad to say are just being published.

So, too, his interest in Nature is not primarily that of an observer of natural appearances, like Tennyson or Turner—although in fact he *can* observe wonderfully, as when he notices the butterfly hanging on a flower—

> How motionless! not frozen seas
> More motionless!

or the cloud caught on the shoulder of the mountain—

> That heareth not the loud winds when they call
> And moveth all together if it move at all.

But on the whole his poems are not a report on the appearances of Nature, but a report on the effect of Nature upon the emotions of William Wordsworth. And as the effect of Nature on Wordsworth is akin to her effect on ourselves, he has become the prophet and priest of a great company. Especially is this the case in our present age, which has found man very unsatisfactory, and is in several different minds about God. Nature, whatever her secret, is with us as before, and more than ever we seek towards God and man through her.

The common denominator of the spiritual life of our divided and subdivided age is found in the reaction of all our hearts to Nature.

> One impulse from a vernal wood
> May teach you more of man,
> Of moral evil and of good
> Than all the sages can.

This was sometime a paradox, but in a certain sense it has truth, if we consider how very little the sages have been able to teach us.

The peculiar power of the best of Wordsworth's poetry lies, I think, in the combination of qualities usually found apart. I mean language of limpid clarity, yet full of the mystery of hinted meaning; and

simplicity of words like a child's, expressing the deepest things of life.

Behold her, single in the field,
Yon solitary Highland Lass!
Reaping and singing by herself;
Stop here, or gently pass!
Alone she cuts and binds the grain,
And sings a melancholy strain;
O listen! for the Vale profound
Is overflowing with the sound.

No Nightingale did ever chaunt
More welcome notes to weary bands
Of travellers in some shady haunt,
Among Arabian sands:
A voice so thrilling ne'er was heard
In spring-time from the Cuckoo-bird,
Breaking the silence of the seas
Among the farthest Hebrides.

Will no one tell me what she sings?—
Perhaps the plaintive numbers flow
For old, unhappy, far-off things,
And battles long ago:
Or is it some more humble lay,
Familiar matter of to-day?
Some natural sorrow, loss, or pain,
That has been, and may be again!

Whate'er the theme, the Maiden sang
As if her song could have no ending;
I saw her singing at her work,
And o'er the sickle bending;—
I listened, motionless and still;
And, as I mounted up the hill,
The music in my heart I bore,
Long after it was heard no more.

And we, whether we are mounting up the hill of life or declining on its further side, we bear the music and the comfort of Wordsworth's song in our hearts.

It is a hundred years since his death. It is also a hundred years since his resurrection for us all in the first publication of *The Prelude.*

* * * *

The Master of Trinity's graceful references to the College, his eloquent continuation of the themes begun by our Master, and, above all, perhaps, his intensely moving recitation of *The Solitary*

Reaper, will be long remembered. It brought the main proceedings to a fitting climax. Later, many of the company went into the Library, where an exhibition of Wordsworthiana was on view. All had already been given handsome programmes, containing famous extracts from Wordsworth's poems, and numerous reproductions, which are reprinted in this number of *The Eagle.* We print below an authoritative notice of it by the Librarian of King's College: the exhibition was a fascinating conclusion to a celebration which fittingly expressed our sense of pride and gratitude at sharing our membership of the College with one of the greatest of English poets.

J. L. C.

THE WORDSWORTH EXHIBITION IN ST JOHN'S COLLEGE LIBRARY*

The centenary of the death of William Wordsworth is the occasion of an exhibition in the library of St John's, which should certainly be seen during the present term, and which provides an excuse, if one were needed, to visit one of the finest libraries of Cambridge, second only to Trinity in splendour, though far less well known to the public at large. The richness and variety of the exhibits are a testimony not only to the generous piety of donors but to the careful watching of the book-market by successive librarians of the College, which aroused the professional envy and respectful admiration of the librarian of another foundation.

Wordsworth was admitted to the College on 6 November 1787, and his subscription in his own hand in the Register of Fellows and Scholars is among the exhibits. From his undergraduate period there is a copy of Martin's *Voyage to St Kilda*, 1753, with his signature (*c.* 1788) on the title-page. His love for his College, universally known from his famous lines in *The Prelude*, is further attested by the inscription which he wrote in a copy of the four-volume *Poetical Works* of 1832:

> To the Coll: of St. John Cambridge. These volumes are presented by the Author as a testimony, though inadequate, of his respect and gratitude. Wm. Wordsworth.

It was a lucky windfall which brought the College in 1919 the first four editions of *Lyrical Ballads*, the gift of Miss Emma Hutchinson, great-niece of the poet. The title-page of the first edition of 1798 has indeed the London and not the exceedingly rare Bristol imprint, but the second edition of 1800 (the first appearance of the famous Preface) is a precious copy, bearing the signature of Mary Hutchinson, the poet's future wife.

Other association items include first editions of *The Excursion*, 1814, presented by the author to Agnes Nicholson, of *Poems, chiefly of Early and Late Years*, 1842, given to Elizabeth Cookson, and a copy of the second edition of *The Prelude*, 1851, which Mary Wordsworth gave to the same recipient. Among exhibited manuscripts are the holograph† of the sonnet "To my Portrait Painted by Pickersgill at Rydal Mount For St John's College Cambridge", and

* Reprinted by kind permission of the author, and of the Editor of the *Cambridge Review*: the article first appeared in the 6 May number.

† Miss Helen Darbishire has since informed us that only the signature is in Wordsworth's hand.

letters to S. T. Coleridge and Robert Southey, the latter given by a devoted benefactor of the library, the late H. P. W. Gatty, who was also the donor of a book, almost unknown in British collections, the first American edition of *Lyrical Ballads*, published at Philadelphia in two volumes in 1802. Among several relics of the poet must be mentioned the striking life-mask executed by B. R. Haydon.

In the ranks of the printed books three great rarities are missing, *An Evening Walk*, *Descriptive Sketches*, and the Bristol *Lyrical Ballads* of 1798. The first and last of these were kindly lent by Lord Rothschild for the opening of the exhibition: they have now crossed the river again to their fire-proof safe at Merton Hall. The filling of these gaps will set the librarian a pleasant exercise in bibliophily. In the meantime he may with reason be proud of the resources already at his command to honour the memory of the greatest Johnian.

A. N. L. MUNBY

NOW IN SJC.

ST JOHN'S COLLEGE IN WORDSWORTH'S TIME

THE COLLEGE EXAMINATIONS, WORDSWORTH'S FRIENDS, AND SOME OTHER MATTERS

THE Editors have asked me to supplement a little the account of the College in Wordsworth's time which I gave in my address and I am adding therefore notes on several matters to which only brief reference could be made at the time.

College Examinations

In the College archives is a volume containing copies of almost all the Examiners' reports on the College examinations from 1770 to 1833. The examinations took place in December and June, and were held in the Hall. Dr Powell had made it a rule to be present himself; Chevallier apparently did not, as Wordsworth says in his *Memoirs* that he had never seen him except walking in the College grounds. Some part of the examination in early days was evidently oral; in a report of 1772 we read Atley might have deserved a prize, "if he had spoke louder, as much of his answers as could be heard was very good". Printed question papers from the date 1810 are preserved in the College Library.

In the reports the candidates are arranged in three classes. Only those candidates who took the whole examination are classed, but comments on the work of other candidates are sometimes included. Within each class the men were arranged "according to their order on the boards". From the nature of the reports it seems clear that they were put up on the College screens, together with the notice of the subjects for the next examination. Exhibitions and prizes were awarded to those who did well in both examinations of the year, and penalties were threatened and occasionally inflicted on those whose conduct and work had been particularly unsatisfactory. Prizes were also awarded for regular attendance in Chapel, but in 1785 this was changed to "the best readers of the lessons in the Chapel". The Fellow Commoners were required to take the examination: their names appear in the reports with the prefix "Mr". Prizes were also regularly awarded for the greatest number of good themes. Under a College order of 1775 all men were required to give in at least four themes a term to the Rhetoric lecturer.

At the end of the report for June 1782 the subjects for the academical year 1782–3 are given as follows:

Subjects for next Exam.		For June 1783
3rd year	Hyd & Opt	Pl & Phys Ast
	Butler	St. Matthew
	Mounteney	2nd Philippic of Cicero
2	6 B. Eucl	Mech^s
	1 Vol Rutherforth	Locke
	8. 10. 13 Sat Juv	Antigone
1st	1 B. Hor. Ep.	1st & 3rd Eucl.
	Life of Agesil.	Algebra
	Beausobre	Logic
		Agricola

The set books were changed from year to year, but the subjects and scope of the examination seem to have remained the same, and this notice gives a fair view of the work on which the men were engaged during their three years' preparation for the University examination.

A work on Christian Apologetics was usually prescribed for the first year. Beausobre appears to be: *An Introduction to the Reading of the Holy Scriptures intended chiefly for young students in Divinity.* By Messrs Beausobre and L'Enfant, Cambridge, 1779.

With this, in most years, was included three *Sermons on the Evidences of the Gospel* by Dr Doddridge, Northampton, 1770, later published as the *Evidences of Christianity* and long used.

In the examinations which Wordsworth took, or should have taken, we note that in December 1787 the Greek text set was the last book of Xenophon's *Anabasis.* Twenty of the first-year men appear in the first class, including Wordsworth and his friends—Jones, Myers and Terrot; in the second class, there are fifteen; in the third class, seven. This was the examination in which Castlereagh was top of the second year.

In June 1788 the prescribed author is Latin, Tacitus, *de mor. Germ.* Fourteen of the first-year men are in the first class, including Myers; four in the second, including Wordsworth; twelve in the third, including Jones.

In his second-year examinations, for December 1788, the set book was *Oedipus Coloneus.* The report shows ten men, including Myers, in the first class; five, including Terrot, in the second; and three in the third, and continues: "Of those who did not go through the whole of the examination and yet had considerable merit are Wordsworth...." Ten men seem to have taken only part of the examination.

In the June examination (1789) thirteen of the second-year men were in the first class and three were "next but little inferior". "The 3rd class is composed of Myers, Moore and Terrot, the two

last of whom are equal. Gill distinguished himself at the examination in Locke, and Jones and Wordsworth in the Classic." The set book was Livy XXI.

The neglect by some of the men to prepare themselves for the examination seems to have brought matters to a head this year, for the report ends: "The behaviour of those who declared they had not attended to the subjects of the examination is considered by the Master and Examiners as highly improper and will in future render them liable to be degraded to the year before them." This was acted on in June 1791 when five men, "having shown and avowed their ignorance of Mechanics", were degraded to the year below them and "unless they pay attention to all the subjects, their terms will not be granted".

In December (1789) the Classic was Mounteney, presumably Mounteney's *Demosthenes de Corona.* But Wordsworth's name does not appear in the report. Terrot was among those near to the first class. Myers and Jones "distinguished themselves in the Classic", and Gill in Butler. The Butler usually set was the *Analogy*. Nothing indicates the cause of Wordsworth's absence, though it is noteworthy that many reports contain a reference to men missing the whole or part of the examination or not doing well in it owing to illness.

In Wordsworth's last examination, June 1790, eight of his year came out in the first class, four in the second, and two in the third. "Gawthrop, Stephenson, E. Courthope, Jones, Moore, Myers, Wordsworth and Hughes are mentioned in the order in which they stand on the boards and had considerable merit in the subjectswhich they undertook." Probably Wordsworth took the Classical subject—3, 10, 15 *Sat.*, Juvenal.

Men did not take an examination in the Michaelmas term of their fourth year nor were they required to give in themes. In that term and in the preceding Long Vacation those who wished to do well in the University examinations were working strenuously for these. Wordsworth had abandoned that idea and spent the Long Vacation on the continent, not returning to Cambridge until late in the term. The reports confirm his own account of his reading in *The Prelude* and in his letters. He could distinguish himself in work in which he was interested but did not attempt to excel in the general curriculum. "I did not", he wrote to Miss Taylor in 1801, "as I in some respects greatly regret, devote myself to the studies of the University." (*Early Letters*, ed. de Selincourt, no. 120.)

Wordsworth's Cambridge Friends and Schoolfellows

On his arrival in Cambridge Wordsworth was greeted by his school friends:

> Some Friends I had, acquaintances who there
> Seem'd Friends, poor simple schoolboys, now hung round
> With honour and importance.*

Some of these were doubtless schoolfellows from Hawkshead—senior men, for they were "hung round with honour and importance". Among them was Charles Farish, who went up to Trinity as a sizar in 1784 and migrated to Queens'. He was fifteenth wrangler in 1788, became a Fellow of his College and entered the Church. In a note to an early poem Wordsworth refers to a line as "from a short MS. poem read to me when an undergraduate, by my schoolfellow and friend, Charles Farish....The verses were by a brother of his...'.† At St John's was John Fleming of Rayrigg, son of the Rev. William Raincock of Cumberland, the boy with whom he used to walk round the lake at Esthwaite in the morning before school hours, "repeating favourite verses with one voice",‡ who had come up in 1785. Fleming was his father's eldest son and changed his name on succeeding to an uncle's estates. He was fifth wrangler in 1789, took Orders and became Rector of Bootle in Cumberland. Of their early friendship Wordsworth wrote in 1805, "we live as if those hours had never been".§ Of the Hawkshead boys who came up in 1786, William Penny was at St John's. He entered as a pensioner on Frewen's side, became a scholar and was later ordained. Edward Joseph Birkett was at Christ's. He graduated in 1790; he may have been the occupant of Milton's rooms on whom Wordsworth called on a memorable occasion.‖ William Raincock, Fleming's brother, of Pembroke, was second wrangler in 1790 and became a Fellow of his College. In the art of making a musical instrument of his fingers, Wordsworth said that "William Raincock of Rayrigg, a fine-spirited lad, took the lead of all my schoolfellows".¶

Of his own year from Hawkshead were Thomas Holden Gawthrop of St John's and Robert Hodgson Greenwood of Trinity. According to custom at the school, boys who were leaving made a present of books to the School library. Greenwood, Wordsworth, John Miller and Gawthrop joined to present Gillies's *History of Greece* and Hoole's *Tasso's Jerusalem.*** Gawthrop was Lupton Fellow at St John's

* *Prelude* (1805), II, ll. 17–19.
† A. B. Grosart, *The Prose Works of William Wordsworth*, III, p. 11.
‡ *Memoirs of William Wordsworth*, I, 40. § *Prelude*, II, ll. 358.
‖ *Prelude*, III, ll. 295, "my class-fellow at School".
¶ *Prelude* (ed. de Selincourt), Notes, p. 531.
** See *The Eagle*, no. 105, for an article on the Library at Hawkshead Grammar School by Canon A. Earle.

(though his name does not appear in the Tripos lists) and became in due course a Senior Fellow and Steward of the College. In 1815 the College presented him to the living of Marston Morteyne. Greenwood, at school, was "the minstrel of our troop" in the boating excursions on Windermere, who "blew his flute alone upon the rock".* He was admitted a sizar at Trinity, was sixteenth wrangler and was elected a Fellow of the College in 1792. His disposition was perhaps not much changed. Wordsworth writes of him to Matthews (August 1791), "He seems to me to have much of Yorick in his disposition; at least Yorick, if I am not mistaken, had a deal of the male mad-cap in him, but G. out mad-caps him quite".† In March 1835 Wordsworth was staying with his brother at Trinity Lodge and writing to Robert Jones mentions "Greenwood, my old schoolfellow—he is still here residing as Senior Fellow—he looks pretty well, but complains of many infirmities".‡

Junior to Wordsworth from his old school were Thomas Holme Maude and Thomas Jack who came up to St John's in 1788. Maude was a junior optime in 1792, but became Ashton Fellow of the College in 1795 and was afterwards a banker in Kendal. Jack was fourth wrangler in 1792 and Simpson Fellow in 1804. He succeeded Wordsworth's uncle as rector at Forncett. Other Hawkshead boys of that year were Rudd of Trinity, tenth wrangler, and later a Fellow of his College, and Balderston (St Catharine's) and Chambre (Peterhouse), junior optimes; of 1789 were Thomas Harrison of Queens', senior wrangler in 1793, and Sykes of Sidney Sussex, tenth wrangler; of 1790, Thomas Younge of Trinity, twelfth wrangler. All three became Fellows of their Colleges. Harrison went to the Bar and was a keen supporter of the anti-Slave Trade movement. Younge became a tutor of Trinity.

The Hawkshead boys were an able lot. They came up well prepared for their University work and many of them did well. For a Hawkshead boy of his ability, Wordsworth's Cambridge career was an exceptional one.

Of his schoolfellows, Fleming and Raincock seem to have been his closest friends, though some of the others are referred to in his correspondence. Other friendships were made at Cambridge, both at St John's and other colleges. Writing to Montagu in 1844, he says: "My intimate associates of my own College are all gone long since. Myers, my cousin, Terrot, Jones, my fellow-traveller, Fleming and his brother, Raincock of Pembroke, Bishop Middleton of the same College—it has pleased God that I should survive them all."§

* *Prelude*, II, ll. 174–6. *Memoirs*, I, 41.

† *The Early Letters of William and Dorothy Wordsworth* (ed. de Selincourt), no. 15.

‡ *Letters* (ed. de Selincourt), no. 1106.

§ *Letters* (ed. de Selincourt), no. 1546.

Of John Myers, the son of his father's sister Ann, who came up from Sedbergh and was admitted a sizar under Frewen, we have already spoken.

William Terrot of Berwick-on-Tweed, to whom he always refers affectionately, was the son of Captain Charles Terrot of the Invalids, of French descent. Terrot came out in the senior optimes in the Mathematical Tripos of 1791, was ordained and became a chaplain in the Royal Navy and was for some time Master of the Greenwich Hospital School.

Robert Jones, though he did not take an Honours degree, was elected in 1791 to one of the Welsh Fellowships at St John's. He was ordained and was later presented by the College to the living of Souldern in Oxfordshire. To him Wordsworth dedicated his *Descriptive Sketches* in 1793. Jones looked back on their famous journey as "the golden and sunny spot in his life", so Dorothy wrote to Mrs Clarkson in 1831: "It would delight you to hear the pair talk of their adventures. My Brother, active, lively and almost as strong as ever on a mountain top; Jones, fat and roundabout and rosy, and puffing and panting while he climbs the little hill from the road to our house."*

Thomas Fanshaw Middleton, of Pembroke, was from Christ's Hospital, a Grecian and schoolfellow of Coleridge and Lamb. He graduated senior optime in 1792, was ordained, and in 1814 became the first Bishop of Calcutta.

Two other Cambridge men who were his contemporaries and became lifelong friends of his were Basil Montagu of Christ's College, sixth wrangler in 1790, and Francis Wrangham of Magdalene and Trinity Hall, third wrangler in 1790 and First Chancellor's medallist. They shared his revolutionary views, but like him moderated their opinions with advancing years. It is possible that they may have met in their undergraduate days. In writing to Wrangham in 1835† Wordsworth refers to the death of "Rudd of Trinity, Fleming just gone", as if both had known them. But the men with whom he was in touch and correspondence in the years immediately after he went down were Matthews, Jones, Terrot, Myers and Raincock. Matthews went to the West Indies about 1800 to practise law and died there; Myers died in 1821, Terrot in 1832, Robert Jones in 1835.

[NOTE. Most of the particulars about the Johnians in this Note are taken from Sir Robert Scott's brief biographies in his *Admissions*, Part IV. Other sources are the *Historical Register* and *Alumni Cantabrigienses*.]

* *Letters* (ed. de Selincourt), no. 982.

† Ibid. no. 1099.

The Admonition Book

The Admonition Book records offences against College rules and the penalties inflicted, but the record ends just before Wordsworth's time. In Dr Powell's active decade, thirty-three men were formally admonished for one offence or another. Chevallier recorded only one case and with that the book ends. The last entries are as follows:

Nov. 25, 1780. I, William Cosens, was admonished by the Master before the Seniors, for going out of College while I had an Aegrotat, and refusing to do the punishment set me by my Tutor.

Witness J. C.

Dec^{r}. 13, 1780. I, William Cosens, was admonished by the Master before the Seniors, for not complying with the Punishment imposed upon me by the Master and Seniors. J. C.

It is unlikely that breaches of discipline ceased in 1780, indeed Wordsworth himself makes clear that they were sometimes flagrant. What probably happened was that the Master, Chevallier, whose health was failing, ceased to deal with these matters, and as the Master kept the book, no record of them was made and the Admonition Book fell into disuse.

The Seniority

The senior Fellows in 1787 included Sir Isaac Pennington, at the time Professor of Chemistry, and later Regius Professor of Physic; Thomas Gisborne, who became President of the College of Physicians in 1791 and Physician in Ordinary to the King; William Craven, Professor of Arabic, who succeeded Chevallier as Master; John Mainwaring, Lady Margaret Professor in 1788; and William Pearce, the Senior Tutor and Public Orator, who was elected Master of Jesus in 1789 and was twice Vice-Chancellor.

Admissions in the years 1785–1790

	1784–5	1785–6	1786–7	1787–8	1788–9	1789–90	Totals
Noblemen	1	2	—	1	2	—	6
Fellow Commoners	5	4	10	4	9	6	38
Pensioners	29	29	31	32	32	27	180
Sizars	15	12	15	7	8	10	67
*Oxonians	4	1	2	—	—	1	8
M.A. of Gonville and Caius	—	—	—	—	—	1	1
Totals	54	48	58	44	51	45	300

* "It will be observed that a fair number of Bachelors of Arts of Oxford were admitted to the College and graduated as Masters of Arts of Cambridge. Their object was to qualify for holding benefices in plurality by dispensation". (Sir R. F. Scott, *Admissions*, IV, preface, p. ix.)

E. A. B.

WORDSWORTH'S ASH TREE

The Prelude, Book VI, ll. 66–94.

WHERE in "our Groves and tributary walks"* was Wordsworth's ash tree? *The Prelude* does not record its position. Nor does Dorothy Wordsworth, who saw the tree when she visited Cambridge some nineteen years after her brother had gone down from St John's. In a letter to Lady Beaumont, dated 14 August in the year 1810, she wrote: "We walked in the groves all the morning, and visited the Colleges. I sought out a favourite ash-tree, which my brother speaks of in his poem on his own life—a tree covered with ivy".† On the same day she wrote to William himself and to Sara Hutchinson: "I was charmed with the walks, found out William's ashtree; the fine willow is dying...".‡

Ash trees are not characteristic of the Backs,§ and there is no reason to suppose that they were ever numerous in the College grounds. The characteristic trees in the grounds of St John's since the seventeenth century have been elms, and they were perhaps at their finest when Wordsworth was an undergraduate—

> Lofty Elms,
> Inviting shades of opportune recess,
> Did give composure to a neighbourhood
> Unpeaceful in itself.

They grew beside St John's Ditch (where the New Court now stands), along the Broad Walk, and round the meadow‖—an arrangement already shown in David Loggan's view and plan of 1688. Some of the elms that Wordsworth knew had certainly been planted in the seventeenth century,¶ and two of those ancient trees survived until the great storm of 14 October 1881, when the last of the "Seven Sisters", which grew in the meadow, to the east of the Fellows'

* Quotations from *The Prelude* are from the text of 1805.

† *The Letters of William and Dorothy Wordsworth: the Middle Years*, arranged and edited by Ernest de Selincourt, 1937, vol. I, 1806–June 1811, p. 388.

‡ Ibid. p. 392.

§ It is, however, interesting to note that seventy-two ash trees were planted in the grounds of Queens' College in 1630 (Willis and Clark, *Architectural History*, vol. II, p. 57).

‖ Cf. G. Dyer, *History of the University and Colleges of Cambridge*, 1814, vol. II, p. 266: "...so, passing over yon elegant stone bridge, you may be pleased, in ranging down those winding walks, which so agreeably skirt the Cam, or those straight walks, adorned with lofty elms, conducting to the Fellows' garden."

¶ Willis and Clark, *Architectural History*, vol. II, pp. 322f.

Garden, were blown down.* No doubt some of the elms beside St John's Ditch and along the Broad Walk that were cut down when the New Court was built dated from the same period.

Wordsworth's ash tree, in contrast with the lines of elms, was "a single tree"—

A single Tree
There was, no doubt yet standing there, an Ash
With sinuous trunk, boughs exquisitely wreath'd;
Up from the ground and almost to the top
The trunk and master branches everywhere
Were green with ivy.

Any record of an ash in the grounds at that date is therefore of interest. By chance, there is evidence of an ash tree in the grounds of St John's in 1805, fourteen years after William left Cambridge and five years before Dorothy's visit, and its position can be located within narrow limits.

The Inclosure Award for the parish of St Giles, dated 14 May 1805, contains a precise description of the parish boundary. The boundary runs up the centre of the Bin Brook from a point near the south-west corner of the present Benson Court of Magdalene College as far as the point where the brook is joined by the ditch that forms the eastern boundary of the Fellows' Garden, some twenty-five yards to the north of the present iron bridge. At the latter point the boundary leaves the brook and runs south, crossing the walk just to the west of the iron bridge, enters the Fellows' Garden near the present iron gate, continues in a straight line through the eastern part of the Garden, and then runs up the ditch that forms the western boundary of Trinity College meadow. It should be noted that in Wordsworth's time the Bin Brook, which to-day is carried through a culvert from the north-west corner of the Fellows' Garden, under the walk, and as far as the point, north of the iron bridge, where it is joined by the ditch that bounds the Garden on the east, was an open stream and formed the northern boundary of this part of the College property. The present College orchard, north of the walk that leads to Queen's Road, still belonged to Merton College, Oxford, from which it was obtained by exchange under the Inclosure Award in 1805. The end of the present culvert marks the junction of the brook and the ditch referred to above, and thus the point at which the parish boundary leaves the brook and runs southwards

* J. W. Clark, "Our Old Trees" in *The Cambridge Review*, no. 52 (26 October 1881); T. McKenny Hughes in *Cambridge Antiquarian Society Proceedings*, vol. v, 1880–4, pp. xxxix–xli; "Our College Grounds" in *The Eagle*, no. LXVI (January 1882), pp. 46–51. A section of the trunk of one of these last survivors of the "Seven Sisters" is preserved in the museum of the Botany School.

across the walk. It should also be noted that, until the New Court was begun in 1827, the Bin Brook and the river were connected by a ditch, called St John's Ditch, which formed the southern boundary of the Pond Yard or Fishponds Close. This ditch left the brook at a point west of the New Court, approximately opposite the present northern boundary of the orchard, ran across the site now occupied by the New Court, and joined the river a little to the north of the present New Court bridge. The Inclosure Award, in tracing the parish boundary, mentions three boundary marks in the College grounds. One of these was "an Ash Tree marked with a Cross in Saint John's College Walks by the side of the said Brook",* viz. the Bin Brook. It is clear from the context that this ash tree grew by the brook either at some point between the junction of the brook with St John's Ditch and its junction with the ditch that forms the eastern boundary of the Fellows' Garden (a distance of not more than fifty yards) or just to the north of the present iron bridge in the sharp angle then formed by the open brook and the latter ditch. The latter position is perhaps probable, since the tree would then have indicated the point at which the parish boundary leaves the brook to run southwards across the walk, and this would account for the cross, or boundary mark, cut in its trunk. It was in any case on the right bank of the brook, since it was in St John's College walks.

The area of the present College orchard, north of the walk leading to Queen's Road, is described in the Award as at that time "part of a Garden or Orchard belonging to the Warden and Scholars of Merton College" and, as such, probably did not contain many trees of great height. Thus, as seen from the College walks, the ash tree may have stood clear against the western sky; and, as carrying a boundary mark, it was probably a well-established tree of some size.

It cannot, of course, be proved that this was the ash of which Wordsworth wrote

Oft have I stood
Foot-bound, uplooking at this lovely Tree
Beneath a frosty moon.

Yet may it not be that the three Commissioners† appointed under the Act of 42 George III for the Inclosure of the Parish of St Giles,

* The description of the boundary, so far as it relates to the College grounds, is quoted in full in *The Eagle*, no. 235 (August 1949), p. 155, where the relevant portion of the Plan of the Parish of St Giles (dated 1804) made on the Inclosure is also reproduced (p. 149).

† One of the Commissioners was William Custance, of Cambridge, surveyor and builder, author of *A New Plan of the University and Town of Cambridge to the Present Year, 1798*, the map which best represents the Cambridge that Wordsworth knew.

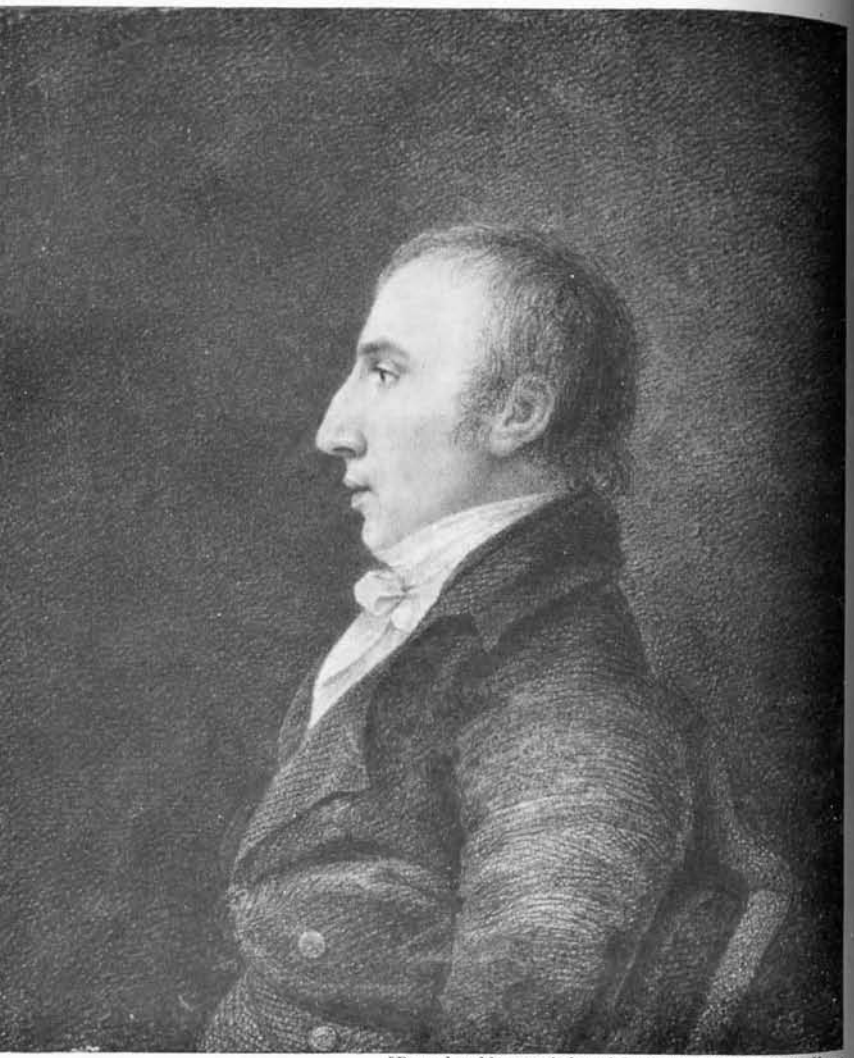
by their meticulous description of their perambulation of the parish boundary, unwittingly provided the only enduring record of the spot at which his ash tree grew?

It is interesting to notice that ash trees still grow in the same region. One grows on the left bank of the Bin Brook a little to the south of the northern boundary of the orchard; another at a point in the orchard which was on the left bank of the brook when the brook was an open stream. A third, the largest of the three, grew between these two, also on what was formerly the brook's left bank. This third tree died in the summer of 1949 and was cut down in March 1950. Its rings showed it to have been about 165 years old. Wordsworth may therefore have known it as a small sapling. These three trees may have been planted deliberately along the brook. Yet is it not also just possible that they struck root there by chance, from seeds

That hung in yellow tassels and festoons

upon a tree now vanished but immortal?

J. S. B. S.



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PORTRAIT OF WORDSWORTH IN PENCIL AND CHALK
BY R. HANCOCK
No. 2

WORDSWORTH PORTRAITS: A BIOGRAPHICAL CATALOGUE*

1 *Painting by* WILLIAM SHUTER, 1798.

Dorothy Wordsworth wrote in her Alfoxden journal for 6 May 1798: "Expected the painter and Coleridge." Soon after, Coleridge, writing to Joseph Cottle about the printing of *Lyrical Ballads*, remarked: "The picture shall be sent." When Cottle published the letter, he added a footnote to Coleridge's bare statement: "A portrait of Mr Wordsworth, correctly and beautifully executed, by an artist then at Stowey; now in my possession." The artist's conception of Wordsworth agrees marvellously with Hazlitt's description of him when he visited Alfoxden in 1798:

> There is a severe, worn presence of thought about the temples, a fire in his eye (as if he saw something in objects more than outward appearance), an intense, high, narrow forehead, a Roman nose, cheeks furrowed by strong purpose and feeling, and a convulsive inclination to laughter about the mouth, a good deal at variance with the solemn, stately expression of the rest of his face.

Professor de Selincourt considered this the earliest known portrait, but it could not have been taken more than a few months before Hancock's (No. 2), because the subject left for Germany in September 1798. William Shuter exhibited paintings at the Royal Academy from 1771 to 1791. At that time his speciality was fruit.

Three-quarter face turned to the left, half-length, left hand thrust into waistcoat (characteristic). The original is in Cornell University Library. There is a photogravure of it by Hanfstaengl in St John's College Library, and an engraving of it appears in de Selincourt's edition of the journals of Dorothy Wordsworth. (*Journals of Dorothy Wordsworth*, ed. de Selincourt, 1941, p. 16 and n.; Joseph Cottle, *Reminiscences of Samuel Taylor Coleridge and Robert Southey*, 1847, p. 180; P. P. Howe, *William Hazlitt*, Penguin, 1948, p. 65; Graves, *Dictionary of Artists...*, 1901, article on Shuter; Broughton, *The Wordsworth Collection...given to Cornell University...: a Catalogue*, 1931, p. 112.)

2 *Pencil and chalk drawing by* ROBERT HANCOCK, 1798.

Executed for Joseph Cottle, who also commissioned the Hancock portraits of Coleridge, Southey and Lamb. Of this portrait he said: "An undoubted likeness, universally acknowledged to be so at the time." In 1836, Crabb Robinson visited Cottle at Bristol, saw the pictures, noted in his diary that "Wordsworth resembles E. Lytton Bulwer more than himself now", and wrote to Wordsworth: "You have taken abundant care to let the world know that you did not

* The author and the editors gratefully acknowledge the assistance of Miss Helen Darbishire in the preparation of this article.

marry Mrs W: for her beauty. Now this picture will justify the inference that she too had a higher motive for her acceptance of you. . . ." When the good Mrs W. wrote to Robinson during that same year, she recalled a time "7 or 8 years ago" when the family "were favoured with a sight of the Portraits—to the best of *my* recollection we were most pleased with that of Southey. . . . Dora said that of her Father's reminded her of her Brother John." In his life of Wordsworth Professor Harper gave the date of this portrait as "about 1796", and the article on Hancock in *D.N.B.* dates the whole group "about 1796". In Cottle's *Reminiscences*, however, there are engravings of each of the four with the dates underneath; Wordsworth and Lamb are dated 1798; Coleridge and Southey, 1796. Hancock was a Bristol artist.

See plate facing p. 113. The original, with the flesh tinted by red crayon is in the National Portrait Gallery. (Joseph Cottle, *Early Recollections chiefly relating to Samuel Taylor Coleridge*, 1837, pp. xxxii, 250; *Correspondence of Crabb Robinson with the Wordsworth Circle*, ed. Morley, 1927, pp. 316, 323; Basil Long, *British Miniaturists working between 1520 and 1860*, 1924; *Wordsworth's Poetical Works*, ed. Knight, 1889, vol. x, pp. 403–4; *Catalogue of the National Portrait Gallery*, 1950.)

3 *Painting by* WILLIAM HAZLITT, 1803.

Hazlitt intended this painting for Sir George Beaumont. Coleridge wrote to Southey on 1 August 1803, "Young Hazlitt has taken masterly portraits of me and Wordsworth", and two days later he wrote Wordsworth:

> Mrs Wilkinson *swears* that your portrait is 20 years too old for you—and mine equally too old, and too lank—every single person without one exception cries out! What a likeness! but the face is too long! You have a round face! Hazlitt knows this; but he will not alter it. Why? because the likeness with him is a secondary consideration—he wants it to be a fine Picture. Hartley knew yours instantly—and Derwent too, but Hartley said—it is very like; but Wordsworth is far handsomer. . . . The true defects of it as a likeness are that the eyes are *too open and full*—and there is a heaviness given to the forehead from the parting the Hair so greasily and pomatumish—there should have been a few straggling hairs left.

Writing to Tom Wedgewood on 16 September, Coleridge praised Hazlitt as a "thinking, observant, original man, of great power as a Painter of Character Portraits, and far more in the manner of the old Painters, than any living artist, but the objects must be *before* him; he has no imaginative memory". A few weeks later he wrote to Sir George Beaumont, and referred to the pictures in passing: "We have not heard of or from Hazlitt. He is at Manchester, we

suppose, and has both portraits with him." Southey passed on the news of the portraits to his artist friend, Richard Duppa, in a letter of 6 December: "[Hazlitt] has made a very fine picture of Coleridge for Sir George Beaumont. . . ; he has also painted Wordsworth, but so dismally. . . that one of his friends, on seeing it, exclaimed 'At the gallows—deeply affected by his deserved fate—yet determined to die like a man.'" Thirty years later, in a letter to Hazlitt's son, Wordsworth recollected seeing Hazlitt in "the year 1803 or 1804, when he passed some time in this neighbourhood. He was then practising portrait-painting with professional views. At his desire I sat to him, but as he did not satisfy himself or my friends, the unfinished work was destroyed." If one of the two portraits Hazlitt had with him at Manchester was his portrait of Wordsworth, it is quite possible that the ageing poet's memory erred, and that the portrait remains somewhere intact but unrecognized.

(*Unpublished Letters of Samuel Taylor Coleridge*, ed. Griggs, 1932, vol. I, pp. 265 and n., 267–8; Knight, *Memorials of Coleorton*, 1887, vol. I, pp. 24–5; *Life and Correspondence of Robert Southey*, ed. C. C. Southey, 1850, vol. II, p. 238; P. P. Howe, *Life of William Hazlitt*, Penguin, 1949, pp. 93 and n., 430.)

4 *Carnation-tinted pencil drawing by* HENRY EDRIDGE, 1805.

In 1804 Edridge made his first acquaintance with the Wordsworths. "We have seen a Mr Edridge who talked with us about you—he seems a very pleasing man. . .", Dorothy wrote to Lady Beaumont in October of that year. Edridge also impressed her brother as "a man of very mild and pleasing manners, and as far as I could judge, of delicate feelings, in the province of his Art". This statement is part of a letter written to Sir George Beaumont on Christmas Day of 1804, but it makes no mention of a portrait. Edridge must have completed it by March 1805 when Sir George wrote to Wordsworth: "I admire him both as a man and an artist, and wish he had drawn all your portraits when he was at Grasmere." When Edridge was taking his likeness, the poet was hard at work finishing *The Prelude*. Professor de Selincourt called it "the only known portrait of the poet in his prime", and it appears in several of his editions of Wordsworth. Edridge was a miniature painter, a good friend of the Beaumonts, who became an Associate of the Royal Academy in 1820.

Three-quarter face turned to the left, quarter-length. In the lower left-hand corner is written almost illegibly "H.E.: 18[05?]". The drawing is used as the frontispiece of de Selincourt's edition of *The Prelude*. The original is in the possession of Mrs Rawnsley, Allan Bank, Grasmere. (*Prelude*, ed. de Selincourt, 1926, p. viii and n.; *Letters of William and Dorothy Wordsworth: Early Years*, ed. de Selincourt, 1935, pp. 418 and n., 424.)

5 *Life mask by* BENJAMIN HAYDON, 1815.

Haydon was a painter of grand historical subjects who was never contented to attempt anything less than a masterpiece. He usually took four or five years to complete a canvas. In order to secure models which could be studied at length he used to make sketches and take casts of whatever he thought might be of value, whether it was a figure from the Elgin Marbles, or the body of a negro he saw passing in the street. When Wordsworth made one of his occasional visits to London in April 1815, Haydon must have seized the opportunity of adding the poet's face to his collection. "I had a cast made yesterday of Wordsworth's face", he writes in his journal for 15 April. "He bore it like a philosopher." Haydon's paintings caused a sensation in his own time, but he is now known chiefly for his passionate defence of the worth and antiquity of the Elgin Marbles, his fascinating autobiography, and his dependence on the generosity of his friends, notably Keats, to help him meet the enormous expenses of "High Art", as he always called it. When Haydon's vogue ran out along with the patience of his creditors he tried to make a living by portraiture, but he painted too honestly for that. He shot himself in 1846.

The manner in which one of the several known casts of Haydon's mask came into the possession of St John's College is recorded in Council Minute 1022/7, dated 19 April 1918:

Gift to the College

The Master reported that Mrs Butler had offered to the College a death mask of Wordsworth found among the effects of the late Master of Trinity [H. M. Butler, *ob.* 1918], and that he had provisionally accepted it. It was agreed to approve the action of the Master and to ask him to convey the thanks of the College to Mrs Butler.

Correspondence between Mr Previté Orton, then Librarian of St John's, and the National Portrait Gallery established that Mrs Butler's gift to the College was a cast from the same mould as the Gallery's cast of Haydon's *life* mask of 1815. Presumably the cast was left in Trinity Master's Lodge by the poet's brother Christopher, who was Master of that College from 1820 to 1841.

See a hitherto unpublished photograph of the cast now in St John's Library, the frontispiece. A photograph of the cast in the National Portrait Gallery appears as the frontispiece to Herbert Read's *Wordsworth.* There is a cast in the Ashmolean Museum, and another in the Wordsworth Museum, Grasmere. (*Life of B. R. Haydon*, ed. Tom Taylor, 1853, vol. I, p. 297; *Catalogue of the National Portrait Gallery*, 1949; *Catalogue of Oxford Portraits*, 1912, p. 206; *Catalogue of Dove Cottage*, 1947, p. 33.)

6 *Paper profile by* SIR GEORGE BEAUMONT, 1815.

Executed for Benjamin Haydon. The relationship between Wordsworth and Haydon seems to have grown during this year to one of mutual respect and admiration, and Haydon became increasingly enamoured with the idea of painting a masterpiece in which the poet Wordsworth would figure as a subject. Evidently he found he needed more to work from than half of the head in plaster, and desired to have a bust made. In order to accomplish this project he asked Wordsworth to supply him with supplementary facts about the shape of his head. Wordsworth answered (12 September 1815):

Agreeable to your request, (for which I am much obliged to you, and to your friend for his offer of undertaking the Bust) I forwarded to you from Rydale Mount a few days ago the dimensions of my pericranium, taken by the hand of Sir George Beaumont—He is entitled to our common thanks for he exerted not a little upon the occasion; and I hope the performance will answer your purpose. Sir George begged me say that the hair on that part of the skull where the crown is, is thin; so that a little of the skull appears bald; and Sir George thinks that a similar baldness might have a good effect in the bust. I should have sent the drawing immediately on Receipt of your Letter, but I had nobody near who could execute it.

It is reasonable to suppose that some of the pericranial statistics Haydon wanted were given by Sir George's profile, which was life-size. Haydon wrote on the bottom of it: "Wordsworth, a profile sketched and cut out by Sir George Beaumont, when I was going to have a bust of him." Haydon, I take it, does not mean that he *went* anywhere to model a bust, but that he once *intended* to take one, or have it taken. No such bust is known to have existed, and probably it never was made. Haydon, nevertheless, was pleased to have Sir George's work, and Wordsworth wrote to assure him that Sir George and Lady B., his wife and his sister thought it resembled him much, "but Mrs W. is sure that the upper part of the forehead does not project as much as mine".

About this time Wordsworth began to look upon Haydon as a kindred spirit, a fellow practitioner of "High Art". Haydon, for his part, was writing in his journal: "He is a great being and will hereafter be ranked as one who had a portion of the spirit of the mighty ones...." And in December 1815 Wordsworth was inspired to address a sonnet to Haydon, beginning

> High is our calling, Friend! Creative Art,
> (Whether the instrument of words she use
> Or pencil pregnant with ethereal hues),
> Demands the service of a mind and heart
> ...heroically fashioned.

When he received the letter containing this and two other sonnets, Haydon said characteristically: "Up I went into the clouds."

Sir George Beaumont was a patron of poets and painters who dabbled in both arts himself. He was one of the four founders of the National Gallery.

In 1889 the profile was in the possession of a Mr Stephen Pearce, Cavendish Square, who bought it at a sale of Haydon's effects in 1852. (*Wordsworth's Poetical Works*, ed. Knight, 1889, vol. x, p. 428; *Life of Haydon*, ed. Tom Taylor, 1853, vol. i, pp. 297, 325; *Letters of William and Dorothy Wordsworth: Middle Years*, ed. de Selincourt, 1937, pp. 679–80, 681; *D.N.B.* article on Sir George Beaumont.)

7 *Portrait of Wordsworth in "Christ's Entry into Jerusalem" by* BENJAMIN HAYDON, 1817.

After toiling for six years over this painting, Haydon finished it in 1820, but it is evident that Wordsworth was painted in as an onlooker at *Christ's Entry* some time before the end of 1817. Wordsworth took a great interest in the progress of the work long before he became so intimately connected with it, as his letters to Haydon testify. "I hope Christ's entry into Jerusalem goes on to your satisfaction", he wrote in September 1815: "I cannot doubt but that Picture will do you huge credit; and raise the Reputation of Art in this Country." Early in 1816 the poet wrote the painter a long letter of advice on how best to interpret the scene. In the same year or early in 1817 Haydon had a brainstorm: "I now put Hazlitt's head into my picture, looking at Christ as an investigator. It had a good effect. I then put Keats in the background, and resolved to introduce Wordsworth bowing in reverence and awe. Wordsworth was highly pleased, and before the close of the season (1817), the picture was three parts done." Besides Hazlitt the investigator, and Wordsworth the worshipper, Haydon had put in Voltaire as a sneerer and Newton as a believer. Hearing of this in January 1817 Wordsworth wrote: "I am sensible of the honour done me by placing my head in such company and heartily congratulate you on the progress which you have made in your picture. . . ."

Wordsworth's bowing head was based on a black chalk drawing on tinted paper which may have been taken as early as 1816; the date depends on whether Wordsworth's letter acknowledges the fact of his image on the canvas, or merely Haydon's intention of putting it there. It is not known how Haydon arranged a sitting for the sketch, there being no record of Wordsworth's presence in London from April 1815 until December 1817, when his presence in the painting was certainly a fact. Haydon may have come to Rydal on an excursion from London he made in 1816, though neither he nor Wordsworth has left a record of such a visit. Haydon marked the sketch "Wordsworth. For entry into Jerusalem, 1819", but this date must apply to his completion of the whole painting. The sketch was sold at an auction of Haydon's effects in 1852.

Wordsworth's letter of 7 April 1817 shows him a willing collaborator in Haydon's grand undertaking: "I have had a cast taken of one of my hands, with which, I hope, Southey will charge himself [to bring to London]—You expressed a wish for an opportunity to paint them from the life—I hope this substitute may not be wholly useless to you." In December Keats and Wordsworth met for the first time at a dinner given by Haydon, and the painter was overjoyed at his having arranged the historic event:

> It was indeed an immortal evening. Wordsworth's fine intonation . . . Keats's eager inspired look, Lamb's quaint sparkle of lambent humour. . . .It was a night worthy of the Elizabethan age, and my solemn Jerusalem flashing up by the flame of the fire, with Christ hanging over us like a vision, all made up a picture which will long glow upon ". . . that inward eye / Which is the bliss of solitude".

When the work was finished in 1820, Wordsworth thought that if he could see it, "it would inspire me with a sonnet". Haydon wanted to hire a hall, to hang it in style, but was sunk too low in debt. In desperation he approached his friends for loans, including Wordsworth. That somewhat cooled the poet's ardour: "It is some time since I have been impelled to lay down a rule, not to lend to *a Friend* any money which I cannot afford *to lose*. . . .I hope your Picture is not much hurt by my Presence in it, though heaven knows I feel I have little right to be there." The picture finally was exhibited, however. Mrs Siddons pronounced the Christ "absolutely successful", and Haydon made £1300 from admissions and the sale of leaflets. Still Crabb Robinson was not impressed: "The group of Wordsworth, Newton, and Voltaire is ill-executed. The poet is a forlorn and haggard old man; the philosopher is a sleek, well-dressed citizen of London; and Voltaire is merely an ugly Frenchman."

Wordsworth stands on the right side of the picture, half-length, three-quarter turned to the left, head bowed, hand on breast. Above him is Keats, and behind him are Voltaire and Newton. The painting is now in the Cincinnati, Ohio, Art Museum. A detail photograph showing the group described above appears in Harper, *Wordsworth*, 1929. The sketch for this picture was a head, larger than life, three-quarter turned to the left, bowed. It was in the possession of Mr Stephen Pearce, Cavendish Square, in 1889. (*Life of Haydon*, ed. Tom Taylor, 1853, vol. i, pp. 239, 371–2, 387, 404 and 410; *Letters of William and Dorothy Wordsworth: Middle Years*, ed. de Selincourt, 1937, pp. 680, 781, 861, 862; ibid. *Later Years*, 1939, p. 1367; *Wordsworth's Poetical Works*, ed. Knight, 1889, vol. x, pp. 407–8.)

8 *Painting by* RICHARD CARRUTHERS, 1817.

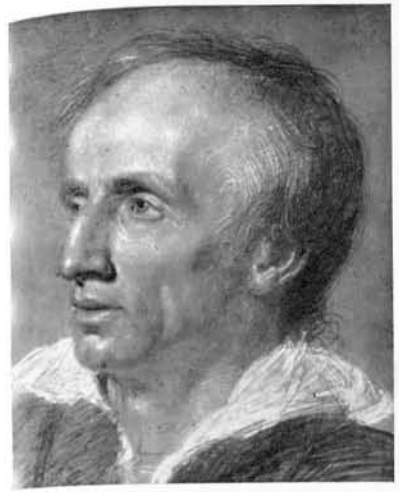
The artist wrote Thomas Monkhouse that he took a sketch for a portrait in oils at Rydal in the summer of 1817, and completed the painting in November of that year. When Dorothy Wordsworth remarked, "William has sate for his picture", in a letter from Rydal dated 16 October 1817, she must have been referring to Carruthers's painting. She thought it a "charming" picture. Wordsworth characterized the artist in a letter to Francis Chantrey three years later: "I have requested Mr Carruthers who painted a Portrait of me some years ago, to call for a sight of the Bust [No. 11]—He is an amiable young Man whom a favourable opening induced to sacrifice the Pencil for the Pen...of the Counting House which he is successfully driving at Lisbon."

Three-quarter face turned to the left, left hand in waistcoat pocket (characteristic), seated against a tree, background of mountain tops and a fast mountain stream. Now owned by Miss Hutchinson of Grantsfield, Kimbolton, Leominster. Carruthers made a copy which belonged to Mrs Drew, daughter of Thomas Monkhouse, in 1889. (*Wordsworth's Poetical Works*, ed. Knight, 1889, vol. x, pp. 405–6; *Letters of William and Dorothy Wordsworth: Middle Years*, ed. de Selincourt, 1937, pp. 801–2; *Correspondence of Crabb Robinson with the Wordsworth Circle*, ed. Morley, 1927, p. 104.)

9 *Pencil and chalk drawing on tinted paper by* BENJAMIN HAYDON, 1818.

Haydon presented this drawing to Wordsworth. The inscription at the foot is still for the most part legible and it reads: "B R Haydon / in respect & affection / 17th Jany 18??" The poet has signed it: "Wm Wordsworth/aetat 48 1818." Wordsworth must have been referring to this sketch (there was no other taken during that period) in his letter to Haydon of 16 January 1820: "Your most valuable Drawing arrived, when I was unable to enjoy it as it deserved.... Your drawing is much admired as a work of art; some think it a stodgy likeness; but in general it is not deemed so—for my own part I am proud to possess it as a mark of your regard and for its own merits...." Perhaps Haydon used the sketch for touching up his *Christ's Entry*, and presented it to Wordsworth during his financial crisis of 1820. A few weeks after thanking Haydon for the sketch, Wordsworth was putting off his advances for a loan.

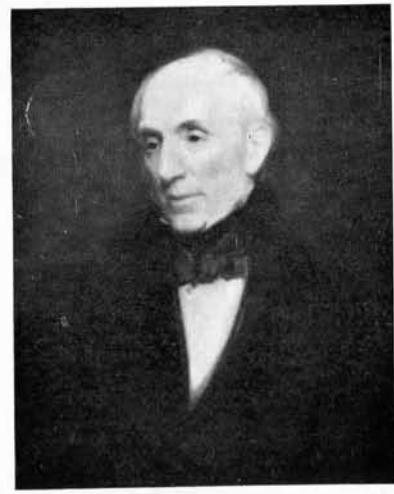
The artist has been accused of giving his subject too large a development at the back of the head. This may be so, but his head was enormous, and it had a great bump at the back of it; the poet has recorded his occasional difficulty in finding a hat large enough to fit him. But there seems to have been too much of Haydon in the drawing for the sensibilities of the Wordsworth family. Dorothy



PORTRAIT OF WORDSWORTH
IN PENCIL AND CHALK
BY B. R. HAYDON
No. 9

PORTRAIT OF WORDSWORTH(?)
BY UNKNOWN ARTIST
No. 34

PORTRAIT FROM
WORDSWORTH ON HELVELLYN"
BY B. R. HAYDON
No. 23



PORTRAIT OF WORDSWORTH B
H. W. PICKERSGILL IN
NATIONAL PORTRAIT GALLER
No. 22

[*Nos. 9, 22 and 23 are reproduced by permission of the National Portrait Gallery, and No. 34 is kindly supplied by J. W. Nicholas, Esq.,*

thought "the sketch by Haydon is a fine drawing, but what a likeness! All that there is of likeness makes it to me the more disagreeable." It has been said that William called it "the brigand".

See reproduction facing p. 120. Head and shoulders, three-quarter turned to the left. The original is now in the National Portrait Gallery. There is an autotype of it in St John's Library. A reproduction of it appears in D. Wellesley, *English Poets in Pictures: Wordsworth.* (*Letters of William and Dorothy Wordsworth: Middle Years*, ed. de Selincourt, 1937, pp. 860, 861–2; ibid. *Later Years*, p. 557; *Wordsworth's Poetical Works*, ed. Knight, 1889, vol. x, pp. 409–10; *London Times Literary Supplement*, 28 April 1950, p. 261.)

10 *Pencil drawing by* EDWARD NASH, 1818.

Executed for Southey. This is the handsomest likeness in existence, and it catches an irresistibly pleasant whimsical expression. Wordsworth suffered much in later life from an eye affliction, which made reading and writing very difficult for him. In preparing her book, *The Later Wordsworth*, Miss E. C. Batho consulted an ophthalmologist on the subject, giving him several portraits as evidence. The Nash and Carruthers (No. 8) drawings in particular suggested the disease trachoma, brought to England by troops who had been stationed in Egypt and the West Indies. Nash was a friend and protégé of Southey's who painted several portraits for the Southey family.

Head three-quarter turned to the left, three-quarter length, hand thrust into waistcoat (characteristic), seated, head supported by right arm, elbow resting on a table. Owner (1922): R. Moorson, 12 Old Burlington St, W. A similar drawing was given by Wordsworth to Annette or Caroline Vallon. A reproduction of the portrait appears in Harper, *Wordsworth, his Life, Works, and Influence*, 1916 and 1929 editions. (*Life and Correspondence of Southey*, ed. C. C. Southey, 1850, vol. v, pp. 50–1; Batho, *Later Wordsworth*, 1933, pp. 331–2. Legouis, *William Wordsworth and Annette Vallon*, p. 109.)

11 *Marble bust by* SIR FRANCIS CHANTREY, 1820.

Executed for Sir George Beaumont. The first mention of any sittings to Chantrey is in Wordsworth's letter to Coleridge of 8 July 1820: "I regret very much having seen so little of you; but this infirmity and my attendance at Chantry's, for my Bust, and numerous other engagements have stood in my way." An incident during the construction of the bust caused Sir Walter Scott to make a tart remark on Wordsworth's vanity. Chantrey's bust of Scott was to accompany that of Wordsworth to an exhibition at the Royal Academy. "I am happy, my effigy is to go with that of W.", wrote Scott to Chantrey's assistant, Allan Cunningham, in 1820, "for (differing from him in many points of taste) I do not know a man more to be venerated for uprightness of heart and loftiness of genius. Why he will sometimes choose to crawl upon all fours

when God has given him so noble a countenance to lift to heaven I am as little able to account for as for his quarrelling (as you tell me) with the wrinkles which time and meditation have stamped his brow withal." When this slight on his character appeared in Lockhart's *Life of Scott* in 1838, Wordsworth wrote Lockhart:

> One more word on the story of the Bust. I have a crow to pick with "honest Allan", he has misled Sir W. by misrepresenting me. I had not a single wrinkle on my *forehead* at the time when this bust was executed, and therefore none could be represented by the Artist... but deep wrinkles I had in my cheeks and the side of my mouth even from my boyhood—and my wife, who was present while the Bust was in progress, and remembered them, from the days of her youth, was naturally wishful to have those peculiarities preserved for the sake of likeness, in all their force. Chauntrey objected, saying those lines if given...would sacrifice the spirit to the letter, and by attracting undue attention, would greatly injure...the resemblances to the living Man. My own knowledge of art led me to the same conclusion...this is the plain story, and it is merely told that I may not pass down to posterity as a Man, whose personal vanity urged him to importune a first-rate Artist to tell a lie in marble....

In the National Portrait Gallery is Chantrey's preliminary sketch for the bust, taken with a *camera lucida*, an optical instrument which makes it possible by means of lenses and prisms to cast the image of an object on a flat surface so that it can be traced. The bump on the back of Wordsworth's head is marked by an × on the profile. Chantrey seems to have traced the head in pencil first, and then to have corrected it in ink, projecting the nose a bit and bringing in the chin. Whether the alterations were made in deference to Art or to the facts it is now impossible to tell.

Whatever its relations to the "living Man", the bust was a huge success with the poet's friends, relations, and admirers. Wordsworth immediately ordered seven casts of it at four guineas each, and wanted to know whether they could be had at a cheaper rate if he ordered fifteen or twenty. In 1834 the family were still acquiring more casts of the bust. Sir George was extremely pleased with the bust he had commissioned, and so extravagant in his praises of it and the artist that Wordsworth hesitated to repeat them to Chantrey, for fear of making him blush. People who had never seen Wordsworth considered it "the idea of a poet". In 1845, at the desire of Wordsworth and Crabb Robinson, an engraving of the bust took the place of an admittedly poor engraving from the Pickersgill painting (No. 14) in Moxon's one-volume edition of the poems. The committee formed to erect a memorial to Wordsworth in 1850 thought first of using the bust by Chantrey.

But Wordsworth from the first expressed dissatisfaction with the likeness, and though Crabb Robinson liked the bust, he admitted that the head was so generalized that it might be anyone: "It might be Pindar!...or any other individual characterized by profound thought and exquisite sensibility—but I think too that it is a good likeness—and there is a delicacy and grace in the muscles of the cheek which I do not recollect in the Original—I am not pleased with the drapery." Coleridge's comment was guarded: the bust was "more like Wordsworth than Wordsworth was like himself". And Hazlitt, who was always inclined to be hypercritical where Wordsworth was concerned, said bluntly: "It wants marking traits....The bust flatters his head."

Sir Francis Chantrey was an extremely successful sculptor who made busts of two hundred or more of the celebrities of his day. Besides making busts, he made a profitable marriage, and died worth £150,000.

The original bust was at Coleorton Hall, the estate of the Beaumonts near Ashby-de-la-Zouche, in 1889. Crabb Robinson, Wordsworth's wife, his son John, ' two nephews at Cambridge", and a Mr Kenyon are known to have possessed casts of the bust during the poet's lifetime. Edward Moxon owned a bronze cast of it. Chantrey's model for the bust is now in the Ashmolean Museum at Oxford. (*Correspondence of Crabb Robinson with the Wordsworth Circle*, ed. Morley, 1927, pp. 102, 104, 139, 730, 737; *Letters of William and Dorothy Wordsworth: Later Years*, ed. de Selincourt, 1939, pp. 928–9, 707, 1254–5; *Wordsworth's Poetical Works*, ed. Knight, 1889, vol. x, pp. 423–4; Lockhart, *Life of Scott*, 1838, vol. v, p. 40; *D.N.B.* article on Chantrey; *Catalogue of the National Portrait Gallery*, 1950; *Catalogue of Oxford Portraits*, 1912, p. 219.)

12 *Painting by* SIR WILLIAM BOXALL, 1831.

The painting was engraved in 1835 by J. Bromley, and again in 1842 by J. Cochran.* It must have been a popular portrait, for in 1847 we still find Wordsworth giving away a print of it. He thought the 1842 engraving beautifully done, though as a likeness he preferred the engraving from Miss Gillies's portrait (No. 20), while admitting that the Boxall "had the advantage, at least, in the outline". In 1832 Boxall did a series of female portraits which were engraved, and he asked Wordsworth to suggest a title for them. The poet's brains, he tells us, were "racked in vain for a title", though he was persuaded that Boxall's paintings would "do him much honour". Edward Quillinan thought him "the *best* painter of abstract female beauty among the artists". Sir William Boxall was a Fellow of the Royal Academy, and became the Director of the National Gallery.

* Also engraved by James Barton Longacre. 9-2
Frontisp. to the Philadelphia ed.n of his. Poetical Wks. 1837 & 1839.

Full-face, half-length. The original belongs to Mrs Dickson at the "Stepping-Stones", Rydal, Ambleside. (*Letters of William and Dorothy Wordsworth: Later Years*, ed. de Selincourt, 1939, pp. 593 and n., 624, 1304; *Wordsworth's Poetical Works*, ed. Knight, 1889, vol. x, p. 410; *D.N.B.* article on Boxall.)

13 *Chalk drawing by* WILLIAM WILKINS, 1831.

Wilkins transferred this drawing on to stone to make one of the lithographs in his series *Men of the Day*. On 9 September 1831 Dorothy Wordsworth wrote to Catherine Clarkson: "There is just come out a portrait of my Brother, for which he sat when last in London [early 1831]....I think it is a strong likeness, and so does everyone. Of course, to his family something is wanting; nevertheless I value it much as a likeness of him in company, and something of that restraint with cheerfulness, which is natural to him in mixed societies. There is nothing of the poet...." According to Professor Knight, Wordsworth referred to this portrait as "the stamp distributor".

Nearly life-size. There is a photograph of the chalk drawing at "Dove Cottage", Grasmere. The owner (1889) was Mrs Field, Wargreave, nr Henley. (*Wordsworth's Poetical Works*, ed. Knight, 1889, vol. x, pp. 410–11; *Letters of William and Dorothy Wordsworth: Later Years*, ed. de Selincourt, 1939, p. 568; *Catalogue of the Contents of Dove Cottage*, 1947, pp. 13, 33.)

14 *Pen-and-ink sketch by* DANIEL MACLISE, 1831(?).

Under the name of "Alfred Croquis", Maclise did a series of eighty character portraits of literary men of his time, which were published in *Fraser's Magazine* with a short account of each subject and his work, over the period 1830–8. It is difficult to fix the date of the actual sitting for this portrait. Wordsworth may have sat for it when he was in London in December 1830, or in the spring of 1831 on his way back to Rydal after a stay with his brother Christopher in Sussex. If he did so, it would help to explain a letter of his dated from Rydal, 2 March 1832, in which he referred to "the stupid occupation of sitting to four several artists", when in London "last spring". He must have meant the spring of 1831, and the artists might be Boxall, Wilkins, Maclise, and one not accounted for.

Maclise was a son of a Highlander who became "the greatest historical painter of the English School", to quote the article on him in *D.N.B.* He had a wide acquaintance in literary circles and was a fast friend of Charles Dickens. Of these sketches for *Fraser's Magazine*, some approach good-humoured caricature, some are familiar likenesses, and some are cruel and satiric. The sketch of

Wordsworth falls between the first and second categories. Maclise was famous for his drawing. "His line was somewhat cold and strict, but full of spirit and expression, as elastic and as firm as steel", says *D.N.B.*, and that quality appears to good effect in the sketch of Wordsworth.

Head turned slightly to the right, whole length, seated in a large chair, legs crossed, signature of Wordsworth, and "Author of the Excursion", written underneath. The lithograph from *Fraser's Magazine* in St John's Library is done on a yellow background, but I have seen it on white in a copy of the magazine of the date on which the Wordsworth sketch was printed. (*Letters of William and Dorothy Wordsworth: Later Years*, ed. de Selincourt, 1939, p. 615; *Fraser's Magazine*, October 1832, vol. VI, p. 313.)

15 *Painting by* HENRY WILLIAM PICKERSGILL, 1832.

Executed for St John's College. In the spring of 1831, returning to Rydal after a sojourn in London and Sussex, Wordsworth stayed for a few days at Trinity Lodge, Cambridge. It was on the eve of election, and he was alarmed to find that "the mathematicians of Trinity—Peacock, Airey, Whewell—were taking what I thought the wrong side". He must also at this time have visited his old College, where no doubt he found the political environment more comfortable. At any rate, by 13 June 1831, St John's had become manifestly aware of her poet's existence, and his sister was writing excitedly: "This very moment a letter arrives, very complimentary, from the Master [James Wood] of St John's College, Cambridge (the place of my brother William's education), requesting him to sit for his portrait to some eminent artist, as he expresses it, 'to be placed in the old House among their Worthies'. He writes in his own name and that of several of the Fellows."

Wordsworth's letters at this time show that he, too, felt tremendously honoured and delighted by his College's proposal to paint his portrait. It was a significant testimonial of the rapidly spreading recognition of his greatness as a poet, and de Quincey must have been thinking of it when he wrote in 1835: "Up to 1820 the name of Wordsworth was trampled under foot; from 1820 to 1830 it was militant; from 1830 to 1835 it was triumphant." Wordsworth wrote immediately to the foremost living expert on matters of art, Samuel Rogers, saying:

Let me, my dear friend, have the benefit of your advice upon a small matter of taste. You know that while I was in London I gave more time than a wise man should have done to Portrait-painters and Sculptors [Boxall (No. 12), Wilkins (No. 13), Maclise (No. 14)?, more bust casts from Chantrey (No. 11)?]—I am now called to the same

duty again. The Master and a numerous body of the Fellows of my own College, St John's Cambridge, have begged me to sit to some Eminent Artist for my Portrait, to be placed among "the Worthies of that House" of Learning, which has so many claims upon my grateful remembrance.—I consider the application no small honor, and as they have courteously left the choice of the Artist to myself I entreat you would let me have the advantage of your judgment.

Had [John] Jackson [R.A., a very famous portrait painter] been living, without troubling you, I should have enquired of himself whether he would undertake the task; but he is just gone, and I am quite at a loss whom to select. Pray give me your opinion. I saw Pickersgill's pictures at his own house, but between ourselves I did not much like them. [Thomas] Phillips [R.A., painter of Blake, Wilkie, Scott, and Humphry Davy, besides many others] has made Coxcombs of all the Poets, save Crabbe, that have come under his hands, and I am rather afraid he might play that trick with me, grey-headed as I am. [William] Owen [R.A., portrait painter to the Prince of Wales] was a manly painter, but there is the same fault with him as the famous Horse one has heard of—he is departed. In fact, the art is low in England, as you know much better than I—don't, however, accuse me of impertinence, but do as I have desired....

Rogers did so and fixed "on Pickersgill as the best upon the whole".

Pickersgill was a very prolific artist who exhibited 363 pictures at the Academy during his lifetime. According to the *Dictionary of Recent and Living Painters* (1866), "after the death of Phillips he was especially the favourite with those who desired to have large full-length portraits painted for presentation and honorary gifts". Thus the nature of the occasion seems to have determined the artist. It was now only necessary to secure his services and arrange for sittings. Wordsworth called upon his friend Edward Quillinan, who became his son-in-law in 1841, writing him on 4 July 1831:

...you know Pickersgill pretty well and perhaps might ascertain for me whether he gives any part of the summer or year to recreation and if so whether he could be tempted to come as far as the Lakes and make my house his headquarters, taking my portrait at the same time; if you do not object to sound him upon such a subject I should thank you to do so, as a reply in the negative might be given with less of a disagreeable feeling through a third person than directly to myself.

He added, being fully aware that Pickersgill must be a very busy man:

I do not think it probable that anything will come of this proposal, but as one of the fellows of the Coll: told me yesterday they wish the thing to be done as soon as may be, I have thought that Mr P. will excuse the liberty I have taken. I ought to add they wish for a half-length, as a size which may range best with the Portraits of the Coll:...

The Fellow of St John's with whom Wordsworth corresponded was John Hymers, a tutor, who seems to have been delegated the responsibility of expediting the portrait. In the College Library is a signed letter from the poet to him on that subject; and it was Hymers who collected a subscription of £170 for the portrait, from sixty-nine members of the College.

The plan to entice Pickersgill into the Lake country that summer fell through, and Wordsworth reported the cause to Hymers in a letter of 26 January 1832:

The proposal to paint my Portrait was made to Mr Pickersgill thro' my friend Mr Quillinan, and an answer received thro' the same channel, which led me to expect Mr P. at Rydal in October last....All that I know is that about the time he was expected here, he was at Paris painting several distinguished Persons there, La Fayette and Cuvier among the number—these engagements probably detained him longer than he expected, as I am at this moment told that it is only a week since he returned to London. I have no doubt but that as soon as Mr Quillinan returns he will see Mr P. and I shall be able to answer more satisfactorily the enquiries which yourself and other Fellows of your Coll: have done me the honour to make upon the subject....

The remainder of the letter has to do with relatives and friends in the University, and it contains the remark: "I congratulate you upon one of your Pupils being so high upon the Tripos—and notice with regret that St John's has not made so great a figure as usual."

Throughout the spring and summer of 1832 the poet and painter were not able to agree on a time and place for the sittings. Pickersgill offered to come to Rydal in May, but Wordsworth had to write that he would be unable to receive him at the time he proposed, being called to Carlisle "on account of public business". As an alternative Wordsworth again suggested to Pickersgill that he combine business with pleasure and visit Rydal during the coming summer. He felt "there was a good deal of delicacy in that proposal, which I was induced to make, not thinking myself justified in putting the College to any further expense than a Portrait from so distinguished an Artist must necessarily impose under ordinary circumstances". Pickersgill invited Wordsworth to come to London and lodge with him while the sittings were in progress. This was impossible because Dorothy Wordsworth was in "so weak and alarming [a] state of health that I could not quit home". In the same letter (5 May) Wordsworth assured the painter that he was under no obligation to come to Rydal to take the portrait, the proposal being made only

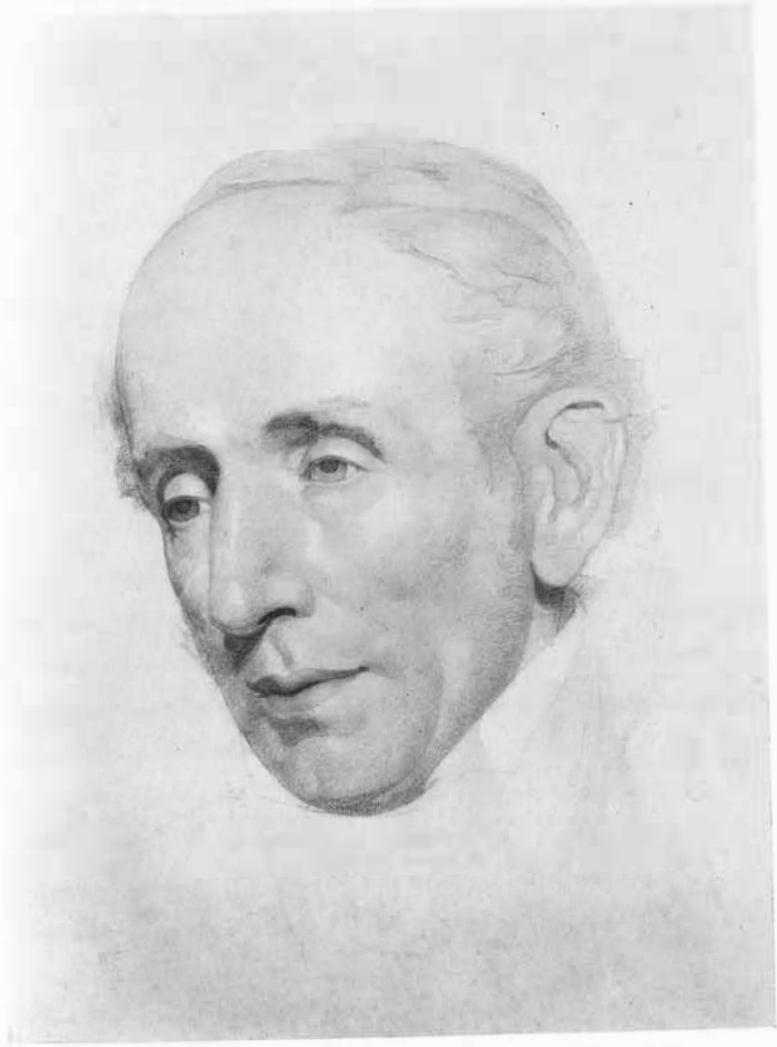
upon a supposition, which proves not to be the fact, that you were in the habit of allotting (as almost all professional men who have leisure, do) a small portion of the Summer to recreation, and I thought the

beauty of the Country. . .might induce you to come so far. . . . I attach, however, so much interest to the Portrait being from your pencil, that I hope many months may not pass without the College being gratified with a Production which many of its Members are so desirous of possessing.

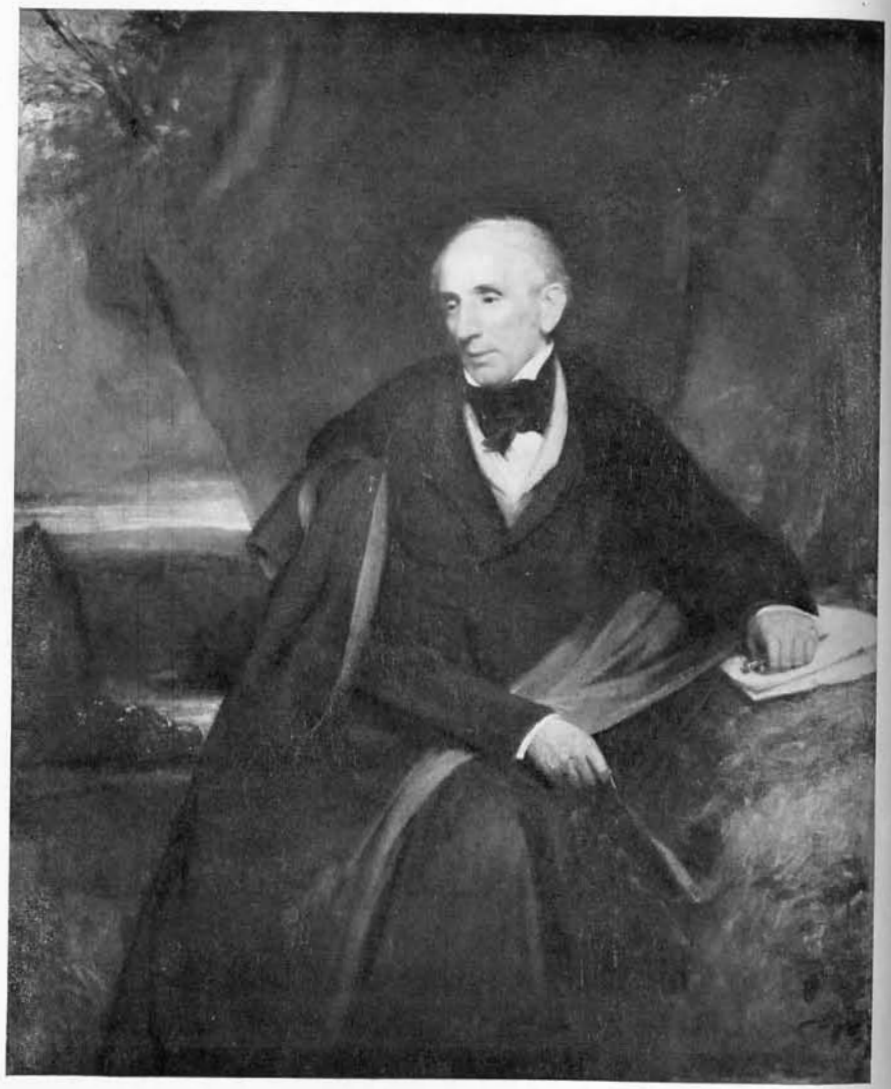
Wordsworth eventually prevailed and Pickersgill was his guest at Rydal for ten days at the beginning of September 1832. On 12 September Wordsworth wrote to his publisher, Moxon, "Mr Pickersgill is the Bearer of this to London. He has been painting my Portrait—We all like it exceedingly as far as it is carried—it will be finished in London—Should you wish to see it in the present state you can call at his House; but not till a month hence, as it will remain here some little time."

Pickersgill made a sketch for this portrait in red and black chalk, which is considered by several Wordsworthians to be superior to the painting in its delineation of Wordsworth's character. He was sixty-two years old when it was taken, and his biographer Professor Harper writes (1916, vol. II, p. 375), "A close study of the Pickersgill [drawing]. . .will show that. . .Wordsworth was already an aged man. . . .Resignation rested like a sunset glow upon his face."

In his letter to Moxon of 12 September 1832 Wordsworth informed him that "in all probability [the painting] will be engraved, but not unless we could secure beforehand 150 Purchasers. I do not say Subscribers for it would [then be] asked as a favour." He wanted Moxon to "receive such names as might offer", but not to advertise in any way. Apparently there were not 150 "such names as might offer", for no such engraving was published at the time. But the poet and his friends do seem to have wished him to appear before the public as Pickersgill had painted him, and in 1836 W. H. Watt engraved the painting for the stereotyped edition of the poems in seven volumes of that year. It continued in the seven subsequent editions, but it was displaced by an engraving after Chantrey (No. 11) in the one-volume edition of 1845. The engraver took a small oval out of the centre of the painting, containing Wordsworth's head and only half his length, and for his pains brought down upon his head the wrath of the Wordsworths. "In following the plan of giving the head and part of the Person, independent of the reclining attitude, an air of feebleness is spread thro' the whole", wrote the poet to Moxon in October 1836. "...We will be much obliged by your having a doz. more prints struck off for us." Still anxious, he wrote again ten days later, "I am still of the opinion, in which others concur, that the attitude has an air of decrepitude in consequence of the whole person not being given." Again, to Henry Taylor in the next month, he complains of the engraving that owing to "its having



PORTRAIT OF WORDSWORTH IN RED AND BLACK CHALK
BY H. W. PICKERSGILL
IN SENIOR COMBINATION ROOM
No. 15



PORTRAIT OF WORDSWORTH BY H. W. PICKERSGILL IN ST JOHN'S COLLEGE HALL

No. 15

preserved the inclination of the body . . . without an arm . . . to account for it, the whole has an air of feebleness and decrepitude which I hope is not authorized by the subject". In 1845 he stated his opinion of the engraving more strongly to Moxon: "I think I mentioned to you that I had an utter dislike of the Print from Pickersgill prefixed to the Poems. It does me and him also great injustice. Pray what would be the lowest expense of a respectable engraving from Chantrey's Bust?"

It should be noted that Wordsworth blamed the feebleness of the engraving partly on "a fault in the original Picture, of a weakness of expression about the upper lip". He preferred the second likeness taken by Pickersgill in 1840 (No. 22). Even though the poet ordered bad prints of it by the dozen, none of his intimates seems to have been completely satisfied with the St John's portrait. In February 1833, while it was still being finished in London, Wordsworth wrote to Crabb Robinson: "In passing Soho Sq. it may amuse you to call in upon Mr Pickersgill the Portrait Painter where he will . . . be gratified to introduce you to the face of an old Friend—take Ch. and M. Lamb there also." Crabb Robinson went to Pickersgill's and duly recorded his opinion in his Diary: "It is in every respect a fine picture, except that the artist has made the disease in Wordsworth's eyes too apparent. The picture wants an oculist."

Nevertheless Pickersgill's portrait inspired Wordsworth with a sonnet, as other paintings had done before and would do afterwards. He sent it to the Master and Fellows of St John's. It was published in 1835 with the title *To the Author's Portrait*:

> Go, faithful Portrait! and where long hath knelt
> Margaret, the saintly Foundress, take thy place;
> And, if Time spare the Colors for the grace
> Which to the Work surpassing skill hath dealt,
> Thou, on thy rock reclined, tho' kingdoms melt
> In the hot crucible of Change, wilt seem
> To breathe in rural peace, to hear the Stream,
> To think and feel as once the Poet felt.
> Whate'er thy fate, those features have not grown
> Unrecognized through many a starting tear
> More prompt, more glad to fall, than drops of dew
> By Morning shed around a flower half-blown;
> Tears of delight, that testified how true
> To Life thou art, and, in thy truth, how dear!

Judging from the first line, and from the way the sonnet seems to reflect Wordsworth's first happy reaction to the portrait, it seems probable that he composed it before the portrait went from Rydal to be finished in London, in October of 1832, after it had been part

of the family for a month. His concern that time might not "spare the colours" of the painting was a real one, as he demonstrated in his letter to his old classmate Robert Jones, from Trinity Lodge, 1835:

I called upon the Master of St John's [James Wood] yesterday, but did not get to see him, he is said to wear well—I had a friend with me who took me thro' the Lodge and in the Combination room I saw my own Picture... it looks well, but is of too large a size for the room and would be seen to better advantage in the Hall. But had there been room for it there, there is an objection to that place—the charcoal smoke I am told, is ruinous to Pictures, and this which is really well done cost money.

In the Library of St John's College is preserved a relic of this happy visit to Cambridge when Wordsworth first saw his portrait hanging among the "Worthies" of his College. It has never before been published.

Mr Wordsworth, with much pleasure, will do himself the honour of waiting upon the Master & Fellows of St John's to Dinner on Saturday next.

April 1st [1835]
Trin. Lodge

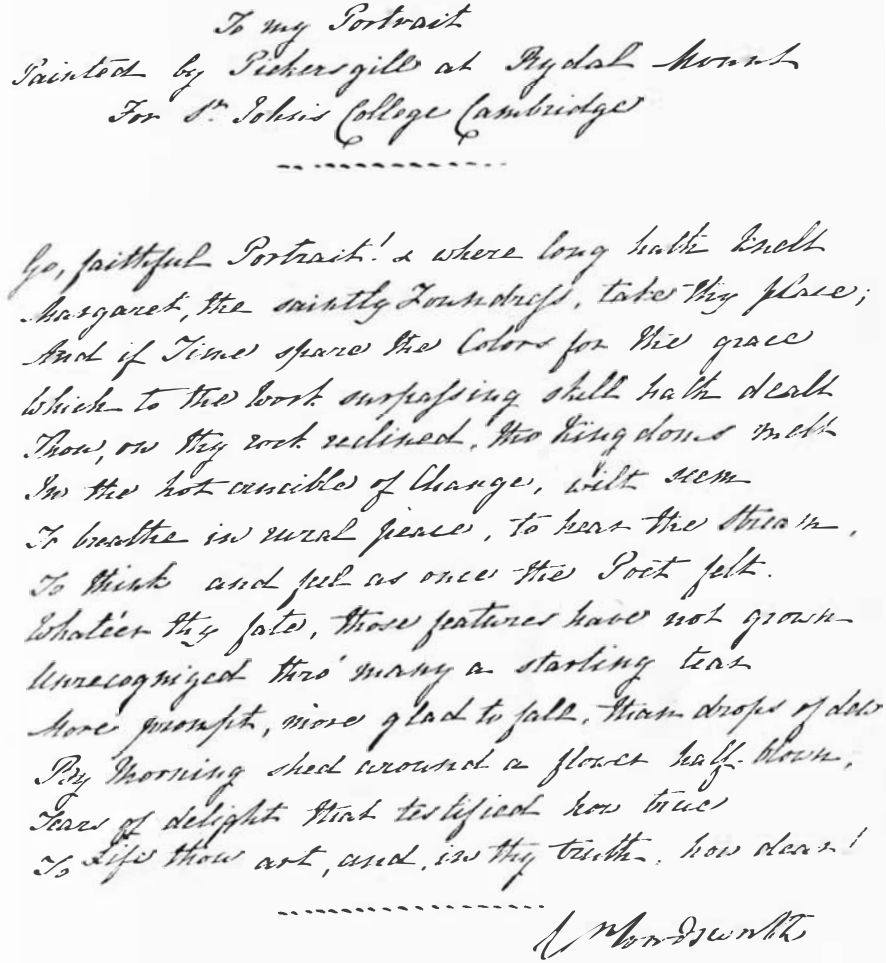
The Master of St John's C.C.
St John's Coll.

The words of the conventional social formula must here have expressed the writer's true feelings. The sight of his portrait hanging in his college must have been a sign of victory to the boy who once refused to take the advice of his guardians and tutors, but who lived to make their descendants recognize his real powers on his own terms, and such recognition goes far to explain the overtones of self-esteem which occur in Wordsworth's letters about the portrait.

See plate of painting facing p. 129, and plate of drawing facing p. 128. The drawing now hangs in the Combination Room of the College, and the painting is in the Hall. (*Letters of William and Dorothy Wordsworth: Later Years*, ed. de Selincourt, 1939, pp. 556–7, 558, 559–60, 598–9 (MS. at St John's), 619–20 (MS. at St John's), 620–1 (MS. at St John's), 630–1, 734, 806–7, 808–9, 814–5, 1041, 1254–5; Harper, *Life of Wordsworth*, 1916, vol. II, p. 375; Oxford *Wordsworth*, 1939, p. xxx; *Crabb Robinson's Diary*, ed. Sadler, 1869, vol. III, p. 25; I have given the version of the sonnet from the MS. at St John's; the invitation acceptance and the list of subscribers to the portrait are unpublished MSS. at St John's.)

16 *Painting by* HENRY HALL PICKERSGILL (son of H. W.), 1835.

Executed for Dora, Wordsworth's daughter. This portrait is a smaller version of the senior Pickersgill's portrait for St John's


To my Portrait
Painted by Pickersgill at Rydal Mount
For St. John's College Cambridge

Go, faithful Portrait! and where long hath dwelt
Margaret, the saintly Foundress, take thy place;
And if Time spares the Colors for the grace
Which to the Work surpassing skill hath dealt
Thou, on thy rock reclined, the King adore
In the hot crucible of Change, whilst stern
To breathe in rural peace, to hear the birds
To think and feel as once the Poet felt.
Whate'er thy fate, those features have not grown
Unrecognized thro' many a starting tear
More grateful, more glad to fall, than drops of dew
By Morning shed around a flower half-blown,
Tears of delight that testified how true
To Life thou art, dead, inanimate, how dear!

W. Wordsworth

FACSIMILE OF SONNET ON PORTRAIT

College, but based partly on new sittings. Crabb Robinson notes in his diary for 3 March 1835: "I walked with the Wordsworth's to Pickersgill, who is painting a small likeness of the poet for Dora. We sat there for a couple of hours, enlivening by chat the dulness of sitting for a portrait", and later on 14 March: "I called on Wordsworth, by appointment, at Pickersgill's. The small picture of Wordsworth is much better than the large one." The family, as usual, were difficult to please: "Mary says it has a lackadaisical look."

Similar to No. 15, facing p. 129. The junior Pickersgill made a copy of it for Christopher Wordsworth, Master of Trinity. Owner (1923) Miss E. Kennedy of Capri; another similar portrait was presented as heirloom to Brinsop Court, Hereford, by Lord Saye and Sele. (*Crabb Robinson's Diary*, ed. Sadler, 1869, vol. III, pp. 61, 62; *Letters of William and Dorothy Wordsworth: Later Years*, ed. de Selincourt, 1939, p. 1041.)

17 *Wax medallion by* WILLIAM WYON, 1835.

Robert Southey gives us the circumstances of its creation in a letter of 29 September 1835:

Mr Wyon has killed two birds with one shot. Seeing how perfectly satisfied everybody here was with his medallion of me, he asked for an introduction to W., which I was about to have offered him. Off he set in good spirits to Rydal, and not finding W. there, was advised to follow him to Lowther. To Lowther he went, and came back from thence delighted with his own success, and with the civilities of Lord and Lady Lonsdale, who desired that they might have both medallions. Nothing, I think, can be better than W.'s, and he is equally pleased with mine.

Wordsworth communicated his equal pleasure to Southey from Lowther Castle:

I am glad you liked the Medallion; I was anxious for your opinion of it, and more particularly as it was not to be seen by my Friends and Family at Rydal. Mr. Wyon seemed a person of agreeable and gentlemanly manners: In common with all here, I thought his likeness of you a very successful one, and I shall be very glad to *hang* in such good company.

Wyon was chief engraver to the Mint, a fine medallist, and famed for his skill in portrait-taking.

Head, profile to the left, 3¼ in. diameter. Now in the National Portrait Gallery. In a letter of 19 February 1840 Wordsworth mentions *two medallions* which have been sent to Wyon to be "improved". (*Letters of William and Dorothy Wordsworth: Later Years*, ed. de Selincourt, 1939, pp. 757 and n., 1004; *Catalogue of the National Portrait Gallery*, 1949.)

18 *Painting by* JOSEPH SEVERN, 1837.

In 1837 Wordsworth went on a six-month tour through France and Italy to Rome, with Crabb Robinson. Reporting to his family from Albano in May, he wrote:

> Of persons we have seen not many, and these chiefly English Artists who by the by seem to live at Rome on very good terms with each other. One of them Mr Severn, the Friend of Keats the Poet, has taken my portrait which I mean to present to Isabella [the wife of his son John]. I fear you will not, nor will she, be satisfied with it, it is thought however to be a likeness as to features, only following the fact, he has made me look at least four years older than I did when I walked 7 hours in Paris without resting and without fatigue.

As soon as he got back to London he wrote to Rydal, having sent the painting on ahead: "Don't send the portrait to Isabella till I come. I will get it framed if she thinks it worth it, which I fear she will not, nor you either." Isabella did accept it, however, because the portrait stayed in the family, eventually descending to grandson William Wordsworth, Principal of Elphinstone College, Bombay. In 1882 he wrote a description of it to Professor Knight: "I neither consider it a pleasing picture, nor a satisfactory likeness... He is represented... with the air and attitude... of an elderly citizen, waiting for a 'bus.... I think I have heard that Wordsworth himself said that it made him look more like a banker than a poet; perhaps he ought to have said a stamp-distributor." In Severn's defence it may be said that by the time Wordsworth was sixty-seven, with a shrewd eye for the price of busts, prints, and canal shares, he may well have looked as much like a banker as a poet.

Full length, seated, with an umbrella in his hand. In 1923 it was in the possession of Miss E. Kennedy of Capri. (*Letters of William and Dorothy Wordsworth: Later Years*, ed. de Selincourt, 1939, pp. 858–9, 895; *Wordsworth's Poetical Works*, ed. Knight, 1889, vol. x, pp. 411–12.)

19 *Miniature painting on ivory by* MARGARET GILLIES, 1839.

This painting was commissioned by Moon for the purpose of engraving. In a letter to Professor Knight in 1882, Miss Gillies misdated her series of portraits of Wordsworth and his family, giving it as 1841, thus laying a trap into which a considerable number of Wordsworthians have fallen. F. V. Morley's *Dora Wordsworth, her Book*, and Professor de Selincourt's edition of the *Letters* prove that all of Miss Gillies's portraits were taken in the year 1839. The poet's daughter is the first member of the family to mention Miss Gillies's portrait-taking visit to Rydal in *Her Book* for early 1839.

Wordsworth's letters, however, took no notice of her presence until 1 November 1839, when he wrote to the publisher Moxon: "Miss Gillies an artist who paints in miniature of whom you may have heard has come down from London on purpose to take my portrait and it is thought she has succeeded admirably. She will carry the picture to London...." The picture was duly engraved by Edward MacInnes and published by Moon on 6 August 1841. Miss Gillies thought it "was not a very good representation of the picture". The portrait inspired one of Wordsworth's friends with a sonnet, of which I will include a fragment as an interesting specimen of nineteenth-century Wordsworthianism.

> Here I seem to gaze
> On Wordsworth's honoured face; for in the cells
> Of those deep eyes Thought like a prophet dwells,
> And round those drooping lips Song like a murmur strays.
> (THOMAS POWELL)

These lines catch the spirit of the portrait perfectly.

Miss Margaret Gillies was an orphan at an early age, who boldly resolved to support herself as a professional painter. She taught herself the art and made a success as a miniaturist.

Three-quarter face turned to the left, full length, seated at a table. In 1889 the original was in the possession of Sir Henry Doulton, Lambeth. (*Letters of William and Dorothy Wordsworth: Later Years*, ed. de Selincourt, 1939, p. 987; *Wordsworth's Poetical Works*, ed. Knight, 1889, vol. x, pp. 415–17; S. V. Morley, *Dora Wordsworth, her Book*, 1924, p. 160; *D.N.B.* article on Miss Gillies.)

20 *Miniature painting on ivory by* MARGARET GILLIES, 1839.

A painting of the poet and his wife, ordered by them. "The second portrait was similar in position to the first", wrote Miss Gillies, "the Wordsworths being so pleased with the one done for Moon, as to wish it repeated for themselves, with the addition of Mrs Wordsworth at the poet's side." The following passage from a fragment of a letter of Wordsworth's to Thomas Powell must refer to one of the copies of this portrait that Miss Gillies made for the family: "...when you see Miss Gillies pray tell her that she is remembered in this house with much pleasure and great affection....Her picture has just arrived, and appears to be much approved; but of course as to the degree of likeness in each [subject] there is a great diversity of opinion...." The fragmentary MS. of this letter, probably written early in 1840, is in St John's College Library.

Wordsworth sits at the right-hand of a table, exactly as he did in No. 19, but this painting has been made twice as wide as No. 19, so as to include the other half of the table and Mrs Wordsworth seated there, turned to the

right, appearing in her role of amanuensis. The original descended to grandson William Wordsworth in Bombay, where it was accidentally burnt. But Miss Gillies had made two copies. One of these was made for Dora (Wordsworth) Quillinan, and it or the other is now to be seen at "Dove Cottage", Grasmere. (*Wordsworth's Poetical Works*, ed. Knight, 1889, vol. x, pp. 416–17; *Letters of William and Dorothy Wordsworth: Later Years*, ed. de Selincourt, 1939, p. 1001 (MS. at St John's); *Catalogue of Dove Cottage*, 1947.)

21 *Miniature painting on ivory by* MARGARET GILLIES, 1839.

"I think you will be delighted, with a Profile picture on ivory of me, with which Miss G. is at this moment engaged [late 1839], Mrs. W. seems to prefer it as a likeness to anything she has yet done...." It was indeed a popular picture for it was often reproduced in nineteenth-century editions of the works. It has been given prominence more recently in Miss Morley's *Correspondence of Crabb Robinson with the Wordsworth Circle*.

Profile turned to the left, half-length, right elbow on table and right hand resting on right shoulder, wearing his cloak. In 1927 the original was owned by Mr Gordon Wordsworth, "Stepping Stones", Ambleside. (*Letters of William and Dorothy Wordsworth: Later Years*, ed. de Selincourt, 1939, pp. 993–4; *Wordsworth's Poetical Works*, ed. Knight, 1889, vol. x, pp. 416–17.)

22 *Painting by* HENRY WILLIAM PICKERSGILL, 1840.

Done for Sir Robert Peel's Gallery of Living Authors at Drayton Manor. The earliest mention of this portrait is in Wordsworth's letter to Pickersgill of 29 June 1840, the manuscript of which now belongs to St John's College. Pickersgill had proposed that he come to Rydal to paint the picture and most of the letter concerns Wordsworth's efforts to find lodgings for him, his own house being full of guests until September. Another letter in St John's Library of 3 September [1840] postpones for a fortnight an engagement with Pickersgill because it conflicts with a previously planned trip to Lord Lonsdale's with Samuel Rogers. By 17 September Pickersgill had come and gone. Recalling the occasion a year later, Wordsworth wrote: "It was generally thought here that this work was more successful as the likeness than the one painted some years ago for St John's College." It was still not good enough for Coleridge's daughter Sara, however, who vehemently declared her opinion after the poet's death:

Pickersgill's portrait of our dear departed great poet is *insufferable*—velvet waistcoat, neat shiny boots,—just the sort of dress he would not have worn if you could have hired him—and a sombre sentimentalism

of countenance quite unlike his own look, which was either elevated with high gladness or deep thought, or at times simply and childishly gruff; but never tender after that fashion, so lackadaisical and mawkishly sentimental.

Sara may have been thinking of the junior Pickersgill's portrait (No. 16), but the "velvet waistcoat" and "neat shiny boots" are certainly not attributes of the St John's portrait (No. 15).

See reproduction facing p. 120. The pose is almost identical with that of No. 15, but it includes the legs, and Wordsworth is not wearing his cape. Some flowers have been added in the foreground. The original may be seen at the Wordsworth Museum, Grasmere; there is a replica of the portrait, by Pickersgill, in the National Portrait Gallery. (*Letters of William and Dorothy Wordsworth: Later Years*, ed. de Selincourt, 1939, pp. 1028 (MS. at St John's), 1034 (MS. at St John's); *Wordsworth and Reed*, ed. Broughton, 1933, p. 42; *Catalogue of the National Portrait Gallery*, 1949; *Catalogue of Dove Cottage*, 1947, p. 30; Beatty, *William Wordsworth of Rydal Mount*, 1939, p. 135.)

23 *Painting of Wordsworth on Helvellyn by* BENJAMIN HAYDON, 1842.

In 1839 Haydon finished his portrait of Wellington musing on the battlefield of Waterloo twenty years after his victory. It had been a labour of love. In August 1840 he sent a print of it to Wordsworth. The noble prospect inspired a sonnet, beginning

> By Art's bold privilege, Warrior and War-horse stand
> On ground yet strewn with their last battle's wreck.

"It was actually composed", wrote Wordsworth to Haydon on 4 September, "while I was climbing Helvellyn last Monday. My daughter and Mr Quillinan were with me; and she, which I believe had scarcely ever been done before, rode every inch of the way to the summit, and a magnificent day we had." The sonnet in turn inspired a painting, of the poet in the act of composing it. We learn from the poet's letter of 13 January 1841 that Haydon wished to paint

not a mere matter-of-fact portrait, but one of a poetical character... in some favourite scene of these mountains. I am rather afraid, I own, of any attempt of this kind; but, if he keeps in his present mind, which I doubt, it would be vain to oppose his inclination. He is a great enthusiast, possessed also of a most active intellect; but he wants that submissive and steady good sense, which is absolutely necessary for the adequate development of power, in that art to which he is attached.

But Haydon persevered in his intention, and on 12 June 1842 wrote in his journal: "Saw dear Wordsworth, who promised to sit at three.

Wordsworth sat and looked venerable, but I was tired with the heat....I made a successful sketch. He comes again tomorrow."

Wordsworth was delighted with the painting when it was finished, and said: "I myself think it is the best likeness, that is, the most characteristic, that has been done of me." It was his considered opinion, given four years after the painting of the portrait. He expressed some reservations, however, in a letter to his American editor, Reed, during the same year: "There is great merit in this work and the sight of it will shew my meaning on the subject of *expression*. This I think is attained, but then, I am stooping and the inclination of the head necessarily causes a foreshortening of the features below the nose which takes from the likeness accordingly...."

One more sonnet completes the cycle started by the painting of Wellington on his horse "Copenhagen". At the request of their mutual friend, Miss Mitford, Haydon sent his portrait of Wordsworth to Elizabeth Barrett, who produced the following lines forthwith:

> Wordsworth upon Helvellyn! Let the cloud
> Ebb audibly along the mountain wind,
> Then break against the rock, and show behind
> The lowland valleys floating up to crowd
> The sense with beauty. *He*, with forehead bowed,
> And humble-lidded eyes, as one inclined
> Before the sovran thoughts of his own mind,
> And very meek with inspirations proud,
> Takes here his rightful place, as Poet-Priest
> By the high Altar, singing praise and prayer
> To the higher Heavens. A noble vision free
> Our Haydon's hand hath flung from out the mist!
> No Portrait this with Academic air,
> *This* is the Poet and his Poetry.

Miss Barrett sent a copy of her sonnet to Wordsworth, who wrote from Rydal on 26 October 1842: "The conception of your sonnet is in full accordance with the Painter's intended work, and the expression vigorous; yet the word 'ebb' though I do not myself object to it...will I fear prove obscure to nine readers out of ten...." A member of the rising generation was now initiated into the mysteries of the curious interlocking of literature and painting that was so characteristic of her century. She had written a sonnet composed upon a painting of a poet composing a sonnet on a painting.

Four days before he wrote "Finis of B. R. Haydon" in his journal, Haydon made the entry: "I sent the Duke, Wordsworth, dear Fred's and Mary's heads, to Miss Barrett to protect." If the world was soon to crash in pieces around him, at least these beloved paintings would be in safe hands.

At some time during the years 1842–6 Haydon conceived of painting Wordsworth *seated* on Helvellyn, for a correspondent of Professor Knight's possessed in 1889 an unfinished painting of that description. The head was done in great detail and the painting included a view of the lake flashing beneath the mountain, and an "eagle perched on a crag" overhead. Knight's correspondent believed that it was painted when Wordsworth was last in London before Haydon's death, which would mean it was painted in May 1845. Haydon made no mention of even seeing Wordsworth on this visit to London. I suspect that he started the painting in 1843, working from his various sketches, his life mask, and his memory. This hypothesis is substantiated by Wordsworth's letter to the artist which Professor de Selincourt dates "[July 1843?]" in which the poet fears much "that the Picture you are doing of me upon Helvellyn, as it is not done by commission, may disappoint you." Since Miss Barrett had already written her sonnet on the standing portrait sent to her the year before, Wordsworth must have been referring to the seated portrait, and his advice may account for its having been left unfinished.

Miss Barrett's sonnet was printed for the first time in *The Eagle* of 1877; the lateness of publication may be attributed to the scorn she expressed at portraits "with Academic air", which may have seemed to be directed at the works of Pickersgill. In 1891, at the urging of the then Dr J. E. Sandys, the historian of classical scholarship, and a Fellow of St John's, the College considered buying Haydon's last finished picture of Wordsworth for 250 guineas from a Miss Nicholson, whose father had bought it at the sale of Haydon's effects in 1852, and whose two nephews had been Fellows of the College. In spite of Dr Sandys's emphasis in his letters to the Master on everything that might possibly be said for the Haydon portrait, and against the Pickersgill portrait which hung in the Hall, the College did not acquire it, and it went to an individual buyer, eventually finding a place in the National Portrait Gallery in 1920.

Miss Nicholson, through Dr Sandys, gave the College in 1895 "a handsomely framed permanent photograph" of her portrait of Wordsworth. The gift is described in *The Eagle* for 1895, which records some writing on the back of the original which I have seen nowhere else: "The artist wrote the date (1842) with a quotation from Wordsworth:—'High is our calling, friend.'" Although the National Portrait Gallery has made no record of any such writing, it may well have been there at one time, for towards the end of his tortured existence Haydon wrote to Wordsworth that one of the four greatest days in his life was the day he received the sonnet beginning with those lines.

See reproduction facing p. 120. Three-quarter length, standing, three-quarters turned to the left, head bowed, arms folded, Helvellyn and clouds in the background. The portrait from the National Portrait Gallery is reproduced in colour in D. Wellesley, *English Poets in Pictures: Wordsworth*, 1942. The unfinished portrait of Wordsworth is at "Dove Cottage", Grasmere. Haydon's "successful sketch" for the portrait has vanished. (*Life of Haydon*, ed. Tom Taylor, 1853, vol. III, pp. 131, 138, 160–2, 223, 237, 327, 349; *Wordsworth and Reed*, ed. Broughton, 1933, pp. 42, 160; *Catalogue of the National Portrait Gallery*, 1949, which includes a plate; correspondence in St John's Library of C. M. Stuart, J. E. Sandys, and J. R. Tanner with the Master of the College, 1891; *Wordsworth's Poetical Works*, ed. Knight, 1889, vol. x, pp. 417–19; *Letters of William and Dorothy Wordsworth: Later Years*, ed. de Selincourt, 1939, pp. 1144, 1172; *Eagle*, 1895, vol. XVIII, p. 212; I have printed the version of Miss Barrett's sonnet given in *The Eagle*, 1877, vol. x, p. 151.)

24 *Bust by* ANGUS FLETCHER, *between* 1842 *and* 1844.

Fletcher's mother was a summer resident at Lancrigg near Grasmere and a great friend of the Wordsworths. His niece wrote to Professor Knight in 1889 that "the Wordsworth head is very like in air and expression, and much more like than the medallion in the Church [at Grasmere, by Woolner]." Angus Fletcher studied under Chantrey and did busts of Mrs Hemans and Joanna Baillie.

In 1889 the bust was at Lancrigg. (*Wordsworth's Poetical Works*, ed. Knight, 1889, vol. x, pp. 424–5; Beatty, *William Wordsworth of Rydal Mount*, 1939, pp. 10, 13, 145.)

25 *Painting by* HENRY INMAN, 1844.

Executed for Professor Henry Reed, Wordsworth's American editor. The first news of this portrait is contained in Reed's letter to Wordsworth, 28 June 1844: "Mr Inman, who for several years has stood at the head of his profession in this country as a portrait painter, has lately sailed for Europe." Would Wordsworth sit to him for a portrait? He would, and he wrote Crabb Robinson in July, asking him to look out for the painter in London. Inman came to Rydal in August 1844 and swept the Wordsworths off their feet: "Have you been told of the New Portrait? the last & best that has been taken of the Poet—", wrote Mary Wordsworth on 23 September, "The painter is an American—deputed to carry the Laureate's Head to our unseen friend Mr Reed of Philadelphia. And thither ere this the picture is on its way....[It] appears to us a marvel inasmuch as it only occupied the Artist & Sitter scarcely 4½ hours to produce it. All agreed that no Englishman could do the like." Inman was as happy about his visit as the Wordsworths, and reported to Reed in America that Wordsworth "evidently had a peculiar value for this transatlantic compliment to his genius....

When the picture was finished, he said all that should satisfy my anxious desire for a successful termination to my labours. His wife, son, and daughter all expressed their approval of my work. He told me he had sat twenty-seven times to various artists, and that my picture was the best likeness of them all." Later the poet was not so sure that the expression of the face in the portrait came up to his highest expectations, but he admitted that it met perfectly the artist's intention.

After returning to New York, Inman painted a replica of the original, which he and Professor Reed presented to the Wordsworths as a Christmas gift. While at Rydal, Inman had made sketches of the grounds which he converted into an oil painting in America. He introduced a representation of himself painting the view, and Wordsworth watching him, on the middle ground of the landscape, but died before he completed the painting. Wordsworth's head is unfortunately half-hidden by a large hat.

The portrait is a three-quarter face turned to the right, quarter-length. Both the original and the unfinished landscape are now in the Library of the University of Pennsylvania, and the replica is owned by the Rev. Christopher W. Wordsworth, of Dedham Oak, Dedham, Essex. Professor Broughton reproduced both the landscape and the original portrait in *Wordsworth and Reed*, 1933, and Miss Beatty used the replica as frontispiece to her *William Wordsworth of Rydal Mount*, 1939. (*Wordsworth and Reed*, ed. Broughton, 1933, pp. 124, 155, 156, 157, 160, 163; *Correspondence of Crabb Robinson with the Wordsworth Circle*, ed. Morley, 1927, pp. 567, 571; *Wordsworth's Poetical Works*, ed. Knight, 1889, vol. x, pp. 420–2.)

26 *Sketch of Wordsworth and Hartley Coleridge at Rydal by* JOHN PETER MULCASTER, 1844.

In a recent letter to the Editor, Mr Cecil Mumford of "Tylehurst Close", Forest Row, Sussex, describes a water-colour taken from this sketch, now in his possession. On the water-colour is written: "After a sketch from the life made in 1844 by John Peter Mulcaster." It "shows the *back* view of the two, walking by the shore of the lake, Wordsworth in wide-brimmed hat & brown frock coat, & H. C. a ridiculous little figure in top hat of beaver & a black or dark-blue coat".

27 *Sketch from memory by* JANE PASLEY, 1845.

Inman's portrait was the last official painting of Wordsworth before his death, but during the remaining six years of his life he seems to have sat to a number of Lakeland painters and sketchers. He had already become an established part of the scenery. The original of the Pasley sketch and an etching plate from it by John Bull are

now at "Dove Cottage", Grasmere. Across the street in the Wordsworth Museum is an etching from the plate. I saw the sketch some time ago and remember it as a very interesting piece of work. I have been unable to discover Miss Pasley's name in any of the usual sources of information about artists.

Catalogue of Dove Cottage, 1947, pp. 23, 33.

28 *Sketch by an artist, living in* 1889, 1845.

In Professor Knight's list of the portraits in volume ten of the *Poetical Works* is this statement: "I have also heard of a sketch of the poet, taken in Rydal Church, in the year 1845, by a living artist, an eminent portrait painter; but as it has been lost for the present, description of it in detail is unnecessary" (p. 431).

29 *Portrait by* MISS MACINNES, 1846.

The Catalogue of Dove Cottage lists an "Engraving by Edward MacInnes of a portrait by Miss MacInnes. 1846" (p. 33). It is a full-face portrait, half-length, with the poet's right elbow on the arm of a divan, his right hand supporting his head.

30 *Medal by* LEONARD WYON, 1847.

In April of 1847, Wordsworth sat for a medal to Leonard Wyon, whose father William had already made a medallion of the poet (No. 17). Young Wyon, a friend of Crabb Robinson, was an engraver like his father, and he seems to have come all the way to Rydal to make a medal of the poet in order to increase his reputation in the profession. On 2 April 1847, Wordsworth mentions sittings to Wyon in a note to Crabb Robinson: "At 10 on Monday morning your Medalist friend comes again to me, so that, if it should suit you to call at that time, you would be sure to find me at home. . . ." On 2 May he was still sitting for the medal, as Robinson's letter of that date proves: "Monday—I attended Wordsworth while he sat to have his face modelled by the Son of Wyon the dye-sinker. Probably a medal too will be struck." In January of 1848 the elder Wyon wrote to thank Robinson for introducing his son "to the great Man", and to announce that the medal was finished and awaiting his approval. Wyon added: "I may be permitted to express the pleasure it has afforded to me to find that he has preserved the likeness of the Poet & the execution is such that I think it will do him no discredit at any future time. . . ." When the "future time" came, his son Leonard was appointed chief engraver to the Mint.

Medal by Benjamin Wyon. c.1850 in S.J.C.L.

The sittings in April 1847 also produced a chalk drawing, which Professor Knight has pronounced to be "the best—perhaps the most characteristic of all the portraits".

Both the drawing and the medal are heads in profile. In the drawing the head is turned to the right, and under it is written: ' William Wordsworth/ April 21st 1847/aetat—77—." Drawing now owned by Mrs Dickson, "Stepping-Stones", Rydal, Ambleside; the Wordsworth Museum, Grasmere, has a photograph of it, and an impression of the medal on silver. (*Correspondence of Crabb Robinson with the Wordsworth Circle*, ed. Morley, 1927, pp. 633, 645, 646; Knight, *English Lake District*, 1891, p. xv, frontispiece a reproduction of the drawing; *Catalogue of Dove Cottage*, 1947, pp. 19, 33.)

31 *Miniature in water-colour by* THOMAS CARRICK, 1847.

The only reference to the painter in the published correspondence of Wordsworth is to "Mr Carrick, a miniature painter, who took my portrait when I met him not long ago at his native place, Carlisle". The letter is dated 16 March 1848. Carrick was a famous miniaturist who exhibited frequently at the Royal Academy, from 1841 to 1866. His portrait of Carlyle is one of his most notable performances.

Mr G. Wordsworth, of "Stepping-Stones", Rydal, Ambleside, owned the original. Knight heard that Carrick made a copy for "the late Lord Bradford". (*Letters of William and Dorothy Wordsworth: Later Years*, ed. de Selincourt, 1939, p. 131 and n.; *Wordsworth's Poetical Works*, ed. Knight, 1889, vol. x, p. 423.)

32 *Two charcoal sketches by* SAMUEL LAWRENCE, *date unknown.*

These sketches were taken in the poet's old age. J. Dykes Campbell, who owned them in 1889, told Professor Knight that "Lawrence was perhaps the most faithful reproducer of men's features of his day". Judging from the dates of Lawrence's paintings, given in *D.N.B.*, his greatest activity as a painter began after 1840. He was a member of the Society of British Artists.

Head only. One original sketch and a photograph, probably of the other, may be seen at "Dove Cottage", Grasmere. (*Wordsworth's Poetical Works*, ed. Knight, 1889, vol. x, p. 429; *D.N.B.*, who spell his name ' Laurence"; *Catalogue of Dove Cottage*, 1947, p. 14.)

33 *Drawing on wood by* JACOB THOMPSON, *date unknown.*

In his biography of the artist, Llewellyn Jewitt writes:

Jacob Thompson designed two illustrative pictures which he himself drew on the wood, and presented ready for engraving to his friend Mr S. C. Hall, for his *Social Notes*. The first of these, commemorative

of Wordsworth, bears in the circle an original portrait of the Laureate, and a composition landscape which includes...Rydal Mount, Rydal Water...the mountains, and, in the foreground...one of the poet's own creations, the simple pastoral of Barbara Lewthwaite and her pet Lamb.

Hall's *Social Notes* were published weekly, from 1878 to 1881. Thompson was a friend of Wordsworth, described in *Bryan's Dictionary of Painters and Engravers*, 1905, as "a clever landscape painter". The portrait represents Wordsworth in advanced middle life.

Head and bust, three-quarter face turned to the left. The engraving appears in the *Life and Works of Thompson*, by L. Jewitt, 1882. It might be anybody. (Jewitt, *Thompson*, pp. 102–6; *Wordsworth's Poetical Works*, ed. Knight, 1889, vol. x, pp. 427–8.)

34? *Portrait in the London* Times, *22 April* 1950, *date unknown.*

The caption reads: "An oil painting of Wordsworth, found in a Lakeland garage....It carries no clue to the artist's identity, but is thought to have been painted between 1843 and 1850." Mr Maurice Dodd, who is custodian of Wordsworth House, Cockermouth, and who found the portrait, has been kind enough to write to me at length concerning it. He tells me that it was the consensus of opinion of those who visited the poet's birthplace during the centenary celebrations of this year that the subject of the portrait is Wordsworth. In his opinion the likeness was probably taken about the year 1815 by a roving portrait painter of the sort common in the Lake District during the early nineteenth century. I think that the picture may have been painted even earlier, because it shows a pretty good head of hair for Wordsworth in 1815, when he already was speaking of baldness at the crown (No. 6). One immediately thinks of the lost portrait by Hazlitt (No. 3) which Coleridge considered "20 years too old" for Wordsworth, as a happy solution to the problem of identification. Mr J. W. Nicholas of Cockermouth has very kindly sent me a good photograph of Mr Dodd's discovery which shows that the painting is very crudely executed and is not to be compared with the finished work Hazlitt displays in his portrait of Lamb, done in 1804. Though the known facts about Hazlitt's portrait do not exclude the new find, there must be more positive evidence before the Hazlitt hypothesis can be proved.

See reproduction facing p. 120.

One of the portraits in Professor Knight's list in vol. x of the *Poetical Works* never existed at all. He based his knowledge of it on his own reading of Wordsworth's scrawled letter to Crabb Robinson of 24 June 1817: "I have not lately...seen any one new thing

whatever, except a bust of myself. Some kind person—which persons mostly unknown to me are—has been good enough to forward me this." Miss Morley, who uncovered Knight's error in her *Correspondence of Crabb Robinson with the Wordsworth Circle* (pp. viii–ix), was able to decipher the passage correctly as: "I have not seen... any one new thing whatever except abuse of myself and sometimes praise, which persons mostly unknown to me are officious enough to forward." This makes much better sense.

* * * * *

This article includes only those portraits which were taken from life, but I should perhaps draw attention to two of Wordsworth's most public portraits—the fine medallion by Thomas Woolner in Grasmere Church, and Frederick Thrupp's statue in the Baptistry of Westminster Abbey. They were both done after the poet's death. Woolner based his medallion on paintings and the bust by Angus Fletcher (No. 24), and Thrupp made use of the Haydon life mask (No. 5).

I am much indebted to Professor Knight's appendix, "The Portraits of Wordsworth", for important facts about many of the likenesses. As the chief Wordsworthian of his age he had seen or heard about most of them. But neither he nor I have been able to crowd in twenty-six portraits before the Inman painting of 1844 (No. 25), in order to fit Wordsworth's statement that he had "sat twenty-seven times to various artists" at that time. Even though my total of twenty-five includes one portrait that was unknown to Knight, he was able to arrive at twenty-six by counting his invented bust and including a replica or a copy, disregarding the fact that the poet based his calculation on sittings only. The chronological disorder of Knight's list makes it difficult to tell just how he did arrive at that figure. There were forty-four portraits in Knight's whole list, but he did not include No. 4, the sketches for Nos. 11 and 15, or Nos. 26, 27, 29, 30 and 34. If we suppose that Wordsworth was both vain and matter-of-fact enough in his old age to have counted accurately the number of times he sat for his portrait, we must assume that two portraits before Inman's are missing from this catalogue: one might easily be No. 26, by Mulcaster. But if we consider both the informal character of many of the likenesses taken after 1844, and the very minor reputation of the artists who descended on Rydal to get a picture of the great poet during those six final years, it is evident that more than one or two portraits may still be in existence which are not in this catalogue.

B. R. S.

PORTRAIT OF A HEAD GARDENER

We publish in this issue a photograph of Ralph E. Thoday, head gardener of the College since 1928, to celebrate the occasion of his being awarded the Silver (Hogg) Medal of the Royal Horticultural Society. Born at Brampton, Huntingdonshire, in 1895, the son of a gardener and grandson of a farmer, he began work as a gardener's boy at the age of thirteen. He worked in gardens in Huntingdonshire, Kent, Warwickshire, and Staffordshire during the next six years; then served from 1914 to 1919 in the R.A.M.C. In 1920 he joined the staff of the Cambridge Botanic Gardens as chief assistant to the superintendent, and after only a month at the Gardens, was appointed general foreman, a post which he held until 1923. Then followed short periods of commercial gardening in Kent; an instructorship at the Lord Wandsworth Agricultural College, Hampshire; and the charge of the Elbridge Experimental Station in Cornwall, before he returned to Cambridge at the age of thirty-three to be head gardener at St John's.

The head gardener's responsibilities at St John's are considerable: he manages the College grounds and ornamental gardens between Bridge Street, St John's Street and the Backs on behalf of the Junior Bursar and the Garden Committee of the Fellows as well as the kitchen gardens on behalf of the Steward. The kitchen gardens cover approximately seventeen acres on the Madingley Road on either side of the south end of Storey's Way. They comprise at the present day the head gardener's house, extensive outbuildings and greenhouses, a vinery, a large fruit store built in 1913 (before this date the College fruit was stored in an outhouse of the Pickerel Inn in Magdalene Street), orchards, vegetable and fruit gardens, and a piggery. The principal job of the head gardener in the kitchen gardens is, of course, to provide fresh fruit and vegetables of high quality to the College tables. It is not a market garden run by the College as a profit-making undertaking, but stands to the College, as its name indicates, in the same way as a kitchen garden stands to an ordinary house. It is not certain when the College laid out its present kitchen gardens; the present head gardener's house certainly replaces an older, and the outbuildings are those of a still earlier farm. Certainly the kitchen gardens have been in existence for over a century.*

* For a brief period of a few years in the last quarter of the nineteenth century the Steward of the College ran a farm as well as the kitchen gardens. A lease was taken of the Merton Farm on the Madingley Road but the venture was financially unsound. The Bursary have stud books of the farm. It is interesting to note that in 1886 the farm had a cow called the "Lady Margaret".

[*Photo: Edward Leigh*

R. E. THODAY

The development of the kitchen gardens in the present century has owed a very great deal to the energy, interest and specialist knowledge of my predecessors in the office of Steward—a very distinguished lineage beginning with William Bateson, F. F. Blackman, H. H. Brindley, Ebenezer Cunningham, and then G. E. Briggs, now Professor of Botany in the University. It was under Bateson's régime that some of the fruit trees were planted whose present yield has been so good. Brindley was responsible for starting the College piggery, and in the years before the 1939 war, an average of fifty pigs was kept, three being killed every Wednesday in those months of term which had an "r" in them. Soon after Thoday's appointment, in 1929, extensive planting of fruit trees took place, and about three-quarters of the trees which are now giving such a spectacularly fine yield were planted then.

Mr Thoday began exhibiting on behalf of the College at the Royal Horticultural Society's show in 1932, and in that very first trial of strength was awarded first prize for Allington Pippin, second prize for Bramley's Seedling, and two third prizes—one for brussels sprouts and one for Cox's Orange Pippin. The record of prizes from then on is a most remarkable one. In 1935 he won first prize for brussels sprouts at the Royal Horticultural Society's show and on this occasion the *Daily Telegraph* published this agreeable and amusing verse:

> We Johnians love our Tudor rose:
> And now with gladsome shouts
> Though Oxford rear its verdant greens
> We hail our brussels sprouts.

The year 1941 saw four firsts at the Royal Horticultural Society's show (Lane's Prince Albert, Bramley's Seedling, Conference, Pitmaston Duchess); while 1948 saw three firsts—Beurre Superfin, Lane's Prince Albert, and—the Gardener's Derby—Cox's Orange. In 1949 Thoday achieved the most unusual distinction of again carrying off the Gardener's Derby in the Royal Horticultural Society's show, together with three other firsts (Bramley's Seedling, Lane's Prince Albert, and the Severn Cross plum); and then yet again first prize for Cox's (together with firsts for Lane's Prince Albert, and Newton Wonder, and seconds for Bramley's Seedling, Doyen de Comice, and Norfolk Beefin) in the Royal Horticultural Society's late apple and pear competition of 1949. This astonishing record of achievement for a garden whose purpose is not competitive market gardening, was crowned at the first Royal Horticultural Society's show of 1950 when twenty-six varieties of apple and three varieties of pears were exhibited and the Society awarded Mr Thoday as head gardener of the College its Silver (Hogg) Memorial Medal.

Mr Thoday is a member of the Horticultural Education Association, is chairman of the Cambridge Chrysanthemum Society, vice-chairman of the Cambridge branch of the National Farmer's Union; and is on the Royal Horticultural Society's panel of judges and the headquarters judges' panel of the National Farmer's Union. He is constantly in demand as a lecturer and judge and his advice is widely sought by amateur and professional alike. He delights in the training of young apprentices; they have to be good to be taken on at all, and need all their determination to survive the exacting demands made on them later. Mr Thoday still vividly remembers his own apprentice days. "I gained my first experience", he has written, "by sweat, blood and tears; in those days sweat was considered necessary; blood came from scratches, cuts and chilblains. My first job was weeding a frozen path with a pocket-knife. Tears came readily when mistakes were found out. The fear of the sack was always a cloud through which the hot sun pierced. The dread of dismissal without a 'character' was the goad to improvement. In those days heavy premiums were demanded by head gardeners for apprentices, consequently to get into good establishments was difficult for any youth without means." He regrets the circumstances which have caused the eclipse of the large country houses of England, which, in his opinion, were better training places for rural and domestic economy that the centres we have to-day.

What manner of man is he, this head gardener, who, for nearly a quarter of a century, has provided the College with so excellent a service of fruit and vegetables, and by his reputation and achievements added new laurels to the wreath of academic, athletic and administrative success that St John's these days so proudly wears? Here is his own picture of himself, characteristically terse and frank: "Of a morbid nature, meeting trouble half-way, though obtaining some results, his garden is very untidy, and badly managed; could have achieved nothing without the constant help and advice of his wife." And here is mine: a man of the greatest integrity and charm, hard-working and resourceful, who suffers fools with difficulty—and incompetent bunglers not at all, and whose bark is sometimes so loud that you are deafened to the fact that the bite which follows is either non-existent or well-deserved. When I asked him for some factual details to compile these notes, he said: "I hear you're writing my obituary. Well, tell the truth. Say I run a kitchen garden and not a market garden. Tell them the numerous small areas necessary for College production make modern market-gardening devices impractical. If only I could use poison sprays—but then the nearness of the other crops, and the road and the Boro' regulations make this impossible...." I reassured him. Old gardeners, I told him, like

old soldiers, never die—and they never stop grumbling and reminiscing. Here's to Mr Thoday, and, of course, to Mrs Thoday as well. Long may our head gardener live, and may there never be an end to his skill, his achievements, his stories, his complaints. We, lovingly, gratefully, still hail our brussels sprouts!

GLYN E. DANIEL

ON *ARABIS TURRITA* L. IN THE FELLOWS' GARDEN

"TOWERS Treacle groweth in the West part of England, upon dunghills and such like places. I have likewise seen it in sundry other places, as at Pyms by a village called Edmonton neere London, by the city walls of Westchester in cornfields, and where flax did grow about Cambridge. The second (kind) is a stranger with us, yet I am deceived if I have not seen it growing in Mr Parkinson's garden."

So wrote Thomas Johnson, in his edition of Gerard's *Herbal*, published in 1636. He is writing of "*Turritis*" or "Towers Mustard", and describes four kinds. The first two—"*Turrita vulgatior*" and "*Turrita major*" of Clusius—he distinguishes carefully from each other and illustrates with pictures obviously taken from Clusius (1601, *Rariorum Plantarum Historia*) (see Fig. 1). "*Turrita major*", the "second kind" of Tower Mustard, is obviously the plant we know to-day as *Arabis Turrita* L.; and "*Turrita vulgatior*" is equally certainly *Turritis glabra* L. We have only Johnson's word for it that Parkinson grew *Arabis Turrita* in his garden; for Parkinson himself (*Theatrum Botanicum*, 1640) gives no indication that he had ever seen the plant in Britain, in gardens or otherwise. If we trust that Johnson was not deceived, then the plant has a history of more than three centuries in Britain.*

The first reasonably certain record of *Arabis Turrita* in Britain is provided by a specimen (in the British Museum) from the Herbarium of Samuel Dale, labelled, in what is apparently Dale's own handwriting: "Mr Jos. Andrew shewed me this An°. 1722. growing on the Garden Walls of Trinity College Cambridge." It is almost certain that the plant was not in Trinity in John Ray's time, for it is clear from his writings that Ray did not know either species of "*Turritis*" in Cambridgeshire; and he would certainly have known the plants in his own College grounds.† Its introduction into Trinity—and Cambridge—must therefore have occurred between 1670 and 1722. This effectively disposes so far as Cambridge is concerned of the suggestion that in the University towns the plant originally

* Cf. C. E. Raven, *English Naturalists from Neckam to Ray* (1947), p. 281.

† It seems that Ray had quite a school of amateur field botanists in Trinity, presumably inspired by his enthusiasm; for in his preface to the *Catalogus Plantarum circa Cantabrigiam nascentium* (1660) he says: "...Nec dubitamus quin studiosae juventuti voluptabilis futura fit herbarum venatio, siquidem plures novimus generosos et nobiles, Collegii Trinitatis alumnos, quibus ea res tum corporis exercitium praebuit, tum animi oblectamentum." (Cf. Raven, *John Ray* (1941), p. 83.)

Great Tower Mustard

Turrita major
(facsimile from Johnson's edition (1636) of GERARD'S HERBAL)

ARABIS TURRITA L. IN FELLOWS' GARDEN
(photograph D. E. COOMBE, April 26, 1950)

escaped from the Botanic Gardens, for the Cambridge Garden was not founded until 1762. By 1763, in fact, the *Arabis* was well established "on Trinity and St John's College walls" where it was recorded by John Martyn, second Professor of Botany in the University.*

Another very early record is given by Thomas Martyn, son of John Martyn and his successor as Professor of Botany, in his edition of Miller's *Gardener's Dictionary* (1807): "Observed by Prof. J. Martyn before the year 1732 on a wall in Lewisham in Kent."† By the end of the eighteenth century, Magdalen College, Oxford, had achieved the distinction of sheltering *Arabis* on its old walls—the record is given in Sibthorp's *Flora Oxoniensis* (1794).

For some reason unexplained, the walls of St John's proved more hospitable to the *Arabis* than those of Trinity, and already by 1807 Thomas Martyn was recording the plant as growing abundantly *still* on St John's walls (and implying a decline in abundance in Trinity). In the period 1822–7 J. S. Henslow (next Professor of Botany and a Scholar of the College) made several pressed specimens of the plant, presumably gathered from the walls, but simply labelled "Cambridge"; these specimens are still in the University Herbarium. However, by 1860, C. C. Babington, who succeeded him, had to write in his *Flora of Cambridgeshire*: "Old walls about Trinity and St John's Colleges, less abundant now than formerly, owing to recent repairs"—but added, more cheerfully, "lately established near the brook in the walls of St John's College." This is almost certainly its present surviving locality.

Arabis Turrita has one other recorded locality in Britain—the walls of Cleish Castle, Kinross, where it grew at least during the years 1836–45; it has long been extinct there, however, and there is little information as to its history. At Lewisham the plant is certainly extinct; and Magdalen's walls no longer afford it shelter at Oxford. It seems therefore that in the Fellows' Garden we possess the last surviving remnants of the plant in Britain.

What has caused its gradual decline in Cambridge since the early nineteenth century? Babington's suggestion seems to be an obvious one; repairs (and demolitions) must have greatly reduced the number of suitably sheltered shady old walls with loose or cracked mortar in the period 1800–50. Indeed, the admirable article by the Senior Bursar in a recent number of *The Eagle* (1949, no. 235, p. 147) gives the precise evidence to support this view; for, it is explained, the years 1822–3 saw the demolition of the large old wall along the

* I. Lyons, *Fasciculus Plantarum circa Cantabrigiam nascentium* (1763), p. 42.

† Cf. F. J. Hanbury and E. S. Marshall, *Flora of Kent* (1899), p. 28, for a general discussion of this record.

northern edge of the Fellows' Garden and also the smaller wall "on the south side of the Wilderness", both of which had been there since the seventeenth century. The wall on which the plant is growing to-day was in fact built when these old walls were destroyed; and it seems likely that Babington, concerned at the loss of most of the suitable habitats for the plant and its consequent decline, himself was responsible for the "establishment" of the plant "by the Brook" in its present position, on what was at that time (the 1850's) a comparatively recently built wall. If this is the case, we must be grateful to him for his foresight and for his excellent choice of habitat.

The destruction and repair of old walls may not be the whole explanation of the decline, however; for it appears to be still going on. As recently as ten years ago there were far more plants, and more vigorous ones, than there are to-day, and the old wall has not obviously changed. Perhaps this problem is much more subtle; it may be that old mortar rubble can become *too* old and exhausted by the plant and the rains, and that a wall in a particular state of decay of mortar is in fact required. The native habitats of the plant in southern Europe are damp shady sheltered limestone rocks in open woodland; these conditions are reproduced effectively by the old wall, but there is always the possibility that the mortar rubble no longer provides the plant with a suitable limy soil. Seedlings are, however, still produced in good numbers from abundant seed; and a helping hand has been given of recent years by the gardening staff who have induced the seeds to fall in the right places. Seedlings from the plants are now being raised in the Botanic Garden. The plant is variously described as biennial or perennial. The truth seems to be that normally the seedlings flower in their second year, but that the plant usually survives three or four years, sending up one or more new flowering stems each year from branches of the rootstock; it behaves generally therefore as a short-lived perennial.

A major problem hangs over the successive Junior Bursars, who are solemnly instructed that on no account must the wall be repaired. But the evil day can be put off; we are informed that collapse is by no means imminent, that we may have ten years' grace; and in the meantime the College may rest assured that "experiments are being performed", designed to suggest a suitable compromise solution, whereby neither *Arabis* nor wall suffers permanently. S. M. W.

THE AUNTS

Or, more precisely, the great-aunts. Their full title was discarded in conversation nowadays, but he could remember a time when its discriminate use by elders—in conspiracy, as he now understood, to supplement the legend of their own implicit superiority—had not lightly impressed his young mind. Therein, instinctively and ingenuously, the aunts had been bracketed with that other impressive figure of its schoolboy experience, the emperor Charlemagne. The Latin master having thoughtfully supplied the want of the history lesson, the association was not surprising. Schoolmasters were in the conspiracy too.

It was to be expected that the aunts were themselves implicated in the plot, its agents by their behaviour. Their thrones were drawing-room chairs, their sceptres knitting-pins. When he was ushered in to perform his homage—the occasion, by ancient custom, being the eve of each new boarding-school term—they offered him the upright, armless, cane seat of the vassal. This chair, which otherwise stood in a remote corner of the throne-room, then, and he upon it, occupied the centre of the floor, exposed to their domination. In response to the imperial command, he gave his personal record, succeeding questions drawing reluctant elaborations. He presented the report on his achievements, confirmed by the Headmaster's signature, for their approval—happily on these occasions the Head was an unwitting friend, and this procedure remained a formality. And, as he rose to take his leave, the aunts did not forget their part of the feudal bargain. In kind at first, a box of biscuits or a cake; then, with the rising importance of money in his economy, two half-crown pieces. He wondered whether each had earlier paid an awkward one-and-eightpence into the household treasury. Christmas required an extra ceremony, with an exchange of gifts in proportionate value. Once, at this festival, lords and vassal had sat at meat together, social distinction being observed in the discrimination between port and lemonade.

He remembered most vividly that occasion of his regular homage when the vassal's stool had groaned irreverently under the increasing weight of his maturity. Then, its usual occupant being absent on a matter of household administration, he was invited to assume her very throne. He had never seen in that single moment a sign of his own elevation: it was the symbol of their fall. Thus, and by the superaction of a more stringent dichotomy, Charlemagne and the aunts had been for ever estranged: the aunts, at least, had been found pretenders to their title. Unmasked, however, they were

not wholly deposed. They could never in address, nor even in thought, enjoy the more affectionate relationship he shared with his mother's sisters. They would never become "the aunties". Thus far, however strange to its intentions, the conspiracy had had effect.

They were sisters; maidens once, spinsters always. The opportunities of their maidenhood had long since been lost for them, so it was said, by their father's uncompromising demands for their attendance and perpetual service in his household. The legend of this man, his great-grandfather, unknown yet too familiar, symbolized in the boy's broadening mind all of the masculine egocentricity, all of the consequent inconsistency, of its parent age. Accepting for himself the command "Go forth and multiply" with awful literality—there were many uncles—this shade of Abraham had, in effect, sacrificed each of his three daughters on an altar of neo-Malthusian salvation. There had been no redeeming rams in the thicket.

Connie's loss had been the greatest, he supposed. She, the second of the trio, whose height was now lessened by an increasing stoop, still moved with a suggestion of grace and majesty which the soft syllables of her speech re-echoed. Her eyes were glazed, as if by the constant practice of an inward and backward vision which focused them upon a remote yesterday of anticipation; and now, long past her climax, she carried on her face the faintest hint of a once bolder beauty. Perhaps this explained the lowly role she had assumed, for she was both Ruth and Martha. What union there was in a household where such close kinship prevented deep association, came from the renewed sacrifice—or was it now her salvation?—of the youngest sister to the perpetual needs of the eldest. Louie, the firstborn, suffered from an unhealthy but dignified rotundity which her small stature and goitred neck accentuated. Her thin, silvered hair framed a face whose soft flesh and still-bright eyes spelt reconciliation, even benevolence. She had in her a love of the beauty she lacked, which found expression in painting. On the walls hung oils in heavy frames, attesting the considerable accomplishment of her youth: flowers and fruit—still life. She was herself the still of an age gone by, and, amply filling her one-time throne, she mirrored uncannily the Queen who gave that age her name. Jess, her handmaid, was a short, slight body, active enough to chase the days that outstripped her in their passing. Cosmetics camouflaged on her face the marks of age; her close-cropped hair preserved a lustre and a jet for which her body alone could not account. She enjoyed the modernity of a cigarette, the filter tip securing her from its poisons; she bravely drove a car. Yet not even thus could she, and they, keep pace with time, their jailer. They could not go along with the world: at best, occasionally, could they make it come to them.

So it was that he came still, to bring to the aunts his fragment of the world. Yet not to bring, for the act was involuntary and unenjoyed. Rather were they the agents, who, as he sat before them, sifted his answers and gleaned fresh items of the lives of others to satisfy their own. He came, and needed not to ask, of himself or any other, the reason for his coming. If the bounden duty of his vassalage had lapsed on his majority, there yet remained the primitive tie of blood, afforced by tribal sanction, to oblige his attendance and submission. But every year that passed set more than its own length of days between their age and his. The horizon of their interests was limited by birth and death; their birth, their death. Never had their memories been taught to reach behind the instant of their first consciousness: they feared the future as an icicle the sun. Living in and only for the intervening moment, they, as insistent advocates, forced the reluctant witness to expand each minute detail of the insignificant now, bidding time stop under their scrutiny. They grasped, he surrendered; there was no graciousness, no generosity. The ruthlessness of their trivial inquisition outlawed all sympathy, fostered indeed an indifference which, in its turn, bred dispassionate hatred, inarticulate contempt. They were three dragons: but against them he need not play St George—they held in captivity nothing that for him was precious.

Louie was stricken first. He heard, without emotion, that she had been taken to hospital; then, that they had removed a cancerous breast. What, for a young girl, he would have recognized as tragedy, seemed in this context no theft. The cosseting she had for years enjoyed had preserved in her body adequate strength to resist the shock of the operation. Not long, and he heard that she complained of her bed's resistance, that her appetite resented the institutional diet—she then manifested all the signs of convalescent survival. Followed Jess, the faithful handmaid, whose hands in recent weeks had carried an increasing burden. She took to bed with an asthmatic cold; soon they diagnosed bronchitis—and incongruous measles. Her silly, frightened sisters, dreading separation, insisted that she should be nursed at home. Relatives were obliged into their service; the night-nurse, a worthless harridan engaged for want of better, sat down, Gamp-like, to attend the laying-out. Jess, too, survived, and slowly left her bed. Only then was it fully realized what had befallen the inconspicuous Connie. A stroke, albeit mild, had impaired her speech; but more than this, creeping paralysis was slowly caging her whole body in. She might go at any time, they said; you could never tell when it was like that.

Could he care? He had not seen the aunts during the period of their afflictions, but not for long postponed was the reluctant,

routine visit. He knocked at the door, and was startled at the hollow echo of his knock within. A feeling of strangeness and of change came upon him as he entered the throne-room of old. Aunt Louie's oil-paintings still decorated the familiar walls; the vassal's stool still stood in its corner, remoter now, the eldest aunt herself sat as usual at the fireside, a jig-saw puzzle unfinished on the table at her elbow. But he could not feel her reigning over the room as once she had. The brightness of her eyes was dimmed; the silver hair, which had been its crown, now seemed to shroud her head; no longer proudly plump, he saw she was obese. He turned to the opposite corner of the hearth, where habit placed Aunt Connie. That huddled figure had lost all of its earlier poise; the hint of beauty had yielded to a hideous leer—it was as though false teeth had grown too large for a contracting mouth. She pointed him awkwardly to the chair—the vacant throne—which, when he had first sat thereon, first had mocked them. The very room was sepulchral. With all the noise of awful quiet, Aunt Jess entered. Her stealth betrayed that she had at last abandoned the race. The camouflage, now patchy and artless, could no longer disguise time's furrows engraved on her face. Her head was bound in a turban of vermilion silk, not concealing but confessing that the lustrous hairs had tumbled mercilessly out on to the pillow of her sick-bed. Nicotine stained her finger-tips. He understood. The virgin body of each aunt had cruelly been ravaged. The dignity of Louie's bosom had been offended; spoiled, the last beauty of Connie's face; stolen, the pride of Jess's hair. And the inner humiliation of each heightened the pathos of the outward violations. Pain, if it had passed them now, had left perpetual tragedy in its wake. Could he care?

The question he had asked and answered with the precise regularity of each visit was suddenly irrelevant. The instant of perception endured through continuing cycles of recollection. He knew only its initiation—the inward concatenation of their suffering and his pity. There would be times when he would doubt its growth, those times of succeeding meetings when the spectres of insensibility returned to haunt with mischief the scene of their annihilation. Yet always he suspected its eternity. The aunts were passive now, those tireless actors: and his own self-imagined suffering had evaporated in the heat of his reaction. Visibly, their association was unchanged. But he had felt, where feeling had been foreign. Not the due of youth to age, not the due of blood to blood, but the common due of man to man, was, in that lingering instant, first and for ever paid.

M. W. S.

MARCH 1950

QUIET flows the Cam: those rhythmic scarlet blades
That led the Lenten flurry are at rest;
A scarlet company, disguised in pallid blue,
Moves to the ampler Thames.
The snowdrops fade.

Sunshine and bitter wind: gay crocus-flowers
Caress the dying avenue; precocious green
Hangs as a weeping mist upon the willows;
But the wise old elms
Withhold their finery.

Discordant martial music and the incongruous tread of hurrying feet:
Twice the riparian peace is shattered thus and twice the sound
Of cheer, and counter-cheer, faint on the western wind,
Tells of a final contest and a victory.
Echoes of revelry,
And peace again.

ANON.

"ABOVE RUBIES"

THE notice board outside the J.C.R. is handy for advertising old clothes and misfits. Sometimes the offers are typewritten, curt, business-like: sometimes they are emotional and rich in pathos like the appeal of the short owner of a tall bicycle. Pinned to the top of the frame and overlooked by most was a rough pencilled note. Its outward appearance did nothing to suggest the startling nature of its message. It read: "FOR SALE—THE UNIVERSE ABOUT US—price *7s. 6d.*"

The price in the absence of inside information seemed absurd. One could only speculate on the probable reasons why the owner should wish to sell out so cheaply. Was the lease about to expire, or had the advertiser obtained possession fraudulently and was now trying to pass a good title to a bona fide purchaser for value without notice? Or perhaps he had a tip about the hydrogen bomb.

The evaluation of the universe is a tremendous but not an impossible task. Like the counting of the grains of sand on the seashore it involves only the simplest principles of arithmetic and a Hercules to apply them. But to construct a scale of values for the abstract and to calculate an exchange rate for the intangible are exercises to which no reference is made in any of the weighty treatises of the economists. By a happy metaphor we speak of the heat of anger, but such heat has no correlation with expanding mercury. No lead has ever splashed to the bottom of the depths of despair.

The highest authorities are non-committal. In the Book of Job it is said that "Wisdom cannot be gotten for gold, neither shall silver be weighed for the price thereof". A minimum price level is fixed for virtue in women which is quoted at "far above rubies". According to an Italian author of the thirteenth century a woman "senza menda et inganno" would be worth the treasure of Prester John. The conditional is indeed a sad commentary on the sex.

Turning to contemporary folk music we find that it is far more emphatic and denies the possibility of buying Killarney far more the hope of rationing love. Honour once stood high in the priceless catalogue. Spanish theatre is founded on the dogma that honour can only be redeemed in blood. The tragedy of *Le Cid* could otherwise never have got beyond the first act. Now a slur on the character simply makes the turnstiles click the more furiously. It is easy to calculate the value of sentiment by subtraction but it is hard to predict it. Courtesy has been stabilized at ten per cent. In spite of this every evaluation of the metaphysical seems arbitrary and although

in Rome "omnia sunt venalia", the haggling which went on over intangibles must have been bitter and incensed.

The uncertainty is just as great when one comes to explore that borderline between material and spiritual, the human person. The price of human flesh and blood has fluctuated mysteriously. A few statistics will illustrate the confusion.

A pound of Antonio fetched three thousand ducats on the Rialto: Athens paid protection money to Crete at the rate of seven youths and seven maidens to the Minotaur per annum. Hood's Miss Kilmansegg was somewhat exceptional in that her golden leg gave her an inflated value and "kept quite a sum lying idle". England dipped deep into its pocket to fork out 150,000 marks for the ransom of Richard I, but if the tale be true, an able-bodied seaman can buy himself out for the price of a pig.

It is in the courts of law that one finds the most determined efforts being made to translate the metaphysical into monetary terms. Much argument is applied to the estimation of the value of a wife's services or the humiliation of a box on the ear.

In the reign of the Merovingian kings skins were thicker but more often broken and feelings were not too subtle to be plastered with price tags. The Salic law was a calculus of fines worked out with impressive detail and an appreciation of degrees of suffering quite lost to us to-day.

Attempted murders stood at sixty-three sous: beating a freeman with a stick, provided no blood was drawn, was a bargain at three sous a blow: for those who preferred to use their fists it was a little more expensive at nine sous a time. The death of a husband as a result of drinking his wife's elderberry wine exposed her to a forfeit of 200 sous. "Blocking the freeman's path" could only be indulged in regularly by the very wealthy.

To-day the law chases with price labels a number of will o' the wisps. Suffering in all its forms is lumped together at a flat rate of £5 per day. Indignity may be well worth while. Where there is the loss of expectation of life the Courts become rhapsodical and try to evaluate the victim's possibility of future happiness. Length of years alone means nothing, their lordships ruminate, for who would count it a loss to be rid of a lifetime of misery? Perhaps they should consider the hardships which may arise in the next world, for an unpremeditated precipitation into a future state might cause numerous embarrassments.

However, the law is laid down and to turn the hope of years to come into pounds shillings and pence, it must assess a man's chances of bliss on earth. To these chances, their lordships moralize, the facts of wealth and social status are quite irrelevant (here they follow an

obiter dictum of Metro Goldwyn Mayer, "Poor Little Rich Girl" ABC, 1935). How should one reconcile health and hypochondria, or contentment and the inveterate grouser?

Perhaps when the pencilled note is struck out and the the word "sold" scribbled across it, the new owner of the universe will draw up a comprehensive price list and settle this confusion. T. E. B.

THE COMMEMORATION SERMON

By Sir Frank Engledow on 6 May 1950

Commemoration provokes reflection on the purpose of founders and benefactors, on the measure of its fulfilment, and on the aspirations of the Foundation in our own day. One of the early inspiring forces was love of learning which, though tinctured with sheer pride in the possession and display of knowledge, proceeded from faith in the material and the immaterial benefits to mankind arising from knowledge. Unceasing search for more knowledge was both a satisfying of the intellectual powers and also a high duty. Assiduous spread of knowledge, by education, would ensure the expected benefits not only to the scholarly but to all.

All who are commemorated to-day, from earliest to latest, would be profoundly moved to gratitude, for fulfilment of purpose, by knowledge of the lives and the works of men whom the College has nurtured. If they could know of the majestic, awesome progress in the whole world of learning, their satisfaction would be many times magnified. The earlier among them would be in bewilderment: even the benefactors of a few decades ago would be astonished. We ourselves are baffled, sometimes frightened, by the scope of knowledge, its complexity, its prodigious power in our lives and our affairs.

In the advanced countries, where in the four and a half centuries of our Foundation's existence research and invention have chiefly flourished, education has spread enlightenment and knowledge. Even among less advanced peoples the material and social consequences of advance in knowledge are now profound. Learning, research and education, have indeed laid a marvellous groundwork. If widening of the realm of knowledge and ingenuity in applying it be precursory of human happiness, there should be much to show.

There is. Even the scientific intensifying and brutalizing of war is no more than a darkening of the glowing picture of alleviation. The bounds of sickness and physical suffering have been drawn in. In many lands, man is able to win for himself better food, enhanced physical amenities, more leisure and means of enjoying it, by less, and far less arduous, exertion. Security has displaced perpetual anxiety about the elementary requirements of subsistence. Law and order, provision for the needy, political and religious freedom and toleration, justice, the rights of the common man, have entrenched themselves. Superstition and fears of the imagination have lost much of their terror.

But what is it that dominates a retrospect of the decade or two still fresh in memory and so much of the prospect as we may venture to try to discern? If it is not unqualified apprehension, it is also not quiet confidence. Looking backward or forward or at their present state, the generality of men are ill at ease. Goodwill among nations shows no promise of building up, despite thirty years of systematic endeavour. Respect for law has not grown with the spread and improvement of education. Neighbourliness, simple goodwill and trust, seem neither to be, nor to show promise of being, more strongly infused in man-to-man behaviour. Shortly after the College was founded the Anglican Church brought into daily use a Collect, framed from a Christian prayer of great antiquity, which petitions for "that peace which the world cannot give". Few lips now make the petition but millions of hearts. Though the two great wars of this century sorely aggravated this disquiet of mind, it would be truer to say that they had common origins with it than that they brought it about. It could no doubt be shown that for shorter or longer periods in times past, in peace as well as in war, there prevailed general dismay and disquiet. But there is small consolation in that. Have the benefits of learning, the triumphs of the intellect, left man, amid all the material advances, prone as ever to unease of mind and to apprehension? Is that "peace..." no nearer than it was four centuries ago? Is there now the same confident faith our founders and early benefactors had in the certainty of advance in human happiness through growth and spread of learning? In the first chapter of the Book of Haggai are these words:

> Consider your ways.
>
> Ye have sown much....
>
> Ye looked for much and, lo, it came to little.

What is being sown now? What is now the purpose or inspiration of University education and research: what its influence on human affairs and happiness? University education serves a special and a general purpose. Self-propagation of scholarship by attracting and nurturing pre-eminent gifts is the special purpose. This is capable of exercising the dominant influence and imparting the essential spirit in both research and general education in the University. For it is the internal or controllable force playing on them, the external being the demand of the world or, alternatively regarded, the concrete obligation of the University to society.

The difficulty of perceiving the general purpose of University education is made plain by the voluminousness, complexity and discordance of current public utterances. Opinion of all shades is

informed by a common desire—that University education should be a more excellent preparation for life than any other: a preparation for duties of trust and responsibility in commerce and industry, in government, in the educational and other professions and in divers unremunerated activities in society. It should uniquely enhance a man's personal life and his service to his neighbours. The character of the preparation actually afforded is now increasingly criticized. On the one hand, subordination of the humanities to science and professional training is deplored: on the other, the danger of purely humanistic study in a scientific age and of the ascendancy of pure scholarship and disinterested attitude over the technology on which modern society depends. Intermediately, there is the plea for an infusion of humanism into the science curriculum and of science into humanistic study. The intermediate view derives from apprehension that narrowness in the scientific, and total ignorance of science among those nurtured in humanism, may stand in the way of the full application of new knowledge, and of the scientific method, to human affairs.

Some find it possible to speak decisively on one or another aspect of this complex issue. To most it is a matter of uneasy questioning. One plain, practical question seems to stand out. Must it be admitted that the dominating general purpose in University education is closely designed preparation for salaried careers rather than preparation for life: and that, often, prospective material reward heavily influences the choice and course of study, overwhelming both sense of calling and scholarly inclination? To expect immaterial motives alone to rule University education would be fantastical; but their extreme subordination would be worse. The practical paramountcy of career training is bound to militate against loftier purpose in general University education. Must it inevitably exclude it: by what means, through what ruling spirit, could it still be preserved? There is, at the least, cause for uneasiness in the present trend. Yet can it be claimed that in Universities, corporate interest in the question of purpose in education is genuinely awake and inspired by high aspiration or profound conviction? Has consideration risen much above pedagogy and the clashing interests of intellectual disciplines? How much is being conceded to external insistence on Universities possessing, first and chiefly, a demonstrable material usefulness?

Research, in the scholarly sense, is a quest for new knowledge. It proceeds from natural curiosity and aptitude for questioning. Being thus wholly disinterested, it claims complete freedom of action and utterance and also, in modern times, on the ground that all knowledge is potentially useful, ample material facilities also. It may be that in any generation this scholarly ideal has been realized in the lives of but a few who, besides being intellectually and spiritually outstanding,

were possibly also unusually lucky. Nevertheless, as an ideal, it has been profoundly important in University life. What remains of it now: what place can it have in the foreseeable future?

Freedom of inquiry and utterance is in our day denied to scholarship in many countries. If this were no more than crude tyranny it might prove ephemeral because self-destroying. But it is inspired by highly developed rational purpose. The purpose is so to direct search for knowledge that it may best and most quickly elevate the material condition and the happiness of all men. Search for knowledge is conceived, *a priori*, to have no right to freedom but to be under a strong, defined obligation. And it is assumed that the reason, unaided, is an infallible guide to the nature of human betterment and to the means of promoting it. Has scholarly freedom been sufficiently safeguarded where mind and tongue have liberty, and learning enjoys munificent and only lightly conditioned support? Many are troubled lest even in these circumstances external influence gain the mastery in University research. Search for knowledge, it is feared, is being indirectly forced towards, or by various means attracted to, utilitarian and often immediate objectives. Utilitarianism may avert delay in applying knowledge to material betterment and progress: but is the price already being paid in the stifling of natural curiosity, of originality of mind and of scholarly idealism? Some have engaged in ardent controversy over this question; some, though fewer, have attempted an objective analysis. But there prevails a bewildering disharmony of view and an incapacity for clarification. Must it not be said that this obscurity arises from preoccupation with problems that are no more than organizational, that symptoms not causes are diagnosed? Has the time not come to strike more deeply into the matter?

Society's need for science has so swiftly mounted up in the past quarter of a century that research has become a vast occupation with emoluments graduated and adjusted exactly as in non-scholarly work. Even in the Universities research is and must be a career. It is one of the problems of the time to preserve not only originality but disinterestedness when scholarship is thus organized and rewarded. Outside the Universities, paid work cannot be disinterested. How far and by what means can it be encouraged to remain so within them? This is far subtler than any organizational issue: a matter of feeling, inspiration, ethic.

Whatever their avowed purpose, University education and research must be judged by the purpose they serve in human lives and affairs. How is their leadership shown; for what does society now look from seats of learning? Is it not mainly, or in cold truth exclusively, for the skills and technologies that promote material well-being and for what

is aesthetically and intellectually gratifying? These expectations are being wondrously satisfied. But what enhancement of inner peace and contentment of mind, what elevation of national behaviour, convincingly present themselves as the outcome of scholarly achievement? Words cannot supply an answer; no more than intuitive impression is possible. The impression on modern minds is by no means wholly gratifying. For our founders and early benefactors, would it not be sorely disappointing that the growth of knowledge which has so splendidly ministered to bodily well-being and amenity has so lightly touched the subtler qualities of human happiness?

Why are the Universities in dismay over their own problems in education and in research and why have they lost their higher leadership? Not because growth of knowledge or power of applied rationalization have lagged. The trends in learning and in human affairs that now alarm us have been plain to see and in unchecked advance for several decades. Has the incapacity of learning to set itself right and to take a masterly part in healing the disorders of society been through decay in quality of its inspiration? It is impossible to brush aside the fear that the Universities have lost control over their own course. Engrossed in sectionalized, acute intellectuality, they have been swept along by outside forces. They have been content, have even endeavoured, to make it their purpose to adapt themselves to demands from without. Thus it is that the University organism is at a crucial point of development. It has reached that point not through the free action of its own growth forces. It has been carried to it by those greater forces which have impelled the whole life and outlook of mankind. Yet, in comparison with the problems besetting countries and threatening their relations, the questions now engaging corporate attention in our Universities sink almost to the trivial.

The supreme question for Universities, for the government and peoples of advanced countries, and impendingly for the less developed also, is the fearsome experiment into which men and nations have drifted, rather than entered by design, of directing themselves solely by the reason. Man has come to rely on discovered knowledge and to neglect or deny revealed knowledge. Though not universally avowed nor, save in one vast sector, much spoken or thought of, rationalism, or intellectual materialism, has taken command. Conflict of the intellectual and the spiritual has become the transcendent issue. Whether learning can be said to have created the issue would be a hard question to attempt: that it has been its developmental agency is plain enough. Is it proper to the purpose of learning to concern itself with this issue which it has helped to create: should any other agency than the reasoning process be admitted in examining University purpose and problems?

The intellectual and the spiritual is an issue which has engaged the reflective for ages: its documentation is centuries old. Agnostics are able to set it aside as insoluble. To be indifferent to it in face of the trends and events of our day seems possible only through complete self-engrossment. For the confirmed rationalist the issue has been disposed of. But for those who admit that they do, and feel that they must, walk by faith as well as by sight, the issue is transcendent for individuals, for University learning, for human affairs and happiness. They look to reason to aid faith by examining its nature and practical influence: but unless their aptitudes and intellectual disciplines specially qualify them, they find themselves unable to make such an analysis of the issue as they can put into intellectually satisfying words. The very language and grammar of the subject are too hard for them. Yet they find themselves with certain simple questions and impressions concerning rationalism.

Can a rational case be made for unselfishness, for physical or moral courage, for undeviating truthfulness? If these arise from or are fostered by the purely intellectual influence, are they most likely to be found among the learned? Are the highly intellectual less than others at the mercy of elementary passion and emotion, of self-seeking, of pride, of anxiety, of fear? The library of intellectual materialism must be very large. But to which of its books do even the intellectual turn in adversity and emotional trouble: which of them has become the familiar guide and consolation to the unlearned: and which is the rationalist's Bible or book of instruction in right living?

Social obedience, that is, a wholesome social conscience, should strengthen with growth of knowledge. Yet in the study of delinquency and other social maladies, the lacking quality is concluded to be only in the less measure a want of intellectual training and, basically, a wrongness of character, of ethic, of spirit. The unsatisfactory elements in dealings between one and another and in the simple things of personal life, seem to arise from the same lack. Between nation and nation, what disrupts negotiation and prevents practical amity, is not failure to uncover facts or to marshal sound reasonings. Reason, even in very hard material problems, succeeds again and again in pointing a hopeful way: but people, groups and nations, are not always induced by reasoning to take the way to which reasoning points. A second power seems to be wanted. If the need for it is admitted, then the issue of the intellectual and the spiritual is admitted.

To the stoically patient it may be satisfactory to let any issue there may be between the intellectual and the spiritual work itself out. The attention of some branch of scholarship may be bestowed on it but with neither intention nor hope of any designed outcome save

advance in analysis of phenomena. Up to possibly even a decade ago this attitude was to be regretted only from the standpoint of strong conviction, either materialistic or religious. To-day there are compelling reasons for casting off both indifference and philosophical phlegm. A fully developed form of materialism has established itself which has not only dictated a purpose to University education and research, but also offers itself in the form of a political-economic ideal, as a national purpose, an ethic, a religion. May not a people becoming sincerely devoted to such an ethic have greater spiritual alertness than one which, having lost the old Christian or other deistic ethic, is left with nothing but half developed, less than half believed, intellectual materialism? Must not the distraughtness of mind, internal cleavages and other weaknesses of nations, the ridiculous yet alarming failure of attempted international concert, be accounted to lack of ethical purpose? The twelfth chapter of the Book of Ecclesiastes, which is remembered for its impressive obscurity, is said to have had its ending inserted by some later editor. Unable to find in it anything but dire pessimism—"...all is vanity"—he was impelled irrationally, by sheer faith, to add: "Let us hear the conclusion of the whole matter, serve God and keep his Commandments, for this is the whole duty of man." In the uneasy circumstances of our day it is hard to condemn his inspired, unreasoned, addition. Some inspiration, some rule of conduct, with power to impel as well as to point, is what men and nations seem to need.

In Universities and Colleges, education, learning and research are linked, in words or tacitly, with religion, that is, with an ethic. Some men are led to a supra-natural, some to an intellectual ethic. Internally, University scholarship is uncertainly struggling to preserve true freedom: externally, its power for bettering human circumstances and affairs, while bearing essentially on the materialistic, is even there narrowing in its range. The challenge to it, the duty upon it, are formidable. In its purpose, that is, its inspiration or ethic, lies its destiny. To be lukewarm, vague or indifferent to purpose, to take neither side in the issue of the intellectual and the spiritual in which learning itself has involved mankind, would be both intellectual and spiritual surrender.

"AN EVENING IN JUNE"

A NEW PLAY, WRITTEN FOR THE LADY MARGARET PLAYERS BY DONALD RUDD, AND PRESENTED IN THE FELLOWS' GARDEN ON THURSDAY AND FRIDAY, 8 AND 9 JUNE 1950, AT 8.0 P.M.

THE Lady Margaret Players had been fortunate in their choice of dates: no one could have wished for a better evening in June. Just enough warmth remained from the day-time to keep the evening coolness from becoming too cold, while an absence of breeze ensured that the actors were not mere voices crying into the Wilderness; most important of all, there was a distinct touch of midsummer magic in the air.

This was important, for an atmosphere of illusion is always difficult to create in an open-air production, and the difficulties are increased in this play, where the author has deliberately set out to explore the relationship between Illusion and Reality. A play which repeatedly calls in question the very foundations of dramatic effect is bound to make its audience sensitive to the tiniest flaws in production: it is a tribute to the skill of the producer (Derek Bond) and players that on this occasion the necessary atmosphere was well maintained throughout.

It is true that there were dangerous moments. Once or twice an actor would pause and look at his audience in a manner suggesting rather the familiarity of a music-hall comedian than the distance required by sophisticated comedy; and the line: "He's probably behind the summerhouse now, waiting for an entrance" (when it was not sufficiently clear that the Cousin Osric referred to was a Very Distinguished Actor) also sent a ripple across the surface of illusion. But these were very slight faults, and were well offset by the brilliant *tour de force* which enabled Osric to treat the audience as creations of his own imagination—even to the point of haranguing us unmercifully.

Open-air production gave rise to another difficulty: that of representing extremes of age among a cast composed entirely of university students. The darkened theatre presents no such problem, since make-up can be used to an extent which would be intolerable out of doors; but in the open air there seems to be no solution. This is a pity, since the two people chiefly affected, Robert Busvine and Pauline Curson, gave performances with which it would otherwise be hard to find any fault. Yet in spite of skilful representations of the exuberantly youthful Peter Flanagan and the managing, interfering Mrs Harrison, it was always hard to believe that the one was as

young, or the other as old, as their voices or gestures suggested. At the end of the play, however, approaching dusk solved the problem admirably.

The other characters fell easily within the range of the players. Patrick Hutton, in the part of Kenneth Harrison, was able to display a welcome and convincing naturalness; Benedicta Cooper, as Lynette Felderman, played her part well though it gave her few opportunities for subtlety. Brian Cannon as Major Morris had a good, unexaggerated, military manner, marred only by a slight woodenness in handling his lines. Marion Hardy was convincingly neurotic as Janet, and John Denson's abrupt portrayal of her husband presented the right sort of immovable object to her irresistible force. Michael Littleboy and Jean Duncan provided some excellent comic relief as the Vicar and his wife; the effect of their combination of absent-mindedness, benevolence and authentically just-out-of-date clothing was completed by that final, memorable stage-direction: "Exit, pursued by an almost-bare vicar."

The ideological conflict of the play was focused in two characters, each the subject of a distinguished performance. Joseph Bain was delightfully sophisticated and "histrionic" as Cousin Osric, the very real protagonist of "Illusion" as a way of life. Peter Croft had a slightly more difficult part as The Stranger, who flies the banner of Reality only to become himself an illusion at the end of the play; the dual effect was achieved by combining a detached oracular manner with occasional flashes of emotion.

The setting of the play had provided material for several original effects during the evening. The long walk towards Queen's Road was used many times for spectacular entrances and exits, the summerhouse provided an admirable symbol of suburbia, and the cast even managed to deal spontaneously and effectively with a passing plane. But the subtlest stroke of assimilation was reserved for the end, when the oil-lamps, made necessary by gathering darkness, were caught up into the play's structure and used symbolically to resolve the central conflict of the play.

Of the play as a whole, little more need be said: as a literary achievement it is discussed elsewhere in this issue. But a word must be said in praise of the sparkling lines which abound everywhere: the play was always alive, and the audience's attention was held throughout. The fact that some members of the audience seemed uncertain as to the significance of the play as a whole, suggests that in places the ideas were allowed to chase each other too fast: in drama the saturation point of ideas is low. On the other hand, it is not every writer who gives so excellent a summary of his dramatic intentions as that which appeared in the programme, or who gives

so clear a clue to the "moral" as the quotation which preceded his summary:

> Night falls; the mask falls, and we perforce return
> To "what is", unilluminated by
> Your bitter-sweet beguiling "what might be".
> But if the memory laid reality
> Some hope of new illusion, then to thee
> O Thalia, must our panegyric be. J. B. B.

COLLEGE CHRONICLE

THE ADAMS SOCIETY

President: A. P. ROBERTSON. *Vice-President:* D. J. HARRIS. *Secretary:* E. H. LEATON. *Treasurer:* D. A. J. CRAWSHAW. *Committee Member:* M. C. MORGAN.

THE SOCIETY has retained its very high membership this year, in no small way due to the perseverance of the Officers in contacting every mathematician in the College personally.

Seven ordinary meetings were held during the year. Mr Fred Hoyle opened the year with a talk entitled "The Expanding Universe"; the attendance of ninety-seven members and guests on this occasion being a record for the Society. Dr E. A. Maxwell spoke on "Geometries" at the second meeting, while at the third Dr E. H. Linfoot addressed us on "Some Properties of Integers". At the last meeting of the Michaelmas Term, Dr D. R. Taunt gave an account of "Maya Chronology". Speculation before the meeting as to the identity of the Mayas gave rise to the suggestion of Brazil and Persia as their original home; it turned out that they were none other than the ancient inhabitants of the Yucatan peninsula in the Gulf of Mexico.

Mrs C. R. Bardi opened the Lent Term with a talk on "Emden's Equation", an equation which gives the state of equilibrium of a gas sphere. At the next meeting Dr R. Stanley spoke on "Surface Elastic Waves", with details of procedure for the location of earthquakes. Finally Miss M. E. Grimshaw gave a talk on "Darboux Continuity"—a talk which was a trifle beyond at least one member of the audience, who will not hazard an exposition here.

THE ASSOCIATION FOOTBALL CLUB

SEASON 1949–50

President: MR BOYS SMITH. *Captain:* P. J. HOBSON. *Hon. Secretary:* N. R. N. LAKE. *Hon. Secretary, Second XI:* J. S. BOYDELL.

A PLAYING strength of over fifty, which included ten Full Colours and a promising array of Freshmen, saw the Club with fine prospects for a successful run in both the League and the Cup. Unfortunately the League expectations were not realized, this being due mainly to a combination of 'Varsity and Falcon demands, and a series of injuries throughout the Club. In the Cuppers the team revealed the necessary essentials of high football skill and spirit, resulting in the return of the Cup to the College.

In finishing third in the Final League Table, the First XI showed remarkable inconsistency, fine wins of 7–1 and 9–0 over Queens' and Trinity respectively being countered by a resounding defeat (9–2) at the hands of Fitzwilliam House. The latter, however, proved a salutary lesson, and only one further defeat was sustained, 2–1, by Emmanuel.

In the Lent Term, with the return of the Blues and the Falcons, First XI morale was very high, although bad weather considerably reduced the playing programme. Nine games were played without defeat. The cup run in particular gave a fine opportunity to show merit, and, although playing away in every tie, the team achieved a goal analysis of 23 for, with 2 against. In the first round Trinity were defeated 12–0, to be followed by a satisfying 3–1 win over Fitzwilliam. The semi-final, a fast, clean game of high standard, gave us our long awaited Cup match with St Catharine's. A shock goal by St Catharine's in the first minute of the game did not deter us, and with three fine goals we entered the Final. The standard of this game, however, fell below expectations, and the team gave an almost leisurely display to record a 5–0 win from Pembroke.

Other games played included wins against South-East Essex Technical College; R.A.F. Cranwell; St Edmund Hall, Oxford; Wimpole Park F.C., and an admirable goalless draw was fought by a weakened team against University College, London, at Motspur Park.

The Second XI achieved the distinction once more of heading its League, obtaining 31 out of a possible 36 points. This excellent performance is the result of a fine team spirit, and a tribute to the hard work of J. S. Boydell, who carried out the duties of Captain and Secretary. Doubles were achieved over Fitzwilliam House, Pembroke, Downing, and Trinity, whilst the only defeat, 1–0 by Christ's, was a travesty of justice.

This year also it was practicable to run a Third XI, which was soon to be noted for its keenness at all times, and for its varied composition from match to match. Although on many occasions opposed to other College Second XI's, the team always played hard, and with a little more thrust in front of goal, would have done very much better.

The congratulations of the Club are accorded to J. Platt and R. Sutcliffe for representing the University against Oxford, and again to the former for playing continually for the Pegasus F.C. Also to A. Wilkinson and A. Dewhurst, who played for the Falcons against Oxford University Centaurs.

Full Colours were awarded to: J. David, A. Dewhurst, P. S. Lyons, J. A. Slater, R. Sutcliffe.

Half-Colours were awarded to: W. T. Barker, F. B. Corby, W. M. Fairbairn, J. A. Hardman, W. H. Hirst, D. Johnson, G. M. Lees, P. H. Mark.

The Annual Dinner was held on Wednesday, 15 March, when the Senior Guest was Mr Howland.

The Annual Meeting was held on 5 June, when the following Officers were elected for the Season 1950–1: *Captain:* J. A. Slater; *Hon. Secretary:* A. Dewhurst.

THE ATHLETIC CLUB

SEASON, 1949–50

President: A. J. MALTBY. *Hon. Secretary:* D. E. LYALL.

THIS season has been a most encouraging one, and the general improvement in the standard of athletics at the University has been most marked in the College Club. Enthusiasm has been high, and we were lucky with the suitable weather all through the season.

The Michaelmas Term was eminently satisfactory, and the Club carried off the College honours by winning both the Inter-College Relays and the newly introduced Inter-College Field Events Competition. Unfortunately, the Lent Term was marked by an unusually large crop of illness and injury, and when the time came for the Final of the Inter-College Sports, we had six of our athletes on the injured list. The result showed that St Catharine's were slightly too strong for us in the circumstances. The final position at the head of the First Division was: 1st—St Catharine's, 112 points; 2nd—St John's, 97 points; 3rd—Peterhouse, 84 points.

A combined match with St Catharine's against two Oxford Colleges—B.N.C. and Lincoln—resulted in a very enjoyable meeting and a satisfactory Cambridge victory. This was followed by the Club dinner, at which R. L. Howland, Esq., presided, and W. Christen, Esq., and R. K. Hayward were guests, when Full Colours were awarded to G. A. Coutie and D. H. Gilbert; and Half-Colours to A. N. Bartholemew, P. H. Clarke, C. H. K. Maltby, R. K. Nuttall, I. K. Orchardson, F. M. de la Torre and C. R. Whittaker.

In the University Sports against Oxford, Christopher Brasher showed once again what a fine runner he is, by winning the three miles after a well-judged race; Angus Scott was again robbed of his middle-distance "double", but his dead-heat for the first place in the 880 yards, and second place in the 440, were highly commendable. A. J. Maltby and D. H. Gilbert also competed.

We extend our best wishes for a successful season to Christopher Brasher, the new President of the University Athletic Club, and to David Gilbert, the new Secretary of the University Hare and Hounds Club.

At the final meeting of the year, David Lyall was elected President, and Angus Coutie, Hon. Secretary, for the year 1950–51. Good luck to them!

THE BADMINTON CLUB

SEASON 1949–50

Captain: D. S. HODGKISS. *Hon. Secretary:* R. FIELDING.
Hon. Treasurer: C. M. MCGREGOR.

WITH five of last year's Colours in residence the Club had every prospect of a successful year.

The First Team's standard of play improved steadily throughout the season but, owing to the loss of several points in early matches the team was finally placed third in the First Division. The last six matches were won without conceding a point. At the beginning of the Michaelmas Term the second team showed promise of heading the Second Division: several games were unnecessarily lost, however, and the team finished one point behind the leaders, Downing II.

This year Cuppers, consisting of three single matches, were held for the first time. The College was represented by D. S. Hodgkiss, C. M. McGregor and R. Fielding. The team reached the semi-final where it lost to a strong Downing team by two matches to one.

A singles tournament was played in the Lent Term. The Club's captain is to be congratulated upon winning it for the second year in succession, after an exciting final in which he encountered stern opposition from the treasurer. Further congratulations are due to them both on their selection for the University Second Team against Oxford, and the award of "Cockerels" Colours.

Next year's Officers are: *Captain:* H. R. W. Laxton; *Hon. Sec.:* H. Allison; *Hon. Treas.:* A. P. Sparks.

Colours in residence: D. S. Hodgkiss, C. M. McGregor, R. Fielding, J. F. Eden, D. R. Nicholls and H. R. W. Laxton.

THE CLASSICAL SOCIETY

President: J. K. WADDELL. *Vice-President:* I. W. MACPHERSON.
Secretary: W. HAY. *Treasurer:* A. E. WARDMAN.

THE Society has heard a varied selection of papers during the year, but attendances have been rather disappointing. In the Michaelmas Term papers were read by Mr G. T. Griffith on "Class Warfare in Ancient Greece"; by Mr N. G. L. Hammond on "The Tragic ἁμαρτία in Aeschylus"; and by Dr C. T. Seltman on "Atalanta".

In the Lent Term there was a paper by Dr A. L. Peck on "The Origin of the Tripos", and a philosophical discussion led by Mr Bambrough. In the Easter Term, following the Annual General Meeting, a paper was read by Mr Charlesworth on "The Private Life of the Roman Soldier". The Society's Annual Dinner was held on 5 June.

THE CRICKET CLUB

SEASON 1949–50

President: MR BAILEY. *Captain:* P. J. HOBSON.
Hon. Secretary: R. D. WILLIAMS.

IF only because of the Secretary's misuse of terms and the ready wit of infamous members of the College, the Cricket Club achieved the distinction this season of figuring in *Varsity*'s "Cambridge Diary". But in spite of being advertised as "good" and "drinking types", and having it known that we had a "reasonably biased" umpire, no opposing team appeared to resent our many successes or to put down our few losses to incompetence.

There was a great deal of talent obscured beneath examination neurosis, and in spite of some natural academic concern, strong sides were fielded throughout the term. Many cricketers, indeed, were not

given the recognition they deserve, and it can only be hoped that they will win regular places in the teams next year. As it was, the Second XI was a good representative side, and its fixture list could not do it justice. The "Willows" proved to be a good ventilation by catering for those who would not play, or could not be played, regularly: long may it live, and continue to give relief to harried secretaries!

P. J. Hobson, inveterate sportsman, captained the Club with grace and a competence which more than once was reflected in his own performances at the wicket; supporting him, in a refreshing determination to get runs, were J. S. Lowden, P. H. Sutcliffe, and J. A. Hardman. They did not always "come off" but it was on rare occasions that the whole of the First XI was obliged to bat. But perhaps the team excelled in its bowling and fielding. For once we were able to open our attack with two fast bowlers, and both Dakin and Rankin were worked very hard; a battery of change bowlers backed them up with varied efficiency. Hobson and D. J. Armstrong—who is to be next year's Captain—set a high standard in the field so that the whole team was never disposed to allow the least of mistakes.

Precedents were set with fixtures against Balliol and Homerton, and as both proved to be social as well as sporting successes, they will no doubt be repeated. The fixture list reveals the high standard which has been reached within the few years since the war, and there is every hope that it will be maintained next year: a number of old Colours will still be up, and for the few remaining team places many from this year's sides will be competing.

The Annual Dinner was held on 8 June, and was enlivened by the oratorical skill of Mr Charlesworth, as well as by the contents of barrels stored in a top room in New Court. Len Baker again earned the gratitude of each of the Club's batsmen, and yet still succeeded in keeping the goodwill of the bowlers.

It was a good season, and one's only complaint is that of every cricketer: it was much too short.

THE DEBATING SOCIETY

Michaelmas Term 1949

President: A. LORD. *Vice-President:* W. R. LEWIS.
Secretary: C. J. PERRATON. *Asst. Secretary:* P. M. LEIGH.

Lent Term 1950

President: W. R. LEWIS. *Vice-President:* C. J. PERRATON.
Secretary: P. M. LEIGH. *Asst. Secretary:* G. H. C. GRIFFITH.

During the year we were honoured to have as guests the Debating Societies of Christ's, Newnham, Girton, and Homerton Colleges, and representatives of the C.U. Married Club and the College Law Society.

The Society managed to keep its constitution relatively intact this year—a proposal to change its name to "The Palmerston Society" being temporarily shelved—but the traditional spirit of anarchistic independence was demonstrated in the subjects and issues of the eight debates held. Members agreed, *inter alia*, that the development of the Arts owed something to the contribution of Women; but thought that Marriage was a hindrance to the Undergraduate; agreed that Crime does Pay but declined to believe that Gambling is Wicked or that Action is a substitute for Thought. It was at this last debate that the Society achieved some indirect notoriety when the seconder of the opposition case—an adroit Gamesman—completely overcame his opponents by hypnotizing a controversial number of Homertonians. The apparent decay in the Society's sense of moral values is undoubtedly due to this blow to their ratiocinative faculties.

We record our sincere thanks to the President of the College for the loan of his rooms, and to Mr H. Wilson Harris and Mr Peter Laslett for their participation in the annual Fellows' Debate.

THE HISTORICAL SOCIETY

President: MR MILLER. *Vice-President:* G. A. HOLMES.
Secretary: W. G. RIMMER. *Treasurer:* D. J. MOSSMAN.

The first paper of the year was autobiographical in character. Mr Laslett encouraged the Society with "The story of a recent piece of research—Filmer" and was eagerly followed into "The Stately Homes of England" on the one hand and the dark legends of sociology on the other. The next speaker, Mr Bambrough, successfully

disturbed the peace of mind with a provocative paper on "Philosophy and History". The more conservative retired thankfully into their shells of prejudice; but a few ventured into the exhilarating atmosphere of positivism.

For the third meeting of the Michaelmas Term the Society entertained the members of the Sidney Sussex College Confraternitas Historica. Carrying a magic lantern to light their way across the fields of history, and bound with traditional red tape, they arrived with relics and spoils from their ark, harmoniously chanting their plainsong. Dr Smail of Sidney read a paper on "The Origins of Christian Knighthood" which was followed by a lively discussion, during the course of which Mr Laslett displayed a knowledge of Japanese feudalism rivalled only by one of Dr Smail's personal advisers in the Confraternitas.

On 1 December Derek Way read a paper on "Toynbee's *Study of History*". He started the evening by expounding the *Study* with due reference to Spenglerian sources and philosophical weaknesses. Fortified by this information the Society felt confident of its ability to dismantle Toynbee and erect a series of alternative schemes which were noticed to be roughly equal in number to the membership of the Society.

The Lent Term opened with a paper by Norman Adams on "The Smuggling Industry of the West Country at its Height". In a vivid and comprehensive manner he related the extent and techniques of early nineteenth-century smuggling on the South coast. In the discussion it became apparent that most members had personal experience in the art and many felt they had been born a hundred years too late. Professor W. W. Rostow followed with a talk on "The Pattern of American Politics". Dealing with the character of American parties and their role in the political system, Professor Rostow traced the succession of "ins" and "outs" and suggested some correlations between economic factors and their political reflections. The ensuing discussion ranged from woeful prophecies on soil erosion to minute questions about American housing programmes and the last election.

The final paper of the year was read by Ernest Blake on "The Illusion of Objectivity in History". If Mr Blake has a bee in his bonnet it is an extremely fascinating and mellifluous insect. The discussion had promise of being a historical tower of Babel, but Mr Bambrough was present to control and/or extinguish muddled thinking. Instead of dressing to its historical right, the Society shambled into logical step trying its hardest to feel positive about such facts as that Brutus killed Caesar—or did he die of heart failure?

The Society held its Annual Dinner on 9 March. With his "eyes

rolling around the table", Dr Smail proposed the health of the Society and found virtues in its streamlined and flexible constitution. For all those who had a liquidity preference, the evening concluded with a successful adjournment to the Treasurer's rooms. And that night the Society itself made history.

THE HOCKEY CLUB

Season 1949–50

President: Professor Jopson. *Captains:* J. G. Dewes and K. W. Wright. *Hon. Secretary:* D. J. Armstrong. *Hon. Third XI Secretaries:* H. K. Morton (Michaelmas Term) and M. F. Littleboy (Lent Term).

Besides one Blue and three Wanderers, the Club was fortunate in having four of last year's Colours still available. There were several talented Freshmen among the twenty-five who joined, and we were pleased to enrol some newcomers to the game. After the first fortnight of the Michaelmas Term, J. G. Dewes resigned from the Captaincy on account of his continual absence with the 'Varsity side; he felt that his resignation would be in the best interests of the Club. K. W. Wright was elected unanimously to take his place. The total membership of the Club remained at just over sixty, and three teams were fielded regularly. Two energetic members were invited to perform the duties of Third XI Secretary, which they did with great tact and efficiency. On one occasion we tried to produce four teams, but the 'Varsity, the Wanderers, and "previous engagements" took their toll, and one fixture had to be cancelled.

The First XI began the season with two games drawn and one lost, but went on to win the 1st League with the loss of only one game. A convivial evening was held in the Secretary's rooms to celebrate this success. Double figures were scored against outside teams on three occasions---on one 17–0—but, in the Lent Term, we played only two Colleges before meeting Queens' in the first round of Cuppers. The game, played on the home ground, began slowly but soon opened out after the first goal had been scored. The forwards showed us what they could do, and, in spite of several good saves by Queens' goalkeeper, the final score was 8–2 in our favour. In the second round, our Cuppers career ended in an epic struggle against Pembroke. Both games were played on into extra time, and Pembroke won 2–2 and 3–2, in spite of the encouraging support we had from the touch-line.

The Second XI, under the captaincy of E. O. Blake, distinguished themselves in the newly-established Second XI League. Double-figure scores, and only three defeats, helped to put us among the first

three in the League, but the final result was not certain. The Third XI at full strength, could defeat any other college third, and put up a good fight against one or two college second XI's, but the weather was again the chief enemy, and over half of the fixtures in the Lent Term were cancelled.

In the major outside teams, the Club was well represented. E. Holmes played both for the East, and against Oxford at Beckenham, and we wish him every success as Captain of next year's 'Varsity team. J. G. Dewes played an outstanding game against Oxford, and K. W. Wright also played for the East as well as for the 'Varsity on five occasions. T. J. Aitchison, G. V. Argyle, and D. J. Armstrong are to be congratulated on being elected Wanderers. Particular mention must be made of our President, Professor Jopson, who, in spite of the pressure of business away from Cambridge, still found the time and energy to come up to the hockey ground on every possible occasion.

On 14 March, in the Old Music Room, the Club enjoyed an excellent dinner for which Mr Sadler and his staff are to be congratulated. It was followed by short, sparkling speeches from the President, and the guests, Mr Wordie, Dr Lang, P. J. Hobson, and J. Hall. The customary celebrations were continued in the Secretary's rooms to a late hour.

Touring arrangements this year were not successful. The Dutch Students' team was unable to come in February, and the projected College hockey week in Dublin at the beginning of the Easter vacation also had to be cancelled, chiefly for financial reasons.

Our congratulations go to the following who have been awarded their Colours: First XI, D. A. J. Crawshaw, M. M. Ispahani, and A. B. Rood; Second XI, A. C. Avis, M. H. Dehn, M. G. H. Dickinson, K. T. Fuad, P. Greener, M. A. Jeeves, H. R. W. Laxton, W. G. Popple, J. J. Read, and E. S. Room.

The Officers for next season were elected at a meeting in the Captain's rooms on 29 April: *Captain:* D. J. Armstrong; *Hon. Secretary:* A. B. Rood; *Hon. Assistant Secretary*, J. A. Raffle.

THE LADY MARGARET BOAT CLUB

Michaelmas Term 1949

President: THE MASTER. *First Boat Captain:* P. M. O. MASSEY. *Secretaries:* D. D. MACKLIN and W. M. DIXON. *Second Boat Captain:* R. S. EMERY. *Junior Treasurer:* H. M. STEWART.

Two Light Fours made an early start in training, but bad luck was more potent than good training for A. L. Macleod was stricken

down after the first two rounds and the rearranged IV was unable to beat Clare in the final. The First IV beat Pembroke A by 22 seconds, Emmanuel B by 11, Trinity Hall A, after the change, by 5½, but lost to Clare by 11 seconds. The Second IV beat Emmanuel A by 11½ seconds but lost to Trinity Hall by 22 seconds. The orders were:

Bow	D. D. Macklin	H. H. Almond (*Steerer*)
2	A. L. Macleod (*Steerer*)	W. M. Dixon
3	C. B. M. Lloyd	W. T. Arthur
Str.	J. L. M. Crick	R. S. Emery

In the change, Almond steered the First IV and Macklin moved to no. 2.

A Clinker Four composed mainly of last year's Third May VIII put up a very courageous battle in the semi-final against King's, who won the final easily. After defeating St Catharine's A, they dead-heated with King's and lost the re-row over half the course by ½ second. The order was:

	T. C. Line
	G. C. Chapman
	R. L. Winter
Str.	D. R. Morris
Cox	R. Mewton

There were two entries from the Club for the Colquhoun Sculls: P. M. O. Massey who lost in the first round and C. B. M. Lloyd who lost by ½ second in the final.

The First Fairbairn VIII were very considerably upset by late changes, and finished fifth. The Second VIII produced an unexpected turn of speed and finished sixth; for this performance they were given the "crockpots". The Third, Fourth, Sixth and Ninth VIII's dropped a few places, but the Fifth, Seventh and Eighth made a number of places.

The crews were as follows:

	First VIII	*Second VIII*
Bow	G. R. Wace	D. G. Scott
2	D. R. Morris	G. C. Chapman
3	J. H. Scott Park	E. J. Worlidge
4	T. W. W. Pemberton	J. B. Wills
5	W. M. Dixon	N. J. Day
6	R. F. A. Sharpley	P. Garbett
7	R. L. Winter	N. B. M. Clack
Str.	R. S. Emery	J. McDowall
Cox	H. M. Stewart	R. Mewton

Third VIII

Bow D. MacIver
2 G. F. Mayall
3 R. E. Batchelor
4 A. D. N. King
5 W. M. Sewell
6 M. T. Welford
7 J. R. D'Arcy
Str. K. E. Smith
Cox P. Prestt

Fourth VIII

Bow B. N. Fox
2 G. T. Armstrong
3 G. T. Wordie
4 D. F. Gent
5 H. F. Beaumont
6 J. S. Cross
7 D. A. Leach
Str. L. A. Officer
Cox E. G. Hill

Fifth VIII

Bow J. F. M. Newman
2 I. B. Lyon
3 R. H. Morgan
4 A. S. Valentine
5 D. T. Finlay
6 R. K. Gilbert
7 P. M. Dunn
Str. P. M. Hacking
Cox R. Fielding

Sixth VIII

Bow J. B. Cotton
2 P. J. D. Kirk
3 H. M. F. Barnes
4 T. D. O'Leary
5 V. R. S. Beckley
6 H. N. Udall
7 P. C. Dannatt
Str. A. E. MacRobert
Cox G. Gregory

Eighth VIII

Bow P. C. Absolon
2 G. J. R. Pike
3 R. W. Riley
4 G. Ross
5 N. H. Edwards
6 J. A. Binnian
7 J. R. Dingle
Str. D. H. Smith
Cox A. J. Hosking

Ninth VIII

Bow D. M. Andrews
2 R. J. Dee
3 G. R. P. Henton
4 R. D. Ogden
5 H. T. Bruce
6 D. R. Jones
7 A. E. Campbell
Str. J. V. Williams
Cox P. F. Roe

A scratch crew was raised at two days' notice and rowed as the Seventh VIII.

The following members of the Club rowed in the Trial Eights: H. H. Almond, R. K. Hayward, P. M. O. Massey, W. T. Arthur, J. L. M. Crick (*stroke*) in the winning crew, and D. D. Macklin, G. W. Harding and R. J. Blow (*cox*). A. L. Macleod and C. B. M. Lloyd coached the crews.

Lent Term 1950

The First VIII achieved the triumph of rowing over Head for four nights without being hard pressed. The Second VIII were bumped by Emmanuel on the first night, but by a supreme effort of self-control kept clear of Downing, before going up on the last two nights at the expense of Selwyn and Caius. The Third VIII fell to Magdalene II on Friday and King's II on Saturday. The Fourth VIII bumped Trinity Hall IV, Sidney Sussex II and Magdalene III but fell to the latter on the last night as the result of an accident. The Fifth VIII bumped Jesus V and Queens' IV, being robbed on the second and fourth nights. The Sixth VIII, the doctors, overbumped Trinity VI and went on to bump Selwyn IV, Fitzwilliam House III and Jesus V. The Seventh, who were successful in the Getting-on-Race, unfortunately fell to Magdalene IV on the first night but rowed over the other three.

The crews were as follows:

First VIII

Bow G. R. Wace
2 T. W. W. Pemberton
3 W. M. Dixon
4 R. L. Winter
5 E. J. Worlidge
6 R. F. A. Sharpley
7 A. T. Brown
Str. R. S. Emery
Cox P. Prestt

Second VIII

Bow B. N. Fox
2 P. Garbett
3 W. M. Sewell
4 J. B. Wills
5 N. J. Day
6 J. H. Scott Park
7 D. G. Scott
Str. J. MacDowall
Cox R. Mewton

Third VIII

Bow D. R. Howe
2 A. D. N. King
3 H. F. Beaumont
4 G. T. Wordie
5 D. A. Leach
6 J. S. Cross
7 G. C. Chapman
Str. A. Woodhead
Cox C. R. Reese

Fourth VIII

Bow D. MacIver
2 G. F. Mayall
3 R. E. Batchelor
4 M. T. Welford
5 T. C. Line
6 D. F. Gent
7 J. R. Dingle
Str. D. H. Smith
Cox A. J. Hosking

Fifth VIII

Bow M. T. Andrews
2 J. Sissener
3 P. C. Absolon
4 H. N. Udall
5 D. E. Side
6 G. Ross
7 R. W. Riley
Str. J. A. Binnian
Cox P. F. Roe

Sixth VIII

Bow J. F. M. Newman
2 I. B. Lyon
3 R. H. Morgan
4 A. S. Valentine
5 D. T. Finlay
6 R. K. Gilbert
7 P. M. Dunn
Str. P. M. Hacking
Cox R. Fielding

Seventh VIII

Bow J. H. B. Cotton
2 T. D. O'Leary
3 G. R. P. Henton
4 G. T. Armstrong
5 N. H. Edwards
6 A. E. MacRobert
7 H. T. Bruce
Str. P. J. D. Kirk
Cox G. Gregory

The Club had a success in the Fairbairn Junior Sculls when T. W. W. Pemberton won the final with some ease. His hardest race was in the first round, when he beat A. R. Bigland (Trinity Hall) by 2 seconds.

After a week's enjoyable training with the University crew at Ely the First VIII won the Reading Head of the River Race by 15 seconds for the third year running. They then rowed from Reading to the Tideway for the Putney Race. In this race after a bad start the Club settled down and rowed well enough to finish second by 5 seconds, having started seventh and overtaken Clare, Pembroke and Reading University. This was a good achievement. An eight was entered for the Chester Race but was scratched through illness. The Reading and Putney crew was:

Bow P. Garbett
2 T. W. W. Pemberton
3 W. M. Dixon
4 R. F. A. Sharpley
5 E. J. Worlidge
6 R. K. Hayward
7 G. W. Harding
Str. R. S. Emery
Cox R. J. Blow

The Club was represented by six members in the University crew which won by three lengths. These were: H. H. Almond (*bow*); A. L. Macleod (*President*), 3; P. M. O. Massey, 4; W. T. Arthur, 5; C. B. M. Lloyd, 7; J. L. M. Crick (*stroke*).

Easter Term 1950

At the C.U.B.C. meeting C. B. M. Lloyd was elected President for the ensuing year and H. H. Almond, Secretary.

A. L. Macleod and C. B. M. Lloyd (*stroke*) entered for both the Lowe Double Sculls and the Magdalene Pairs. In the former they reached the final without much difficulty but were defeated there by Trinity Hall by 2 seconds, having hit the bank at First Post Corner when they were up. In the Pairs they met a Clare pair, the eventual winners, in the first round and after a fierce race lost by 1 second.

The May Races

Much was expected of the Club in the Races, and hopes were well fulfilled, with nine crews on the river and a total of 31 bumps made. Only one place was lost, and that temporarily.

The First VIII fully lived up to its reputation by making its bumps

at First Post Corner on Jesus, in the Gut on First and Third Trinity and Trinity Hall, and at Grassy Corner on Clare to gain the Headship.

The Second VIII bumped Downing I very early on the first night, but was robbed by Caius on the second and had to row over. Bumping Jesus II in the Gut—thus becoming the highest second boat on the river—the crew completed its triumph by catching Caius I on Grassy on the last night.

The Third VIII was of a very high standard, missing its oars only by a failure to bump Clare II on the third night. Bumps on Christ's II, Jesus III, and ultimately on Clare II, brought it to the position of highest third boat on the river.

The Fourth VIII was bumped on the first night near the Glasshouses by Pembroke III, but went up on the last two nights at the expense of Trinity Hall IV and St Catharine's III.

The next four boats each made four bumps, and all before Grassy Corner, with the exception of the Eighth VIII which started second in the Seventh Division on the second night and had to row to the Red Grind. The Fifth VIII bumped Selwyn IV, Emmanuel IV, Jesus VI, and Queens' IV. The Sixth (Medical) VIII started two places behind the Fifth and bumped King's III, Selwyn IV, Emmanuel IV and Jesus VI. The Seventh (Gentlemen's) VIII bumped Corpus III, St Catharine's VI, Sidney IV, and Peterhouse V. The Eighth VIII bumped Downing V, Magdalene V, Selwyn V and Corpus III.

The Rugger Boat was unlucky to miss its first bump, but made three without difficulty—on King's V, First and Third Trinity VIII and Fitzwilliam House IV. It is worthy of note that this was the first Ninth boat ever to have rowed in the Races.

It will be seen that the Club had an outstandingly successful May Races, and our thanks for this must go to the coaches of the First and Second VIII's, R. Meldrum, R. H. H. Symonds, Dr J. R. Owen, and particularly to Professor Walker whose efforts were devoted to almost all the crews; also to the members of the First and Second crews, for their time and trouble.

The crews were:

First VIII		*Second VIII*	
Bow	H. H. Almond	*Bow*	P. Garbett
2	D. D. Macklin	2	T. W. W. Pemberton
3	R. K. Hayward	3	E. J. Worlidge
4	A. L. Macleod	4	W. M. Dixon
5	W. T. Arthur	5	N. B. M. Clack
6	P. M. O. Massey	6	R. F. A. Sharpley
7	C. B. M. Lloyd	7	G. W. Harding
Str.	J. L. M. Crick	*Str.*	R. S. Emery
Cox	R. J. Blow	*Cox*	H. M. Stewart

Third VIII

Bow	B. N. Fox
2	G. R. Wace
3	G. C. Chapman
4	D. R. Morris
5	N. J. Day
6	J. H. Scott Park
7	A. T. Brown
Str.	J. B. Wills
Cox	P. Prestt

Fourth VIII

Bow	D. E. Side
2	A. D. N. King
3	R. W. Riley
4	D. H. Smith
5	T. C. Line
6	W. M. Sewell
7	J. R. Dingle
Str.	J. McDowall
Cox	R. Mewton

Fifth VIII

Bow	P. C. Absolon
2	J. A. Binnian
3	G. F. Mayall
4	M. T. Welford
5	H. F. Beaumont
6	G. Ross
7	G. T. Wordie
Str.	D. F. Gent
Cox	G. Gregory

Sixth VIII

Bow	J. F. M. Newman
2	I. B. Lyon
3	R. H. Morgan
4	A. S. Valentine
5	D. T. Finlay
6	R. K. Gilbert
7	P. M. Dunn
Str.	P. M. Hacking
Cox	R. Fielding

Seventh VIII

Bow	E. Stamp
2	G. Potsios
3	J. R. Bambrough
4	W. A. Donaldson
5	C. L. Cadbury
6	D. C. Lennon
7	D. A. Leach
Str.	E. R. F. Crossman
Cox	E. G. Hill

Eighth VIII

Bow	G. R. P. Henton
2	G. J. R. Pike
3	C. R. Reese
4	B. J. Drake
5	V. R. S. Beckley
6	M. V. Lloyd
7	H. T. Bruce
Str.	P. J. D. Kirk
Cox	A. J. Hosking

Ninth VIII

Bow	M. C. Templeton
2	I. F. Goodhand
3	M. T. Hopper
4	R. L. West
5	J. T. Nye
6	C. W. Storr
7	A. J. Greenstreet
Str.	P. Suckling
Cox	D. Berry

THE LADY MARGARET PLAYERS

President: MR THISTLETHWAITE. *Vice-Presidents:* THE MASTER, THE PRESIDENT, THE DEAN, MR WATT. *Chairman:* P. G. CROFT. *Secretary:* M. W. STEPHENS. *Treasurer:* J. B. DENSON. *Committee Members:* D. A. BOND, J. HOSIER.

ITS membership more than doubled by the influx of enthusiastic Freshmen and others, all of whom passed preliminary auditions with encouraging facility, the Society devoted the Michaelmas Term to the rehearsal and production of *Christ's Comet* by Christopher Hassall. Four consecutive performances were given in the College Chapel at the end of November, the author of the play being among the audience on the last night. It was apparent from the experience of this production that there is not a very large, ready audience for this form of drama in Cambridge—though there were compensating indications that during this term audiences were generally smaller and less ready throughout the University—and the continuation of the attempt to create a wider audience for religious drama in the future will depend almost entirely upon the Society's conviction that the pursuit is valuable.

The Annual Dinner was held on 28 November, when the enjoyment of the forty or so members and guests was increased by the Master's appropriate and amusing speech in proposing the toast of the Society. In the course of the proceedings an inscribed book was presented to the Chairman, as producer of the Christmas play, by the members of the cast.

The plays read during the Lent Term were arranged to cover both aspects of the Society's present activities. On the one hand were read *Everyman*, T. S. Eliot's *The Family Reunion*, and *This Way to the Tomb* by Ronald Duncan. Johnian playwrights were represented by Jonson's *Bartholomew Fair* and Greene's *Frier Bacon and Frier Bongay*. At an open meeting held in the Old Music Room at the end of the term, works of a member of the Society, Donald Rudd, were read. These were a one act play, *The Listeners*, originally written for broadcasting, and the first act of an unfinished play, *No Exit*.

Following these readings, the Society invited Rudd to give dramatic form to an idea he had confessed, and so provide a new play for performance in May Week. *An Evening in June* was performed on two nights at the end of term in the Fellows' Garden before large and appreciative audiences.

Owing partly to the proximity of respective productions there has been little interchange between performers in College and

University productions through the year. This has given the appearance of a hardening of the arteries between the smaller and larger societies, and has prevented that blending of the "parochial" and the "cosmopolitan" which the free flow of blood might effect, both strengthening the one and freshening the other. Yet the College Society is energetically supported by both talent and skill, and has within itself the power to do great things, if it will dare.

THE LADY MARGARET SINGERS

President: MR ORR. *Vice-Presidents:* DR HERBERT HOWELLS, MR THISTLETHWAITE. *Senior Treasurer:* MR LEE. *Conductor:* G. H. GUEST. *Secretaries:* J. W. D. MARGETSON, J. K. WADDELL.

THE year 1949–50 has been a memorable one for the Singers in every way. At the end of the last academic year we had built up a certain reputation and *esprit de corps* which led the Conductor and Secretaries to seek some definite means of establishing the Singers on a more permanent basis. No one can predict with certainty how long any particular group will flourish amid the many competing attractions of the University; but enthusiasm is more likely to persist when it is fostered and guided by wisdom and experience. Guided by these considerations we invited Dr Herbert Howells and Mr Thistlethwaite to become joint Vice-Presidents of the group: to them, to our Senior Treasurer, Mr Lee, and particularly to our President, Mr Orr, who has continually helped and advised us, we offer our gratitude and thanks.

We began the year with a long-term plan for a public recital of sacred music to be given, with the permission of the authorities, in the College Chapel on 1 February. This would, we hoped, give the B.B.C., who had been unable to arrange a broadcast for us last year, ample time to make arrangements. Our only public appearance during the Michaelmas Term was at the University Musical Club on 19 November, when we gave a most successful performance of Gustav Holst's setting of "This Have I Done For My True Love". The rest of our rehearsal time was devoted to preparation of the music for the recital—namely Victoria's motet and mass, "O Quam Gloriosum", Benjamin Britten's cantata, "Rejoice in the Lamb", and Gerald Finzi's anthem, "Lo, the Full, Final Sacrifice".

The recital was very successful and was favourably reviewed; Malcolm Boyle accompanied us splendidly on the organ in the Britten and the Finzi, and played an interesting group of solo pieces, which included a Rhapsody specially composed for the occasion and based

on themes by Garrett and Dr Rootham. The soloists (Ann Keynes, Derek Setchell, John Whitworth, Andrew Hambling and John Rust) and the choir as a whole acquitted themselves nobly. The small financial profit made it possible to hold a small and very successful party later in the term.

The only disappointment was the inability of the B.B.C., even at such long notice, to arrange a broadcast; John Margetson, who acted most ably as Secretary during Jack Waddell's absence during the Lent Term, did, however, contrive by judicious correspondence to arrange for the B.B.C. to record us instead, in a performance of the Seven Unaccompanied Songs of Gerald Finzi. The performance was excellent, in spite of the minor irritations of broken needles and dropped pencils; the recording was broadcast on the Third Programme on 30 May.

During the Easter vacation the Conductor received an invitation for the Singers to give two recitals during the Aldeburgh Festival on 19 June. Most of the Easter Term was spent in preparation for this honourable but exacting climax to the year's programme. More recently, we have been asked to sing the Finzi songs at the University Musical Club's May Week Concert—another unusual honour; we shall also, as is fitting, be singing in the College May Week Concert—four Part Songs: "Come, Pretty Wag, and Sing" by Parry; "To Daffodils" and "Spring, the Sweet Spring" set by Moeran, and Delius's two Part Songs "to be sung of a summer night on the river".

THE LAW SOCIETY

SEASON 1949–50

President: J. F. EDEN. *Secretary:* K. J. FISHER. *Treasurer:* G. D. MACKAY. *Committee:* A. C. AVIS, G. H. C. GRIFFITHS, D. G. SCOTT, R. L. WINTER, K. T. FUAD.

FOR the lawyer the past year has been full of interest. He has witnessed the changing of many long-recognized legal doctrines, and he has endeavoured to keep pace with the many important decisions of the High Court. He has indeed been busy. It has been the aim of the Law Society to give members an opportunity of discussing, and arguing, these controversial points of law between themselves, and it was therefore decided to include in our yearly programme several series of short moots. These proved most successful and instructive.

In the Michaelmas Term we were addressed by Mr H. Tilling, a common law barrister, who spoke on "Police, County, Assize and

Coroner's Court Work". He followed the usual course of visiting barristers by making it quite plain to us that the first few years at the Bar would be lean. After this depressing start his talk developed into an amusing account of the more "interesting" cases in which he had taken part. Later in the term we were visited by Sir William Ball, O.B.E., at one time King's Remembrancer. His subject was the "Art of Advocacy" with which he dealt very fully. His talk was most helpful, and cleverly illustrated by incidents which he had experienced whilst at the Bar. The Society hopes that Sir William did not have too much difficulty in persuading the Railway Officials that the envelope really did contain all the pieces of his return ticket to London!

The highlight of the Lent Term was the Annual Dinner which was held on 3 February. The Guest of Honour was Professor G. L. Williams, M.A., LL.D., Professor of Public Law at London University. The Society were much amused by the witty speech of the Guest of Honour, and showed appreciation of Professor Sir Percy Winfield's remarks on proposing the toast of the Society. Also during the Lent Term we had a talk by Mr E. Garth Moore who guided us through the alliterative paths of "Byways and Backwaters Possibly Profitable", in which he outlined those branches of the legal profession which were not usually reckoned with when mapping out one's career. Later in the term we had a very learned talk by Dr K. Lipstein on *Ius Primae Noctis*. He had clearly done a great amount of research into his subject, but admitted that he had only been able to find one reference to the *Ius Primae Noctis*, and that was by a Scotsman.

The Society would like to take this opportunity of thanking Mr K. Scott for his invaluable help in finding visiting speakers for our meetings. We would also like to offer our congratulations to Mr S. J. Bailey on being elected Rouse Ball Professor of English Law, and to Dr R. M. Jackson on being elected to fill the new Readership of Public Law and Administration.

THE LAWN TENNIS CLUB

SEASON 1949–50

Captain: N. ROSSER. *Secretary:* A. J. MALTBY.

THE College Club has had a most satisfactory season, with all last year's VI still "up", with the exception of K. S. Khong. The Inter-College League was a triumph for the First VI, Norman Rosser and Graham Holland as first pair, Tim Aitchison and Pat Hobson as second pair, and Dick Kittermaster and David Peters as third pair, must be congratulated on being undefeated; the only matches that the College lost were those when members of the above team were unable to play. However, we won the League Challenge Cup, and celebrated its first return to the College since 1934, by a lively party in the Secretary's rooms.

In the "Cuppers" knock-out competition, we were unlucky to be drawn against Trinity, whose double pair and singles combination included the University captain. We lost the double by 2–6, 6–2, 5–7, and we lost two of the three singles.

In the League, the College Second VI only lost to Peterhouse I, and so finished second in their division. There were some promising freshmen playing, and we hope that they may take the place of the four of our First VI who are going down this June. Second VI colours were awarded to J. R. Shakeshaft and M. M. Ispahani.

In other matches, we had our usual May-Week fixture against Balliol College, Oxford, and had a most enjoyable day's play; we finally won by a satisfactory margin. The First VI also defeated University College, London, L.T.C.

The season has been a successful and an enjoyable one, and we extend our best wishes to the Club for the coming year.

THE MEDICAL SOCIETY

President: PROF. HARRIS. *Vice-President:* J. F. M. NEWMAN.
Hon. Secretary: P. M. HACKING.

AT the beginning of the Michaelmas Term a Freshers' and Seniors' Party was held so that medical students of all three years might have an early opportunity of meeting each other. Unfortunately during the term our promised speakers were unable to come, but we were very grateful to Dr Winfield for generously giving a Christmas party in his rooms at the end of term. Here we learnt with regret that Dr Baldwin, who has given biochemical supervision to many Johnians, was leaving to take up the Professorship of Biochemistry at London University. It was decided to present him with a silver cigarette box to mark our appreciation and to wish him the best of fortune.

During the Lent Term Dr Jack Davies gave us several amusing angles on "The Life and Training of the American Medical Student"; Dr Partridge, of St George's Hospital, spoke in a fascinating way on the subject of "Lunacy and the History of its Treatment"; and Dr Cater recounted some interesting experiences in the Far East,

under the title "Believe It or Not". Following the example given two years ago we held a discussion, at which Drs Bertram and Wright were present, on "Factors Affecting One's Choice of a Hospital", during which members put forward reasons for their own choice. Once again the term's activities were rounded off with a successful party held in M 2, Second Court.

During the Easter Term no meetings are held, but it is hoped that during the Long Vacation Term the tradition of holding the Society's Annual Dinner will be maintained.

THE MUSICAL SOCIETY

President: THE PRESIDENT. *Musical Director:* MR ORR. *Librarian:* DR HOLLICK. *Senior Treasurer:* MR LEE. *Junior Treasurer:* J. H. DAVIES. *Secretary:* J. K. WADDELL (Michaelmas Term), L. A. OFFICER (Lent and Easter Terms). *Committee Members:* G. H. GUEST, J. F. RUST, J. U. SIDGWICK.

DURING the year there have been four concerts besides the May Concert, one of which was open to non-members. The potentialities of the Society were realized in particular at the Open Concert in November, when the College Orchestra performed Boyce's Overture to a Cambridge Ode, being conducted from the harpsichord. This Concert is usually known as the Combination Room Concert, but has taken place for the last two years in the Hall—a change of name is therefore desirable unless the Society is fortunate enough to return the Concert to its former surroundings.

A feature both of the Open and of the May Concerts has been the performances of the Male Voice Choir. The Choir meets regularly throughout the year—unlike the Orchestra, which hibernates until it is required for concert purposes, and so does not give itself the best of opportunities.

Both the Male Voice Choir and the Orchestra are too large to perform at the Smoking Concerts in the Music Room. These Concerts are sadly neglected by members of the Society, and have been a great disappointment to the organizers and performers. Their general standard deserves far more attention. Works of particular interest have included a Sonata for Flute and Piano by Stanley Bate, two movements from Mozart's Clarinet Concerto, and Three Chinese Songs by Mr Orr.

The Music Room is seldom empty during music hours, and so it would appear that membership of the Society to many means no more than the chance to play a piano for an hour or so each week. This state of affairs is excellent up to a point, but better attendance

at the Smoking Concerts, and greater willingness to perform, would encourage the "faithful few" and help to make a society rather than a collection of individuals.

The May Concert is an entirely different matter; tickets were in great demand this year. The programme included three choirs: the Chapel Choir sang three Madrigals, the choristers singing without copies of the music; the Lady Margaret Singers sang modern Part Songs, especially interesting being two by Delius "to be sung of a summer night on the river" without words; the Male Voice Choir sang four arrangements of English Folk Songs. The Orchestra played a symphony by Abel, and the three remaining items were a group of Folk Songs arranged by Britten, "Dolly Suite" by Fauré for Piano Duet, and "Trois Pièces Brèves" for five wind instruments by Ibert. The Committee wishes to thank all those who have contributed to the success of this Concert.

THE NASHE SOCIETY

President: P. M. LLOYD. *Secretary:* J. B. BEER.
Treasurer: G. L. GREEN.

"INGENIOUS, ingenuous, fluent, facetious Thomas Nashe: from whose aboundant pen hony flow'd to his friends and mortal Acaonite to his enemies: he that made the Doctor a flat Dunce, and beat him at two sundry tall weapons, Poetrie and Oratorie..."—once more that elusive spirit has been at work among us, teaching us to despise pedantry as much as we abhor ignorance and to combine inexpensive pleasures of the palate with priceless treasures of the tongue.

We had good Lenten Stuffe this year. Mr Sykes Davies talked about the influence of Sir John Cheke and other early Johnians on the "choice of words" in English, and suggested a continuous Johnian tradition in favour of Aristotle's principle, "Wisest thoughts in liveliest language". Later in the term, Joseph Horrell, a research student from the Southern States, gave us an account of some modern American poets, and read a number of poems by John Crowe Ransom—including the modern ballad of disillusion, "Captain Carpenter". The ironical shades of meaning (not always perceptible to the English reader) were well brought out by Mr Horrell's soft Southern accent.

In the Easter Term, Peter Allt's paper on "Yeats, Religion and History" was well received by the Society. The phrase, however, in which he tried to crystallize the conflicting strains of Yeats's philosophy—"This is true but I do not believe it"—did not go unchallenged in the ensuing discussion. From these vast issues we

descended at the end of term to a thoroughly parochial evening, when Peter Croft read some highlights from the *Lighter Green*, *The Eaglet* and *The Jackdaw*—past rivals of *The Eagle* in John's. He assured us, however, in the words of his title, that these were merely "jackdaws chattering in vain attempting to rival the Eagle, Holy Bird of Zeus".

THE "P" CLUB

President: THE PRESIDENT. *Vice-President:* E. H. KRONHEIMER. *Secretary:* R. J. NEWTON.

"IT was icy, that night, and it hailed and it snowed,
it thundered, my boy, and it blew;
when piercing the uproar there came a wild cry:
They were hooves, those were hooves I heard galloping by!
but the wind only howled out the vaguest reply
and uprooted an oak-tree or two.

"In the meanwhile the 'P' Club was meeting again,
or perhaps not: for none is *au fait.*
Yet all will assert that it probably was,
since the 'P' Club meets almost as much as its laws
have laid down it should do, which gives it some cause
for a satisfied *quoi je ne sais*."

"O Father, one thing more, one thing more I ask;
pray tell me one thing more, just one:
what was it the 'P' Club that terrible night
—or perhaps on some other, quite possibly quite
as horrid and awful and lots more such trite
expressions—what was it they done?"

"My boy, what it was we shall never now learn,
so a shrug is my only response;
for now they had papers on Louis Macniece
by Richard J. Newton, and now they read Aeschylus' *Agamemnon*—a piece about Greece—
in five different translations at once.

"So just what they did that equivocal eve
is known unto no one but God.
That it *might* have been Jonson's *Volpone* but few
would dream of dismissing outright as untrue,
yet it might just as well have been Marlowe's *The Jew*,
ou (*par* Dryden) *Marriage à la Mode*."

"And could it be Ibsen's *An Enemy of the People* or Strindberg they read?"
"It could have been *Easter* or *Swan White* (a sore point, Auden's *The Age of Anxiety*, or John Webster's *The Duchess of*..." "Father, no more! It is late, and I'm going to bed."

THE PURCHAS SOCIETY

SEASON 1949–50

President: J. W. D. MARGETSON. *Honorary Vice-President:* THE MASTER. *Vice-Presidents:* MR WORDIE, DR DANIEL. *Senior Treasurer:* MR FARMER. *Junior Treasurer:* D. S. BURNETT. *Secretary:* C. I. M. O'BRIEN. *Committee:* A. BAKAR, P. K. CLARK, C. EMBLETON.

DURING the Michaelmas Term there were two meetings. A. Bakar read a paper on Malaya at the first of them. At the second, the Society moved from the Tropics to the Arctic to hear Dr W. A. Deer describe a recent visit to Baffin Land.

In the Lent Term, J. W. D. Margetson succeeded P. K. Clark in the presidency. D. S. Burnett gave a talk on Malta based largely on his experiences there, while serving in the Navy. At a later meeting Mr. E. Miller spoke on "Dr Darby's *Historical Geography*". His criticisms of a geographer's work from a historian's viewpoint caused a keen discussion. Inevitably, this led round to the perennial question: "What is Geography?"

The climax of the year's activities was the Annual Dinner on 13 March. The Guests of the Society were Professor Hutton, the retiring Professor of Social Anthropology, and Dr W. A. Deer.

Only one meeting was held in the Easter Term: K. Jolly delivered a paper on "Stone Age South Africa".

THE RUGBY FOOTBALL CLUB

SEASON 1949–50

President: SIR PERCY WINFIELD, K.C. *Captain:* J. HALL. *Hon. Secretary:* E. W. MARSDEN. *Hon. Match Secretary:* J. M. PROSSER. *Hon. Cygnets' Secretary:* J. HODGSON.

THE past season must have been one of the most successful the Club has ever had, both in respect of numbers and standard of play. Six

teams were run, of which four competed in the League. The Cygnets, who comprised those players of the Fourth Team and below, were conspicuous for their enthusiasm. Their experiment of playing an away match proved most successful, for Exeter College's Second XV were beaten 9–6 at Oxford. The referee on that occasion, it should perhaps be mentioned, was J. Hodgson, who performed the arduous duties of Cygnets' Secretary with great tact and all the efficiency of a civil servant designate.

In the League matches before Christmas, the Fourth XV finished half way up the Fifth Division, and thoroughly justified its inclusion in the League. The Third XV, captained by Hodgson and ably assisted by W. D. Cockburn and T. O. P. Preen, finished at the top of the Fourth Division. Next year it will join the Second XV in the Third Division. The latter team retained its usual position at the head of that division, from which it is not allowed to rise, although it has defeated several college first teams in friendly matches. The stalwarts of the Second XV were J. T. Nye, M. C. Templeton, R. F. Salisbury and H. Allison. After a good start the First XV, considerably weakened on this occasion by injury, succumbed once more to Jesus. It recovered later, however, and finished runner-up to Jesus in the First Division.

We must next offer our congratulations to those players who distinguished themselves outside the College: to A. F. Dorward on what we hope is only the first of many Scottish caps and on being captain of the University side; to G. P. Vaughan and R. C. C. Thomas on being awarded their Blues and to J. B. Chaumeton on being elected to the LX Club. I. F. Goodhand and J. O. Mavor also played for the 'Varsity on occasions during the season, and for the LX Club in which we were also represented at times by K. J. Fisher and J. M. Prosser.

The First XV started the Lent Term well with comfortable victories over Lincolnshire and Guy's Hospital Second XV, but the first Cuppers' game proved to be one of those last-minute victories which have so often worried Johnian spectators in recent seasons. Neither backs nor forwards settled down against Trinity Hall, although the backs were mainly at fault for they tended to give their forwards the impression that they would not get through, even if they managed to give and take their passes successfully. Trinity Hall scored a try and a penalty goal against a penalty goal by Chaumeton and a try resulting from a Dorward kick ahead, which was touched down by Prosser (as usual well in the van). Late in the game our forwards pinned their opponents in their own half, but no score seemed likely until a goal dropped by Marsden near the end settled the issue. Clare, our next opponents, were a very tough proposition.

Our forwards, however, played magnificently, dominating a heavier pack, and the backs supported them well after a poor start. A well-placed diagonal kick by Hall enabled Fisher to score a fine try, but Clare retaliated with a goal and a try from unorthodox but clever movements. We fought back well against this deficit and Chaumeton kicked a penalty goal. Finally, Thomas, backing up his three-quarters about fifteen yards from the line, took an inside pass at such speed that he hardly needed to elude the opposing full-back to score a fine try. A great feature of the game was the corner-flagging from the second row by P. G. Wade. John Hall, the captain, was injured in the second half and, although he continued until the end on the wing, he had to stand down for the remaining two games. This was a great blow, but M. L. Grant proved a most able substitute. In the semi-final, Jesus were easily beaten. Fisher opened the scoring with a good try, soon followed by others, including one by Vaughan, who side-stepped three men like a three-quarter, and one by J. W. Mawle, whose falling on the ball and tackling were invaluable throughout the series.

The tremendous demonstrations of support provided by what appeared to be the rest of the College greatly heartened the team, anxiously waiting to take the field for the Final against Pembroke, which was watched by a crowd of 5000. Until half-time, however, there was no score, but the forwards had gradually worn down the Pembroke pack and the second half proved fairly fruitful in tries. Pembroke were unfortunate throughout this period in being without their stand-off half, but it is doubtful whether this affected the result. The scoring opened when Dorward broke down the blind side and on reaching the full-back put Fisher in for a try. The momentary setback of a goal dropped by Shephard who played a fine game for Pembroke at scrum-half was immediately followed by a clever try by D. Berry. Thomas soon appeared amongst the three-quarters and added another try. Marsden then gathered a neat kick ahead by Goodhand and once more Fisher was up to complete the movement. A further try came when Marsden profited by a mistake in the Pembroke defence. So the Cup was held for the fifth year in succession (including 1947 when bad weather caused the cancellation of the competition).

Although the team was so well balanced that it is difficult to single out individuals, one or two should be mentioned whose positions usually keep them out of the limelight. Vaughan led the forwards both on and off the field with great drive and enthusiasm and produced a vigorous pack. D. R. Overton played well at full-back and showed himself to be probably the finest touch-finder with either foot in the University, while Prosser was a consistent hooker.

At the beginning of the Easter vacation a most successful tour was conducted in the area of Newcastle-upon-Tyne. Twenty-two players were taken and victories were recorded against Rockliffe (23–3) and Northern (18–5). On the last evening, perhaps appropriately, we drew 11–11 with the Gosforth Club, which had been our principal and very generous hosts. I. F. Goodhand delighted the Newcastle crowds with his clever play in the centre and G. W. Scott proved himself to be a forward who may well go far in the future. K. J. Fisher, D. S. Minns and Goodhand deserve special mention for playing so well in all three games.

The following officers were elected for next season: J. B. Chaumeton (*Captain*); K. J. Fisher (*Hon. Secretary*); D. Berry (*Hon. Match Secretary*); W. R. Rodger (*Hon. Cygnets' Secretary*).

First XV: D. R. Overton; K. J. Fisher, E. W. Marsden, I. F. Goodhand, D. Berry; J. Hall, A. F. Dorward; G. P. Vaughan, J. M. Prosser, J. B. Chaumeton, J. O. Mavor, P. G. Wade, R. L. West, J. W. Mawle, R. C. C. Thomas.

Also awarded First XV Colours: M. L. Grant and K. M. Riley.

Second XV: R. F. Salisbury; B. P. Maloney, M. C. Templeton, W. D. Cockburn, P. W. Rowe, P. B. Townsend, J. M. W. Holmes; D. S. Minns, D. E. Hunt; J. Taylor, H. Allison, M. T. Hopper, N. W. Palmer, J. T. Nye, G. W. Scott, P. G. Suckling, W. D. L. Anderson, J. C. Ratcliff, C. W. Storr, M. O. S. Hawkins.

THE SQUASH CLUB

SEASON 1949–50

President: DR WINFIELD. *Captain:* N. ROSSER.
Hon. Secretary: A. L. JONES.

THREE of last year's team, A. J. Maltby, T. J. Aitchison and N. Rosser were still in residence, and with D. Finlay and A. V. Alexander playing at fourth and fifth strings the season proved quite a successful one.

In the Michaelmas Term our only defeat in the top division was from Magdalene, by three matches to two. Ultimately they were to beat us for the championship by only two points, so the result was crucial. Had any one of our three defeats been reversed—and two went to five games—we would have tied for the leading position.

In the Cuppers we beat Peterhouse and Jesus without losing a game, but were again defeated by Magdalene in the semi-final. Of the fixtures arranged with outside clubs, Cambridge Town and

County were beaten 3–2 at home, but beat us 4–1 away; both matches against University College, London, were won 4–1; the Escorts were narrowly beaten 3–2; and the annual match with Balliol College, Oxford, was drawn 3–3.

The College Second Team had a run of victories in the Fourth Division and were duly promoted. In the higher division they acquitted themselves well against several college first teams. The Third Team, starting in an unusually high position, were not as successful, but it was encouraging to see the occasional appearance of a Fourth Team.

First Team Colours were awarded to D. Finlay and A. V. Alexander; and Second Team Colours to C. R. Clarke, J. K. Waddell, J. M. Rankin, B. Armitage and D. R. Peters.

Officers elected for 1950–1: *Captain:* A. V. Alexander; *Hon. Secretary:* C. R. Clarke.

THE SWIMMING CLUB

SEASON 1949–50

President: PROFESSOR MORDELL. *Captain:* B. S. FOSTER.
Hon. Secretary: F. HARRIS-JONES.

THE season is to be remembered for the fact that all members of the College team, with one exception, were also members of the 'Varsity Team. The converse statement did not hold, unfortunately, this marking a fundamental difference between the Swimming Club and L.M.B.C.

In the Lent Term a VII was entered for the Water Polo Cuppers Competition. Beating Caius and Downing in the preliminary rounds, the team went on to defeat Queens' in the final by six goals to one. The team included two Cambridge Blues and one from Oxford. Is this a record, we wonder? The Dark one, J. H. N. Pitman, confounded the opposition with several long shots into the goal-mouth, three of which reached the back of the net, whilst B. S. Foster and N. W. Palmer scored by more orthodox methods.

In the same term an Inter-Collegiate Relay Competition was arranged. In the early rounds the College teams were established favourites and were again victorious in the finals. Thus all three University swimming cups had been won by St John's.

A match was organized with the Leys School in the Easter Term, with polo and relay events. In free-style we were challenged strongly by the School, but just won; the medley and polo were also won. For the end of term a match was arranged with Bishop's Stortford College.

To conclude this very successful season a meeting was held at which N. W. Palmer was elected Captain, and J. K. Iliffe Secretary for next season.

First VII: J. K. Iliffe; F. Harris-Jones, D. H. Burgin; B. S. Foster; P. B. Treacy, N. W. Palmer, J. H. N. Pitman.

Medley Relay: D. H. Burgin, J. K. Iliffe, B. S. Foster.

Free-style Relay: N. W. Palmer, A. J. G. Cellan-Jones, P. B. Treacy, F. Harris-Jones.

COLLEGE NOTES

Honours Lists

New Year Honours, 1950:

Baron:

Sir Alexander Steven Bilsland, Bart. (Matric. 1910).

C.B.:

Franklin Kidd (B.A. 1912), formerly Fellow, Director of Food Investigation.

Birthday Honours, June 1950:

G.C.B.:

Sir B. W. Gilbert (B.A. 1913), Second Secretary, H.M. Treasury.

Knight Bachelor:

C. M. Murray-Aynsley (B.A. 1919), Chief Justice, Singapore.

C.B.:

C. W. Hardisty (B.A. 1914), Commissioner, Board of Customs and Excise.

Decorations

Mr J. I'A. Bromwich (B.A. 1937), Fellow, has been awarded the Territorial Decoration.

Honorary Degrees

Dr T. C. Phemister (Ph.D. 1933), professor of Geology in the University of Aberdeen, was admitted to the degree of Docteur de l'Université de Rennes, *honoris causa*, on 19 October 1949.

Elections to Fellowships

From 1 January 1950, for one year:

Astley Cooper Partridge, senior Lecturer and acting Head of the Department of English at Pretoria University, to the Dominions Fellowship.

January 1950:

Franklin Kidd (B.A. 1912), formerly Fellow, Director of Food Investigation.

Maurice Vincent Wilkes (B.A. 1934), Director of the University Mathematical Laboratory.

Nikolaus Pevsner, Slade Professor of Fine Art.

May 1950:

The Rev. EDWARD CRADDOCK RATCLIFF (B.A. 1920), Ely Professor of Divinity.

JOHN RENFORD BAMBROUGH (B.A. 1948).

JOHN ARUNDEL BARNES (B.A. 1939).

ALLAN RAYMOND CURTIS (B.A. 1947).

RICHARD MEAD GOODY (B.A. 1942).

Prizes and Awards

Sir ALEXANDER STEVEN BILSLAND (Matric. 1910) has been awarded the St Mungo Prize of £1000, given every three years to the person who has done most good for Glasgow.

Sir JOHN DOUGLAS COCKROFT (B.A. 1924), Honorary Fellow, has received the Cross of Chevalier of the Legion of Honour (1950).

L. J. COMRIE (Ph.D. 1924), Director, Scientific Computing Service Limited, was elected Fellow of the Royal Society on 16 March 1950.

A. H. DENNEY (Matric. 1948) has been awarded the George Williams Prize for 1949.

L. A. GRINT (B.A. 1947) has been awarded the Burney Prize for an essay on the subject connected with the philosophy of religion.

P. E. HAIR (B.A. 1948) has been elected to a studentship at Nuffield College, Oxford (1950).

L. HOWARTH (B.A. 1933), formerly Fellow, Professor of Applied Mathematics, University of Bristol, was elected Fellow of the Royal Society on the 16th March 1950.

P. F. HUTCHINS (B.A. 1948) has been awarded the Amy Mary Preston Read Scholarship.

F. S. H. KENDON (B.A. 1921) has been awarded the Seatonian Prize for 1949.

Professor L. J. MORDELL (B.A. 1910), Fellow, has been awarded the Sylvester Medal of the Royal Society for his work in pure mathematics.

Mr G. A. RATCLIFF (B.A. 1947) has been elected into a Stewart Coldwell Goodwin Travelling Fellowship for the study of the industrial and commercial life of other nations.

Mr D. H. READER (B.A. 1948) has been elected to an Anthony Wilkin studentship in ethnology and archaeology (1949).

Henry Arthur Thomas Travel Exhibitions have been awarded to the following members of the College: M. COFFEY (B.A. 1949), W. HAY (Matric. 1948), I. W. MACPHERSON (Matric. 1948), E. W. MARSDEN (Matric. L. 1948), and A. E. WARDMAN (B.A. 1949).

Academic Appointments

Mr S. J. BAILEY (B.A. 1922), Fellow, has been elected Rouse Ball Professor of English Law from 1 October 1950.

Dr E. H. F. BALDWIN (B.A. 1931), formerly Fellow, has been appointed Professor of Biochemistry at University College, London.

Dr G. C. L. BERTRAM (B.A. 1932), Fellow and Tutor, has been appointed Director of the Scott Polar Research Institute, Cambridge.

Mr I. W. BROOMHEAD (B.A. 1945) has been appointed University Demonstrator in Anatomy.

Mr A. K. CROSTON (B.A. 1940), Lecturer in English Literature in the University of Liverpool, has been appointed Professor of English in the University College of the West Indies (1950).

Mr H. J. HABBAKUK (B.A. 1936), Fellow of Pembroke College, has been elected Chichele Professor of Economic History in the University of Oxford.

Public Appointments

Mr M. F. E. ELLIOTT-BINNS (B.A. 1947) has been appointed assistant Secretary of the Church Assembly (1949).

Mr E. A. LANE (B.A. 1932), assistant Keeper of the Department of Ceramics, Victoria and Albert Museum, South Kensington, has been appointed Keeper (1950).

Mr P. D. MACDONALD (B.A. 1931), assistant Colonial Secretary, Fiji, has been appointed Colonial Secretary, Leeward Islands (1949).

Mr R. S. PATUCK (B.A. 1908), formerly of the Indian Civil Service, has been appointed Calcutta manager of Godfrej and Boyce Manufacturing Company, Limited, Calcutta.

Mr J. D. PEARSON (B.A. 1935), assistant under-librarian, University Library, has been appointed Librarian at the School of Oriental Studies, University of London, from June 1950.

Mr R. H. SALOWAY (B.A. 1927), formerly of the Indian Civil Service, has been appointed Colonial Secretary of the Gold Coast (1950).

Mr H. SANDFORD (B.A. 1948) has been appointed agricultural officer in Sarawak (1950).

Mr A. E. THATCHER (B.A. 1947) has been appointed assistant statistical officer to the Liverpool Group of the North Western Gas Board (1949).

Dr JOHN WALTON (B.A. 1920), Regius Professor of Botany in the University of Glasgow, has been appointed a member of the Forestry Commission (1949).

At the General Election in February 1950, the following members of the College were returned to Parliament:

Mr E. R. BOWEN (B.A. 1935) for Cardigan (Liberal);

Mr G. A. N. HIRST (Matric. 1922) for the Shipley division of Yorkshire (Conservative);

Mr W. R. S. PRESCOTT (B.A. 1934) for the Darwen division of Lancashire (Conservative);

Mr F. T. WILLEY (B.A. 1933) for North Sunderland (Labour).

Mr R. DE C. ALLEN (B.A. 1939) unsuccessfully contested Tottenham as a Liberal candidate.

Mr D. F. BURDEN (B.A. 1938) unsuccessfully contested the Stalybridge and Hyde division of Cheshire as a Liberal candidate.

Mr J. S. SNOWDEN (B.A. 1923) unsuccessfully contested East Bradford as a Liberal candidate.

Mr G. H. WALKER (B.A. 1930) unsuccessfully contested Barnsley as a Liberal candidate.

Ecclesiastical Appointments

Ordinations, 18 December 1949:

Deacon: E. R. BARDSLEY (B.A. 1947), Wells Theological College, by the Bishop of Manchester, to the curacy of St Mary, Oldham; A. H. DENNEY (Matric. 1948), by the Bishop of Ely, to the curacy of St Andrew, Chesterton; J. NOURSE (B.A. 1943), Wells Theological College, by the Bishop of Winchester, to the curacy of St Augustine, Bournemouth.

Priest: The Rev. D. J. H. KEYTE (B.A. 1940), by the Bishop of Manchester.

The Rev. Canon A. ASPIN (B.A. 1903), vicar of St Annes-on-the-Sea, Lancashire, since 1928, has retired.

The Rev. R. E. T. BELL (B.A. 1905), vicar of Nettlebed, Oxfordshire, to be rural dean of Henley (1950).

The Rev. H. B. BENTLEY (formerly Smith) (B.A. 1901), rector of Seaton, Rutland, has retired (1949).

The Rev. G. A. BINGLEY (B.A. 1914), vicar of Chevithorne, Devon, to be rector of Burstow, Surrey (1949).

The Rev. W. BYRON-SCOTT (B.A. 1908), vicar of Masham, to be an honorary canon of Ripon Cathedral (1949).

The Rev. C. G. T. COLSON (B.A. 1913), vicar of Warminster, Wiltshire, to be a canon of Salisbury Cathedral (1950).

The Rev. R. P. DODD (B.A. 1908), rector of Freshwater, to be an examining chaplain to the Bishop of Portsmouth (1949).

The Rev. W. R. FOSTER (B.A. 1921), precentor of All Saints', Margaret Street, London, to be vicar of St Augustine, Queen's Gate, Kensington (1950).

The Rev. T. C. LEDGARD (B.A. 1938), vicar of Warcop with Musgrave, Westmorland, to be rector of Fulbourn, Cambridgeshire —a College living.

The Rev. R. C. WOOD (B.A. 1935) has been appointed minister of Kingston Congregational Church (1950).

Other Appointments

Mr W. B. P. P. ASPINALL (B.A. 1933) has been appointed headmaster of Sutton Valence School, Kent (1950).

Mr K. S. B. CROFT (B.A. 1946) has been appointed to take charge of Spanish at King Edward VI School, Southampton (1949).

Mr I. V. W. GALE (B.A. 1948) was called to the bar by the Inner Temple 17 November 1949.

Mr R. C. LOWE (B.A. 1947) obtained third class honours in the examination for admission on the Roll of Solicitors of the Supreme Court, January 1950.

Mr H. P. RAMAGE (B.A. 1928), senior science master at Gresham's School, Holt, has been elected chairman of the Science Masters' Association for 1950.

Mr M. L. ROSENHEIM (B.A. 1929), F.R.C.P., has been appointed Professor of Medicine at University College Hospital Medical School, University of London, from 1 April 1950.

Marriages

ALLAN CHARLES ARTHUR, M.B. (B.A. 1943) to JOAN MARY PARRY, of Northampton—on 14 April 1950 at Northampton.

FRANCIS PATRICK BELLESME ASHE (B.A. 1937), chaplain, Southwark Diocesan Youth Council, to MARION BAMBER, widow of Captain C. J. C. Bamber, R.A., daughter of the Ven. Archdeacon F. F. Johnston, of Egypt—on 21 February 1950, in Southwark Cathedral.

PETER HOWROYD BUXTON (B.A. 1939), M.B., M.R.C.P., to ALINE M. L. KENNEDY—on 17 December 1949, at the Parish Church, Barnes.

DONALD MACAULAY CARMICHAEL (Matric. Lent 1937) to MARGARET PARKINSON, daughter of Francis W. Parkinson, of Blackburn, Lancashire—on 20 December 1949, at St Giles Cathedral, Edinburgh.

JAMES SEALY CLARKE (Matric. 1882) to NORAH RIDPATH, widow of Kenneth Ridpath, captain, Carabineers—October 1949, in London.

ROBERT STUART HUNTER (B.A. 1935) to MARY HENDERSON CAMERON, elder daughter of Mrs J. A. Cameron, of Colinton, Edinburgh—on 8 October 1949, at Colinton Parish Church.

HAROLD GORDON MATHER (B.A. 1942) to FRANCES ELIZABETH MATHER, daughter of Dr F. H. Mather, of Lindfield, Sussex—on 17 December 1949, at All Saints' Church, Lindfield.

THOMAS HARVEY MILLER (B.A. 1935) to KATHLEEN MARY MURRAY, only daughter of George Murray, of Wokingham—on 25 March 1950, at Düsseldorf, Germany.

KENNETH FLETCHER NICHOLSON (B.A. 1933) to ANNIS BOWMAN STRONG, only daughter of Norman H. Armitage of Bournemouth—on 22 December 1949, at Friends' House, London.

RICHARD BODINGTON SERJEANT (B.A. 1932) to PRISCILLA AMY STOGDON, younger daughter of J. Stogdon, of Swanage—on 15 October 1949, in London.

RICHARD VINCENT (B.A. 1933) to MARIE LOUISE GUITARD, of Paris—on 6 May 1950, in London.

Sir WILLIAM LAW WILLIAMS, Bart. (B.A. 1930) to BETTY KATHLEEN TAYLOR, stepdaughter of J. Nowell Philip, of The Haven, Torquay—on 22 April 1950.

OBITUARY

OSWALD LONGSTAFF PROWDE
(1885–1949)

A TRIBUTE BY ALFRED CHAPPLE

O. L. PROWDE, C.M.G., M.I.C.E., died on Saturday, 5 November, in a London nursing home.

He was born in 1882 at Melsonby in Yorkshire, the eldest son of the late Dr Edwin Longstaff Prowde, of Sunderland. He received his early education at Pocklington School, Yorkshire; and proceeded in 1901 to St John's College, Cambridge.

Prowde came up to a Cambridge so different from that of to-day that a few words about it are necessary to set the scene for the Old Johnian whom we now commemorate. Indeed, we must perhaps go even further back, to the year 1890 when, returning from an intense and epoch-making Professorship in Tokyo, there came to Cambridge a young man destined to forge and develop a weapon entirely new to its University. For, in 1890, Alfred Ewing—later Professor Sir Alfred Ewing, F.R.S.—assumed the Chair of Mechanism and Applied Mechanics. There had been, as yet, no appropriate Tripos: but suitable preparations were busily pushed forward at Free School Lane where the workshops, laboratories and lecture rooms remained until about 1922, when the Physics Department took over the site, and the Engineering Department moved to its larger and still expanding premises by Scroope Terrace. The necessary funds for the start were gathered, largely outside Cambridge, through friends, such as Kelvin and others. Ewing, Dr C. G. Lamb (London), and W. E. Dalby (later Professor in London), were the staff. In 1894, the first Mechanical Sciences Tripos was held. The examiners were Sir Alfred Ewing, Sir Osborne Reynolds, and Sir W. N. Shaw. Much good-humoured chaff was scattered on the interloping young Tripos, and its few adherents. This proved most salutary and invigorating: and it swiftly disappeared.

Before quitting Ewing and his 1894 Tripos, a few lines may well be devoted to another young man, from some six thousand miles south of Cairo and the Niles. He took the Law Tripos, both parts in the same year, 1894, with First Class in each: he carried the George Long prize; later became K.C. and Colonial Secretary, Transvaal. Now he is—one may safely style him—one of the two great Statesmen of the Empire. His portrait is close to those of Milton and Darwin in another College, founded by Lady Margaret: and he himself frequently renews his ties with Cambridge.

One more note from the Niles. Three years later, 1897, an honorary degree was conferred on a great hero of that time. The Latin address was steadily proceeding: the recipient of the honour was standing rigidly to attention. Suddenly, in the end gallery opposite, a startling loosely-jointed dervish—operated by cords—began congratulatory antics. Kitchener—with others—could scarce forbear to smile: he had returned from Khartoum, and Omdurman, where the Blue and White waters join forces for their onward career of many hundreds of miles. They pass on by temple and pyramid to the great Delta, and on to the Mediterranean Sea. Here Nature lifts the water once more, and returns a portion to the great mountains and lakes—Victoria Nyanza, and Tzana to repeat the endless circuit.

It is on this Delta, those Lakes, and their twin Niles that our Johnian began and continued his remarkable contribution to the nations to whose lands they belong, as well as to the honour, prestige and advantage of the British people, through whose training and genius he had been fitted to undertake the honourable burden of representing them there.

During his first two years Prowde did not enjoy the best of health—in spite of rugger in winter terms. It is, therefore, not a matter of surprise that he became very "thoughtful"—should one call it—on being urged to forsake his cherished hope of taking an Honours degree. On his initiative we met and discussed this problem long and earnestly. "Proceed with the Tripos", was the decision: and the University records show that in 1904 O. L. Prowde, Joh., had achieved Honours in the Mechanical Sciences Tripos.

This was the principal turning-point in his career. On my table there lie three letters, written since his going down from Cambridge. One is short, headed: St George's Square, Sunderland, July 1904. It tells how "I am trying to get into the North Eastern Railway Engineer's Office as a premium pupil to the Chief Engineer" (this was the method in those days). His conclusion will provoke kindly smiles; he writes: "I am off to Town tomorrow to ride in the Bicycle Club Trials on Monday, and, I hope against Dublin on Tuesday"! Cycling was seriously practised: and a half-blue was awarded at that time.

The second letter is the important and illuminating one. He has now been at work in Egypt since 1905, with the Government Irrigation Service. The letter is very long, and equally interesting: it cannot be quoted in full, would that it could! Eight pages headed by: "2nd Circle, Irrigation, Cairo, Egypt. 23/2/'06." A few phrases to show the kind of work, and, more important, the kind of man. "...all my baggage in a room of the Rest House at Tantah, a large native town in about the centre of the Delta, and capital of the province of Gharbia for which I am 'Surveyor of Contracts...'. As to the work itself: I like it, plenty of fresh air and plenty of riding and no longer a mere draughtsman as I was at York. In fact one has so much authority that one does not know what to do with it at first."

So far he has been dealing with water as such, applied to crops and their irrigation. The next stage is in the direction of water employed for power-development, conservation and profitable application. In 1916 he goes up to Lake Tzana in Abyssinia to treat with their Princes and authorities with regard to the Blue Nile and to the possible use of Lake Tzana for irrigation. While on leave in England he dined once at my home—then in Luard Road—and thrilled my wife and me with his vivid tales of the lake, perched high up among the mountains, and of the astonishingly wild country through which the water poured, directed first towards the Indian Ocean before it curls back after a distance of some 120 miles: and how it then journeys towards the junction at Khartoum, between the immortal twins Blue and White.

Prowde was now at the summit of experience in harnessing water to the generation of power. He was in charge of an important part of the second heightening of the Aswan Dam; and resident engineer in connexion with the Gezira Irrigation Scheme, which included the Sennar Dam on the Blue Nile. His paper on this to the Institution of Civil Engineers won him the Telford Medal. For these and other services he was rewarded by being made a Companion of the Order of St Michael and St George, and by the Egyptian Orders of Ismail, Nile, and Medjidieh. His later work included plans for land-reclamation in Greece and Spain, and the Whitehaven Harbour and the Brora Hydro-electric schemes in Britain.

The last scene was in 1942. I was somewhat startled on receiving a letter, on the official paper of Sir Murdoch MacDonald and Partners, Consulting Engineers. It was a typed letter, inviting me to a lecture to be given on 2 July, by Prowde himself at the Engineering Laboratories! On the appointed day the large lecture-room was filled by a body of engineers to listen to his scheme for the River Great Ouse Flood Protection. Very naturally I was deeply stirred, and I confess, somewhat proud when I thought back to the more modest quarters in Free School Lane where, in 1902, he had attended my lectures on "Mathematics for Engineers"; thus the wheel of fortune had made a complete turn!

The memory of "Uncle" Prowde—as his endeared friends called him—will endure as of one who triumphed over every obstacle, set his face towards his goal, turned neither to the right hand nor the left. A fine and inspiring example of the best type of Briton, who, having served his generation, passed on to the infinitely greater life which awaits every one who earnestly follows the simple and only road.

PERCY LANCELOT BABINGTON (B.A. 1899), formerly James Stuart Lecturer to the Board of Extra-Mural Studies, University of Cambridge, died in Cambridge 6 April 1950, aged 72.

NORMAN CHARLES BARRACLOUGH (LL.B. 1886), solicitor, died at Eastbourne 12 April 1950, aged 83.

WILLIAM JAMES STOREY BYTHELL (B.A. 1893), M.D. Manchester, radiologist, of Morville Hall, Bridgnorth, Shropshire, died 19 May 1950, aged 78.

WILLIAM THOMAS CLEMENTS (B.A. 1897), resident chaplain at St Augustine's Hospital, Chartham, Kent, since 1919, died there 30 October 1949, aged 77.

WILLIAM JOHN CLISSOLD (B.A. 1906), formerly a missionary in South and East Africa, vicar of St Luke, Holbeach Hurn, Lincolnshire, from 1945 to 1947, died 26 January 1949, aged 66.

JAMES WALTER COURT (B.A. 1884), rector of Widdington, Essex, from 1886 to 1947, died 25 February 1950 at Saffron Walden, aged 89.

JAMES ARNOLD CROWTHER (B.A. 1905), formerly Fellow, Professor of Physics in the University of Reading from 1924 to 1946, died at Padstow, Cornwall, 25 March 1950, aged 66.

ELIOT CURWEN (B.A. 1886), M.B., F.S.A., formerly a medical missionary in China, died at Hove 15 March 1950, aged 84.

ALEXANDER GORDON CLUNES EWING (B.A. 1886), rector of St Vincent, Edinburgh, from 1917 to 1934, died in January 1950, aged 85.

WALTER GREATOREX (B.A. 1898), formerly music master at Gresham's School, Holt, died at Bournemouth 29 December 1949, aged 72.

CHARLES HENRY TELFER HAYMAN (B.A. 1905), headmaster of Winchester House Preparatory School, Brockley, Northamptonshire, for 40 years, died 21 May 1950, aged 69.

THEODORE HARBER HENNESSY (B.A. 1898), rector of Fulbourn, Cambridgeshire, from 1927 to 1949, died in Cambridge 23 February 1950, aged 73.

WALTER NOEL HILL (B.A. 1902), vicar of Bugthorpe, Yorkshire, from 1929 to 1935, died 19 December 1949, aged 73.

RICHARD HUGHES (B.A. 1885), formerly minister of Bath Street Presbyterian Church, Aberystwyth, died 22 January 1950 at Aberystwyth, aged 88.

ALBERT LEWIS HUMPHRIES (B.A. 1888), formerly tutor at Hartley Victoria College, Manchester, and president of the Primitive Methodist Conference in 1926, died 28 March 1950 at Hale, Cheshire, aged 84.

LEWIS HAWKER KIRKNESS (B.A. 1904), C.I.E., D.S.O., O.B.E., formerly secretary, Railway Department, Government of India, died in London 24 January 1950, aged 68.

ROBERT ALEXANDER STEWART MACALISTER (B.A. 1892), Litt.D., Professor of Celtic Archaeology at University College, Dublin, died in Cambridge 26 April 1950, aged 79.

OSWALD LONGSTAFF PROWDE (B.A. 1904), C.M.G., M.I.C.E., of the Egyptian Government Irrigation Service from 1905 to 1926, died in London 5 November 1949, aged 67.

EDMUND WILLIAM RUDD (B.A. 1888), mathematical master at Aldenham School from 1890 to 1921, died at Watford 21 October 1949, aged 83.

GEORGE SAMPSON (Hon. M.A. 1920), formerly Inspector of Schools under the London County Council, author of *English for the English*, died at Hove 1 February 1950, aged 76.

LEWIS RUDALL SHORE (B.A. 1911), M.D., formerly University Demonstrator in Anatomy, and later Professor of Anatomy in the University of Hong Kong, died in New Zealand 9 February 1950, aged 60.

JOHN SHIRLEY STEELE STEELE-PERKINS (B.A. 1897, as Perkins), medical practitioner, died at Exeter 20 May 1950, aged 73.

ERNEST CHARLES TAYLOR (B.A. 1896), M.B., formerly of the Indian Medical Service, died at Wareham 18 January 1950, aged 74.

STEPHEN GODDARD TEAKLE (B.A. 1902), vicar of Pawlett, Somerset, from 1936 to 1941, died at Worthing 30 April 1949, aged 69.

ALFRED JAMES WILMOTT (B.A. 1909), Deputy Keeper in the Department of Botany at the British Museum (Natural History), died 27 January 1950 in London, aged 61.

HARTLEY WITHERS (M.A., by incorporation from Oxford, 1939), formerly City Editor of *The Times*, died at Colchester 21 March 1950, aged 82.

THE LIBRARY

MR YULE has given to the Library a leaf from a fifteenth-century French Horae with a double miniature showing St John in the cauldron of boiling oil and St John holding the chalice of poisoned wine. He has also given a rare sixteenth-century printed book, *Cura pastoralis* (Vienna, *c.* 1516), and a copy of the pamphlet *The Arminian Nunnery* (1641), an attack on Nicholas Ferrar's community at Little Gidding.

Mr Bromwich has given two Italian sixteenth-century printed books: Dactius' *Poemata* (Florence, 1549), and Achilles' Tatius *Dell' amore di Leucippe* (Venice, 1563).

Captain H. T. Lloyd-Davis has given a note-book used by Professor E. H. Palmer in Sinai in 1868.

Mr E. Hayward (Sidney, B.A. 1906) has given two note-books used by John Henry Dent (B.A. 1817) while in residence in St John's.

Mr A. H. Denney (Matric. 1948) has given a collection of some twenty letters, mostly holograph, and dated 1779–86, from the Rev. Thomas Sedgewick Whalley (B.A. 1767).

Mr B. L. Thompson (B.A. 1928) has given Joseph Wilkinson's *Select views in Cumberland, Westmoreland and Lancashire* (London, 1810), which contains the first published version of Wordsworth's "Guide to the Lakes".

The Library has also been given autograph letters from the following members of the College: Sir J. F. W. Herschel, Augustus Jessopp, J. B. Jukes, Samuel Pegge, senior, Frederick Tennyson, Henry Venn, and William Wilberforce.

Other accessions include the new edition of Chambers's *Encyclopaedia*, modern editions of Russian classics (Lermontov, Pushkin, Tolstoy, etc.), in Russian (23 volumes), and a number of English classics, e.g. Jane Austen, Thomas Hardy, hitherto not in the Library.

The following members of the College have presented copies of their own books and articles: The President, Mr G. Bateson, Dr Bertram, Mr W. Brock, Mr C. F. Carter, Captain J. R. Cleland, Dr Daniel, Mr T. W. Eason, Professor Hartree, Mr Hinsley, Mr L. G. H. Horton-Smith, Mr Hoyle, Mr H. H. Huxley, Professor R. W. James, Dr Lang, Dr L. S. B. Leakey, Mr R. J. Loewe, Mr E. F. Lydall, Mr Partridge, Professor Ratcliff, Mr W. W. Sawyer, Mr Watt, Dr Wilkes, Sir P. H. Winfield.

The Library has recently acquired some notable additions to its collection of anti-slavery manuscripts and pamphlets. A group of pamphlets, originally in the Liverpool Library, relate to the agitation of the decade before the Emancipation Act of 1833 and provide

useful historical material for the controversy over the handling of slave-grown sugar which so exercised the consciences of Liverpool importing merchants. Of more immediate interest to the College is a collection of papers belonging to Thomas Clarkson. These include a number of manuscripts by Clarkson on anti-slavery topics: an account of his memorable visit, in Paris in 1815, to the Emperor of Russia who had a warm regard for him and for the anti-slavery cause; the draft of one of his personal letters to Alexander, in 1822, informing him of French backsliding in the matter of the slave-trade; and texts of speeches and correspondence with local anti-slavery societies. There is in addition a good representative collection of letters to Clarkson from anti-slavery leaders like Joseph Sturge, Fowell Buxton and John Scoble and from French correspondents like the Abbé Grégoire and Brissot de Warville. While not of any new significance historically, these letters, together with a few charming letters by his wife, give a distinct personal impression of Clarkson's private and public life.

REVIEWS

The Poet Wordsworth. By HELEN DARBISHIRE. (Oxford University Press, 1950. 7*s.* 6*d.*)

This book is the published version of the Clark Lectures, given in the Michaelmas Term. Like them it is presented in an easy-flowing style and everything is refreshingly uncomplicated.

Its aim is to form an estimate of Wordsworth's poetry mainly from a study of the text in both published and manuscript form. The sources and development of his philosophy, or the effect upon him of Dorothy Wordsworth, Coleridge, or Annette Vallon, are given little attention; and the poet is everywhere judged by results rather than by presumed intentions. This is an admirably clear-cut way of approaching the subject, and not only relieves the reader of that plausible, but frankly conjectural psychology, which is so often applied to romantic personalities, but by-passes the ancient problem of why Wordsworth's creative genius should have been so powerful between 1798 and 1808, and so unfruitful for the rest of his long life. Instead, Miss Darbishire proceeds to a close examination of certain of Wordsworth's poems, notably the *Lyrical Ballads* and *The Prelude.* The arrangement is chronological. She first demonstrates the affinities of his early poetry with that of his immediate predecessors in the eighteenth century; passes on to a consideration of the poetic revolution of the *Lyrical Ballads*, and of the full creative expression of *The Prelude*; and concludes with a summary of his poetic achievement. In it she distinguishes three main strands of thought. These are: the vital significance of sense experience, the assurance of the mind's intuition of the infinite, and the conviction that man is moving inevitably to some unforeseen goal.

Throughout the book Miss Darbishire works by quotation and comment; at times it is almost as though she were conducting a running commentary on her own Wordsworth anthology. She reveals much ingenuity and scholarship in tracing the ancestors of the particular lines and words in the *Lyrical Ballads*, and the method serves to good advantage in the comparison of the first and last versions of *The Prelude*, which is the subject of the third section. By a consideration of the alterations and amendments made between 1805 and 1850, Miss Darbishire demonstrates the gradual rationalization of Wordsworth's emotions which his association with the philosophic Coleridge and his own decline in creative ability helped to bring about. She shows how the poet altered the descriptions of experiences involuntarily received so as to belie the impression that things "just happened"; and how he substituted words which indicated that the mind itself was the agent, as for example where the word "influx" is changed to "insight", or where the episode of the old soldier in Book IV is altogether omitted in the 1850 version. This fundamentally philosophic investigation is here presented in literary terms: and as such it is a useful substantiation of conclusions that other critics have suggested on biographical grounds.

In a short book, and one with these intentions, we must not look for new solutions to the problems of Wordsworth's intellectual and emotional development: the main emphasis of the book is appreciative and explanatory in the best sense. The poems themselves are throughout the centre of attention: in the analysis of their rhythm and imagery and of their general stylistic development, Miss Darbishire keeps a keen eye on the object, and describes it with perception, enthusiasm and great sincerity. D.Y.T.

Command of the Sea: British Naval History 1918–45. By F. H. HINSLEY. (Christophers. 7*s.* 6*d.*)

There must be many members of the College who will find a book by Harry Hinsley on the British Navy not only interesting but tantalizing. Interesting this little book certainly is. It is the only place that I know where one can find a compact, accurate and illuminating history of the British Navy in the generation of its greatest power, its greatest responsibility and its fastest relative decline—the years 1918–45. It is an unpretentious and straightforward account—an introduction to what may one day come to be regarded as the most important individual story in the history of the early twentieth century. T.P.R.L.

The Nature of the Universe. By FRED HOYLE. (Blackwell, Oxford. 5*s.*)

To meet the great interest aroused by Fred Hoyle's lectures on "The Nature of the Universe" given on the Third Programme earlier in the year, this small volume has been brought out in almost record time. It comprises the five lectures, verbatim, but with the addition of the statement and solution of Eddington's cricket problem, some appended notes expanding a few points, and not least a number of beautiful photographs of the sun and certain spiral nebulae.

In simple go-ahead language the book presents a general account of the almost incredible picture of the universe as it now stands revealed by the combined resources of powerful telescopes and imaginative scientific inference. The work is in the best traditions of the writings of Jeans and Eddington a generation ago, but Hoyle has perhaps the easier task because so many of the key processes have since become more satisfactorily understood and the main features far more securely established.

With this book Mr Hoyle has brought some degree of familiarity with modern views of the universe within the reach of everyone, and as we are all in it together and indeed part of it, he has done a most important thing. R.A.L.

The Problem of "Henry VIII" Reopened. By A. C. PARTRIDGE. (Bowes and Bowes, 1949. 5*s*.)

In his essay on the authorship of *Henry VIII*, Mr Partridge has a new approach rather than a new theory. He opens with a summary of the main arguments advanced so far about this *locus classicus* of the disintegrators. Professor Alexander's claim for Shakespeare's sole authorship is refuted on its own evidence; and then Mr Partridge fires several broadsides of his own. His deductions are based mainly on the comparative frequency of use of certain grammatical constructions by Shakespeare and Fletcher, and of their colloquial shortening of words. He also distinguishes the possible Shakespearian passages from the rest by the obscurity of their syntax, and adds a cautionary note on the dangers of using vocabulary as a test of authorship. Finally, the evidence is summarized to confirm Spedding and Hickson's allocation of the parts of the play between Shakespeare and Fletcher.

This small volume is a useful addition to Shakespearian scholarship, and supports the author's contention for the value of a morphological and syntactical approach to critical bibliography, an approach which Mr Partridge has applied in more detail to a study of Jonson to be published shortly. J.W.

A Hundred Years of Archaeology. By GLYN E. DANIEL. (Duckworth. 21*s*.)

In this book Dr Daniel gives a compact and well-written account of the development of prehistoric archaeology—a development which has taken place entirely within the last hundred years.

The author deals chronologically with his subject, and starts by tracing the rise of antiquarianism after the Renaissance and the rediscovery of classical civilization. He then sketches the controversy between the "Fluvialists", who propounded an evolutionary theory for past ages based on geological principles, and the "Diluvialists", who accepted the date 4004 B.C. for the beginning of the world. This leads to the "birth of archaeology" in 1840, when the "contemporaneity of man with extinct animals" was finally accepted by the scientific world. The early discoveries and excavations are dealt with in considerable detail, as are the various attempts at classificatory and chronological systems into which the ever-increasing information could be fitted. The great growth of knowledge during the closing decades of the nineteenth century is well set out, and Dr Daniel concludes his survey of that century by discussing the techniques and methods used by the excavators. They have often been criticized with great severity for their shortcomings, but he justly defends them for merely not being "well ahead of their time".

The twentieth century has so far seen a prodigious accumulation of information from excavations and surveys all over the world, and an excellent summary of this takes up three fascinating chapters. The

improvements in excavatory and interpretative techniques are then considered, a section being devoted to the development of air-photography, and the far-reaching influence of its application to archaeology. In a final chapter, Dr Daniel sums up the present situation of prehistoric studies and considers some of the problems which await attention.

The book is well printed and bound. It has a brief but very useful glossary, and is copiously documented with footnotes and a bibliography. The index is useful but far from adequate. T.W.F.

Martin Makesure. By FRANK KENDON. (J. M. Dent and Sons. 10*s*. 6*d*.)

The hero of Mr Kendon's novel, tired of "begging from employer to employer for a share in London's victuals", leaves his wife, his money, and his house in Earl's Court, all on an impulse, and wanders away into the countryside, to subsist anyhow and to rediscover the self which urban routine had damped in him. His wife in her turn leaves their home, to wait in patience until he returns to her, whole in spirit. The necessity for self-reliance makes each of them more susceptible to the lessons taught by nature and by the personalities they encounter in their wanderings. As they grow, through their autonomous experiences, larger in outlook and closer to one another in sympathy, so their paths gradually converge; and at their final meeting, superficially accidental, they have each ripened in self-knowledge of the world until they are again ready for one another.

The narrative is enriched by descriptions of the English countryside, and of the variety of characters who inhabit it; and, as we should expect, the author conveys much of their poetry and charm. P.H.D.

Rhyming Relics of the Legal Past. With Introduction by L. G. H. HORTON-SMITH, M.A., late Fellow of St John's College, Cambridge, and of Lincoln's Inn, Barrister-at-Law. (26 Rivercourt Road, Ravenscourt Park, London, W. 6. 1950. 1*s*. 9*d*. net; post free 2*s*.)

These verses, reprinted from an old pamphlet entitled *The Hope of the Briefless or The Cradle of Crime*, purport to be the observations of a young barrister on first joining the Midland Circuit at the Birmingham Sessions. Briefless himself, he notes with malicious wit some of the weaknesses of his more successful seniors and then, rather more seriously and elaborately, attacks the presiding judge for the well-meaning "clumsy zeal" with which, "by false philosophy deceived", he seeks to reform young criminals instead of giving them "timely punishment". The pamphlet is undated, the author is anonymous, and the names of his victims are so abbreviated as to obscure their

identities. It seems likely that he was not so briefless and inexperienced as he chose to pretend. Mr Horton-Smith's Introduction gives some interesting information about his own copy of the pamphlet. In 1882 a future Master of the Rolls presented it to a future President of the Law Society, and some annotator has written into it several of the hidden names. Mr Horton-Smith hopes that some of his readers may be able to supply the names not yet identified. S.J.B.

JOHNIANA

(i) *Blazers:*

[We are indebted to H. M. Stewart, and to the Editor of the *Cambridge Review* for permission to reprint the following article.]

One's first impulse is, naturally, to turn to the *New English Dictionary* (1888) where we find, "Blazer. A light jacket of bright colour worn at cricket or other sports." Reference is made to *The Times* of 19 June 1880, and to the *Durham University Journal* of 1885; but we can trace the word further back than that, and show something of its derivation.

The *Dictionary of Slang and its Analogues* by John S. Farmer and W. E. Henley (1890) is rather more helpful. "Blazer. Subs. (popular) —originally applied to the uniform of the Lady Margaret Boat Club, St John's College, Cambridge, which was of a bright red and was called a Blazer. Now applied to any light jacket of bright colour worn at cricket or other sports. Prof. Skeat (*N. & Q.* 7 S, III, 436), speaking of the Johnian Blazer, says it was always of the most brilliant scarlet, and thinks it was not improbable that the fact suggested the name, which became general." *The Times*' reference is given, and one to *Punch* of 1885; while on 22 August 1889, one Walter Wren wrote to the *Daily News* about that paper's use of the word, "...This is...a case of the specific becoming the general. A blazer is the red flannel boating jacket of the Lady Margaret Boat Club. When I was at Cambridge it meant that and nothing else." Walter Wren entered Christ's College in 1852, but being taken ill after a few terms was readmitted in 1857.

Skeat entered Christ's College in 1854, where he remained, except between 1860 and 1864. In the reference given he also says that, during his residence, the word was coming into use, apparently from the term Johnian Blazer.

Sir Robert Scott, in his *St John's College*, bears this out, but gives no dates. Mr Morris Marples, in his recently published *University Slang*, refers the term to L.M.B.C., but gives no reference before that of *The Times* of 1880.

Confirmation comes from what is, perhaps, our best source, *The Cambridge University Almanack and Register*. The first issue, of 1853, gives the uniform of L.M.B.C. for the season 1851–2 as: "...a red guernsey or 'blazer', a red and white striped jersey, trowsers (*sic*) of a small black and white check with a very faint stripe of red, and a red cap or white straw hat with red ribbon." This is very nearly the present, theoretical, uniform of all but the First May Boat; though the only known extant long trowsers and straw hat are the property of the author.

Here is the word blazer used for 1852, and the inverted commas imply that it was fairly recent slang. These were first dropped for the season of 1868. The usual uniform consisted of over-jersey, under-jersey—perhaps sweater and zephyr, a term first used for First Trinity for 1867—trowsers and cap or straw hat. Among the few variations

Third Trinity had "a grey overcoat", and Caius a "violet coloured jacket", no over-jersey being given.

The points to notice are that, though two clubs wore coats, of which the Caius one would certainly be called a blazer to-day, the term is not applied to them; that the word blazer is known, and used only for L.M.B.C.; that First Trinity wore a "blue and white striped under-jersey" which is not called a blazer. The last point, along with the other evidence, seems to dispose of the rival theory, which has been quoted in the correspondence columns of the *Daily Telegraph*, that the boats' crews of H.M.S. Blazer rowed in blue and white striped jerseys instead of the usual all blue, and that the term spread to any garment which was striped instead of plain. In the words of one of my correspondents, "H.M.S. Blazer has been torpedoed;...the garment is clearly being worn in 1852, and H.M.S. Blazer's claim began in 1857".

The *Almanack and Register* is not completely consistent—perhaps this is more the fault of Boat Club secretaries, or whoever supplied the information—but the main developments as they appear in its various volumes are as follows. (The dates refer to seasons, not to the volumes of the *Almanack and Register*.)

To 1851.	Unknown.
1852 to 1867.	L.M.B.C. alone has "Blazer", in inverted commas.
1868.	Inverted commas are dropped.
1869 and 1870.	Corpus has a "cherry blazer trimmed with white silk". L.M.B.C. drops the term! Note that the colour is still red.
1871 and 1872.	L.M.B.C. and Corpus have blazers.
1873.	L.M.B.C., Corpus, Second Trinity, Emmanuel, and the short-lived St John's College Boat have blazers. Second Trinity's is the far from blazing "black and blue striped blazer". This was a year in which many clubs first adopted their present colours.

By 1882 some fourteen or fifteen clubs have blazers, though not all regularly.

The evidence on the whole is consistent with the views of Skeat and Wren, and seems convincingly in favour of the L.M.B.C. origin.

The whole subject of early rowing costume is interesting; so far as the blazer is concerned it is still doubtful what, in fact, it originally was. "Guernsey" suggests a heavy knitted garment, yet even this word may not have had its present meaning; for in 1874 Queens' had a "double breasted jersey", which sounds more like a cardigan—a word of about the same vintage as blazer. It is analogous on the one hand to the more general over-jersey, and on the other to the overcoat or jacket. It may thus have been somewhere between these two extremes, perhaps a heavy cardigan with a collar; but Walter Wren described it as being of red flannel. A. G. Almond, the tailor, in *Gowns and Gossip* (1925), wrote: "Blazer. Many years ago, when Mr Reuben Buttress ceased to be Chapel Clerk at St John's in order to go into

business, he made the scarlet coat for the Lady Margaret Boat Club; its vivid colour won for it the term 'A Blazer', and the synonym has since been applied to the similar garment whatever its character, whether it be of a simple colour or varied." The present Mr Almond suggests that originally knitted guernseys were worn on the river, but that when Buttress produced a flannel coat (which was nevertheless still called a guernsey), it was worn in the town as well, where a bright scarlet was not to be expected; and that it was this which caused it to be remarked on as a Blazer.

The earliest picture I have found is of L.M.B.C. going head in the Mays, 1872; the blazers appear of the modern type. The old coloured sheet of Cambridge University Boating Costumes still available on King's Parade shows the *style* of dress reduced to its H.C.F., since the same block is used throughout, and the blazers are in their present form. But it only refers to the Mays of 1880, and the *colours*, at least, are inaccurate compared with the *Almanack and Register*.

Unfortunately the early records of L.M.B.C. have gone astray, so there is no information from within the club. Any information on the subject would be welcome, particularly anything earlier than 1852. I have found no record of the term at Oxford as early as this, or even at a much later date.

(ii) *Bumps:*

[We are indebted to the Editor of *The Times* for permission to reprint this Fourth Leader, which appeared on 13 June 1950.]

Going head

"Bump! More bump", ecstatically shouts the small boy as he comes down the front stairs on a tea-tray or perhaps takes part in a game of Musical Bumps, which is another and more painful version of our old friend Musical Chairs. Of late years the word has taken on a sinister significance, so that in certain circles, according to Mr Eric Partridge's *Dictionary of the Underworld*, a professional killer is now known as a bump-off guy. In this country, however, it still stands primarily for the joys and agonies of Eights or the May Races, and even to addicts of gangster fiction the news that Lady Margaret has made four bumps will scarcely suggest an aristocratic murderess. If there is to be a triumph it is best that it should be complete, well and truly rounded off, and none could be more complete than that of the illustrious club who boast the original of all blazers of flaming scarlet. They started fifth on the river; they had to make a bump each night in order to go head and each night they set off with so fierce a rush that no one of their victims could get beyond Grassy, that famous Corner which has figured in the accounts of the May Races from time immemorial.

It is pleasantly appropriate that the best and most exciting account of going head of the river should have been written by a distinguished Johnian who was himself in his day Captain of the L.M.B.C.; but he,

with a novelist's natural instinct for the dramatic and for making the most of his material, delayed the final bump till after the Railway Bridge and almost at Charon's Grind. His successors of to-day slew with a more merciful swiftness. It may be said that less was hardly to be expected from an eight with six victorious Blues in it, but even a Blue is a human being, and this is one of the pursuits in which the cup can very easily be dashed from the lip; the quarry has sometimes the audacity to catch a victim of its own before being caught itself. Moreover, little David must not always engage all the sympathy: Goliath deserves his meed of praise when he lives up to his giant's reputation. His achievement this time is one to sweep the dryest of dry bobs off their feet so that for a moment they forget even cricket and swell in imagination the din on the towpath, wherein are blended the cheers of all the Tuscan ranks.

(iii) *The Nashe Society:*

[We are indebted to the author and publisher for permission to reprint the following passage.]

St John's College boasted a literary society which I had myself helped to found...we picked on Thomas Nashe, one of the less celebrated of the Elizabethans. This choice had two advantages. The first was that as all his works were out of print we felt under no obligation to read them. The second was that the title of one of his polemical masterpieces, 'Have with you to Saffron Walden!' provided us with a new form of greeting to rival the 'What cheer!' of the athletes. 'Have with you!' we would call to one another, feeling deliciously esoteric. We even organized a 'Have with you to Saffron Walden' party and invited that distinguished old Johnian, Sir John Squire, to lead it. In the event we never visited Saffron Walden; instead we had an enjoyable if somewhat beery banquet. There was it is true, an unfortunate moment when, to make conversation, I politely asked our guest if he had ever been to the boat-race. Pointing out that he had broadcast it annually for the previous five years, he retired moodily into his tankard; emerging, however, on the arrival of the punch-bowl, to propose, in an eloquent speech, the health of Thomas Nashe.

E. F. LYDALL (B.A. 1929), *Enough of Action* (Jonathan Cape, 1949).

COLLEGE AWARDS

STUDENTSHIPS

Strathcona: Holmes, G. A. *Denney:* Marsden, E. W. *Hutchinson:* Magnusson, M.; Salam, A. *Harper-Wood:* Sutcliffe, P. H. *McMahon:* Cradock, P.; Heptonstall, C. P.; Waterhouse, R. G. *Research Exhibitions:* Blench, J. W.; Coffey, M.; Joslin, D. M.; Lowden, J. S.; Staton, R. A.

SCHOLARSHIPS AND EXHIBITIONS

Elected to Scholarships: Beer, J. B.; Brough, J. N.; Goldstein, D. J.; Jolly, K.; Lord, A.; Lowden, J. S.; Martin, J. W.; Parkin, C. W.; Wilders, J. S.

TRAVEL EXHIBITIONS—*Roger Neville Goodman:* Robinson, B. H. B.; Massey, P. M. O. *Samuel Nunn:* Day, N. J. *Strathcona:* Donaldson, W. A.; Overton, D. R. *Sir Albert Howard:* Campbell, A. E.

PRIZES

SPECIAL PRIZES

Essay Prizes: (First Year) Wedd, G. M.; (Second Year) Lewis, W. R.; (*Proxime accessit*) Bruckland, N. E. *Graves Prize:* Creed, J. L. *Hart Prize:* Blench, J. W. *John Diver Prize:* Robinson, B. H. B. *Henry Humphreys Prize:* White, F. *Hutton Prize:* Campbell, A. E. *Sir Joseph Larmor Awards:* Dewes, J. G.; Hobson, P. J.; Holmes, E.; Perret, C. J. *Reading Prizes:* (*First Prize*) Ritchie, A. J. O.; (*Second Prize*) Dorman, R. B., Wilders, J. S. (*Aeq.*). *Bonney Award:* Wyatt, M.

PRIZES AWARDED ON UNIVERSITY EXAMINATIONS

MATHEMATICS—*Tripos Part III:* Cruickshank, D. W. J., *Wright's Prize*; Lowden, J. S., *Wright's Prize*; Smith, R. A., *Wright's Prize. Tripos Part II:* Fairbairn, W. M.; Geddes, A.; Morton, H. K. *Tripos Part I:* Corby, F. B.; Skinner, D. R. *Preliminary:* Dixon, J. L.

CLASSICS—*Tripos Part II:* Macpherson, I. W., *Wright's Prize*; Marsden, E. W., *Wright's Prize. Tripos Part I:* Hay, W.; Newton, R. J. *Preliminary:* Barker, W. T.; Baxter, J. R.

NATURAL SCIENCES—*Tripos Part II:* Harker, R. I.; Horridge, G. A., *Wright's Prize;* Martin, J. W. *Tripos Part I:* Brough, J. N., *Wright's Prize*; Goldstein, D. J.; Scheuer, P. A. G., *Wright's Prize*; Whitmore, D. N. *Preliminary Part II:* Kane, P. P. *Preliminary Part I:* Barker, S. J.; Davy, A.; Reese, C. R.; Salter, C. E.; Shakeshaft, J. R.; Storey, D. G.

LAW—*Tripos Part II:* Cradock, P.; Dawson, J. K. N., *Hughes Prize.*

HISTORY—*Tripos Part II:* Rimmer, W. G.; Stephens, M. W. *Tripos Part I:* Mossman, D. J.; Parkin, C. W., *Wright's Prize*; Rowe, P. W. *Preliminary:* Campbell, A. E.; Erickson, J.

MODERN LANGUAGES—*Tripos Part II:* Field, W. P. M. *Preliminary Part II:* Dorman, R. B. *Preliminary Part I:* Jackson, F. W. D.

MECHANICAL SCIENCES—*Tripos Part I:* Reily, D. *Preliminary:* Nedderman, J. M., *Wright's Prize.*

ARCHAEOLOGY AND ANTHROPOLOGY—*Tripos, Section A, Part II, Group II:* Jolly, K., *Wright's Prize. Tripos, Section A, Part I:* Lord, A.

ENGLISH—*Tripos Part II:* Blench, J. W.; Sutcliffe, P. H., *Hughes Prize. Tripos Part I:* Beer, J. B.; Wilders, J. S., *Earle Prize.*

MUSIC—Guest, G. H., *Wright's Prize.*

OPEN SCHOLARSHIPS AND EXHIBITIONS, DECEMBER 1949

Major Scholarships:

Lean, C., Plymouth College, for Mathematics (Baylis Scholarship). Ringrose, J. R., Buckhurst Hill County High School, for Mathematics. Ward, M. B., Wolverhampton Grammar School, for Mathematics. Raphael, F. M., Charterhouse, for Classics. Stokes, M. C., Eton College, for Classics (Henry Arthur Thomas Scholarship). Clark, J. T., Torquay Grammar School, for Natural Sciences. Hirst, P., Latymer Upper School, Hammersmith, for Natural Sciences. Lyall, H. G., St Alban's School, for Natural Sciences (Strathcona Scholarship). Cartledge, B. G., Hurstpierpoint College, for History. Benton, F. J., Wednesbury High School, for English. Staples, B. G., Ashby de la Zouch Grammar School, for the General Examination.

Minor Scholarships:

Oliver, F. R., Manchester Grammar School, for Mathematics. Spinney, A. N., Sedbergh School, for Classics. Woodbridge, E. J., Chigwell School, for Classics. Chambers, R. J. H., Marlborough College, for Natural Sciences. Harrison, J. F., Wyggeston Grammar School, for Natural Sciences. Robertson, J. C., Merchiston Castle School, for Natural Sciences. Eberlie, R. F., Sherborne School, for History. McIntyre, I. J., Prescot Grammar School, for the General Examination.

Exhibitions:

West, R. A., Manchester Grammar School, for Mathematics. Reynolds, L. D., University College, Cardiff, for Classics. Ridley, D. J., Eton College, for Classics. Twinn, D. C., Manchester Grammar School, for Natural Sciences. Swinfen, T. C., Fettes College, for Natural Sciences. Gray, A. D., Holgate Grammar School, for History. Daneff, S. C., St Peter's School, York, for Modern Languages. Philpot, R. L., Emanuel School, Wandsworth, for Modern Languages. Cooper, M. L., Cranbrook School, for Modern Languages. Axford, M. T. J., Wakefield Grammar School, for English. MacGaffey, W., Taunton School, for English. Burnham, C. P., Eltham College, for Geography. Langdon-Davies, P. R., Cambridgeshire High School, for Geography.

Johnson Exhibition:

Powell-Price, D. C. B., Uppingham School, for Classics.

Minor Scholarship for Music:

Kemp, I. J. M., Felsted School.

CLOSE EXHIBITIONS AND CHORAL STUDENTSHIPS, 1950

Close Exhibitions:

Baker: Baty, D., Durham School. *Dowman:* Appelbee, K., Pocklington School. *Lupton and Hebblethwaite:* Shaw, J. G. D., Sedbergh School. *Munsteven:* Konstam, M. G. K., Oundle School. *Newcome:* Odds, D. J., The King's School, Grantham. *Somerset (March):* Lewis, E. B., Hereford Cathedral School. *Somerset (Wootton Rivers):* Binns, C. J., Manchester Grammar School.

Choral Studentships:

Baird, A. J., Cranleigh School. Boggis, P. F. R., Bexhill Grammar School. Darling, M. J., Radley College. Howe, J. F., Shrewsbury School. McGlashan, I. S. S., Fettes College.