

PORTRAITS IN TRINITY HALL

AN INFORMAL GUIDE
 TO PORTRAITS
 IN TRINITY HALL





Introduction

Nobody who has gone in and out of Cambridge colleges can miss the differences in atmosphere.

Do college buildings shape the communities that live in them? Are we – the reader will forgive the pronoun, which is itself part of the mystery of college identity – what we are because of the configuration of our buildings? Do the walls convey a spirit which changes us and makes us behave in certain way?

Whether the architecture explains it or not, each Cambridge college has a curious kind of personality. ‘Hall men and women’ know – though they rarely make that knowledge explicit – that ‘their college’ is the best and ‘the nicest’. It is “cosy” friendly, unpretentious and, in some mysterious way, welcoming.

Several decades ago, a former Head Porter was irritated at the way the students and fellows chatted in the Porters’ Lodge and posted a note to remind undergraduates that the Porters’ Lodge was not the Junior Combination Room [Cambridge-Speak for ‘common room’] and that he would be obliged if they held their meetings elsewhere. Nobody took any notice and, as a wise and experienced Porter, he soon saw that the way students gathered in that space meant that Porters knew them well, could spot trouble and defuse it. I have heard two Porters and an undergraduate discussing her unexpectedly good Tripos results with every indication of genuine affection on the side of the Porters and pleasure at her success.

So with these slightly diffuse introductory remarks, I welcome the reader to this guided tour of those who lived and worked here before our time and hope that both Trinity Hall members and visitors will find it entertaining to get to know the portraits and the persons whose faces stare at them from the walls.

Note about the sources for this guide

Where I cite a reference directly, I have supplied a footnote. In many cases, I rely on my own memory (doubtless fallible) for anecdotes and atmosphere and, of course, for recollections of my life at the Hall in the many years I have been a fellow. It is no exaggeration to say that the most precious privilege of my professional career has been my election as a Fellow of Trinity Hall. This little guide will, I hope, serve as my thanks to that College community in which I served.

By Jonathan Steinberg, Fellow 1966-1999, Vice-Master 1990-1994

Degree Morning (1863)

Artist: Robert Dennis Farren (1832-1912),

Degree Morning 1863 offers a collective portrait of Cambridge society in 1863 with all the characters carefully identified and numbered. There is the great figure of the Revd Professor Adam Sedgwick (1785-1873), one of the founders of modern geology and Darwin's teacher; the stout shape of William Whewell (1794-1866), Master of Trinity College and a pioneer of modern science. Indeed Whewell invented the word 'science' itself. A great wit as well as a polymath, Whewell ran Trinity College for more than twenty-five years with his massive presence. During a particularly testy College Council meeting, Whewell remarked, 'we are none of us infallible, even the youngest among us.'

Yet the picture has special importance for Trinity Hall. It was given by Dr T.C. Geldart, Master of Trinity Hall from 1852 to 1877, to the College to mark the only instance in the long history of the Mathematics Tripos when a Trinity Hall undergraduate was 'Senior Wrangler', that is, the student who came top of the Mathematics Tripos, the exhausting and unique Cambridge trial of intellectual prowess.

The triumph of mathematics in Cambridge created a unique set of conditions. As Andrew Warwick shows in his Masters of theory: *Cambridge and the rise of mathematical physics* (Chicago: University of Chicago Press, 2003) Cambridge developed from the middle of the eighteenth century to 1909 a set of examinations in mathematical physics which reached standards unknown elsewhere and which for a long time were the only serious Cambridge examinations. V.A Huber, a German scholar, wrote in 1843 that English examinations in classics "were somewhat superior to our own...in mathematics altogether beyond us" [Warwick, p. 174, n. 133] August de Morgan, a Cambridge mathematician who moved to the new University College London, wrote in The Quarterly Journal of Education in 1835 that books by Cambridge tutors for Cambridge undergraduates were literally incomprehensible to students at other institutions. No wonder that the Hall group of Fellows (seen on the extreme left of the picture), congratulated Robert Romer as 'Senior Wrangler'. Henry Fawcett, the blind professor of economics, can be seen with his helper in the Trinity Hall group together with the Master, T.C. Geldart, Leslie Stephen, Henry Latham and an unidentified Fellow.





John Andrew L.L.D (1684-1747), Fellow, Judge of the Consistory Court



Sir Richard Bancroft (1544-1610) Archbishop of Canterbury

¹ Crawley, p. 128

² Ibid. p, 62

³ Ibid. pp. 91-2

⁴ Bryan P. Levack, 'John Cowell' Oxford Dictionary of National Biography online

John Andrew (1684-1747) L.L.D Fellow, Judge of the Consistory Court

Andrew had an unusual long tenure as a Fellow from 1706 to his death in 1747. He served as a judge in the Consistory Court and accumulated a considerable fortune. Andrew donated a large, unspecified sum to the College to complete Burroughs and Essex’s plan for the modernization of the College. The College recently discovered the original plate for the plan. It shows that the architects intended to knock down the Old Library and run two identical wings from the square of Front Court down to the Cam, a perfect illustration of Enlightenment rationality and order and complete lack of respect for buildings from what they called ‘the dark ages’. Not even the ‘Age of Light’ lasted forever and by 1793 when the last ‘life interest’ in Andrew’s bequest died, so that the money could be used, the Fellowship, now in the early stages of romanticism, rejected the plan and the attending conditions for scholarships and Fellowships for students from Merchant Taylor’s School. The money went to St John’s College, Oxford but Andrew’s portrait and the handsome marble monument in the Chapel recall this long-serving Fellow and benefactor.¹

Artist: British (English) School

Sir Richard Bancroft (1544-1610) Archbishop of Canterbury

Richard Bancroft studied in Cambridge at Christ’s College and Jesus College. After ordination he served as chaplain to Bishop Cox, Bishop of Ely, whose picture we have in the Senior Combination Room. He borrowed the St Augustine illuminated manuscript from Trinity Hall during his tenure as Archbishop and noted that ‘it had been fitter to have been given to the Archbishopric of Canterbury’² Bancroft became the patron of the main legal theorist of civil law in Cambridge, John Cowell, who became Master of Trinity Hall from 1598 to 1611. Cowell’s dictionary of legal terms, The Interpreter, published in 1607 and revised in 1610, caused a stir because its definitions seemed to give the Crown too much power.³ King James I summoned Cowell to court and admonished him because the book was “in some points very derogatory to the supreme power of this crowne; in other cases mistaking the true state of the parliament of this kingdome ... and speaking unreverently of the common law of England’.⁴ Though privately the King agreed with Cowell, he had to condemn him in public. Cowell was crushed by the experience, gave up his public posts and died shortly thereafter. His body was buried in the Trinity Hall chapel.

Artist: British (English School) early 17th century

Edward Anthony Beck (1848-1916), Master (1902-1916)

Beck, whose death on 12 April 1916, was noted in the New York Times, spent his entire career in this little college. He graduated from Trinity Hall and became a Fellow in 1871, Assistant Tutor in 1875, Junior Tutor in 1885, and Senior Tutor in 1887. Any Fellow will recognize this career, that of a ‘good College man’. He became Master in 1902 and served as Vice-Chancellor from 1904 to 1906 and died in 1916. Beck has no entry in the Oxford Dictionary of National Biography but Charles Crawley describes him as ‘a shrewd and humorous man who gave long and loyal service’.⁵ He came from Bishop’s Stortford School, not one of the grand public schools and was a classical scholar not a lawyer. Under his comfortable but lethargic administration, the College declined in numbers of students and in active Fellows. As Crawley writes – this period was only 8 years before Crawley himself became a Fellow,

‘There were not enough young Fellows and not enough endowment to create more Fellowships. When Beck died in April 1916, the College was so empty and consequently so impoverished by the war that it was neither possible nor necessary to fill his place at once.’⁶

‘This poore Society’ lived up to its name but not so ‘poore’ that Beck could not find an expensive artist to paint his portrait.

Artist: Lance Calkin (1859-1936)

Lance Calkin was born in London, the son of a musician. Calkin was privately educated and attended the Slade School of Fine Art and the Royal Academy Schools. In 1895 he became a member of the Royal Institute of Painters in Oil Colours. He has three portraits in the National Gallery: one of King George V, one of Arthur Wellesley Peele, 1st Viscount Peel, and Edward White Benson

⁵ Ibid. 156-7

⁶ Ibid. p. 157





John Bellany (18 June 1942 - 28 August 2013), Self-Portrait (1988)

John Bellany belongs among the leading Scottish painters of the modern period. He was born in Port Seton on the Scottish coast and much of his work takes as subject boats, fishing and the people of his home town. He studied art at the Edinburgh College of Art and the Royal College of Art. His distinctive style, colours and perspective mark his work as a kind of expressionist painter. He came to Trinity Hall as a Fellow-Commoner from 1988 to 1991 because of Professor Sir Roy Calne, FRS, who operated to give Bellany a kidney transplant. As a fellow painter, (see above) he recognized John Bellany's genius and wanted him to join the Fellowship as he recovered. The College has received a variety of splendid canvases including the portrait.

Augustine Birrell (1850-1933)

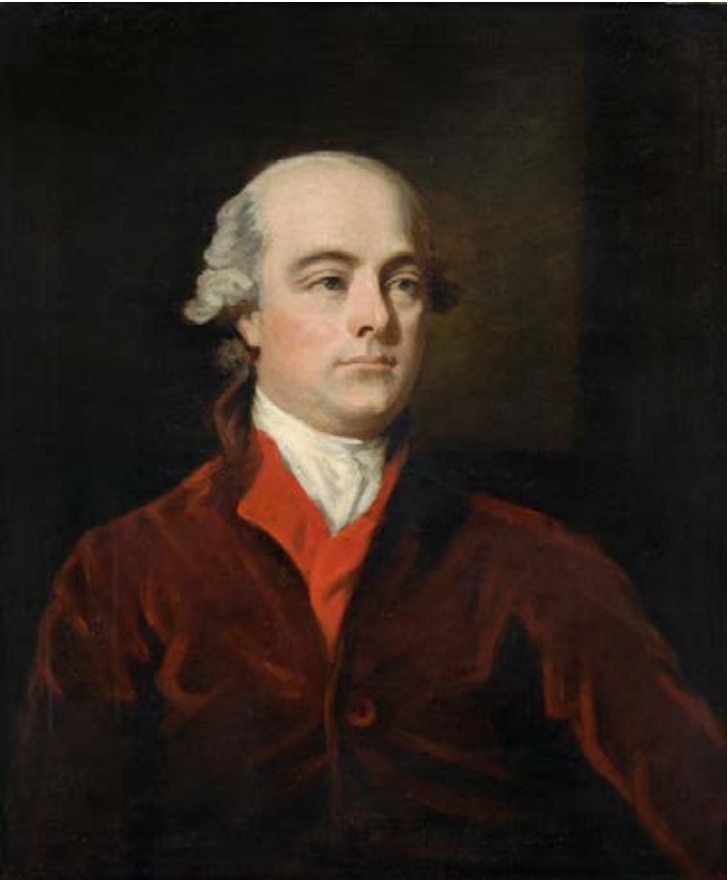
Augustine Birrell had three careers and succeeded in them all. A lucky legacy enabled Birrell who came from a Baptist background to come to Trinity Hall to study law. He succeeded at the bar but became famous for his *Obiter Dicta*, collections of witty and charming essays on literature and other topics which appeared in 1884, 1887 and 1896. He became an MP and joined the cabinet in 1906 after the Liberal landside. From 1907 to 1916, he served as Chief Secretary for Ireland. Sir Henry Robinson, the vice-president of the Local Government Board, considered Birrell's term in office 'infinitely more momentous and prolific in legislative reforms' than that of any of his predecessors, with fifty-six measures passed through parliament, in areas such as working-class housing, public health, and conditions in schools (Robinson, 189)⁷. He failed to anticipate the Irish revolt in 1916, fell from office and never recovered politically.

Artist: Roger Fry (1866-1934)

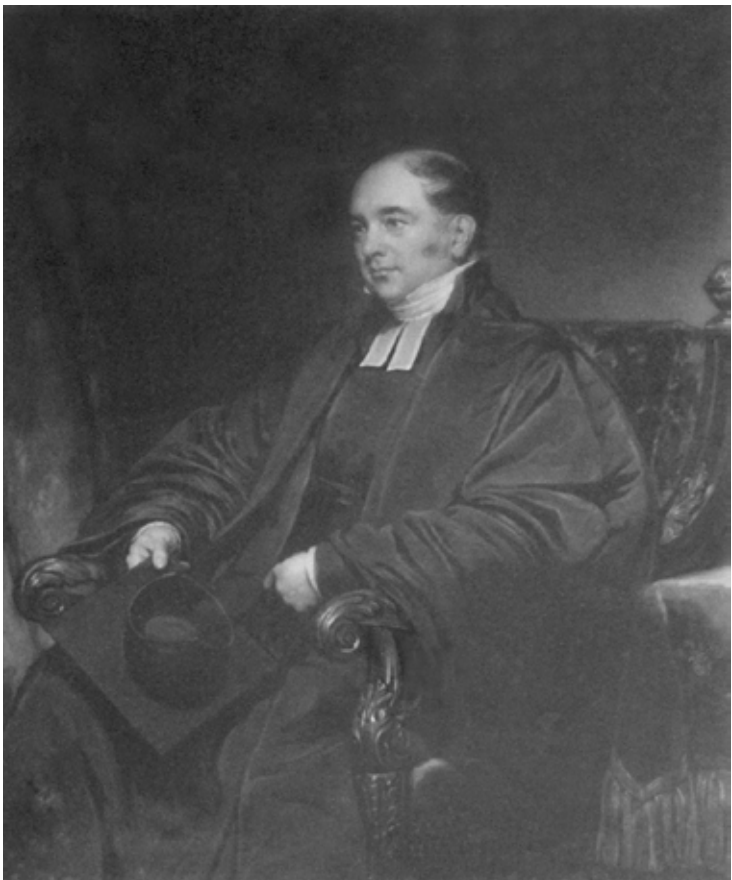
Roger Fry became one of the most important artists, art critics and lecturers of his generation. He could fill the biggest halls with his delightful and elegant public lectures. He moved in very exalted circles in Cambridge and afterwards and became an authority on modern art in his later years. Virginia Woolf wrote a biography of Fry.

⁷ Pat Jalland, Oxford Dictionary of National Biography





Sir Simon Le Blanc (1748/9-1816)



Thomas Le Blanc (1773-1843)

⁸ Douglas Hay, Oxford Dictionary of National Biography on-line

⁹ Robin Simon, *ibid*

¹⁰ Crawley, p. 121

Sir Simon Le Blanc (1748/9-1816), Fellow (1779-1799)

Simon Le Blanc, the older and more distinguished brother of the Master Thomas Le Blanc was descended from a Huguenot family of Rouen; Simon, who received £14,000 (a huge sum of money in eighteenth-century England) under his father’s will in 1765, followed his brother Thomas (b. 1743) to Trinity Hall, Cambridge, where he was admitted pensioner on 1 January 1766; he was named scholar in that year and matriculated in Michaelmas term 1766. He was admitted to the Inner Temple in 1771 and called to the bar in February 1773. He graduated LLB from Cambridge in 1773 and was a Fellow of Trinity Hall from 1779 to 1799. One of the most successful advocates of his generation, in the year 1790 he made 271 appearances in the court of common pleas; only one other barrister made more. His advice on cases was called upon by clients on many different issues. He was counsel for the University of Cambridge from 1791 to 1799. On 5 June 1799 he was made a justice of the court of king’s bench, and knighted, taking his seat on the following day. Lord Campbell, who first saw him on the bench in June 1800, later described him as ‘prim and precise’ (Campbell, 4.108) in appearance and one of the best lawyers of his generation.⁸

Artist: John Opie (1761-1807)

This is a case where the artist is more famous than his subject. John Opie came from a carpenter’s family in Cornwall. When he was 14, Dr John Wolcot discovered him and promoted him relentlessly. Wolcot introduced Opie to Sir Joshua Reynolds, who was very much impressed and rather crushed his former pupil James Northcote, who was then trying once again to establish himself in London: ‘You have no chance here’, Northcote recorded Reynolds as saying to him, ‘There is such a young man come out of Cornwall ... Like Caravaggio, but finer’ (Leslie and Taylor, 2.341–2). Northcote nevertheless became a lifelong friend of Opie, for whom he retained the highest regard, remarking to Hazlitt, ‘He was a true genius’ (Earland, 31), and Opie’s portrait of Northcote dates from about 1799 (priv. coll.; see Peter, no. 60).⁹

Thomas Le Blanc (1773-1843), Master (1815-1843)

Le Blanc came from a wealthy family of Huguenot descent and his uncle Sir Simon became a King’s Bench Judge of very great distinction. Nephew Thomas was elected to a Fellowship in 1800 even though – unusually – he was not an advocate. On 26 December 1815 the Fellows elected him Master, though he was at the time only 41. He was not very distinguished academically and, according to one contemporary, he was ‘a devotee of port and a martyr to gout.’¹⁰ Le Blanc gave £1,800 pounds toward the modernization of the Master’s Lodge, once again a case in which the Fellows wisely chose a wealthy colleague to be their Master. He died in 1843 after 27 years as Master.



Henry Bond (1853-1938), Master (1919-1929)

Henry Bond, whose portrait by Gerald Kelly paints him in a doctor's gown, came from a very modest Cambridge family. The Times in its Obituary on 8 June 1938 described him in these terms:

“Dr. Henry Bond, Master of Trinity Hall, Cambridge, from 1919 to 1929, was a native of Cambridge, being the only son of Mr. William Bond, who was a magistrate of the Borough and on the Town Council and the Board of Guardians. Henry Bond was [born on 19 September 1853 and was] educated at Amersham Hall School, Reading, and afterwards at University College, London, before going up to Trinity Hall in October, 1873. As an undergraduate he was noted for his vivacity and vigour and cheerfulness. His light weight singled him out as a cox of his College first boat, in which capacity he earned a great reputation for skill and judgement...His special studies were Law and History. He was senior in the Law Tripos of 1876, and in the History Tripos of 1877 he was placed second in the first class. He also obtained the Chancellor's Legal Medal in 1877. He had previously won the Members' Prize for an Essay on German influence in English Literature for this he was specially fitted as at this time he spent part of every year in Germany and was in touch with all that was best in German thought...’¹¹

Bond never published much but he taught generations of young lawyers, many of whom became famous. More important, as Charles Crawley writes, ‘he was well fitted by his modest but determined personality to steer a poorly endowed college gently, without discarding its traditions, towards higher academic standards in a greater variety of subjects.’¹² That summary describes perfectly the character and contribution of Charles Crawley himself, whom Bond appointed in 1924 as the new history Fellow.

Artist: Gerald Festus Kelly (1879-1972)

Gerald Kelly was the most prominent portrait painter of his generation. He was born in London, educated at Eton College and Trinity Hall (1897). He painted T.S. Eliot, Ralph Vaughan Williams and Somerset Maugham (18 times) and Maugham rewarded him by making him a character in his novels.

¹¹ <http://keynessociety.wordpress.com/who-ran-the-society/henry-bond/> Obituary, 8 June 1938

¹² Crawley, pp 185-6,

Peter Clarke LittD FBA (1942-), Master (2000-2004)

Peter Clarke matriculated at St John's College, Cambridge, on graduation he took a position at University College London as lecturer and then as reader in history. He returned to Cambridge as lecturer and a fellow of St. Johns. He was later given a personal chair in history. When in 1981 the 'Gang of Four', Shirley Williams, David Owen, Roy Jenkins and William Rodgers, leading centrist members of the Labour Party in the House of Commons, split to form the Social Democratic Party, Peter Clarke helped to found the Cambridge branch of the new party. He published three major books on aspects of British political history in the late nineteenth and twentieth centuries, including *The Keynesian Revolution in the Making 1924-1936* (1988). He is the author of volume nine of the *Penguin History of Britain, Hope and Glory, Britain 1900-1990*. He writes regularly on history and politics for *The Times Literary Supplement* and the *London Review of Books*.

Artist: Joseph Francis Plaskett (12th July 1918 - 21st Sept 2014)

'Joe Plaskett' was one of the leading Canadian painters and portraitists of his time.





**Lord Chief Justice Cockburn, Sir Alexander James Edward
(1802-1880), Fellow (1828-1850)**

Alexander Cockburn stands out among nineteenth-century Trinity Hall lawyers in almost every way. He was the twelfth baronet Cockburn, son of a diplomat with a French mother and fluent in several European languages. He came to Trinity Hall, got a first in Civil Law, became President of the Union, got a Fellowship at the Hall and went into common law practice. He had an unconventional love life ('how unlike the home-life of our own dear Queen' as the Victorians said), and fathered two illegitimate children. He always looked for the dramatic cases in his practice, at first, cases which arose from the 1832 Reform Act and then ones that hit the headlines. Elected to parliament in 1847, he defended Lord Palmerston in the 'Don Pacifico' case (a case about a British subject who claimed damages against the Greek government) and got his reward with a post as solicitor-general and a knighthood. He rose to be Lord Chief Justice of England in 1875. Michael Lobban describes him vividly in the Oxford Dictionary of National Biography: 'A short man, with a large head and an expansive brow, Cockburn had a warm charm, a distinguished air, and a melodious voice. He was highly courteous, witty and eloquent in company, and keen to share anecdotes with his friends, who included Charles Dickens. An enthusiastic follower of music, he generally entertained the prima donnas of the age, and hosted musical evenings for his friends, always retiring late, and rising only in time to rush to court. Cockburn was also a keen sailor, and enjoyed hunting, though more for the company than the shooting. . . An Honorary Fellow of his College, he was disappointed not to have been elected Master of Trinity Hall in 1877.'¹³

Artist: George Frederick Watts (1817-1904)

Watts who was named after George Frederick Handel, became one of the most popular Victorian symbolist painters and sculptors.

¹³ Michael Lobban, 'Sir Alexander Cockburn' Oxford Dictionary of National Biography online.

**Louis Colville Gray Clarke (1878-1961), Fellow (1929-1960),
Director of the Fitzwilliam Museum (1937-1946)**

Louis Clarke, who matriculated in 1899, had a considerable personal fortune and a strong artistic sense. He never married and never had to work for a living but his intellectual and artistic interests led him to make contributions in the field of archaeology and anthropology. He collected art and artists and knew everybody in the art world and many members of the European aristocracy. Without any academic qualification, he became director of the Fitzwilliam Museum and helped it through the austerities of the Second World War. One of his successors as Director of the Museum, A.M. Jaffe, wrote of him in the Oxford Dictionary of National Biography, 'Of slight build and birdlike speed of mind and pitch of utterance, as well as of bodily movement, Clarke possessed to an extraordinary degree intuitive understanding fortified by extensive knowledge of most kinds of art. He had neither the patience nor the methodical habit of thought, nor did he feel the need, to submit himself to the discipline of serious writing. He produced only a few short articles. He had the order of merit of Hungary, an Honorary Fellowship of the Society of Archaeological and Historical Arts of Hungary, and in London membership of the Society of Dilettanti.'

Artist: Augustus Edwin John (1878-1961)

Augustus John, one of the great Edwardian eccentric 'geniuses', enjoyed the support of Louis Clarke whose portrait John painted and which Clarke gave to Trinity Hall.





Clement Corbet LL.D (c.1576–1652), Master (1611-1626)



Richard Cox (c.1500-1581), Bishop of Ely (1559-1580)

¹⁴ Felicity Heal, Oxford Dictionary of National Biography online

Clement Corbet LL.D (c.1576–1652), Master (1611-1626)

Corbet, like almost all Hall Masters until the nineteenth century, was a civil lawyer of a good gentry family with knighthoods on both paternal and maternal sides. Corbet was admitted a scholar of Trinity Hall, Cambridge, on 7 December 1592, took the degree of LLB in 1598, held a Fellowship at his College from 1598 to 1611, and was created LLD in 1605. In May 1607 Corbet was appointed professor of law at Gresham College, London, and occupied that chair until November 1613. He was already chancellor of the diocese of Chichester when he became Master of Trinity Hall in October 1611 at the early age of about thirty-five, immediately after the death of John Cowell. On 9 May 1612 Corbet was admitted a member of the College of Advocates at Doctors’ Commons. He was Vice-Chancellor of Cambridge University in 1613–14. In 1625 he resigned the Mastership of Trinity Hall and leased a house in the precincts of Norwich Cathedral, where he was appointed vicar-general and principal official to Matthew Wren, Bishop of Norwich. Corbet sought a uniform and orthodox church, to which end he encouraged Wren to be more severe with the puritans. He died on 28 May 1652 and was buried in the chancel of Belaugh church, Norfolk. His son, Samuel, erected a monument to his parents, describing his father as ‘a hammer of schism’, but he was otherwise not a conspicuous figure.

Artist: British (English School)

Richard Cox (c.1500-1581), Bishop of Ely (1559-1580)

There are identical copies of this portrait in Trinity Hall and King’s College. He had so little connection to the College that Charles Crawley omits his name from the index of his history of Trinity Hall. Richard Cox went to Eton and then King’s in the traditional way that the two institutions were joined at the hip. He joined the group of the young Protestants in Cambridge and at Cardinal Wolsey’s invitation, he like Parker, migrated to Oxford to become a Fellow of Wolsey’s Cardinal College. When the Crown cracked down on the Protestants, Felicity Heal writes, ‘as a minor figure he was punished only by deprivation of his canonry when the heresy was uncovered. According to Foxe he ‘conveyed himself away towards the north’.¹⁴ During his long and distinguished career, he had no connection with Trinity Hall.

Artist: British (English) School



Nathaniel Crew, 3rd Baron Crew (1633-1721), Bishop of Durham

Crew, a Fellow of Lincoln College, Oxford, rose to high office because of his close friendship with James, Duke of York, later King James, and became well known for his Catholic sympathies. He had no relationship to Trinity Hall.

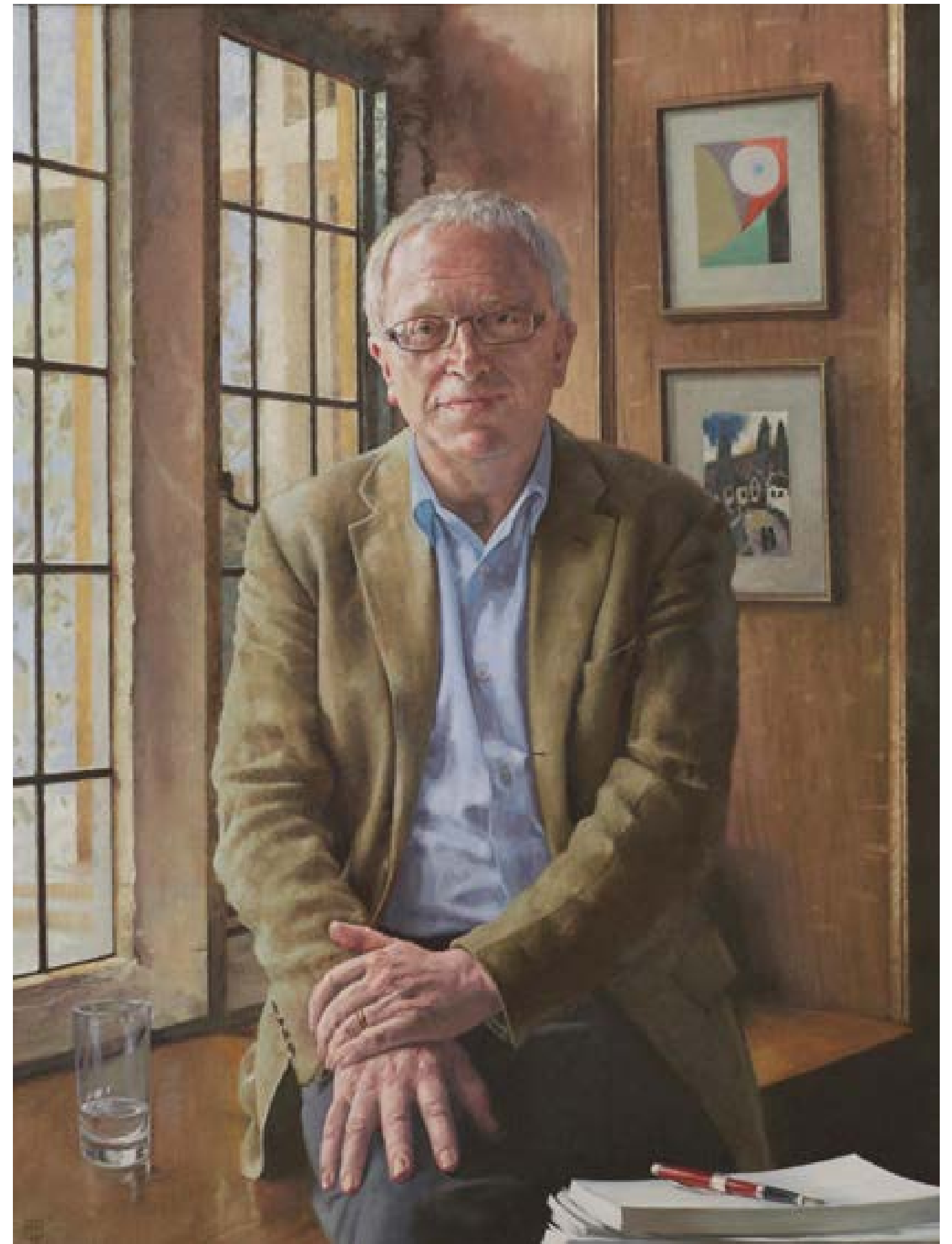
Artist: attributed to John Greenhill (1649-1676)

Martin Daunton (1949-), Master (2004-2014)

Martin Daunton grew up in South Wales and attended Barry Grammar School, well known as a nursery for historians: his history master, Teifion Phillips, also taught Sir Keith Thomas; and when he was a pupil, both the professors of economic history at Oxford (Sir John Habakkuk) and Cambridge (David Joslin) were products of the school. At a time when the area was collapsing from its high point of the industrial revolution, understanding the processes of industrialisation and deindustrialisation, of globalisation and deglobalisation, were part of everyday experience. He read economic history at the University of Nottingham and then took his PhD at the (new) University of Kent on the massive growth of the south Wales coal and iron industries, and of the experiences of those who worked in the mines, docks and ships that fuelled the world economy. These interests eventually led to a trusteeship of the National Maritime Museum. He was appointed to his first post at the University of Durham in 1973, and experienced the traumas of the miners' strikes and collapse of mining, on which he wrote several articles. In 1979, he moved to a lectureship at University College London where he had an office next door to Peter Clarke – a fellow founding member of the Social Democrats. The geographical move led to an intellectual shift, to the history of international finance as another element of globalisation; and to the politics of taxation. He was promoted to the Astor Professorship of British History and fully expected to stay at UCL for the rest of his career – but in 1997, he moved to Cambridge to hold the Professorship of Economic History once held by David Joslin. At Cambridge, he shifted to another aspect of the global economy – how international institutions were created, and how they failed or succeeded in dealing with the strains of the world economy. He was a Fellow of Churchill College until he was elected Master of Trinity Hall 2004. After stepping down as Master in 2014, he returned to Churchill College as a Fellow and continued as Professor of Economic History and Head of the School of the Humanities and Social Sciences, as well as serving as a Commissioner of English Heritage and chairman of the Leverhulme Trust Research Awards Advisory Committee.

Artist: David Copley (27th June 1954 - present)

David Copley painted the portrait of Quentin Skinner, the former Regius Professor of History, which hangs in the dining hall of Christ's College, and of Sir Christopher Hum, the former Master of Caius. He has two diverse but characterful portraits in the National Portrait Gallery – of Ken Dodd in his dressing room and Sir Martin Evans, the Nobel prize winner, studying a Petri dish. David prefers to capture people in an informal way, which is true of both his other Cambridge commissions, and to show some of the interests of the sitters – hence the modern art on the wall, and the pen on a pile of papers by research students. David is a member of the Royal Society of Portrait Painters, and has been short-listed for the BP Portrait Award.





Henry Roy Dean MD FRCP (1879-1961), Master (1929-1954)

‘Daddy’ Dean, Master from 1929-1954, became one of the great characters of Cambridge life. He decided in 1926, when he had the choice under the new Oxford and Cambridge statutes, not to take a pension and hence could hold his Professorship of pathology for life. He announced, it is said, that ‘he had been in Cambridge long enough to be a legend and intended to remain long enough to become a scandal’. He succeeded in both ambitions. In 1966 during my first year as a Fellow, the College gave a dinner for Francis Peyton Rouse, the great American immunologist, who had been awarded a Nobel Prize for Physiology in that year. Rouse spoke warmly of Daddy Dean as an immunologist and colleague. Dean swam regularly in the Cam during the Spring and as a rite of passage invited the new Fellows to join him. The late Graham Storey (1949-1988) told me of one such icy dip in his first year as Fellow. As Dean, like a great walrus, emerged from the water, he told the shivering Graham Storey, my old house-master used to say, ‘you cannot build a boy’s character in the summer.’

Artist: Sir Oswald Birley (1880-1952)

Birley was one of the most influential and successful portrait painters of the first half of the twentieth century. He painted every member of the Royal family and several prominent politicians including the Prime Minister, Stanley Baldwin. Daddy Dean must have paid handsomely for this work.

William Alexander Deer (1910-2009), Master (1966-1975)

Alex Deer, as everybody called him, was a distinguished geologist. Graham Chinner in the Geological Society obituary, writes that ‘Alex Deer was an essential partner in two classic petrological collaborations of the 20th Century – with Wager on the Skaergaard intrusion and with Howie & Zussman on Rock Forming Minerals. Wager and Deer’s 1939 memoir, arguably one of the more important petrological publications of the 20th Century, was the first quantitative study of the successive layers of crystal accumulation in a large magma chamber and gave strong support to N L Bowen’s general emphasis on differentiation in igneous petrogenesis.’¹⁵ He rose to the rank of Lt. Colonel during the war and had the chance to stay on but chose to return to St. Johns as domestic bursar and lecturer in geology. He became professor at Manchester University in 1961 and returned to Trinity Hall as Master from 1966 to 1975. Alex was a splendid Master, unruffled and sensible. I owe to him two memorable evenings. The first was the visit of the great sociologist Talcott Parsons who had been a Fellow in 1953-54 and who had one subject of conversation. Alex rang me in the afternoon with plea to ‘talk to this chap’ and I joined the two for dinner at High Table and listened to the great man as instructed. The other was the result of Alex’s natural kindness. He met a young woman from the Medieval Institute during a visit to the University of Toronto and issued an invitation to visit him if she should ever come to Cambridge. She came and once again he rang to ask me to dine to talk to her. I learned that she came from Prince Edward Island, one of the Canadian Maritime Provinces. She was clearly overwhelmed to be dining in a Cambridge college. She chose an elevated diction as appropriate register, the only time I have heard North American academic prose as a spoken language.

Artist: Michael Noakes (29th Oct 1933 - 30th May 2018)

Michael Noakes was one of the most successful portrait painters of his time and has painted the Queen several times and provided drawings and sketches for the book The Daily Life of the Queen: An Artist’s Diary, written by his wife Vivien Noakes, published September 2000. He also painted President Clinton and Pope Benedict XVI.

Francis Dickens (1680-1755)

Dickens, a contemporary of Johnson, wears the same grand wig and like Johnson earned an LL.D. He was a Fellow from 1705 to 1755, a very long tenure, during which he became Regius Professor of Civil Law. From 1666 to 1873, every holder of this important chair was either a Trinity Hall man by origin or became one by adaptation, so that ‘the Regius Professor was practically a Trinity Hall lecturer.’¹⁶



William Alexander Deer (1910-2009), Master (1966-1975)



Francis Dickens (1680-1755)

¹⁵ Graham Chinner, The Geological Society, Obituaries 2009

¹⁶ Christopher Wordsworth, Scholae Academicae (1877) quoted in Crawley, p. 86



¹⁷ Lawrence Goldman, 'Henry Fawcett' ODNB

¹⁸ Andrew Warwick Masters of theory: Cambridge and the rise of mathematical physics. (Chicago: The University of Chicago Press, 2003). p. 187

¹⁹ Jonathan Steinberg, 'Leslie Stephen and Derivative Immortality' The Leslie Stephen Lecture, 25 November, 1999 p. 22

Henry Fawcett (1833-1884), Professor of Economics and Postmaster General

Henry Fawcett was a larger than life character and one of most prominent Fellows of Trinity Hall in the nineteenth century. He came from a modest home and was fiercely and openly ambitious. He came to Trinity Hall after first matriculating at Peterhouse because he calculated that he would have a better chance of a Fellowship there. Lawrence Goldman describes him as a student in the Oxford Dictionary of National Biography: ‘A tall, thin figure at 6 feet 3 inches in height, long of limb and with a commanding physical presence, Fawcett was a keen sportsman and rower, and a notable figure among his contemporaries.’¹⁷ Fawcett determined to become Senior Wrangler, but, as Leslie Stephen his friend and colleague wrote, ‘In the Tripos, for, as I imagined, for the first and last time in his life, Fawcett’s nerve failed him. He could not sleep, though he got out of bed and ran round the College to exhaust himself.’¹⁸ He began to campaign for parliament as soon as he graduated but in 1858, a shooting accident blinded him and he had to change his plan. He continued to campaign as a radical liberal but changed to economics where he wrote a successful textbook, A Manual of political economy, which went through eight editions. He could not have done it without his remarkable wife, Millicent Garrett Fawcett, the first female economist and founder of British feminism. They educated their daughter by the same standards as those offered to young men and it worked. Philippa ‘Pippa’ Fawcett of Newnham placed above the Senior Wrangler in the Mathematics Tripos of 1890 but could not claim the status because women were not allowed to take degrees. Fawcett eventually gained a seat in parliament and rose to cabinet rank under Gladstone as Postmaster General, an office that he used to make post cheaper and more acceptable for poor customers. He died in 1884. Millicent Garrett Fawcett asked Leslie Stephen to write the life of her husband Henry Fawcett with whom Stephen had been close as an undergraduate and young Fellow. The book appeared in 1886 and gives a vivid picture of Cambridge and Trinity Hall in the mid-nineteenth century.¹⁹

Artists: there are two portraits of Henry Fawcett Harold Steward Rathbone (1858 – 1929)

Rathbone was a painter, designer and poet. He founded the Della Robbia Pottery at Birkenhead in 1894, with the sculptor Conrad Dressler (1856-1940). Family connections with the Walker Art Gallery in Liverpool brought Rathbone into contact with leading painters of the day.



²⁰Wikipedia, ‘Joseph Wright of Derby’ http://en.wikipedia.org/wiki/Joseph_Wright_of_Derby

Richard, Seventh Viscount Fitzwilliam of Merrion (1745–1816)

Fitzwilliam was a benefactor and musical antiquary, born on 1 August 1745 at Richmond, Surrey, the eldest son of Richard Fitzwilliam, sixth Viscount Fitzwilliam of Merrion (d. 1776), and Catherine (c.1710–1786), eldest daughter and co-heir of Sir Matthew Decker, baronet, of Richmond. He was educated at Charterhouse School and at Trinity Hall, Cambridge, from where he graduated MA in 1764. Joseph Wright’s portrait of Fitzwilliam in 1764 is that of a handsome, confident, and wealthy would-be nobleman–connoisseur. He was to inherit many works of art and add to them throughout his life but his distinct contribution was to music. On graduating he left his harpsichord with the poet Thomas Gray, and travelled to Paris to study with Jacques Duphly. In 1771 on one of many continental tours he visited Spain in search of compositions by Scarlatti whom he championed; he became an active director of the Concerts of Ancient Music, was involved in the great Handel commemoration of 1784, and was unusually knowledgeable about French baroque music. His collection of printed and manuscript music at the time of his death was second only to that in the Royal Library, and it survives intact.

Fitzwilliam is best known by his bequest to the University of Cambridge of his splendid collection of printed books, illuminated manuscripts, pictures, drawings, and engravings, together with the dividends of £100,000 of South Sea annuities for the erection of the museum which bears his name. The dividends having accumulated to more than £40,000, the existing building was commenced on 2 November 1837, from the designs of George Basevi, who supervised the work until his death in 1845, when C R Cockerell was selected as his successor.

Artist: Joseph Wright of Derby (a copy)

Joseph Wright (1734 –1797), styled Wright of Derby, was an English landscape and portrait painter. He has been acclaimed as “the first professional painter to express the spirit of the Industrial Revolution.” He became particularly well known for his painting of scientific experiments and new machinery.²⁰



The Right Reverend Launcelot Fleming, KCVO DD (1906-1990)



Frederick James Furnivall FBA DLitt(1825-1910), Honorary Fellow (1902-1910)

²¹ Giles Hunt ‘Launcelot Fleming’ Oxford Dictionary of National Biography online

²² William S. Peterson, ‘Furnivall’ Oxford Dictionary of National Biography online

The Right Reverend Launcelot Fleming, KCVO DD (1906-1990)

William Launcelot Scott Fleming combined two distinct careers. He graduated from Trinity Hall in 1929 with a first in Part II of the Natural Sciences Tripos and won a Commonwealth Scholarship to Yale where he studied geology. On his return he entered Westcott House, Cambridge, being ordained deacon in 1933 and priest in 1934, and was Chaplain and Fellow of Trinity Hall (1933–49). During these years he went as explorer and chaplain on several important Polar expeditions and served in combat in the Royal Navy as chaplain. ‘In 1949 he was appointed Bishop of Portsmouth, and in 1959 Bishop of Norwich. Struck by a rare spinal disorder, which seriously affected both legs, he resigned the See in 1971. The Queen appointed him Dean of Windsor and her domestic chaplain; he retired in 1976.’²¹

Artist: David Poole (1931-)

David is former President of the Royal Society of Portrait Painters and Chairman of the Federation of British Artists and Senior Lecturer at the Wimbledon School of Art which was where he had trained as an artist. He has painted distinguished members of the government, industry, commerce, medicine and the academic and legal professions.

Frederick James Furnivall FBA DLitt (1825-1910), Honorary Fellow (1902-1910)

Frederick Furnivall may well be the greatest character in all of Trinity Hall’s long history. He came from a well-to-do bourgeois family and matriculated at Trinity Hall in 1842 and graduated in 1846. Furnivall, a passionate ‘rowing man’, rowed in several successful eights but soon changed to sculls which he continued to practice into his eighties. There are no radical causes and no branches of philology and lexicography, text analysis and publication that he did not attempt in his long life. William S. Peterson sums up his life in an entry in the Oxford Dictionary of National Biography: ‘Frederick Furnivall was a man of diverse causes, all based on passionately held beliefs: vegetarianism, sculling, spelling reform, atheism (in his later years), socialism, egalitarianism, teetotalism, and above all the supreme importance of editing historic and literary texts that could shed light on the cultural and social life of England’s past. He was an occasionally annoying and irascible figure, prone to carelessness in his scholarship, often outrageous in his personal behaviour, but he never wavered in his lifelong devotion to the cause of preserving and editing English written records. He must also be seen as one of a small group of Victorian scholars who persuasively made the case for the investigation of English literature in an academic setting; the rise of English studies in the universities coincided with his lifetime, and that is more than a chronological accident.’²²

Artist: Sir William Rothenstein (1872–1945)

William Rothenstein became one of the most influential painters, portraitists and illustrators of his generation and, together with Roger Fry, he founded the New English Art Club in 1886 to protest the Royal Academy’s conservatism. He knew everybody and was especially close to the writer and wit Max Beerbohm.



Stephen Gardiner (c 1495-1555), Master (1525-1551 and 1553-1555)
Bishop of Winchester



Dr Thomas Charles Geldart

²³ Crawley, p. 46

**Stephen Gardiner (c 1495-1555), Master (1525-1551 and 1553-1555)
Bishop of Winchester**

Stephen Gardiner was undoubtedly the most important Master the College ever had. C.D.C. Armstrong writes in the Oxford Dictionary of National Biography: ‘Gardiner was one of the giants of Tudor politics. Among the English statesmen of the sixteenth century, only Wolsey, Cromwell, Cecil, and perhaps Walsingham exceeded him in stature. Few other politicians of the age had a career of comparable duration. Gardiner was a figure of the first rank for almost thirty years, surpassing the records of his first patron, Wolsey, and his great rival, Cromwell. Moreover, as the leading English religious conservative of his time, Gardiner bulks large in political, intellectual, and ecclesiastical history. He enjoyed a European reputation as a theologian, second only to Fisher among his English contemporaries.’ During the thirty years of his public importance, he always held onto the Mastership of Trinity Hall. As he said, ‘if all his palaces were blown down by iniquity, he would creep honestly into that shell.’²³

Artist: British (English) School

Dr Thomas Charles Geldart (1814-1847), Master (1852-1877)

T.C. Geldart, Master of Trinity Hall from 1852 to 1877, had no academic distinction and not much distinction in any other field. Unlike his eldest half-brother James, who was Regius Professor, Geldart was given an honorary LL.D when he became Master and hence got to be called ‘doctor’. In Charles Crawley’s history of Trinity Hall, he writes: ‘He was not a learned man, but Malden describes him as one of the last examples of the old-fashioned Master of a college in whom “the courtesy of a country-gentleman, the frankness of a sportsman and the education of a scholar were agreeably combined”. An old gyp [Cambridge-speak for college servants who ‘looked after’ the undergraduate rooms and cleaning] told the present writer [Mr Crawley] that he remembered a former servant of the Master [the oral memory here recorded covered more than a century –JS] describing how the two used to set out on horseback at the end of June for an estate in the country and returned at the end of September, the servant’s horse now laden with bacon and apples for winter use in the Lodge. . . Mrs Geldart, who had a strong sense of academic rank, complained when he was dying: “I can’t get poor dear Charles to take any interest in the arrangements for his funeral,” and thought he was no longer in his right mind when he murmured at the last, “You will let the undergraduates have some of the old sherry.”

Charles Geldart who always resided in full term and entertained the undergraduates in the Lodge to lunch and dinner, died there on 17 September 1877 at the age of 80. His last words reflect a long-standing tradition in the Hall of common meals and community.

Artist: British (English School)



Horatio Goodbehere (1796-1827)



Charles Hague, Mus.D. (1769-1821)

²⁴ Crawley, p. 139

²⁵ N. D. F. Pearce rev. Anne Pimlott Baker, 'Charles Hague' Oxford Dictionary of National Biography.

²⁶ Crawley, p. 234

Horatio Goodbehere (1796-1827)

Goodbehere was a Fellow-Commoner of the College, which the gold stripes on his gown represent. Fellow-Commoners were undergraduates at Oxford, Cambridge, or Trinity College, Dublin, formerly permitted to dine at the same table as the Fellows of his college, either because they were nobles not to be forced to mix with the commoners among the rest of the undergraduates or occasionally holders of special foundation fellowships. Today Fellow-Commoners have dining privileges but are not full Fellows with voting rights. We know nothing about Goodbehere except that he endowed a Fellowship and gave the College his portrait, which, Crawley writes, first showed ‘a good-looking, pleasant young man’ but, when cleaned, revealed the ‘rather sulky expression’ which it now has.²⁴

Artist: British (English) School

Charles Hague, Mus.D. (1769-1821) violinist and composer

Charles Hague made a career as a violinist but in 1794 he took a Mus.B as a member of Trinity Hall. ‘In 1799 he succeeded John Randall as professor of music, and in 1801 became MusD.’²⁵ Charles Crawley writes that the college purchased this pastel in 1989. “The drawing shows him holding the ode he composed to be performed in the Senate House at the installation as Chancellor of H.R.H. The Duke of Gloucester in 1811.”²⁶

Artist: unknown

Samuel Hallifax (1733-1790), Bishop of Gloucester and St Asaph

Hallifax who became bishop of St Asaph, was born in Mansfield, Nottinghamshire, on 8 or 18 January 1733, the eldest son of Robert Hallifax, apothecary, and his wife, Hannah, the daughter of Samuel Jebb, a maltster of that town. His family had connections but their origins were humbler than many of the other people whose portraits hang in College. Hallifax went to Jesus College, Cambridge, but transferred to Trinity Hall to take up a Fellowship. Robert Hole in *The New Oxford Dictionary of Biography* describes him in a rather unflattering entry as ‘an ambitious man, eager for preferment in university and church, with powerful friends and patrons. The deputy of William Ridlington, he hoped to succeed him as Regius Professor of Civil Law. When in 1764 Ridlington sought the mastership of Trinity Hall and the high steward of the University, the Duke of Newcastle, supported another candidate, Dr Wynne, Hallifax wrote a series of sycophantic letters trying to avoid upsetting either.’ He became Regius Professor of Civil Law in 1770, the same year in which he was appointed master of the faculties at Doctors’ Commons. He remained Regius Professor of Civil Law until 1782. Hallifax was active as Law Professor. His *Analysis of the Roman Civil Law, Compared with the Laws of England* (1774) was based on his lectures and remained a basis of bachelor of law courses at Cambridge into the 1850s. But he was not a natural teacher. Sir Egerton Brydges, who attended his lectures, described him as ‘a mild, courteous little man ... not only of no force, but even languid’ Another student, Philip Yorke, complained: ‘He reads his lectures from manuscript, but with such rapidity that it is impossible to take down notes’, a form of delivery not unknown in our own times. Escape from Cambridge remained a theme of his applications for preferment. Hallifax’s appointment as a royal chaplain in 1774 provided him with a platform from which to seek higher office in the church. On 1 September 1781 he was nominated as Bishop of Gloucester, and he was consecrated on 28 October. In 1789 he moved to the diocese of St Asaph in Wales. His later years saw him at the centre of a fierce controversy because his views were thought to be too close to those of the Roman Catholic Church and after his death on 1790 rumours circulated that he had died a Papist.

Artist: British (English) School





Sir (William) Ivor Jennings (1901-1965), Master (1954-1965)



James Johnson (1673-1728) L1.D

²⁷ W.A. Robson, 'Ivor Jennings'
Oxford Dictionary of National
Biography

Sir (William) Ivor Jennings (1901-1965), Master (1954-1965)

Ivor Jennings came to Cambridge from Bristol Grammar School and matriculated at St. Catharine’s College. He got a first in mathematics in Part 1 and firsts in both parts of the Law Tripos. He collected several prizes and had a lectureship at Leeds when he was only twenty-two. From 1929 to 1940 he was lecturer and then reader in English law at the London School of Economics and produced in those eleven years eleven books of which Cabinet Government (1936) made him very famous. From 1940 onwards, he was Principal and then Vice-Chancellor of the University of Ceylon. After the war he drafted constitutions for several newly independent colonies and returned to Cambridge to become Master of Trinity Hall and in 1962 became Downing Professor of the Laws of England. W.A. Robson writes of him, ‘Jennings’s outstanding characteristic was his extraordinary capacity for both intellectual and practical work. Every task which he undertook he accomplished rapidly, efficiently, and in an apparently effortless manner. In politics he was left of centre; but his work was not politically tendentious though sometimes controversial and was generally marked by good judgement and common sense. He had no known recreations apart from an occasional walk with his dog and an insatiable interest in books. He never gave offence, but it was difficult for even close colleagues to penetrate the aloofness which made it difficult to know him well.’²⁷

Artist: Michael Noakes (29th Oct 1933 - 30th May 2018)

Noakes was one of the most successful portrait painters of his time and also painted the Queen several times and provided drawings and sketches for the book *The Daily Life of the Queen: An Artist’s Diary*, written by his wife Vivien Noakes, published September 2000. He has painted President Clinton and Pope Benedict XVI.

James Johnson (1673-1728) L1.D

Dr James Johnson wears a splendid wig of the late seventeenth century. He was a Fellow of the College from 1697 to 1728. He became chancellor of the Diocese of Ely, where the courts of the diocese used civil not common law. He also held the office of Master of the Faculties. The Master of the Faculties is a functionary in the office of the Archbishop of Canterbury and has some important powers in English law, in particular the appointment and regulation of public notaries. The position is always held by the Dean of Arches, the chief judge of the ecclesiastical court.

Artist: British (English) School.



Sir Nathaniel Lloyd LLD (1669-1741), Master (1710-1735)

Artist: unknown

The facades of 1728-9 of Front Court represent a substantial benefaction from Sir Nathaniel Lloyd, who presided over the College from 1710 to 1735. Lloyd, came to Cambridge from Oxford and arrived with a reputation for being difficult, haughty and overbearing. And he was all those things. A rich man and a successful civil lawyer [explained below], he practised all the arts of blackmail which the wealthy employ to bend institutions to their wills. Lloyd was a Fellow of All Souls, Oxford, and, as Charles Crawley put it, “after bombarding the Warden with letters, he was allowed to retain his Fellowship at All Souls on becoming Master here, an outrageous abuse.”²⁸ Lloyd took a robust view of giving. He had been an undergraduate at Lincoln College, Oxford, and in 1735 gave them the sum of £250 [in present money about £23,000]²⁹ . In his will he wrote “it not being laid out as I directed - so no more from me.”³⁰ He was equally difficult with the Oxford College All Souls to whom he bequeathed £1,000 [£92,000 in today’s money] “to finish the North Pile, or, if finished, towards completing the library”.³¹ All three of his colleges took pains to have his portrait painted and to be nice to him in other ways. Lloyd was not fooled. On his large marble monument in Trinity Hall Chapel he had inscribed in Latin: “epitaphs should be truthful; telling lies is wicked. This place is holy; go and tell lies outside.”³²

Like many benefactors before and since, he was careful with his money and knew exactly what he wanted. In 1728-9 he concocted a deal worthy of the best modern campaign director. He gave £1,000 pounds to the College in return for an annuity of £50 so that they could start to replace the gothic frontage in Front Court with the latest sash windows and ashlar facings. When he died, he left a further £3,000 to remodel the Hall completely and to extend the College to the Cam, knocking down the Old Library and flattening the gardens along the way. The plans had been drawn by Messers James Burroughs and James Essex, fashionable architects of the time, to whom we owe Clare Chapel, the only chapel in the University where, I am assured, it is impossible to pray to a personal God.

The great inflation of the eighteenth century, not the aesthetic reservations of the Fellowship, saved the Old Library and the Fellows’ Garden. Lloyd’s £3,000 pounds proved insufficient for the scheme and other benefactions came with strings. What was done was considered by contemporaries to be an improvement. William Warren, who was a Fellow and Bursar from 1712 to 1745, tells us that the former dining hall was “one of the most ancient buildings at present remaining in the University.. roofed with old oak beams, very black and dismal from the Charcoal which is burnt in the middle of the Hall and over it an old awkward kind of Cupolo to let out the smোক”.³³

Lloyd’s legacy allowed the College to build an eighteenth century dining chamber, light and airy, its fire place modern and equipped with a good draught. The ceiling must have been white and curled with those vines, tendrils and sheaves of grain so beloved of the eighteenth century. It was an expression of the age of reason. Its length was twice its width, and even today one can recapture its proportions by walking ten paces from High Table so that the fireplace sits in the middle of the wall, where it was intended. By the 1890s, undergraduate numbers had grown beyond the capacity of Lloyd’s space, so the college engaged Messers Grayson and Ould to enlarge the Hall. They moved Lloyd’s eighteenth century reredos with its coupled Corinthian columns further to the east, and, as Pevsner puts it, “unfortunately and incomprehensibly - a Tudor roof was substituted for the eighteenth century ceiling.”³⁴

Lloyd’s world was corrupt, full of abuse and privilege. Lloyd was a shameless pluralist and gathered up office and stipends with that unembarrassed greed which made Dr Johnson, a near contemporary, observe, that “a man is never so innocently employed as when he is making money”. Yet Lloyd clearly loved this College and wanted it to be beautiful. He succeeded. It is beautiful in its cosy way. He made a space in which the young people who study there chat and bump into each other. Most of them know nothing of him. Yet they are his heirs and live with his benefaction as we all have, all of us, who have shared his enlightened eighteenth century space over the past two and a half centuries.

²⁸ C.W. Crawley, Trinity Hall. The history of a Cambridge College, 1350-1992, second ed. enlarged by Graham Storey, (Cambridge, 1992) p. 117

²⁹ Economic History Services, “How much is that worth today? “URL:http://www.eh.net/ehresources/howmuch/poundq.php

³⁰ Crawley, Trinity Hall, p.117

³¹ ibid.

³² ibid.

³³ ibid. p. 37

³⁴ N. Pevsner, Cambridgeshire, p. 180



Henry Latham (1821-1902)



Henry Latham (1821-1902)



William Laud, Archbishop of Canterbury (1573-1645)

³⁵Crawley, p. 170

Henry Latham (1821-1902), Master (1888-1902)

Henry Latham was Master of Trinity Hall from 1888 to 1902 during which period in 1894 – somewhat to the embarrassment of the Fellows – he published a book called “A service of angels” in which he tried to demonstrate the existence of angels. His earlier works have quite a different direction, for Latham was what we now call an ‘educationalist’. These works such as *Considerations on the suggestions of the University Commissioners with respect of fellowships and scholarships* (1857) or *On the action of examinations considered as a means of selection* (1877) show the professional side of the man who for nearly thirty years – from 1856 to 1885 – served as Senior Tutor. Latham has been called the ‘second founder’ of the College and not without some justification. For three decades he encouraged able young men to apply and looked after them during their stay. Under his careful eye, Trinity Hall’s Boat Club achieved great feats. Trinity Hall Boat Club founded in 1827 is amongst the oldest college boat clubs in Cambridge. Historically, it is the most successful Cambridge college at Henley Royal Regatta with dozens of wins, including winning all the events but one in 1887. Latham who took holy orders in order to become a clerical Fellow in 1847 encouraged the ‘muscular Christianity’ of the period in which sports, piety and character merged. Augustine Birrell recorded that Latham, asked how the University was doing replied, ‘as a seat of learning, it is doomed; as a third-class watering place it has a great future.’³⁵

Artist: Frank Holl (1845-1888)

Holl enjoyed a considerable reputation as a high Victorian romantic painter and portraitist, who worked himself to death. He painted a large number of portraits of very distinguished people: Lord Roberts, painted for Queen Victoria (1882); the Prince of Wales, Lord Dufferin, the Duke of Cleveland (1885); Lord Overstone, John Bright, William Ewart Gladstone, Joseph Chamberlain, Tenniel who illustrated Alice in Wonderland, and many other important subjects.

William Laud, Archbishop of Canterbury (1573-1645)

William Laud was one of the most controversial clergymen in Anglican church history and contributed to the crisis of the crown under Charles I in the 1630s and 1640s but he was an Oxford man, Fellow and Master of St John’s College, Oxford. He had no connection with Trinity Hall.

Artist: after Anthony van Dyck (1599-1641)

³⁶ Andrew Brown, Oxford Dictionary of National Biography online

³⁷ Sir John Lyons, Wikipedia entry http://en.wikipedia.org/wiki/John_Lyons_%28linguist%29

Edward George Earle Lytton Bulwer Lytton, 1st Baron Lytton (1803-1873)

Bulwer Lytton, who wrote *The Last Days of Pompeii*, published in 1879, has 373 entries of works under his name in the University Library, none of which, one say with some certainty, anybody reads today. A huge success in the high Victorian period, handsome, a dandy, a womanizer, rich and aristocratic, Bulwer Lytton enrolled first at Trinity but found it too academic and in 1822 came to Trinity Hall. As Andrew Brown writes, ‘To the end Bulwer remained a bundle of contradictions: at once hugely ambitious and painfully shy, generous of spirit but haughty in manner, profoundly intellectual yet regularly dismissed as superficial. Though craving recognition, he hid behind a protective mask of lofty self-assurance and aristocratic superiority which provoked exactly the opposite response.’³⁶

Artist: Daniel Maclise 1806-1870

Daniel Maclise came from Cork and made a career in London by his excellent line drawings and cartoons, knew the entire literary scene and its main figures, many of whom he sketched for Fraser’s Magazine. He illustrated many of the works by leading Victorian novelists and had a speciality in grand historical reconstructions of heroic figures.

Sir John Lyons (1932-), Master (1984-2000)

John Lyons grew up in Manchester and went to a Catholic school. He won a scholarship to Christ’s College, Cambridge, where he read Classics but gradually moved into the field of linguistics in which he had a distinguished career. He was among the first students of language to see the potential of computing for linguistics, and among the earliest scholars to understand the contribution of Noam Chomsky. In the summer of 1960, he went to Indiana University to work on a machine translation programme. He was chosen because of his expertise in Russian and linguistics. It was at Indiana, where Lyons gave his very first courses on general linguistics. In 1961, he returned to Christ’s College, where he taught until 1964. Between 1965 and 1969, he was the founder editor of the *Journal of Linguistics*. From 1964 to 1984, he was Professor of Linguistics at the universities of Edinburgh and Sussex. He was Master of Trinity Hall, Cambridge for 15 years, before retiring in 2000; he is now an Honorary Fellow at the College. He was knighted in 1987. Lyons’ introductory texts are very widely read, notably *Introduction to Theoretical Linguistics*, *Chomsky*, *Semantics*, and *Linguistic semantics*.³⁷

Artist: John Bellany (18 June 1942-28 August 2013)

John Bellany belongs among the leading Scottish painters of the modern period. He was born in Port Seton on the Scottish coast and much of his work takes as subject boats, fishing and the people of his home town. He studied art at the Edinburgh College of Art and the Royal College of Art. His distinctive style, colours and perspective mark his work as a kind of expressionist painter. He came to Trinity Hall as a Fellow-Commoner from 1988 to 1991 because of Professor Sir Roy Calne, FRS, whose operated to give Bellany a kidney transplant. As a fellow painter, he recognized John Bellany’s genius and wanted him to join the Fellowship as he recovered.



Edward George Earle Lytton Bulwer Lytton, 1st Baron Lytton (1803-1873)



Sir John Lyons (1932-), Master of Trinity Hall (1984-2000)



Sir Henry James Sumner Maine KCSI LID FRS (1822-1888),
Master (1877-1888)



³⁸ Crawley, p. 148



Frederick Herbert Maugham PC (1866-1958),
Lord Chancellor

³⁹ A. Lentin, Oxford Dictionary
of National Biography online

⁴⁰ Ibid.

Sir Henry James Sumner Maine KCSI LID FRS (1822-1888), Master (1877-1888)

Henry Maine may have been the most influential scholar to hold the Mastership of Trinity Hall. He was elected Regius Professor of Civil Law at the age of twenty-five in 1847 and served as legal member of the Council of India from 1862 to 1869. Maine is widely credited with the foundations of modern sociology and the modern sociology of law. His Ancient law: its connection with the early history of society, and its relation to modern ideas of 1874 developed the idea that law had evolved from what he defined as ‘status’, that is, social categories, to ‘contract’, the modern impersonal category. Maine became Master of Trinity Hall when on the death of Geldart in 1877 the Fellowship split between Henry Latham who had been Senior Tutor for thirty years and Henry Fawcett, Professor of Political Economy since 1863. Maine wrote to Lord Salisbury on 28 December 1877 to explain what happened: ‘The Fellows of Trinity Hall have been engaged for nearly six months in a struggle to elect one of two candidates out of their own number. They were divided, six against six, and the man who should have given the casting vote is a lunatic in confinement. They therefore put strong pressure on me to accept the office before the nomination lapsed.’³⁸

Artist: Lowes Cato Dickinson (1819-1908)

Lowes Cato Dickinson was a portrait painter and Christian socialist. He taught drawing with Ruskin and Rossetti.] He was a founder of the Working Men’s College in London

Frederick Herbert Maugham PC (1866-1958), Lord Chancellor

Though Robert Romer and Frederick Maugham hang in different parts of the Hall, they are related by marriage. Robert Romer’s daughter Helen Mary married Frederick Maugham. Maugham was born in Paris where his father had a legal practice and both his parents mixed in high society. They died while Frederick was still at school and the boy suddenly found that the parents had lived beyond their means. Frederick Maugham had to live on a very small inheritance but by hard work and extraordinary success in sports he got through. He had a phenomenally successful undergraduate career. He earned several ‘blues’ in rowing: in Cambridge and Oxford earning a blue means that the ‘blue’ has rowed or played against the other university. In addition to sporting prowess, he became President of the Union, then a spring board into politics. In spite of his marriage and his excellent connections, he had a hard time making a career at the bar. ‘The waiting for work is a terrible drawback to a young barrister’, he wrote fifty years later, ‘and tends to sour his whole existence. I shall never forget those unhappy days’ (F Maugham, 59)³⁹ Within a few years, Maugham’s practice took off and soon he became the most successful ‘junior’ at the Bar. He took silk [a senior barrister] in 1913 and became one of the top earners in the Chancery Division. He soon became a judge though it meant a huge cut in his income and on 9 March 1938, Neville Chamberlain made him Lord Chancellor, head of the entire judiciary with a post in the cabinet and an exceptional new load of work for a man in his seventies. After a year, on the eve of World War 2, Chamberlain replaced him but made him a Viscount. ‘Maugham relished judicial office and earned a high reputation for fairness, patience, and acuity-‘an ideal judge’, wrote Lord Simonds (DNB). His rulings reveal ‘a mind of formidable analytical power’ allied to ‘a crisp and lucid style’ (Heuston, 550).⁴⁰ Frederick Maugham was the brother of the famous writer Somerset Maugham with whom he could not get on and his son Robin Maugham, (Trinity Hall, 1969), became a writer as well.

Artist: Gerald Festus Kelly (1879-1972)

Gerald Kelly was the most prominent portrait painter of his generation. He was born in London, educated at Eton College and Trinity Hall. He painted T S Eliot, Ralph Vaughan Williams and Somerset Maugham (18 times) and Maugham rewarded him by making him a character in his novels.



Thaddeus Robert Rudolph Mann FRS (1908 – 1993), Biochemist



Sir Henry Martin DCL (c.1562–1641), Fellow of New College, Oxford,
Judge of Admiralty Court (1617–1641)

⁴¹ Richard Nash Ford, Royal Berkshire History, <http://www.berkshirehistory.com/bios/hmartensr.html>

Thaddeus Robert Rudolph Mann FRS (1908 – 1993), Biochemist

Thaddeus Mann was born in Lvov which was then in Poland and today in Ukraine. He studied medicine at the University of Lvov and gained his degrees of M.D. in 1934. In 1935 he joined the Molteno Institute in Cambridge on a Rockefeller grant and remained in Cambridge for the rest of his life. His main area of research was in reproductive biology for which he was awarded a Fellowship in the Royal Society in 1951. He was involved directly in exceedingly important experiments on embryo transfer in large domestic species which were relevant to the development of in vitro fertilisation. At High Table he would often explain in his slightly old-fashioned English the mysterious majesty of the production of semen in the octopus and giant squid. He was a Fellow of Trinity Hall from 1961 to 1976 and became an Honorary Fellow in 1979.

Artist: Sir Roy Calne, FRCS, FRS (1930 -)

Sir Roy Calne pioneered organ transplantation at its very beginning. He started work on the development of drugs to stop graft rejection at the Royal College of Surgeons of England in 1959 and continued with this work as a Harkness Fellow at Harvard Medical School from 1960–61. He performed the first liver transplant operation in Europe in 1968; the world’s first liver, heart, and lung transplant in 1987; the first intestinal transplant in the U.K. in 1992, and the first successful combined stomach, intestine, pancreas, liver, and kidney cluster transplant in 1994. Sir Roy Calne is a Fellow of the Royal Society and was Professor of Surgery at Cambridge University between 1965 and 1998 where he initiated the kidney and transplant programs.

Sir Henry Martin DCL (c.1562–1641), Fellow of New College, Oxford, Judge of Admiralty Court (1617–1641)

David Nash Ford in Royal Berkshire History writes that Martin ‘was born in the parish of St. Michael Bassishaw, London, probably in 1562, was educated at Winchester School and New College, Oxford, where he matriculated on 24th November 1581, aged 19, and was elected to a Fellowship in 1582. He had also a little property in London, left him by his father, worth £40 a year. By the advice of Lancelot Andrewes, he applied himself to the study of the civil and canon law, and adopted the practice of holding weekly disputations on moot points raised by cases pending in the high commission court. He graduated BCL in 1587 and DCL in 1592, and was admitted a member of the College of Advocates on 16th October 1596.’⁴¹ The only connection between Martin and Trinity Hall lies in the fact that Martin was a civil lawyer and a member of the College Advocates, as were many Trinity Hall lawyers. When the Doctors’ Commons was wound up, the portrait might have ended in the baggage of a Hall man.

Artist: British (English) School. Date painted: c.1630



George Oxenden LLD (1651-1703), Master (1688-1703)

George Oxenden, was Master of the College from 1688 to 1703 and Member of Parliament for Cambridge from 1695 to 1698. Cambridge and Oxford had their own MPs, elected by the Masters of Arts of the University, until the Labour Government after the Second World War abolished the anomaly. He came from a distinguished family and is absolutely typical of the status and career of Trinity Hall Masters in the late seventeenth and eighteen centuries. He was the fourth (but third surviving) son of Sir Henry Oxenden, first baronet (1614–1686), of Dene, Wingham, and his second wife, Elizabeth (d. 1659), daughter of Sir William Meredith, first baronet, of Leeds Castle, Kent. Oxenden was entered at Trinity Hall, Cambridge, as a scholar on 8 July 1667, and he graduated LLB in 1673, MA per literas regias in 1675, and LLD in 1679. He was admitted to the court of arches, the court that dealt with church law on 10 July 1679, and on 12 July 1679 registered at Doctors’ Common.

A Fellow of Trinity Hall from 1671, Oxenden regularly contributed to the compilations of Latin verse composed by members of the university to commemorate public events; the first of his seven offerings was on the occasion of Princess Anne’s marriage in 1683, and the last following the death of William III and accession of Queen Anne in 1702. They included some congratulatory verses on the birth of the Prince of Wales in 1688, which were to prove somewhat embarrassing in future years. Oxenden was elected Regius Professor of Civil Law in 1684, an appointment which prompted John Dolben, the Archbishop of York, to say that he was ‘as well read in Galen and Hippocrates as he is in Corpus J[uris] C[ivilis]’ (Downshire MSS, 1.25). He became Master of Trinity Hall on 11 November 1688 and remained so until his death. By 23 October 1689 he was president of Doctors’ Commons. In that year he was also made vicar-general to the Archbishop of Canterbury, dean of arches, and a judge of Admiralty; he retained all of these offices until his death. He served as Vice-Chancellor of Cambridge University in 1692–3.⁴²

Artist: Jonathan Richardson, the Elder (1664-1745)

Richardson the Elder quickly established himself as a leading portraitist, and by 1705 was commanding prices for his pictures that were comparable to those of Sir Godfrey Kneller, the most fashionable portrait painter in England at the time. George Vertue placed Richardson, along with Kneller, Michael Dahl, and Charles Jervas, in the élite group of portraitists who led the field ‘in great business and esteem amongst people of Quality’ (Vertue, Note books, 3.138). He painted a wide range of aristocratic and professional sitters, including members of noble English and Scottish families (such as those of the first earl of Rockingham, the second earl of Oxford, the second duke of Queensberry, the first duke of Montrose, and the first duke of Roxburgh), eminent writers (including Alexander Pope, Matthew Prior, and Richard Steele), and prominent medical men such as Richard Mead, William Cheselden, and Sir Hans Sloane (whose full-length portrait by Richardson hangs in the examination schools, Oxford). Although he declined two invitations to be court painter, he executed a full-length portrait of Frederick, Prince of Wales, in 1736 (now in Warwick Castle). In 1725 Richardson moved to Queen Square, Bloomsbury, where he lived for the rest of his life.

⁴² Oxford Dictionary of National Biography

Matthew Parker (1504-1575), Archbishop of Canterbury and collector of books

Matthew Parker came from a respectable family in Norwich and rose to be one of the most influential churchman of his age. He was a member and subsequently Master of Corpus Christi College, but, though he had no official connection to Trinity Hall, he had two direct links, which matter.

In the 1520s in the earliest stages of the rise of Protestantism in Cambridge, Parker belonged to the small circle of young clergyman who began to preach the new pure Protestant doctrine. Among these was Thomas Bilney, who was burned at the stake in 1531. Bilney, a Fellow of Trinity Hall, became one of the “English Martyrs’. Parker rose to be Archbishop of Canterbury and managed the ecclesiastical realm after several decades of strife. He also collected a huge collection of manuscripts, books and prints. He gave books to the college and in 1569 he gave a magnificent silver gilt cup and cover and a tankard in 1571. He deserves to be remembered as a friend of the College.

Artist: British (English) School

Sir Robert Romer (1840-1918), Senior Wrangler

Romer was Senior Wrangler in the Mathematics Tripos in 1863 and features in the “Degree Morning” painting in the Lodge celebrating this achievement. From 1865 to 1866, he was a Professor of Mathematics at Queen’s College, Cork, but was called to the bar in 1867. He became QC in 1881, and a bencher of Lincoln’s Inn in 1884. ‘He was a very successful advocate, quick, learned, and lucid, with a disarmingly genial audacity. Among a chancery bar as yet unversed in examining witnesses in court he stood out by his skill in that art. In 1884, he was made a bencher of his inn, and in the same year made a fleeting excursion into politics as an unsuccessful Liberal candidate for Brighton. As is suggested by his being universally known as Bob, Romer, who sported a monocle and cut a dashing figure, was highly popular, and when on 17 November 1890, he was appointed a judge of the Chancery Division (he was knighted on 22 November), Lord Halsbury’s choice was widely applauded. Expeditious and sound, he fully justified Halsbury’s confidence, his scientific bent proving particularly valuable in a large influx of patent cases. On 27 February 1899, on the death of Chitty, he was promoted to the Court of Appeal and sworn of the privy council. Though he did the work capably enough, he scarcely added to his reputation and, presumably finding it uncongenial, retired at an unusually early age on 24 October 1906.’⁴³ He was a member of the Royal Commission on South African Hospitals in 1901, during the Boer War. He was a member of the Royal Commission on University Education in London in 1909. In 1864 he married Betty, daughter of Mark Lemon, editor of Punch. Their son was Mark Lemon Romer and their grandson was Sir Charles Robert Romer; both were also Lords Justice of Appeal. Their daughter Helen Mary married future Lord Chancellor Frederic Maugham.⁴⁴ By the time Lowes Dickinson Cato painted his portrait, he was The Right Honourable Lord Justice Sir Robert Romer PC (Privy Councillor), KC (King’s Counsel) and GCB (Knight Grand Cross of the Order of the Bath). Robert Romer’s progeny continued to come to Trinity Hall even into my own time as Fellow and Tutor. The poet Stephen Romer, who now lives in France, has published four volumes of poetry and has an entry in Wikipedia.

Artist: Lowes Cato Dickinson (1819-1908)



Matthew Parker (1504-1575), Archbishop of Canterbury



Sir Robert Romer (1840-1918)

⁴³ F.D. Mackinnon, rev. Patrick Polden, Oxford Dictionary of National Biography online

⁴⁴ http://en.wikipedia.org/wiki/Robert_Romer



**Robert Alexander Kennedy Runcie MC DD (1921-2000),
Archbishop of Canterbury (1980-1991)**

Runcie belongs to a small but distinguished group of archbishops, who were members of this College. He had a charm of manner and warmth which made it easy to talk to, or even argue with, him. He made the best after-dinner speeches I have ever heard in Trinity Hall, perfect little masterpieces of wit and insight. He had a 'good war', as used to be said when I first came to Cambridge, and became a decorated officer in the Scots Guards, though he was not a Scot and not from the background of the typical Guards officer. His four years as Dean of Trinity Hall from 1956 to 1960 made him literally part of the Hall family because he married the daughter of J.W. Cecil Turner, senior Law Fellow and an old-fashioned Victorian atheist. Lindy Runcie dined frequently at the Hall and one never knew what amazing thing she would say next. When her husband, after five weeks of hesitation and uncertainty, accepted elevation to the See of Canterbury, Lindy announced 'too much religion makes me go pop'. Runcie's tenure as Archbishop and his legacy go beyond the modest aim of these little biographies and would require a great deal of care and circumspection, because his career as Archbishop was very controversial.

Artist: Richard Smith CBE (7th Oct 1931 - 15th April 2016)

The British Council website explains that 'Richard Smith was born Letchworth, Hertfordshire. After military service with Royal Air Force in Hong Kong, he studied at St Albans School of Art and later undertook post-graduate studies at the Royal College of Art in London. He was awarded a Harkness Fellowship and travelled to America and spent several years there painting and teaching. Much of Smith's early work was concerned with packaging an idea of American culture. He was never, however, interested in simply painting replicas of the objects he found interesting, but rather in trying to find ways of representing them in a two-dimensional form.' How he came to paint an Archbishop of Canterbury is not easy to explain.⁴⁵

⁴⁵ <http://collection.britishcouncil.org/collection/artist/5/17976>



Sir Edward Simpson (1700 – 1764), Master (1735 -1764)



Mr Sloots and Mr Wright having tea

Sir Edward Simpson (1700 – 1764), Master (1735 -1764)

Sir Edward Simpson succeeded Sir Nathaniel Lloyd as Master of Trinity Hall and served from 1735 to 1764. He was Vice-Chancellor of the University from 1740 to 1741, and the artist has placed one of the symbols of office, the mace, on his desk. Trinity Hall Masters rarely served as Vice-Chancellor, an office which rotated either annually or bi-annually until very recently, because by an agreement with the other colleges, Trinity Hall volunteered to supply the Vice-Chancellor, if an incumbent though duly elected, was unable to serve, and for similar reasons until recently, Trinity Hall did not provide Proctors. Under the mace, there is a very clear picture of Burroughs and Essex’s design for the modernization of the College for which, Sir Nathaniel Lloyd, Simpson’s predecessor, had bequeathed the money. The portrait was painted around 1760.

Artist: British (English) School

Mr Sloots and Mr Wright having tea

Mr. Sloots was the chef and kitchen manager in the 1960s. He was succeeded by Mr. Wright. From 1965-2005 Sir Roy Calne served as High Table Steward for four decades. During that time there would normally be a kitchen lunch each week in full term, a splendid affair, at which Sir Roy presided and Mr Sloots or Mr Wright tried out menus on Sir Roy and a few lucky fellows whom Sir Roy had invited. These lunches gave the guests great pleasure but not much useful work could be done after them.

Artist: Sir Roy Calne FRCS, FRS (30th Dec 1930 - present)

Sir Roy Calne pioneered organ transplantation at its very beginning. He started work on the development of drugs to stop graft rejection at the Royal College of Surgeons of England in 1959 and continued with this work as a Harkness Fellow at Harvard Medical School from 1960-61. He performed the first liver transplant operation in Europe in 1968; the world’s first liver, heart, and lung transplant in 1987; the first intestinal transplant in the U.K. in 1992, and the first successful combined stomach, intestine, pancreas, liver, and kidney cluster transplant in 1994. Sir Roy Calne is a Fellow of the Royal Society and was Professor of Surgery at Cambridge University between 1965 and 1998 where he initiated the kidney and transplant programs.

Colonel L.D. Spencer (1875-1960)

L.D. Spencer matriculated in 1894 and became a Fellow-Commoner. In 1955 he gave £2,100 partly to cover the costs of the Trinity Hall Association lunches and in 1960 on his death he left a further £500 in property.

Artist: Sir Oswald Birley (1880-1952)

Birley was one of the most influential and successful portrait painters of the first half of the twentieth century. He painted every member of the Royal family and several prominent politicians including the Prime Minister, Stanley Baldwin.

Philip Stanhope, 4th Earl of Chesterfield FRS (1695-1773)

Philip Stanhope, Earl of Chesterfield, was the only really grand nobleman to study at Trinity Hall, a lawyers’ College. He came from a vast and wealthy aristocratic family but never looked the part. At the end of his life he wrote: ‘I have wished myself taller a thousand times, but to no purpose, for all the Stanhopes are but a size above dwarfs’ (Unpublished Letters, no. III).⁴⁶ He became a Fellow-Commoner of Trinity Hall on 8 August 1712, and liked it: ‘I find this College . . . infinitely the best . . . for it is the smallest and it is full of lawyers, who have lived in the world and know how to behave. We have but one clergyman here, and he is the only drunkard in the College.’⁴⁷ Chesterfield had a long, largely successful career in diplomacy and politics but he also wrote essays and the famous ‘Letters to his Son’, which some regard as a classic. Samuel Johnson, who hated Chesterfield because had banished him from his salon, said they teach ‘the manners of a dancing master and the morals of a whore,, and when in 1755 Lord Chesterfield made it known that he wanted to be the patron of Johnson’s new dictionary, Johnson wrote the most crushing reply in all literature:

*‘Is not a patron, my lord, one who looks with unconcern on a man struggling for life in the water, and, when he has reached ground, encumbers him with help? The notice which you have been pleased to take of my labours, had it been early, had been kind; but it has been delayed till I am indifferent, and cannot enjoy it: till I am solitary, and cannot impart it;’*⁴⁸

In the dictionary, Johnson defines ‘patron’ as ‘One who countenances, supports or protects. Commonly a wretch who supports with indolence, and is paid with flattery.’

Artists: after William Hoare (1706-1792)

A society painter of distinction who lived in Bath and painted the great and good when they came to take the waters.



Colonel L.D. Spencer (1875-1960)

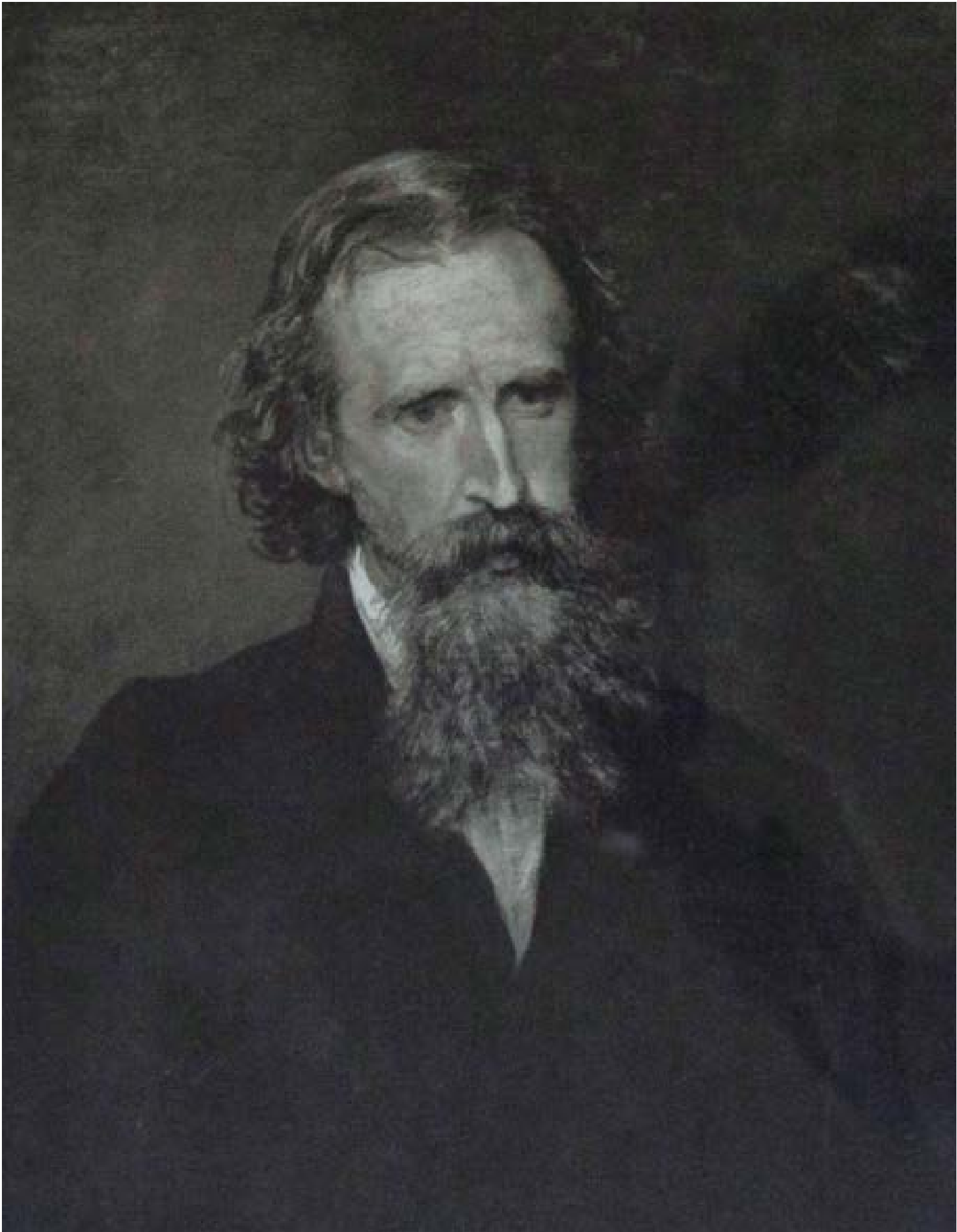


Philip Stanhope, 4th Earl of Chesterfield FRS (1695-1773)

⁴⁶ John Cannon, Oxford Dictionary of National Biography online

⁴⁷ Crawley, p. 115

⁴⁸ Samuel Johnson to Lord Chesterfield, 7 February, 1755, <http://www.ourcivilisation.com/smartboard/shop/johnsons/patron.htm>



⁴⁹ Ibid.pp. 3-4

Leslie Stephen (1832-1904), Fellow (1854-1868)

Leslie Stephen became a clerical fellow of Trinity Hall in 1854 and resigned it in 1868 because he had discovered that he had never really believed in the truths of Christianity. He moved to London and spent the rest of his life as an author, journalist and man of letters. Leslie Stephen wrote twenty-one books, of which *The English Utilitarians* and *The History of English Thought in the Eighteenth Century* were three and two volumes respectively, a huge number of articles and essays, and many entries in The Dictionary of National Biography, which he founded. He edited The Cornhill Magazine, which he inherited from the novelist Thackeray. He married Thackeray's daughter, Harriet Marian, known as Minny, who died on his 43rd birthday in 1875 and in 1878 married Mrs Herbert Duckworth, née Jackson, a famous pre-Raphaelite beauty. Stephen knew everybody who was anybody in Victorian letters from Carlyle to Thomas Hardy. Frederick William Maitland, the great legal historian, devoted the last year of his life to writing a biography of his friend, Leslie Stephen, and H.A.L. Fisher, Warden of New College, Oxford, was a close relative and devoted admirer.⁴⁹ His daughter, Virginia (Stephen) Woolf made him immortal in a way he would have loathed by her devastating portrait of him in *To the Lighthouse* which appeared in 1927. The Folio Society edition of *Hours in a Library* can be found on the shelf of the glass cupboard in the Senior Combination Room for any Fellow who wants to read one of the most charming essayists of the Victorian era.

Artist: George Frederick Watts (1817-1904)

Watts who was named after George Frederick Handel, became one of the most popular Victorian symbolist painters and sculptors. The fine portrait of Stephen catches his melancholy and charisma remarkably.

Theodore Morris Sugden CBE FRS (1919-1984), Master (1975-1984)

Morris Sugden came from Yorkshire, a small village near Sowerby and his early childhood was comfortable. For reason that he never revealed, his father lost his job as clerk of works at a mill under mysterious circumstances. The family could no longer afford piano lessons but Morris continued practising on his own, and acquired a very impressive technique. He went from an ordinary district school on a scholarship to Jesus College, Cambridge, in 1938 and after graduation joined the team at the Cavendish working under R.G.W. Norris which worked on 'flash photolysis', a research project for which he earned a Fellowship in the Royal Society and a Readership. In 1963 he became director of Research in Shell's Thornton Research Centre near Chester. After this period he came to Trinity Hall and became Physical Secretary of the Royal Society and chairman of the Syndics of Cambridge University Press. Morris and his wife Marian's warmth and generosity in dealing with the Fellowship and undergraduates made them both very popular; Morris used to cook English breakfasts for students on Sundays.

I later learned that he taught himself Italian to read Croce and Pareto and French to read Proust in the original. He took his Proust to hospital for the short stay before he died in January 1984. Morris Sugden was a serious intellectual, widely read and cultivated, all of which he concealed behind a bluff Yorkshire manner. He also concealed his distaste for doctors and dentists until his fatal cancer killed him. None of us suspected a thing.

Artist: Charles William Oliver (1911-2004)

Oliver painted a variety of distinguished academic, vice-chancellors and others and he liked to paint them in their gowns and finery.





Thomas Waraker (1829-1907) or 'Unknown Man'



John Williams (1582-1650) Lord Keeper of the Great Seal (1621-1625)
Archbishop of York (1641-1650)

Thomas Waraker (1829-1907) or 'Unknown Man'

For many years, this fine, small portrait hung in what used to be – rather mysteriously – called Room K, a small dining room on the ground floor of the Old Library. It had not been identified and was generally called 'Unknown Man'. The Public Catalogue Foundation, when it surveyed and catalogued the College pictures, identified him as Thomas Waraker, who matriculated at Sidney Sussex College in 1847 and took his LL.D. at Trinity Hall in 1859. His daughter, Mrs E.M. Prichard bequeathed £16,200 to the college, the income from which was to be used for the Thomas Waraker awards for high performance by undergraduates in the Law Tripos.

Artist: British (English) School

John Williams (1582-1650), Lord Keeper of the Great Seal (1621-1625), Archbishop of York (1641-1650)

Williams had a great career rising from relative poverty to the Archbishopric of York. He held high office under James I but has no connection to Trinity Hall.

Artist: Gilbert Jackson (1615-1658)

Sir John Eardly Wilmot FRS (1709-1792), Chief Justice of the Common Pleas (1766-1771)

John Wilmot was a direct contemporary of Samuel Johnson and like him attended school in Litchfield. Unlike his school fellows he came from a well-to-do family and went to Trinity Hall while his school friends tried to make careers in Grub Street and in the theatre. At Trinity Hall, where he was admitted as a Fellow-Commoner on 13 February 1727, Wilmot developed a passion for study, and was often heard to wish for an academic life as a Trinity Hall Fellow. Little is known of Wilmot’s early years at the bar, but John Hough, the bishop of Worcester, who was a close friend of the family, wrote to one of Wilmot’s aunts on 4 May 1737:

I hear every body speak of your nephew Wilmot, as one of the most hopeful young gentlemen at the Bar ... he may, without presumption aspire to any thing in the course of his profession; and has no small encouragement from what he has seen, since his acquaintance with Westminster-hall, in four or five of the long Robe, who have reached the top in the prime of their years. (Wilmot, Hough, 323)

John Eardly Wilmot more than fulfilled expectations, and was the first leading common lawyer to come from Trinity Hall. ‘His rare lack of ambition may be attributed to a dislike of bustle and perhaps (as his portrait in the Hall may suggest) to a certain love of ease.’⁵⁰ In spite of this unusual reluctance to succeed, he rose to the very top of the Georgian legal hierarchy, but he declined the highest offices such as the Lord Chancellorship, which he was offered three times, because he yearned for the quiet life in the country.⁵¹

Artist: attributed by the Public Catalogue Foundation to George Dance The Younger but I doubt it. There is no evidence that the two George Dances, both famous architects, ever had time or inclination to paint portraits.



⁵⁰ Crawley, p. 131
⁵¹ James Oldham, Oxford Dictionary of Biography Online



⁵² 'Shaun Wylie' Wikipedia:
http://en.wikipedia.org/wiki/Shawn_Wylie#cite_note-9

Shaun Wylie (1913-2009)

Shaun Wylie was a British mathematician and World War II code-breaker. He came from a privileged background in Oxford, went to the Dragon School, and then Winchester College from which he gained a scholarship at New College, Oxford, in Mathematics. On graduation he was awarded a grant to go to Princeton to work on topology and stayed to do a Princeton Ph.D. Shaun enjoyed Princeton and would often talk about the extraordinary atmosphere there. In 1938 he became a Fellow of Trinity Hall.

At Princeton he met Alan Turing, a fellow British mathematician, and when the war broke out and Turing got the assignment to break the unbreakable German code system, he asked Shaun Wylie to join his team in Hut 8. Hugh Alexander, successor to Turing as head of Hut 8, commented that “except for Turing, no-one made a bigger contribution to the success of Hut 8 than Shaun Wylie; he was astonishingly quick and resourceful and contributed to theory and practice in a number of different directions”.⁵² After the war, Wylie came back to Trinity Hall to direct studies in mathematics and to lecture in the Faculty. In 1958 he was called to the GCHQ at Cheltenham [The Government Communications Headquarters (GCHQ) is a British intelligence agency responsible for providing signals intelligence (SIGINT) and information assurance to the UK government and armed forces]. He was chief mathematician and worked there until 1973 when he came back to Cambridge. In 1980 the college very properly elected him to an Honorary Fellowship but had to do without the usual CV and references because his work was top secret. He devoted his last years to teaching mathematics in Hills Road Sixth Form College in Cambridge, producing school plays and coaching the chess team. Shaun Wylie was one of the most refined and delightful human beings I have ever known, modest, amusing and utterly without the usual vanity.

Artist: Sir Roy Calne FRCS, FRS (30th Dec 1930 - present)

Sir Roy Calne pioneered organ transplantation at its very beginning. He started work on the development of drugs to stop graft rejection at the Royal College of Surgeons of England in 1959 and continued with this work as a Harkness Fellow at Harvard Medical School from 1960-61. He performed the first liver transplant operation in Europe in 1968; the world’s first liver, heart, and lung transplant in 1987; the first intestinal transplant in the U.K. in 1992, and the first successful combined stomach, intestine, pancreas, liver, and kidney cluster transplant in 1994. Sir Roy Calne is a Fellow of the Royal Society and was Professor of Surgery at Cambridge University between 1965 and 1998 where he initiated the kidney and transplant programs.

Dr Kareen Thorne (1937-) and Dr Sandra Raban (1942-)

Dr Kareen Thorne and Dr Sandra Raban were the first women elected as Fellows of the College in 1976, one year before the admission of the first female undergraduates. Thorne is a biochemist, whose work focused on immunology. Raban is a historian and author of *England Under Edward I and Edward II: 1259-1327* and *A Second Domesday? The Hundred Rolls of 1279-80*.

Thorne became Senior Tutor in 1985 and remained in the role until she left Trinity Hall in 1993 for a fellowship at Queen's College. During her time as Senior Tutor, Thorne became the first woman to give the Eden Oration, a speech made by a senior Fellow of the College before the annual Eden Feast. In her speech, she chose to reflect on the progress made in women's education, discussing the efforts of Millicent Garrett Fawcett, Elizabeth Garrett Anderson, Philippa Fawcett and Virginia Wolff, and remarking "My investigations of the lives of the brave women who opened educational and professional doors for other women have led me to two conclusions... Firstly their successes were achieved through quiet determination... My second conclusion is that none of these advances would have been possible without the help of wise, far-sighted men."

Raban succeeded Thorne as Senior Tutor, holding the position from 1993-1999. For the 40th anniversary of the admission of women to Trinity Hall, Raban edited a collection of memoirs, interviews and stories entitled *The First Women*, which contains Thorne's Eden Oration in full, as well as an introduction by Raban, in which she writes "What is most striking from the memories of the first generation of women is the warmth with which they were welcomed."

Artist: Benjamin Sullivan (10 May 1977 - present)

The double portrait was commissioned by the College to commemorate the 40th anniversary of the admission of women to Trinity Hall. The artist, Benjamin Sullivan, won the 2017 BP Portrait Award for his portrait Breach, which has also been acquired for the College. The portrait of Drs Thorne and Raban was commissioned with the generous support of the Trinity Hall Association and benefactor Nigel Thomas.



Drawings are produced of Vice -Masters

These include:

Charles William Crawley (1899 -1992), Fellow (1924-1966), Honorary Fellow (1971) and Vice-Master (1950-1966)

When Charles Crawley died on 6 October, 1992, his colleague Shaun Wiley wrote an obituary for him which begins: ‘Charles was, for almost 20 years, Senior Tutor (acting or actual) of Trinity Hall, Cambridge. He became a legend among many generations of Hall men without having any of the easy passports to legend; he wasn’t eccentric or witty or glamorous or Machiavellian. But he certainly was greatly loved. Anyone who had dealings with him came to feel the strength of his personal interest – shrewd, comprehensive and (above all) interested and kind... He was quite lacking in self-regard and has said things about his own contribution to the History Faculty that he would never have said about anyone else’s.’⁵³ Charles hired me as his successor and I saw a great deal of him. He came to the Trinity Hall History Society until he was in his 90s and I would drive him home. I recall one evening as we were driving to where he lived. We had reached the corner of Jesus Lane when he said without preamble, ‘I was a very boring lecturer and usually lost my audience. The Faculty never knew what to do with me, so they gave me Special Subjects where I could not loss the students so easily.’ Nobody I have ever known so was lacking in vanity. His “Trinity Hall: The History of a Cambridge College”, which the University Press published in 1976, has lots of examples of his gentle wit and stylish prose. He wrote little but what he did, he did beautifully. Shaun Wiley, ‘Charles William Crawley’ The Independent, 20 October 1992, <http://www.independent.co.uk/news/people/obituary-charles-crawley-1558456.html>

Brooke Crutchley (1907-2003), University Printer (1946-1974), Fellow (1951-1973) and Vice-Master (1966-1970)

Brooke Crutchley served as University Printer for nearly thirty years and supervised the transition from hot metal composition and letter-press printing to the modern methods of film-setting and offset. In Trinity Hall he acted as a kind of arbiter of taste and in the Old Library there is a handsome collection of special editions which he supervised. He worked closely at the University Press with the famous Stanley Morison, the great typographer who designed Times New Roman, Baskerville, Perpetua and other fonts now widely used by Microsoft. In the early 1970s, he proposed a radical solution to the congestion in the Old Library, a modern design on raised pillars which would have straddled the Latham Lawn and the Fellow’s Garden. When the Fellows rejected his plan, to the collective amazement of all of us, he resigned his Fellowship but did so with his usual calm.

Artist: Michael Noakes (29th Oct 1933 - 30th May 2018)

Noakes was one of the most successful portrait painters of his time and he also painted the Queen several times and provided drawings and sketches for the book The Daily Life of the Queen: An Artist’s Diary, written by his wife Vivien Noakes, published September 2000. He has painted President Clinton and Pope Benedict XVI.

Graham Storey (1920-2005) Fellow (1949-1988), Senior Tutor (1958-1968), Vice-Master (1970-1974)

When Graham Storey died on 6 November 2005, Magnus Linklater, who was an undergraduate at Trinity Hall when Storey was Senior Tutor, wrote in his obituary in The Times that ‘The obituaries have been slow in coming, because academics don’t rate many headlines these days and Storey was the retiring kind. Nor was his principal task one that greatly excited the outside world. For 40 years, he devoted himself to editing the letters of Charles Dickens. The 12 volumes he produced emerged at intervals down the years, each one a masterpiece of diligent research, steadily extending the knowledge and understanding of Dickens’s world, but rarely eliciting anything so vulgar as a saucy revelation or a literary sensation. It was that unfashionable thing, a work of scholarship.’⁵⁴

Graham Storey grew up as an only child of wealthy parents. He went to St. Edward’s School and came up to Trinity Hall where he got a first in the Law Tripos in 1941and then spent five years as a soldier with the Royal Artillery. When he returned, he switched his studies to the English Tripos and received firsts in both parts of that Tripos and, after hesitating between law and literature, chose literature. Though he worked as a scholar, he loved poetry, especially Gerard Manley Hopkins, and saw in literature a force which could change our natures. He served the college in a variety of offices and gave generously to it as a benefactor.

Angus Easson writes in the Oxford Dictionary of National Biography that ‘He was in many ways a shy man, who did not find it easy to relax in company, despite his delight in people and occasions, and was often self-effacing, even at events he had organized. His manner, particularly on the phone, could be abrupt, until callers learned how to fit their own rhythms to his.’⁵⁵ I found him, on the contrary, easy in his manner with a charming smile and a subtle sense of humor.

Artist: Michael Noakes (29th Oct 1933 - 30th May 2018)

Noakes was one of the most successful portrait painters of his time and he also painted the Queen several times and provided drawings and sketches for the book The Daily Life of the Queen: An Artist’s Diary, written by his wife Vivien Noakes, published September 2000. He has painted President Clinton and Pope Benedict XVI.

⁵³ Shaun Wiley, ‘Charles William Crawley’ The Independent, 20 October 1992, <http://www.independent.co.uk/news/people/obituary-charles-crawley-1558456.html>

⁵⁴ Magnus Linklater, ‘Graham Storey’ Obituary The Times 16 November 2005

⁵⁵ Angus Easson, ‘Graham Storey’ Oxford Dictionary of National Biography online

Professor P John Clarkson MA PhD HonD FREng, (1961-), Fellow (1995-), Vice-Master 2009-2013

John Clarkson first arrived at Trinity Hall in 1981 to study engineering under the watchful eye of Ernest Frankl, leaving six years later with a BA in Electrical Sciences and a PhD in Electrical Machines. He joined PA Consulting Group’s Technology Division (Cambridge Laboratory) where he was subsequently promoted to Manager of the Advanced Process Group.

John returned to Trinity Hall in 1995, serving as Vice-Master from 2000 to 2013. He was appointed director of the Cambridge Engineering Design Centre in 1997, a University Professor in 2004 and Fellow of the Royal Academy of Engineering in 2012. His research interests are in the general area of engineering design, particularly the development of design methodologies to address specific design issues, for example, process management, change management, healthcare design and inclusive design.

Dr Peter Hutchinson, MA, PhD, LittD, (1944-) Fellow (1986-2015) , Vice-Master (1998-2002)
Peter Hutchinson is a graduate of Caius who spent a number of years at Selwyn before joining the Hall in 1986. He is a modern linguist with a specific interest in German, and especially the literature of the German Democratic Republic. He has published widely on aspects of German literature from the eighteenth century to the present day, and edited a large number of texts and collections of essays. He retired from his post as University Reader in Modern German Studies in 2011, but he continues in college as a Supernumerary Fellow. He has been Director of Studies, Tutor, and Librarian, and he has chaired the Finance (Investments) Committee since 1997. For his portrait he decided to choose John Edwards, the same artist as his predecessor as Vice-Master (David Thomas), so that there would be some uniformity in the progression.

Professor Thomas Körner MA MSc PhD ScD, (1946-) Fellow (1971-2014), Vice-Master (2005-2009)
Thomas William Körner is the son of Stephan Körner who came to the UK as a refugee, studied for a PhD at Trinity Hall and went on to be a distinguished philosopher and an honorary fellow. Thomas Körner arrived as an undergraduate in mathematics in 1964, and became successively a research student, research fellow and teaching fellow, retiring in 2014 after 50 years with the college. His mathematical research mainly concerned the construction of intricate counter-examples. He was made Professor of Fourier Analysis in 2002. His books include Fourier Analysis, the semi-popular Pleasures of Counting and a text for able sixth-formers entitled Calculus for the Ambitious.

Professor John Denton FREng (1939-), Fellow (1977-2005), Vice-Master (2002-2005)
John Denton was an undergraduate at Trinity Hall from 1958 to 1961, reading Mechanical Sciences. After a spell in Canada he returned to study for a PhD, which he received in 1967. After lecturing in East Africa and working for the Electricity Board he was appointed to a lectureship at Cambridge and elected to a fellowship of Trinity Hall in 1977. His research on the aerodynamics of turbines and compressors, which are used for jet engines and in power generation, was based at the Whittle laboratory. He is especially well known for the development of numerical methods for predicting the flow through such machines. He was elected to a personal chair in 1991 and later became Director of the Whittle Laboratory. He retired from the University in 2005. He is a Fellow of the Royal Academy of Engineering and of the Royal Society.

⁵⁸Roy Martin Haines, ‘Bateman (Norwich, William’, Oxford Dictionary of National Biography online

⁵⁸ Leslie Stephen, “Jowett’s Life” in Studies of a Biographer (London: Duckworth & Co., 1910) pp. 158-9

Concluding Thoughts

The founder of Trinity Hall was a bishop and a canon lawyer. William Bateman (c1298-1355), came from a prominent Norfolk family, took a doctorate in civil law at Cambridge in 1328 and rose rapidly in the hierarchy of the church. Two years later he was appointed as papal chaplain and in 1332 auditor of the sacred palace. In the 1340s he was acting as resident royal proctor at Avignon where the papacy had gone in exile. He became one of the most important diplomats and bishops of his time and enjoyed the favour of Pope Clement VI, who made him Bishop of Norwich. Roy Martin Haines wrote that

‘At Trinity Hall, founded in 1350 . . .Bateman had unfettered scope for his own ideas. It was to be a college of scholars of canon and civil law, with some seven to ten canonists and ten to thirteen civilians. The college was appropriately equipped by the founder with thirty books devoted to civil law, and thirty-five to canon law.’⁵⁷

A college founded in 1350 still exists; it consists of the sum of the lives lived in and through it: the buildings they built; the buildings they demolished; the plans carried out and the plans never completed. It expresses what different generations thought beautiful and tried to express. The portraits tell us a little about those who worked and lived here. Some were important in the wider world; some held offices of state; others taught and served the community here.

These Cambridge and Oxford colleges give us an identity too. We become part of that invisible fabric we call ‘our college’. We become ‘Hall men and women’ and share in the inheritance which the founder, Bishop William Bateman, and his successors passed on to us, and we in turn pass on to the next generation. A place like Trinity Hall fulfils that wish in all of us to leave some remembrance of our transitory time in this world, to remind others that we too once lived and loved and had an eye for beautiful things. In a wonderful essay on Benjamin Jowett, the famous Master of Balliol College, Oxford in the nineteenth century, Leslie Stephen, a Hall man and great biographer, put the proposition perfectly:

“A man who is swallowed up in a corporate body, which will outlast him, acquires a kind of derivative immortality. His own life is only an element in the more permanent life. His work could be carried on by his successors, as the buildings which he helped to erect would remain for future generations.”⁵⁸