It is thirty years since I last gave a tutorial, so when my first group of Physics Freshers showed up at the beginning of term, I wasn’t sure who was feeling more nervous. A few weeks on, having watched them get to grips with divs, grads and curls, we are now comfortable in each other’s company and we have all (I think) enjoyed the experience. As you might expect, they are a particularly smart bunch of young people. Tutorials seem to provide the necessary space for them to develop their knowledge and aptitudes in their own ways. In this respect much is unchanged, except that now they reflect the much more broad and diverse backgrounds found in the general student body – a wholly good thing and one which drives a much more interesting tutorial experience. Otherwise, the constancy of the system, sustained by a set of truly marvellous tutors, continues to deliver outstanding results. This year our students ended up with twenty university prizes, including six Gibbs Prizes awarded to the top student in each subject.

It was a year 2017 was for Corpus – one I will never forget. The celebration of our first 500 years had so many facets. In September, Corpus History Fellow John Watts organised a superb conference, Renaissance College: Corpus College in Context, c. 1450-1660, bringing together experts to examine the factors that influenced the foundation of Corpus. It was also wonderful to see so many Old Members returning for the Centenary Ball (a celebration of College life and history) and to the Benefactors’ Garden Party. The greatest joy is the Benefactors’ Garden Party. There was a great atmosphere; the guests had time to enjoy their surroundings and one another’s company. Also it was particularly wonderful to see the entire College being used and admired. The Ball was also enormous fun but in a more structured way.

How long have you been at Corpus, how long as Head Porter and what did you do before entering the world of portering? I was a busy freelance photographer before giving this up to join Corpus nine years ago as a part-time porter. I worked my way up to Head Porter and took up the appointment in October 2013. If you had to describe the role of a stranger to Oxford, what would you say? The Lodge is the doorway, through which everyone – from presidential guest to maintenance contractor – enters an Oxford College. The porters need to be the professional but welcoming face of the Oxford College. The porters need to be aware of whether a concern should or should not be passed up the ladder.

As Head Porter, you must have seen a lot of traffic during this Quincentenary year. What have been the highlights for you? It has been a marvellous year. The highlight for me was the Benefactors’ Garden Party. There was a great atmosphere; the guests had time to enjoy their surroundings and one another’s company. Also it was particularly wonderful to see the entire College being used and admired. The Ball was also enormous fun but in a more structured way.

As well as being Head Porter, you are the College’s photographic rapporteur. What makes Corpus such an interesting place to record? It is the people of Corpus and their attitude that makes it a deep pleasure to work here – by people I mean all SCR, MCR, JCR and staff. As a photographer, I have the privilege of documenting the life of the College. I take photographs of the various and numerous College events. During the Quincentenary year I caught all the internal celebrations on camera. I photograph the Fellows, aiming in particular for the photograph to reflect its subject, such as the photograph in this issue of Dave Armstrong in his Lab. The greatest joy is the graduation photography. Having watched the students grow from freshmen to finalists, this is something I find particularly rewarding.

As the only 24/7 department, what are the biggest pressures facing your team? Corpus’s smallness makes it easy to develop personal relationships with all members of the community. I would say that the most demanding pressure is the welfare aspect – keeping a low key eye on the students, making sure they are okay, not judging them but being aware of whether a concern should or should not be passed up the ladder.

The team of porters staffing the Lodge at Corpus is led by Head Porter, Nick Read. We asked him about his role in the life of the College.
A year of celebrations

Sarah Salter, Head of Alumni Relations, records the sparkling events that brought the Quincentenary year to a close.

The College’s 500th year was celebrated with over 50 events – which must be a Corpus record. After the alumni reunions abroad earlier in the year, the extremely successful exhibitions in Washington and New York, the Oxford Literary Festival and the triumphant production of *As You Like It* in May, the summer brought a whole new range of events. In June, former choristers came together for the Choir Reunion which naturally included the guests performing Choral Evensong. At the end of August, *Corpus at Home* – a major event held over two days – included talks, wine tasting, a musical entertainment directed by former President, Richard Carwardine, tours of the College and a formal dinner for 150 people under a specially erected transparent marquee in the Front Quad. The following day, the College hosted a Quincentenary Garden Party for benefactors. As a jazz band played in the background, 250 alumni and guests drank tea and champagne in the late summer sunshine. A few days later, a group of 50 alumni and guests enjoyed a fascinating evening at the Ashmolean with Professor Clive Ellory, taking a very close look at the Founder’s silver, including Bishop Fox’s dazzling silver-gilt crozier and his astounding Salt, gilded and liberally decorated with crystal, pearls and enamels.

However, our most spectacular event was the College Quincentenary Ball. Held on a beautiful evening in late September, 500 alumni, Fellows and their guests were treated to an ambitious attempt to capture our entire 500 years. The Ball began with a Tudor theme that included Elizabethan minstrels, a horse ridden down Merton Street by a knight in armour, fire-eaters and tumblers in the gardens, demonstrations of pavanes and gavotes in the Quad and sword fighting in the Hall. As the evening moved on, the musical offerings gradually came up to date, finishing with the very contemporary *Hackney Colliery Band* and a disco that came to its conclusion in the present decade, having moved through fifty years during the evening, complete with a rolling montage of photographs of Corpus students from all five decades. Guests also enjoyed a three course dinner in an elegant marquee in the grounds of Merton. The Ball was rapturously received, with one of our Old Members commenting: “... the College transformed into a magical world in keeping with the intelligence and style that makes Corpus such a special place.”

In Michaelmas, the College hosted a dinner to celebrate five decades of women teaching and studying at Corpus. Eleanor Sharpston QC, Advocate General at the European Court of Justice, and Camilla Long, columnist for *The Times* and *The Sunday Times*, gave very different talks about their lives and work but both stressed the friendliness and tolerance that they had found at Corpus. At the beginning of November, the President headed north to host a reunion dinner for 27 in Edinburgh. At the end of November, for our final Quincentenary event, former Corpus Junior Research Fellow and now renowned tenor, Ian Bostridge, accompanied by Sebastian Wybrew, performed Schubert’s song cycle of love and loss, *Die Schöne Müllerin* in the Sheldonian to a very appreciative audience of 400 alumni and the public. Ian Bostridge very kindly donated his services and brought our year’s celebrations to a delightfully poignant conclusion.
The academic year from 2016 to 2017 inspires hope for a successful future. Articulated from the team’s history returned, as for CCC Boat Club: it has seen numerous artefacts from the team’s ranks doubling as freshers’ got involved. The commitment was strong as everyone pushed their hardest to make 2017’s Torpids a stunning success. Corpus entered an impressive five boats: three men’s and two women’s—and found success in strong men’s second and a blader’s winning men’s first.

Summer Eight brought some misfortune, but still gave all six boats—a record number of entries for CCCBC—a chance to show their skill on the water. Amidst blisters and near-collisions, the women’s second and third boats both managed to bump on the first day, coming close to blades. Beyond bumps racing, CCCBC has been growing its presence in numerous other competitions. Following success in Nephys, Autumn Fours, and Cantabs in 2016, CCCBC entered 18 boats this year, nine of which will be rowed by the men’s first taking second in Nephys and the women’s first taking second in Autumn Fours. This growing excitement around CCCBC seems to have stirred an interest in the club’s history as well. In the past year, a sudden from the 1935 bladers’ winning Torpids crew, a sculler’s silver cup from 1899, and a photo of a Corpus crew found in a charity shop were donated to the boat club. These will sit among our bladed in the Boathouse, a permanent reminder of our long, great history.

It is with this history in mind that we now look to the future. Headship would be a big ask—though not impossible, as shown by our last headship in Torpids of 1931 and the double headship of 1885. We remain, however, stubbornly optimistic, and as the freshers of 2017 join our ranks we look forward to great achievements in the near future. Much of our fleet is ageing, and our equipment sometimes fails, but CCCBC is relentlessly persistent. We do have hopes to replace much of our equipment soon to equip ourselves to chase our dreams of glory, though for this we are dependent on the continued involvement and commitment of former Corpuscles. But if any college has a community small and friendly enough to pull together and make it work, it’s Corpus. We hope, therefore, that our alumni will join us and get involved in securing a successful future for CCCBC.

**Benefactor**

Legge’s legacy lives on

An enormously generous benefaction by local art collector, Mr Gordon Atkinson, has allowed us to memorialise James Legge (1815–1867), the University’s first Professor of Chinese, who was supported in his pioneering work through an income from a Corpus stipend. Thanks to this act of generosity, the College is able to announce the establishment of the James Legge Memorial Junior Research Fellowship in Comparative Aesthetics and Art History. The post will have a strong bias towards Chinese art and calligraphy, reflecting the interests of both Professor Legge and the donor. The first holder of this position is expected to be in place in Michaelmas Term 2018. Mr Atkinson is not himself an alumnus of the College but his intention is that the post should augment the work of Professor Jas’ Daines, Humfrey Payne Senior Research Fellow in Classical Archaeology and Art at Corpus.

**Expanding horizons**

Last December, to herald the arrival of the College’s 500th year, Old Members were asked to support an initiative to enable Corpus undergraduates to take part in learning opportunities in the US and non-OECD countries. Corpuscles responded by offering both funds and placements. Last summer nine lucky students were awarded Expanding Horizons scholarships. All of them felt their Corpus lives to have been enriched by the experience and that they had been given a firm footing from which to plan their future careers. With further contributions, this year’s Expanding Horizons will be announced to students in early 2018.

Alicia Admoei (Biomedical Sciences) joined the Zanasi Lab at Vanderbilt University in Nashville, researching mitochondrial dynamics.

Joshua Deru (Materials) worked for a research lab at MIT on thermal energy storage in phase change materials.

Robbie Fraser (FPL) worked with an impact investing company that specializes in funding small and medium sized local agricultural businesses in Uganda.

Jack Holland (Chemistry) volunteered at an organisation called Supporting Kids in Peru (SKIP), whose primary goal is to help economically disadvantaged children in the impoverished district of El Porvenir in Trujillo.

Byung Jin Kim (Medicine) travelled to Thailand to work at the Ramathibodi Hospital in the Obstetrics and Gynecology in Salem, Oregon.

Qi-Lin Moore (Law) spent time as an intern at the Higher Education Coordinating Commission in Oregon.

Abi Newton (English) worked as an intern for the Emily Dickinson Museum in Amherst, Massachusetts.

Hugo Shipsley (Classical) worked for the Ross Yoon Literary Agency in Nashville, promoting the opportunities offered by the particle accelerator.

**Funding**

Sometimes smaller, timely gifts can make a big difference. Following its promotion in 2017, the College football team has been desperate need of new kit (the old strip being over four years old). The ‘call to arms’ was sent out in an email to the Development Office and the answer came back from our Old Members overnight, with donations totalling £700—enough for new shorts, shirts and socks. An enormous thank you to everyone who contributed. We are hopeful to come from this that, automatically, the football team will continue its rise further up the league ladder in 2018. Other than supporting College clubs and societies will appear in the Development Office’s e-newsletter during 2018.
Donors in view
A party for our most loyal supporters

In the middle of the 2017 festivities the College took a moment to say thank you to those Old Members and friends who had supported us over the past few years. Five generations of Corpuscles and guests gathered in the College garden on a splendid September afternoon over a glass of champagne to hear the President talk about the successes of our anniversary year and our hopes and ambitions for the decades to come.
Home front was, for the first three years, officially enter the war until April 1917, although the United States did not become known as the American century. ways that America would interact on of women and African Americans, to the long shadow across the American historian David Reynolds, would cast were profound and, to paraphrase the America’s forgotten war. Yet its political, and ‘not getting overseas during the war’, as ‘not being big enough (or good enough) to play football in college’ regrets as ‘not being big enough (or good enough) to play football in college’. In his essay ‘The Crack-Up’ published in Esquire in early 1919, F. Scott Fitzgerald cited his ‘two juveniles’ as ‘not being big enough (or good enough) to play football in college’ and ‘not getting overseas during the war’. For the celebrated writer, this is an interesting admission. Considering the brevity of American participation in the Great War – just twenty months, compared to its longer and more complex engagements in other major conflicts – it is tempting to dismiss World War One as America’s forgotten war. Yet its political, social, and cultural ramifications were profound and, to paraphrase the historian David Reynolds, would cast a long shadow across the American twentieth century, from the voting rights of women and African Americans, to the ways that America would interact on the international stage in what would become known as the American century. Although the United States did not officially enter the First World War until April 1917, the First World War on the American home front was, for the first three years, a war of propaganda. It was a fierce war in word for words and against America joining the Allied war effort, between those calling for preparedness and later mobilization, to the anti-war movement advocating for staying out of an Old World altercation, not something for this new nation to become entangled within. The discussion, carried out through Congressional debates, newspaper columns, posters, plays, and popular song, divided the American nation over foreign intervention and its growing position on the world stage. Irving Berlin’s parodic song ‘Stay Down Here Where You Belong’, penned in 1914, features the devil telling his son to stay down in hell, because the people on earth have ‘all gone to war / And not a one of them knows what they’re fighting for’. Berlin, who would go on to write patriotic songs after America entered the war, later became very embarrassed about this early parodic song, even offering Groucho Marx $100 to stop singing it. The song’s popularity was in part due to its being performed by the celebrated Harlem Hellfighters (the 15th New York National Guard Regiment) consisting mostly of African Americans, a wartime illusion that would vanish almost immediately after the war, and not be realized until the Civil Rights movements fifty years later. The return of some of the 116,000 war dead to their families and ‘Gold Star Mothers’ marked out the American nation from their counterparts in other nations, whose dead remained predominantly on the battlefields. Memorials, from the Cenotaph centerpiece of the Yale campus in New Haven, Connecticut, to the mock Stonehenge memorial erected by millionaire Sam Hill in rural Washington State, began to appear across the land. Far from being a traditional civilization, this distant and foreign war, America was profoundly affected by it. The sociopolitical importance of the war for the American nation, and the long-term implications for American domestic and foreign policy, have been debated by historians since its conclusion. From David M. Kennedy’s classic 1980 study Over Here: The First World War and American Society to more recent texts, historians have examined how America, still a new nation, was remade by the war and how this subsequently remade the world order. New books published during the centenary continue these concerns, such as Michael S. Neiberg’s The Path to War: How the First World War Created Modern America (1916), and offer new considerations of American First World War culture, such as Hazel Hutchinson’s The War That Used Up Words: American Literature and the First World War (2015) and David M. Labin’s Grand Illusions: American Art and the First World War (2016). My appointment as the Harmsworth Junior Research Fellow in the History of the United States and World War One (first World War memorial to Vere Harmsworth, killed at the Battle of Amiens in August 1918), the centenary, demonstrates the American First World War centenary, held at a major Centenary Lecture Series at the RAI, which reconceived American intervention and the long-term implications. The film series organized, entitled The RAI Goes to the Movies: An American First World War Centenary Series, featured four American WWI masterpieces: Charlie Chaplin’s comedy Shoulder Arms (1918), King Vidor’s The Big Parade (1925), William Wellman’s aviation drama Wings (1927) and Howard Hawks’ Only Angels Have Wings (1949). My recent scholarship has considered some of the most interesting cultural aspects of the war, including a Times Literary Supplement piece that law would not wait for their pre-war rural lives after having seen European cities and culture – an early twentieth-century expression of the difficulties of post-war veteran integration into society. The song’s popularity was in part due to its being performed by the celebrated Harlem Hellfighters (the 15th New York National Guard Regiment) consisting mostly of African Americans, a wartime illusion that would vanish almost immediately after the war, and not be realized until the Civil Rights movements fifty years after. A song such as ‘How Ya Gonna Keep ’Em Down on the Farm (After They’ve Seen Paree)’ by George M. Cohan, ‘Over There’ (New York, 1917), the war drive developed slowly. A song such as ‘How Ya Gonna Keep ’Em Down on the Farm (After They’ve Seen Paree)’ by George M. 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Polydore Vergil's *Anglica Historia* and Miles Windsor

Cleo Madeleine, PhD Researcher, University of East Anglia

Polydore Vergil (c. 1470-1555), an early sixteenth-century historian, remains inexplicably understudied despite his considerable contributions to English historiography. My research explores his work through the annotations of his contemporary readers, of whom the most prolific and interesting by far was Miles Windsor (d. 1622). Windsor studied at Corpus Christi from 1557 and obtained a fellowship in 1560. During his fellowship he was evidently an esteemed figure, known for his interest in College history and part of a select group to entertain Queen Elizabeth during her royal visit. Unfortunately the Windsor family's fortunes turned in 1566 when their plot to conceal Catholic practices at Corpus was discovered, and Windsor's fellowship was terminated in 1568. Despite this he, and perhaps his family, appear to have maintained a relationship with the college, as his sizeable book collection was donated to the library on his death.

Among his donation is a heavily annotated 1556 edition of Vergil's *Anglica Historia* (CCC ɸ. F.3.15). This was the first history of England to appear in print or use an index, and Vergil's critical historiography demonstrates unprecedented attention to the problem of discerning truth in the murky waters of the past. Windsor showed a similar dedication in his meticulous research of Oxonian history. Previous accounts of his life have lamented that many of his documents are lost, but his notes on Vergil can shed some light on the kind of work he was doing, both at Corpus and following his expulsion.

My first encounter with the text was a dizzying experience: As soon as I opened the book, still in its original binding, I was confronted with Windsor's compact, boxed script filling the page in every direction. His most impressive contribution, and perhaps the key to interpreting his reading of the text, fills the space on the title page verso. He has drawn up a table that, using Vergil's calculations and some of his own exegesis, attempts to calculate the age of the world by dating its seven eras: From Adam to Noah, Noah to Abraham, from Abraham to the exodus of the Israelites, then to the fall of Babylon, to the construction of the temple of Jerusalem, to the birth of Christ, and from the birth of Christ to the modern day (recorded “x anno” so that the later reader might count to their own year). At the bottom of the table a string of dates have been added that might refine later readings where they differ with no clear right answer.

One can imagine how Windsor might have felt a similar relationship, both personal and scholarly, with Vergil. Vergil, a Catholic Italian by birth, came to England in 1502 as a papal subcollector. He initially found favour in the court of Henry VII and was commissioned to produce the *Anglica Historia*, but his fortunes waned following the accession of Henry VIII and he was imprisoned in the Tower of London during the latter half of 1515. Although he was released unharmed, the experience clearly affected him: he delayed the publication of the completed manuscript until 1534 and, although he remained a Catholic in name, he did not oppose reform when it came to his seat of Bath and Wells. Windsor might have found in Vergil a contemporary story of a man struggling to reconcile his religious convictions with the powerful and influential institutions on which he depended.

What is most striking about Vergil's historiography is both the wealth of its sources and the cautious, comparative approach to them. Notably, he was responsible for rediscovering and printing the sixth-century ecclesiastical historian Gildas (who remains the most contemporary source for subroman British history) and making liberal use of recently-discovered parts of Tacitus. Vergil placed native historians like Gildas and Bede alongside the classical, as well as later medieval chroniclers and his own contemporaries. The result of this is not a synthesis of various sources into a singular historical narrative so much as a jumble of conflicting accounts and mismatched chronologies. Vergil laments that sources he trusts and respects equally can disagree with little effective means of distinguishing the truth, and so prefers to offer multiple versions of history: “I would set it out for my readers' judgement”.

Windsor’s annotations respond eagerly to this invitation to critically engage with the plurality of history. In the main body of Vergil's text his contributions present more of a challenge for the transcriber than the clear, tabulated calculations on the title page verso. He writes in a cramped Latin hand squeezed into the margins to make maximum use of the space. At the top of most pages are headings squeezed in around the printed name of the king for that period, usually adding the pope at the time or notable military leaders. He glosses historical events from Vergil with reference to the accounts of classical sources, and often checks Vergil's chronology against the Renaissance humanist favourites like Caesar's Commentaries and Tacitus' *Annals*. His use of specific references to books and lines conjures an image of Windsor working with several books open in front of him, in the Corpus library of his time or at his home in Oxford, checking the classical greats against Vergil's own recent work. It should be noted that, of course, Windsor takes particular interest in Vergil's detailed dating of the foundation of colleges at Oxford and Cambridge – a piece of historiography that was still causing strife in a Commons debate of 1628, when Vergil's claim that Cambridge was founded first led the Oxonian Edward Littleton to exclaim “One Vergil was a poet, the other a liar”! Through these notes we can gain an understanding of the research methodology lost with Windsor's documents: using the sources available to him to refine his historical narrative, judiciously making corrections where a source has errors offering comparing comments where they differ with no clear right answer.

My own research, in which Windsor undoubtedly has a major role to play, investigates how annotations to books like the *Anglica Historia* can offer insight into the reading practices of the sixteenth century, and how the advent of the printed book might have shaped readership. What has been most striking so far is the diversity of responses to the text: Alongside Windsor’s diligent attempts to curate history there is the anonymous annotator to Norfolk Heritage Centre DG11 who notes moral lessons that can be learned from the lives of early British kings, or Cambridge University Library Sel.2.21 which contains Thomas Cranmer’s annotations to the partitions of the early English church. What stands to be gained from reading the notes of readers like Miles Windsor a previously untapped picture of early modern readership, and for this I am deeply indebted to Corpus Christi library and welcoming and helpful librarians who led me to this book in the first place.
Fox exhumed

It is said that when the ravens decide to leave the Tower, it portends that the realm is in great peril. Some believe that the fate of our torture, Fox, and the College are similar in some ways. So Michaelmas Term was a curious one for those charged with the task of looking after the redoubtable reptile. As preparations were being made for his transfer to his winter quarters—a corky wooden box encased in the President's garden—it was realised that our champion had been enjoying an Autumn flower bed, Richard Fox suddenly emerged. Our champion had been enjoying an Autumn flower bed, Richard Fox suddenly emerged. As the Mahonia bush started to blossom, from beneath the clods in the presidential flower bed, Richard Fox suddenly emerged.

Your mouse cursor is blinking. It appears you are about to type. Please proceed.
Did you know that we regularly send out College news and invitations to events by email? Please be sure to let us have your current email address if you want to keep in touch.

Merchandise

These products are available through our website: www.ccc.ox.ac.uk/Merchandise/

- Corpus Christi College – A History
- The Great Little College
- Treasures from the Corpus Library
- 2017 University Almanack
- The Great Little College
- Corpus Christi College – A History

Corpus Christi College

Alumni events

For more information on all these events and to book please go to: www.ccc.ox.ac.uk/Events-Calendar

March 2018

Friday 16 to Sunday 18 March
University Reunion in Rome

Explore the Eternal City led by experts, enjoy a programme of talks on the latest Oxford research and gather for convivial and stylish social events organised both by Corpus and by the University. To book, go to www.alumni.ox.ac.uk/Rome2018.

Saturday 17 March to Sunday 25 March
Oxford Literary Festival

Corpus will once again support the 2018 Literary Festival. Members of Corpus taking part include former President, Richard Carwardine, on Lincoln’s Sense of Humour, Professor Jas Elsner on the Ashmolean exhibition Imagining the Divine and Professor Thomas Charles-Edwards discussing Corpus Christi College, Oxford – A History.

Friday 23 March
Gaudy for 1965-1970

Traditional Black Tie Dinner – fully booked.

April 2018

Friday 6 April and Saturday 7 April
University Reunion in San Francisco

On Friday, there is a reception at the Westin St Francis Hotel with its spectacular views and a Gala Dinner at the iconic Ferry Building. An academic programme, including highlights from the Bodleian’s summer exhibition Tolkien: maker of Middle-earth on Saturday will be followed by a Corpus Reunion in the evening. To book the University events, please go to www.oxfordna.org/events/alumni-weekend-in-north-america. More details will follow about the Corpus Reunion.

Friday 13 April
Intercollegiate Golf Tournament & Corpus Dinner

This year’s tournament will be followed by dinner in Corpus.

May 2018

Friday 11 May
Corpus in Toronto

Dinner in the University of Toronto Faculty Club.

Saturday 26 May
Eights Week Lunch

More details of the annual riverside celebrations to follow.

June 2018

Saturday 23 June
Gaudy for 1975-78

Black tie nostalgia.

September 2018

Tuesday 18 September
Royal Wimbledon Golf Match & BBQ

St Edmund Hall join Corpus golfers for 12 holes followed by a BBQ on the terrace. Non-golfers very welcome on the Putting Green and at the evening BBQ.

Saturday 29 September
Alumni Biennial Dinner

Choirmaster to Rome

In 10th week of Trinity term, a cohort of 26 Corpus choir members headed to Rome for a week’s tour of the city. The visit involved giving three concerts, singing Evensong at All Saint’s – Rome’s one Anglican church, and singing Mass at all four Papal Basilicas, including St. Peter’s on a Sunday morning for a congregation of over 300 people. The Choir was conducted by Peter Ladd, former Organ Scholar.