

Quite possibly so... John Gilmour Slater. A life. Richard Peterson. Third Edition. Current 2012.



Untitled. [John Slater].

John Slater, postcard with collage,  
William Dobell, *Dame Mary Gilmore*,  
Art Gallery of New South Wales, 10.5 x 14.9 cm, modified by John Slater, Collection of  
Richard Peterson.

This postcard was made by John as a wittily self-deprecating collage, and posted by him from  
London  
to Richard in Melbourne, on 16 July 1996.

# Quite Possibly So... John Gilmour Slater. A Life

35,468 words, plus the 18,228 words of the 7 appendices in another file, total: 52,696 words.  
Last amended: 8 November 2014.

Richard Peterson

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### Acknowledgement

Warm thanks to Roger Hennessy for his generous contribution.

# Introit

John's<sup>1</sup> hoary historiographical aphorism, about maintaining conclusions with doubt,<sup>2</sup> has now evolved into his frequent response to the fragmentary observations from which what follows grew. It's clear that the longer he's around, the more that certainty evades him, and all he's prepared to offer is 'quite possibly so...' So, in that inquisitive spirit, this material remains defiantly provisional.

Six days after the notorious Shanghai massacre in which Chiang Kai-shek purged the Communists from the Kuomintang, ordering over a thousand to be arrested, 300 to be officially executed and caused another 5,000 to go missing; and just two days after the birth in his parents' home in the village of Markt am Inn, Bavaria, of Joseph Ratzinger who later became Pope Benedict XVI, John was **born** on 18 April 1927, in Upper Heath, Hampstead, in London.<sup>3</sup>

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<sup>1</sup> Dr John Slater, BA (Oxon), Dip Ed (Oxon), MA (London), D Phil (Exeter), FHA. John has specifically requested that his appellation 'Dr' not be used here, refer: p 12.

<sup>2</sup> Other historians such as Tony Judt (1948-2010, British historian, essayist, and academic in European history) and Michael Oakeshot (1901-90, English philosopher and political theorist of the philosophy of history) were timorously fearful of reaching any conclusions; and from **André Gide**: '*Croyez ceux qui cherchent la vérité, doutez de ceux qui la trouvent; doutez de tout, mais ne doutez pas de vous-même.*' [Believe those who seek the truth, doubt those who find it; doubt all, but do not doubt yourself], from Gallimard, ed, *Ainsi soit-il; ou, Les Jeux sont faits*, 1952, p 174.

<sup>3</sup> Certified Copy of an Entry of Birth, 9 May 1927, and Certificate of Birth, 11 April 1950. The birthplace hospital may actually have been the very same as that where **Professor Miles Lewis** of the Faculty of Architecture and Building, University of Melbourne, was born, almost 20 years later.

John's was an **extraordinary generation** (though in my view, it was not as great as the generation born 20 years earlier). If they went, they were at university in the Fifties. Other than those mentioned in the text, John's exact contemporaries (within two years) include: **Maria del Rosario Cayetana Plaoma Alfonsa Victoria Eufgenia Fernanda Teresa Francisca de Paula Lourdes Antonia Josefa Fausta Riyta Castor Dorotea Santa Esperanza Fitz-James Stuart y de Silva Falcop y Gurtubay, The Duchess of Alba** (1926-2016); USA playwright **Edward Albee** (b1928), film-maker Gerry Anderson, poet **John Ashbery**, film-maker **David Attenborough**, jazz musician Acker Bilk, classicist John Boardman, theatre director **Peter Brook**, actor **Richard Burton** (1925-84), Australian Labor politician Moss Cass, **Noam Chomsky** (b1928) American linguist, philosopher, cognitive scientist, logician, political commentator and activist, Australian architect **Neil Clerehen**, jazz musician John Dankworth, musical conductor Sir **Colin Davis**, one of the five New York Review of Books founders, editor and journalist, **Don Dunstan** (1926-99), reformist premier of South Australia, **Barbara Epstein** (1928-2006), newspaper editor **Harold Evans**, doco-maker and writer **Daniel Farson**, film-maker **Bryan Forbes** (b1926-), architect **Frank O Gehry** (1929-), jazz musician Stan Getz, poet **Allen Ginsberg** (1926-97), German novelist **Gunter Grass**, English/Californian poet **Thom Gunn** (1929-2004), art historian **Hugh Honour**, broadcaster and writer **Alistair Horne**, USA film director **James Ivory** (b1928), and English journalist **Paul Johnson**.

Singerr **Eartha Kitt**, Phyllis Lambert (b1927-, Canadian philanthropist of the Bronfman family) who founded the Canadian Centre for Architecture (or CCA) in 1979 and as director of planning, commissioned her family's Mies van der Rohe for the Seagram Building (1958-), Architect, music conductor **William Klemperer**, singer Cleo Laine, psychologist **R D Laing**; English art historian, husband of lesbian novelist Brigid Brophy and director of the English National Gallery, **Sir Michael Levey** (1927-); English actor Roddy McDowell (1928-98), Australian architect **Peter McIntyre**, **Fumihiko Maki**, architect, **James Merrill**, USA poet (1926-95), **Marilyn Monroe**, **Sir Roger Moore**, French actress **Jeanne Moreau** (b1928-), Desmond Morris, USA actor **Paul Newman** (1925-2008), historian **John Julius (Lord) Norwich**, Australian artist **John Olsen**, Australian/English music critic and writer **Charles Osborne**, Australian architect Barry Patten, The Age editor, **Graham Perkin** (1929-75), English actor **Joan Plowright** (b1929-), actor **Sidney Poitier**, soprano **Leontyne Price**, USA theatrical producer Hal Prince (b1928-), New Yorker editor Lillian Ross, cellist and conductor **Mstislav Rostropovich**, pop singer Johnny Ray, newspaper editor **William Rees-Mogg** and USA poet, essayist and lesbian feminist Adrienne Rich (1929-2012).

English stage and screen director **Tony Richardson** (1928-1991), Welsh actress Rachel Roberts (1927-80), film-maker **Ken Russell** (1927-2011), Canadian USA comedian and political satirist Mort Sahl (b1927-), Australian architecture academic **David Saunders** (1928-86), English film director, **John Schlesinger** (1926-2003), jazz-club owner Ronnie Scott, playwright **Neil Simon**, architects **Alison** (1928-93) and **Peter Smithson** (1923-2003), soprano **Elizabeth Soderstrom**, soprano **Joan Sutherland**, **Margaret Thatcher** (b1925-), jazz musician Stan Tracey, English theatre critic **Kenneth Tynan** (1927-80), USA writer **Gore Vidal** (1925-2012), **Andy Warhol** (1928-87), and Australian artists **Ken Whisson** (1927-) and **Fred Williams** (1927-82).

John's **father** was William Ebenezer (Bill) Slater, a Londoner, and for his entire working life, a publisher's educational representative and sales manager for the Cambridge University Press for 52 years, so he spent his life with books and with education. Politically, he was a somewhat eccentric Conservative, but a great admirer of Ghandi<sup>4</sup> and the leftwing British Labour Chancellor, Stafford Cripps<sup>5</sup> and also he was angered by an old family friend's anti-Semitic comments. Bill served in the Great War as a soldier, but then volunteered for the Royal Flying Corps.<sup>6</sup> If the war had lasted longer, he would have flown bombing raids over Berlin.

Perhaps due to his father's secure job, the family appears to have been unaffected by the smell of despair from the financial Depression of 1929-32.

In 1937, Bill compiled the book *Humour in Verse, an Anthology*, for schoolchildren, and dedicated it to John and Andrew (John's younger brother). It has a charming cover, illustrated with an image of a seated court jester carrying a marotte. It was reprinted at least five times by the Cambridge Press, until 1949.<sup>7</sup>

John has no known relatives on his father's side, which was also partly Scottish. His father had only one brother, who mysteriously disappeared, never to be heard of again.

John's Scottish **mother**, Helen Salton Slater (formerly Wilson), had been a nurse in the Glasgow Royal Infirmary, but also enjoyed reading. She was more politically minded than Bill, socially aware and proud of her Scottish birth and heritage. For many years she was a member of the Townswomen's Guild<sup>8</sup> in London, later in the Home Counties and finally in the West Country. John is sure she voted Labour. The windows in their complacent suburban road would, without exception, have displayed

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The **previous generation**, of the Thirties, is much more written about (eg: by Lord (Noel) Anan, in *Our Age. The Generation That Made Post-war Britain* (Weidenfeld & Nicolson, 1990), and included: W H Auden, Freddie Ayer, Isaiah Berlin, Anthony Blunt, Cyril Connolly, Anthony Crossland, Richard Crossman, T S Elliot, E M Forster, Christopher Isherwood, Roy Jenkins, Maynard Keynes, D H Lawrence, Harold Macmillan, Harold Nicolson, George Orwell, William Plomer, Anthony Powell, Stephen Spender, Hugh Trevor-Roper, Evelyn Waugh and Harold Wilson. For historian Tony Judt, that was a generation that exuded unmediated self-confidence, replaced in the next generation (John's) by a certain ironic detachment (Tony Judt, *The Memory Chalet*, Vintage, London 2011, p 141).

<sup>4</sup> **Mohandas Karamchand Gandhi** (1869-1948), was known as **Mahatma**, meaning 'great soul.' He was a major political and spiritual leader of India, the Indian independence movement from Britain and the pioneer of *satyagraha*, resistance to tyranny through mass civil disobedience, founded on *ahimsa* or total non-violence, which led India to independence and inspired movements for civil rights and freedom across the world.

<sup>5</sup> The Right Honourable **Sir Richard Stafford Cripps** (1889-1952) was a British Labour politician and Chancellor of the Exchequer (Treasurer) from 1947-50.

<sup>6</sup> The **RFC** was the over-land air arm of the British military during most of the First World War from 13 May 1912 – 1 April 1918. On 1 April 1918, the RFC and the RNAS were amalgamated to form the Royal Air Force, under the control of the new Air Ministry. John's memory is that Bill joined the RFC when it was created, but it must have been later than 1912, if he was in the army during part of the Great War.

<sup>7</sup> W E Slater, *Humour in Verse, an Anthology*, Cambridge University Press, Cambridge (1937) 1944. Perhaps due to the exigencies of post-war publishing, even within the first edition the cover varied through various colours: brick red (my copy), Indian red and apple green (John's two copies), with or without (one of John's copies) the jester.

<sup>8</sup> In UK, townswomen are discerning women with concern and passion for their communities, excellent networks to influence people and get things done. **Townswomen's Guilds** are a professional organization formed when women first won the right to vote, to educate women about citizenship. They remain a powerful lobby on national and regional issues. There are more than 34,000 Townswomen's Guild's members nationwide, of all ages, backgrounds and experiences, who meet through 900 branches for national events, conferences, organised leisure, learning new skills, friendship and fun. They still believe in the power of united communication for positive social change, including: long term care, funding for adult education, domestic violence, human trafficking and Post Office closures. [www.townswomen.org.uk](http://www.townswomen.org.uk)

pro-Churchill<sup>9</sup> election posters, though his mother would have preferred Atlee,<sup>10</sup> so they compromised, with their windows remaining apolitically crystal-clear.

When John's parents retired to Willersey, a village in the Cotswolds, they decided to be Liberals. Their first gesture was to attend the Liberal candidate's initial election meeting in the village hall, but when they discovered they were the only audience present, John's mother assumed they would not have to listen to a speech, only to find that nothing would stop the candidate. John's mother, in giggles, would frequently dine out on this experience.

She was not a Scottish Nationalist: no kilts, or first footings for her,<sup>11</sup> but she strongly disapproved of red pillar-boxes with there being E II R<sup>12</sup> symbol in Scotland and would not allow John to be English, so British he has always been. He enjoyed regular holidays in Scotland, visiting Scottish grandparents, aunts and uncles.

Looking back, John realises that both the books, and the difference of parental political opinions, gently instilled his lifelong interest in politics. He remains distrustful of ideology.

His **uncle Charles**<sup>13</sup> was the husband of John's mother's sister, Jessica. He was an academic also a Scott, and was an early significant contributor to John's character. He was a good storyteller, with tales about Peter Rabbit, who lived at the bottom of the garden at No 10 Downing Street,<sup>14</sup> and was on very good terms with the Prime Minister, Ramsay McDonald,<sup>15</sup> who would give him lifts in his official car. John remembers being 'very vexed indeed' when McDonald was defeated, in 1935.

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<sup>9</sup> The Right Honourable **Sir Winston Leonard Spencer-Churchill**, KG, OM, CH, TD, FRS, PC (Can), (1874-1965) was a British politician known for his leadership during World War II. He was UK Prime Minister from 1940-45 and 1951- 55. A statesman and orator, Churchill was also an Army officer, historian, Nobel Prize-winning writer and artist. Previously a Liberal cabinet minister; in the interwar years, he was Chancellor of the Exchequer in the Stanley Baldwin's and Neville Chamberlain's Conservative governments, then led an all-party wartime government. Post-war he was defeated, and was Leader of the Opposition for six years, before becoming prime minister again during 1951-55.

<sup>10</sup> The Right Honourable **Clement Richard Attlee**, 1st Earl Attlee, KG, OM, CH, PC (1883-1967) was a British politician, who served as Prime Minister of the United Kingdom from 1945-51, and leader of the Labour Party from 1935-55. He was the first Labour Prime Minister to serve a full Parliamentary term, and the first to command a Labour majority in Parliament. He was Member of Parliament for Limehouse 1922-50, then for Walthamstow West 1950-56.

<sup>11</sup> Traditionally in **Scotland**, your **New Year** will be prosperous if at midnight, a 'tall, dark stranger' appears at your door with a lump of coal for the fire, or a cake, or a coin. In exchange, you must offer him food, wine, a wee dram of whisky, or the traditional Het Pint, a combination of ale, nutmeg and whisky.

<sup>12</sup> **E II R**, the monogram of Queen Elizabeth II, emblazoned on all red Royal Mail **letterboxes** in England, Scotland and Northern Ireland, as well as British colonies, may be seen as a sign of imperialism. In Ireland, the same design of box is painted green, without the royal insignia.

<sup>13</sup> Refer: Appendix I.

<sup>14</sup> The Puritan traitor Sir George **Downing** built this modest **street** in 1682-3, but the only two houses remaining are No 10 (itself being two houses: the right hand one having the famous entrance, that were combined in 1732-35 for Sir Robert Walpole and has been residence and Cabinet office of over 30 subsequent British Prime Ministers) and No 11 (the residence of the Chancellor of the Exchequer).

Pace Uncle Charles, No 10 actually has a 'delicious' walled **garden** with its garden gate opening onto Treasury Green, off Horseguards Parade. This garden is in front of the much grander house built at the rear northern side of No 10, replacing its service wing in c1676-7 and 1732-5, whose architect could be William Kent, Henry Flitcroft, or Isaac Ware. No 10 was dramatically reconstructed and extended by the fastidious classicist Raymond Erith in 1960-4. Simon Bradley and Nikolaus Pevsner, *London 6: Westminster. The Buildings of England*, Yale University Press, New Haven and London 2003, pp 262-264.

<sup>15</sup> The Right Honourable James **Ramsay MacDonald** (1866-1937) was a British politician and twice Prime Minister. He rose from humble origins in Lossiemouth, northeast Scotland to become the first Labour Prime Minister in 1924. In 1931, he formed a 'National Government' in which a majority of MPs were Conservatives, so he was expelled from the Labour Party who accused him of 'betrayal', but he remained Prime Minister, 1931-35.

John's father was also a good storyteller. In his stories, John was the principal player, but the real hero was a black boy of John's age, called Black Jumbo Columbo. Their enemy was simply known as 'the Nasty Old Man.'

More books came from John's great uncle John Gideon Wilson<sup>16</sup> who was the manager of **Bumpus & Bumpus Booksellers** bookshop from about 1920.<sup>17</sup> From 1945 it relocated to 850 the fashionable Mayfair end of Oxford Street, near Marble Arch. They were booksellers to Their Majesties Queen Mary and the decidedly unbookish King George V and from 1926-35, Bumpus held a Royal warrant. There was a Christmas card from the royal couple displayed in the shop's toilet.

John and Edward Bumpus had been owners of the bookshop, which had been founded in 1790 at 6 Holborn Bars. They published a *New Map of London and its Environs* and a *Map of Hampshire* both in 1822, and in 1827, John Bumpus published another map of London. By 1880 it had moved to 158 (later renumbered as 297, or 350) Oxford Street, and by 1890, it was said to be London's top bookshop. Some 220 books are known to have been published by Bumpus.<sup>18</sup> In 1934 it held an exhibition of a copy of every book produced at William Morris's Kelmscott Press. Though then it declined.

Under Mr Wilson's guidance, Bumpus returned to being the most fashionable London bookshop of its day, with at least two upstairs floors of second-hand books. Wilson was a champion of T E Lawrence (1888-1935) and it was to Wilson that Lawrence turned when his friends failed to attract enough subscribers for a fine-press edition of his celebrated autobiography, *Seven Pillars of Wisdom* (1926). Thereafter, the two remained in friendly contact. When the company moved premises to no 850 in 1958, the remarkable Mr Wilson was still chairman at the age of 82!

John's uncle made him promise never to enter the door of the ubiquitous Foyles bookshop, which he saw as uncivilised. In one of the 'Room of my own,' series in the *Sunday Times*, on Christina Foyle, John sent to me, he had marginally annotated: 'Typical, not a book in view!' In an otherwise relatively rule-free life, John's other rule imposed on friends was never to read the *Daily Telegraph*, newspaper, although *The Spectator* was acceptable.<sup>19</sup>

For two years from 1955, John Sandoe (1930-2007) learnt the book trade at Bumpus, where he was known as "the beautiful John." He was a very handsome young man, with bright blue eyes, black hair, those pink cheeks and an ever-

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<sup>16</sup> John Wilson was John's mother's father, Adam Wilson's brother.

<sup>17</sup> Paul F Helfer, 'Bumpus & Bumpus Booksellers to HM The King and Champion of T E Lawrence: A Tale of Subscribers, Bindings and Exploitation,' T. E. Lawrence Society Symposium 2006, St John's College, Oxford, 22, 23 and 24 September 2006. [www.telsociety.org.uk](http://www.telsociety.org.uk). Bumpus Booksellers is being researched by James Griffin and Pam Caire. Michael Sadleir writes in his book: *Passages from the Autobiography of a Bibliomaniac. The introduction to XIX Century Fiction, A Bibliographical Record*. London, Constable. 1951: 'One day in the autumn of 1922 I was in Bumpus' bookshop at 850 Oxford Street. There were at least two upstairs floors of second-hand books in that original shop (this was before the old Marylebone Court House was taken in, and of course long before the move to Messrs Bumpus' present premises)...'

<sup>18</sup> [www.bumpus.co.uk/bumpuspublishing.htm](http://www.bumpus.co.uk/bumpuspublishing.htm) which has much more detail.

<sup>19</sup> [www.foyles.co.uk](http://www.foyles.co.uk) W & G Foyle Ltd, 113–119 Charing Cross Road, London, was once listed in the *Guinness Book of Records* as the world's largest bookshop in shelf area (50 kilometres) and number of titles on display. But it was equally famed for its anachronistic, eccentric and sometimes infuriating business practices that made it a tourist attraction. In 1945, control passed to Christina Foyle, daughter of founder William, and it stagnated, with little investment and poorly paid staff fired on whim. She refused to install any modern conveniences, eg: electronic tills, or calculators; nor would orders be taken by phone.

It's a payment system required customers to queue three times: to collect an invoice for a book, to pay the invoice, then to collect the book, because sales staff were not allowed to handle cash. Equally mystifying was a shelving arrangement that categorized books by publisher, rather than by topic or author. 'Imagine Kafka had gone into the book trade.' In the 1980s, rival bookshop, *Dillons*, placed an advertisement saying "Foyle'd again? Try *Dillons*" in a bus shelter opposite Foyles.

welcoming smile. Even in old age, he remained wonderfully good-looking, but he also became a remarkable bookseller and founded John Sandoe (Booksellers) at 10 Blacklands Terrace, Chelsea in 1957, which continues still, owned by his employees, a fine successor to Bumpus.<sup>20</sup>

Bumpus & Bumpus also ran the Book Society in Britain. When Wilson retired, his son, who was about John's age, succeeded him and relocated the shop to Baker Street, where it spread into the old Marylebone Court House, but the Bumpus business crumbled. The firm continued to trade, but by the early 1960s was running at a loss. That it managed to continue was due to its link with The Book Society. In 1963, in a battle between bidders for Bumpus, included an offer from the Daily News, more interested in the Book Society than the bookshop. So the Bumpus board supported the lower bid from W H Smith the ubiquitous British chain of stationers, newsagents and booksellers, who promised to keep the bookshop going 'as long as possible.' However a completely new, independent, bidder trumped all the rest and accepted by the Bumpus board: Mr Robert Drummond assured them the bookshop would remain. Three years later, Robert Maxwell bought 'the famous London bookshop.' Its future became the subject of a book: *W H Smith take (sic) over Bumpus: the future of a bookshop which runs the Book Society.*<sup>21</sup>

## Merton Park

The Slaters lived at Laggmore, 34 Erridge Road, **Merton Park**,<sup>22</sup> London SW19, near the planned garden suburb and farming estate of Merton Park. This had been created in c1870 by John Innes, a property developer, local landowner and benefactor, who remained living there until he died in 1904. Nikolaus Pevsner observed that there was '...the deliberate creation of a garden suburb, with generous planting of trees and holly hedges, allied to picturesque and artistic houses in the up-to-date Domestic Revival style,' giving '...great diversity of both scale and size, far more so than in the more famous Bedford Park, for example.'<sup>23</sup>

Amongst John's toys was Stormy, the lop-sided rabbit, the delightfully grotesque, grinning and politically unacceptable black golliwog Rudolph,<sup>24</sup> and a one-winged and nameless duck. There are family photographs of childhood holidays on a farm in Devon, including of John on horseback and playing a game of 'You're it!'

John's education began at **St Mary's Junior School**, whose headmistress, Miss Jacob, his brother Andrew recalled would have rhymed 'God' with 'bored.'

This school was conveniently a little further west down Erridge Road, near St Mary's Church of England, which although built in 1114-25, had since been much restored, and refaced in flint.

John has claimed to have wanted to become a teacher since the age of five, when during an attack of measles, he acquired a 'Do-it-Yourself Teacher Set' and used it to effectively indoctrinate his unsuspecting golliwog, Rudolf.

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<sup>20</sup> John Sandoe: Founder of Sandoe's bookshop,' Obituary, The Independent, 19 January 2008. <http://www.independent.co.uk/news/obituaries/john-sandoe-founder-of-sandoes-bookshop-771240.html>

<sup>21</sup> *W.H. Smith take over Bumpus: the future of a bookshop which runs the Book Society*, London 1963. [www.openlibrary.org/b/OL20861094M](http://www.openlibrary.org/b/OL20861094M) Refer also to Appendix

<sup>22</sup> Merton, in the Birth Certificate.

<sup>23</sup> Bridget Cherry and Nikolaus Pevsner, *London 2: South. The Buildings of England*, Penguin Books, Harmondsworth 1983, pp 439 and 440.

<sup>24</sup> See later.



A highlight of this time for young John, was the temporary loss of Miss Brice, who holidayed abroad and sent him a very dull photograph of a treeless hillside, presumably snapped by her, 'somewhere in Australia.' This was John's ominous first link with the Antipodes.

Another premonition, this time of his future connection with Islington, was the purchase, whilst accompanied by his Uncle Charles, of his un-speedy tortoise 'Caledonia,' when one day they were at the Caledonia Market in Islington (J B Bunning, architect 1850-55).<sup>25</sup> The market was a short distance from John's flat of some 50 years later, just to the east of the Caledonia Road, in Thornhill Crescent. Caledonia was stubborn and seemed to do little else than hiss and pee, but was not unloved.

John next attended **Rutlish School** in Rutlish Road, in Merton, south London, whose later buildings were described by Pevsner as 'undistinguished.'<sup>26</sup> John said that Rutlish School had 'ideas well above its station,' despite the fact that John Major, later Prime Minister, also attended there.<sup>27</sup>

Andrew Slater remembers John in grey flannel shorts, Aertex shirt, grey socks neatly gartered below the knee and Clarke's buttoned leather sandals.

John walked to the school, which is located just north of the modest Merton Park Station, along Dorset Road, which is the generously planted main avenue of the estate, then reached by turning right briefly, into busy Kingston Road across the railway track. The school was built in 1895, near to John Innes Park, the former grounds of the manor house, with its 'secluded evergreen walks and delightfully intimate character,' its entrance lodge, cottage and its archway (c1890) designed by H G Quartermain, the estate's architect. The park's bandstand, handsome brick walls and rustic cricket pavilion all date from its opening to the public in 1909.<sup>28</sup>

John's incipient thespian career began when very young he played the role of Tiny Tim in Charles Dickens's *A Christmas Carol*.

During school vacations, John attended Rutlish School's farming camp, supervised by teachers and ex-pupils, he and other pupils were sent to help farmers who were glad of their help, around Somerset and Oxford, whence he was to return as an undergraduate. He drank his first cider and enjoying the 'inevitable hanky panky.' The pupils' contribution to the war effort was to replace those who were away fighting somewhere, by harvesting whatever was put in front of them: fruit, potatoes, flax, wheat, or barley. These tasks sometimes shared with young German, or Italian prisoners-of-war, who 'seemed happy to be in those peaceful English fields.'

In World War II, John's father was a firefighter, based from his London office.

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<sup>25</sup> Bridget Cherry and Nikolaus Pevsner, *London 4: North. The Buildings of England*, Penguin Books, Harmondsworth 1998, p 667.

<sup>26</sup> Bridget Cherry and Nikolaus Pevsner, *London 2: South. The Buildings of England*, Penguin Books, Harmondsworth 1983, pp 438 and 439 and [www.rutlish.merton.sch.uk](http://www.rutlish.merton.sch.uk)

<sup>27</sup> From his position as an Old Rut, John clarifies that his view that Rutlish had 'ideas well above its station,' was unrelated to John Major and that this was then a minority view and still is. John is not a member of the Old Ruts 50/Fifty Club Scheme, promoted by: 'It's NOT too late to join this vital scheme which can also win you money!'

<sup>28</sup> Bridget Cherry and Nikolaus Pevsner, *London 2: South. The Buildings of England*, Penguin Books, Harmondsworth 1983, pp 438 and 439.

Once, John's 'bravery' in rescuing Rusty the cat from the roof, prevented him from sheltering from enemy attack under the kitchen table. Andrew remembers John's complaint: 'You can't put a fifth-former under the table!' <sup>29</sup>

Like the former Victorian premier Joan Kirner, and leading the way for celeb-chef Jamie Oliver, John's political interest stemmed from the school **tuckshop**. By now, nicknamed 'Slug' Slater<sup>30</sup> and as Vice School Captain, dissatisfied with the standard of food and prices he led a protest against the heavily subsidised school tuckshop business. On one occasion, John even discerned watercress in the jam rolls, which he promptly took to the headmaster. When no action ensued, John suggested at school assembly, that the school could henceforth boycott the tuckshop and indeed, the whole school applauded him. John's revolutionary industrial action led to the tuck-shop operators being sacked and their flagrant profiteering exposed.<sup>31</sup>

In the 8<sup>th</sup> Wimbeldon 1<sup>st</sup> Merton **Wolf Cub Pack**, John reached the eminence of 'sixer,' under the leadership of Mrs Doris Nimmo and Miss Tanner, the Old Grey Wolf, with two yellow stripes on his upper arm. Mrs Nimmo played the piano for the lusty cub chants, and John can still do the Cubs' cry of: 'Dib-dib-dib,' and 'Do your duty to God and the Queen,' upon request.

During the Abdication Crisis, John's inappropriate behaviour included singing:

Hark the herald angels sing,  
Mrs Simpson's pinched our king  
Peace on earth and mercy mild,  
Mr Baldwin's getting wild;  
God and sinners reconciled,  
Mrs Simpson's had a child

Later, because of his misbehaviour during a scout church service, he was dismissed, though he never really wanted to be a scout. After Sunday school, he became a member of the Keenites, a group established for those who were 'keen' on Christian belief. However, interest in religion soon gave way to life-long agnosticism.

He remembers being taken to the **British Empire Exhibition** in Glasgow,<sup>32</sup> an international exposition held at Bellahouston Park, from May to December 1938. It marked fifty years since Glasgow's first great exhibition, the International Exhibition of 1888, in Kelvingrove Park and it boosted the Scottish economy, still recovering from the 1930s Depression.

In 1943, John's mother took him to his first **classical music** concert. It was held in the Orangery at Hampton Court Palace, with the New London Orchestra playing Handel's *Arrival of Queen of Sheba*, Delius's *First Cuckoo*, Mozart's *Violin Concerto in A* and Haydn's *Symphony No 85*.

It is of interest that although so much of John's later study was of art, his love of music developed much earlier and has if anything strengthened throughout his some 67 years of sustained concert-going.<sup>33</sup>

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<sup>29</sup> The Fieseler Fi 103, or V-1 (Vergeltungswaffe 1 'vengeance weapon') was an early cruise missile used between June 1944 and March 1945, fired at London. Its characteristic buzzing gave it the colloquial name 'doodlebug' named apparently after an Australian insect. There were over 8,000 flights, over 1.1 million houses damaged or destroyed and 23,000 people killed by the doodlebugs.

<sup>30</sup> Andrew was 'Slug Minor'.

<sup>31</sup> Andrew Slater, 'John Slater is 75. Some thoughts from the younger brother,' in Richard Peterson, editor, *John. An Informal Festschrift in Honour of John Slater at 75*, Melbourne 2002.

<sup>32</sup> Officially, the Empire Exhibition, Scotland.

<sup>33</sup> Refer: Appendix 3.

In 1943, classical music and opera were disregarded in London. The BBC Symphony Orchestra had only existed since 1930, and the London Philharmonic Orchestra since 1932. Generally London orchestras were poorly funded and inexpertly led. Young Benjamin Britten felt Sir Adrian Boult a 'terrible *excrable* conductor,' though Sir Thomas Beecham 'a vandal' and that Vaughan Williams 'shouldn't be let near an orchestra.'

Opera was even worse off, 'the musical infrastructure that even minor German cities took for granted simply did not exist in London. There was no public funding of the arts, and not much private patronage that enriched American music. There was little history of sustained opera creation; Covent Garden had no permanent company until after the war.'<sup>34</sup>

From 1943, and throughout World War II, John went frequently with his school friend Dan Zerdin, whose uncle was a member of the BBC Symphony Orchestra, to the BBC Promenade Concerts in the Royal Albert Hall, or to the rather cheaper concert rehearsals, leading to John's abiding enjoyment of classical music. Later Dan became a writer and broadcaster. John also went to operas with friends, listening to performers such as Peter Pears, at his local New Wimbledon Theatre, to which London's opera had emigrated during the war. The first opera he saw was *The Barber of Seville*.<sup>35</sup>

In 1944, aged 17, John was captain of the school's rugby seconds team, but he was 'frightened of the ball' in cricket, so this was the last time that **sport** entered his life.<sup>36</sup>

In the same year, while John was out in the rain listening to Dvorak's New World Symphony, he contracted **pleurisy** and almost died. Ever since, he has harboured a fear of the danger of being caught in rain without an umbrella.

He was sent to a hospital in South London and was in a ward with older men, including war casualties, which made a strong impression on him. He remembers air raids over the hospital, which was in the line of bombing. One man there, talked to him about the works of the great living composer, Igor Stravinsky (1882-1971), he recalls.

John was promoted to the rank of sergeant in Rutlish School's cadet corps. He absolutely supported **the war** and he still feels it was necessary. He cannot accept my own position in opposing all wars, when he experienced at first hand a war that he knows was unavoidable. But he agrees a case could be made against any of the subsequent wars. John assumed that he would be sent into the armed forces, but the war finished a year before he reached conscription age.<sup>37</sup>

In 1945, a triumphant Labour government led by Clement Atlee, first ever came to power in the UK, with a majority in the House of Commons.

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<sup>34</sup> Paul Kildea, *Benjamin Britten: A Life in the 20<sup>th</sup> century*, Allen Lane 2013.

<sup>35</sup> New Wimbledon Theatre, The Broadway, Wimbledon, designed by Cecil Aubrey Masey and Roy Young (possibly following a 1908 design by Frank H Jones). This year, 2010, is its centenary. It has 1,700 seats, the eighth largest theatre in London after the Royal Opera House, the London Coliseum, the London Palladium, Apollo Victoria, Drury Lane, Dominion and Lyceum. The golden statue surmounting the globe above the dome is Laetitia, the Roman Goddess of Gaiety. The theatre was very popular between the wars, with Gracie Fields, Sybil Thorndike, Ivor Novello, Markova and Noël Coward.

<sup>36</sup> John may have had no option in this, as Tony Judt, historian, in *The Memory Chalet*, Vintage, London 2011, p 84 remembers of a period 20 years later, at his independent, direct grant, self governing school in Putney, a few kilometres south of Merton Park by the 93 bus, that every Saturday morning rugby was compulsory.

<sup>37</sup> Conversation with Richard Peterson, at Marios', 15 February 2010.

When in that year at the age of 18, John left school, and on the day after he also left home, when on the 14 November 1945, he was immediately conscripted<sup>38</sup> into the British **Army**, for a sojourn of 2<sup>1</sup>/<sub>2</sub> years.

So apart from the collegiate atmosphere of the army, at Oxford and later teaching in a boarding school, for the rest of his life John never shared his home with any other person. Following Plato, the German philosopher Arthur Schopenhauer (1788-1860) theorised that individuals seek a 'complement,' or a completing of themselves in a partner. John never sought the support of a **life-partner**, indeed never appears to have even considered sharing his life with another person. This strong individuality, has inculcated in him a fierce sense of self-reliance and independence, and initially as he got older, an innate resistance to any offer of support or care.<sup>39</sup>

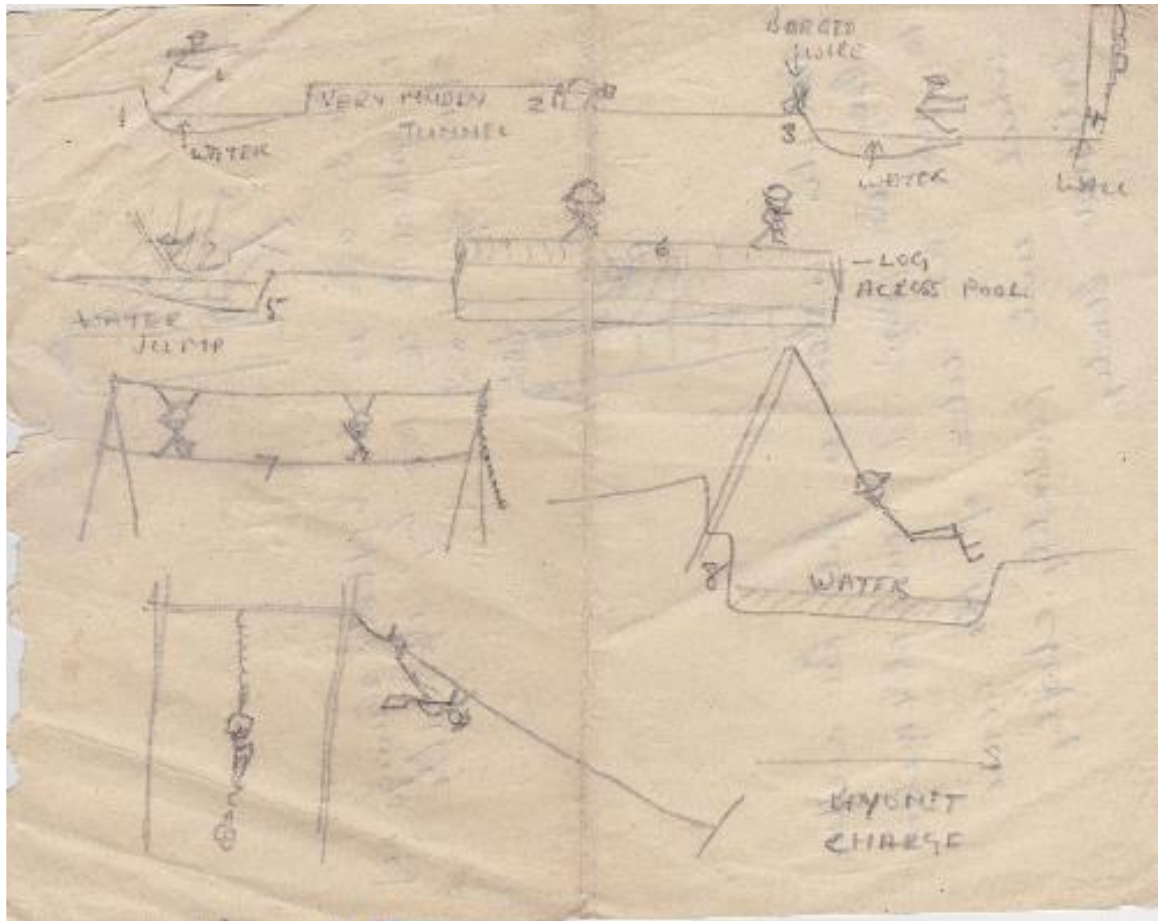
## Austria

His military training was initially preceded by a short stay at Maidstone Barracks 'to sort out potential soldiers from the more intelligent and tolerable eccentrics' who were then sent for more specialised training in Intelligence, to central Wales, near Brecon Beacons, north of Cardiff.

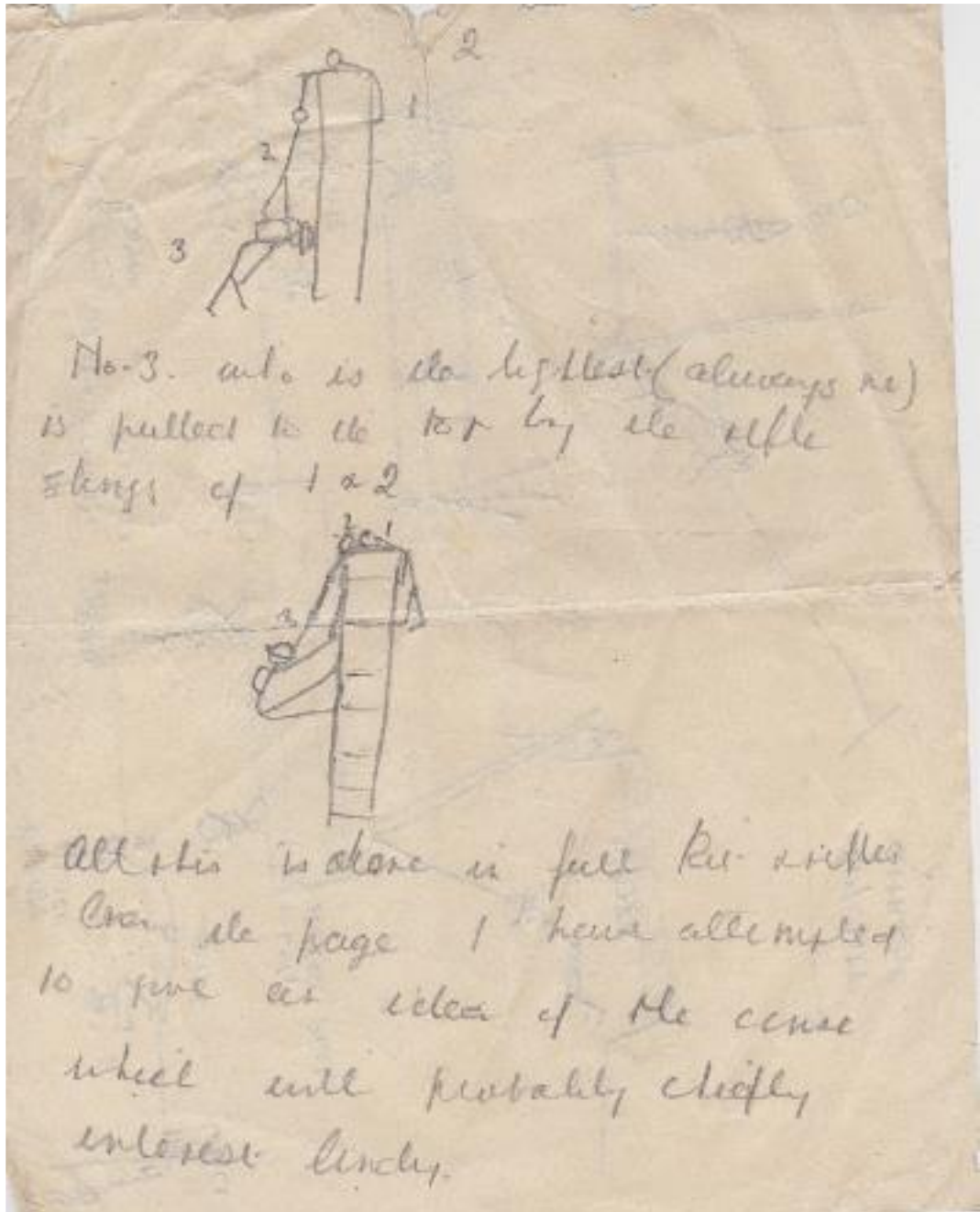
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<sup>38</sup> Conscription was introduced in Britain during both world wars and continued after World War II. All men over 18 had to register. They would then be called up for National Service in the Army, the Royal Navy or the Royal Air Force for 18 months, later two years. They fully participated in all military campaigns and at the end of their conscription, were required to serve three years as a reservist. National Service was completed by over 1.5 million men and came to an end in 1960. The last conscript left the British Army in 1963.

<sup>39</sup> The sole exception appears to be when Richard's friend David Wheeler boarded with John, in London.



John's graphic description of his initial army training, page 1.



John's graphic description of his initial army training, page 2.

Cruel observers have described the cap badge of the UK Intelligence Corps which John wore, as a pansy resting on its laurels.<sup>40</sup>

<sup>40</sup> Noël Annan, *Our Age: Portrait of a Generation*, Weidenfeld & Nicolson, London 1990, p 277. Other famous officers of the UK Intelligence Corps have been: John Buchan, Michael Foot, Hardy Amies, Julian Huxley, H Montgomery Hyde, Malcolm Muggeridge, Benedict Nicolson, Wilfrid Noyce, Peter Parker, Laurens van der Post, Anthony Powell, Enoch Powell and David Talbot Rice, were all in the UK Intelligence Corps. Only Parker (b1924-2002, businessman, chairman of British Rail, Socialist and SDP member) was a contemporary of John.



Cap badge of the British Intelligence Corps.

Time was spent, he admits, 'firing things,' at what he does not recall, though certainly not at anything living. He has noticed it was recorded in a passbook that he recently disinterred, that he had passed a 'gas chamber' test and wondered if it might explain some of his subsequent odder habits.

Later training was at the great Palladian country house, Wentworth Woodhouse, in Yorkshire (Henry Flitcroft, architect, 1735-c1770), with its magnificent interiors,<sup>41</sup> in the company of his new friends, Peter Hall and Dennis Wilkinson. Here his first motorbike test tumbled him onto the ground within seconds of his mounting. He wishes he could now recall what they got up to on a very specialised and secret course, later held in the gentle Surrey countryside.

On one notorious occasion, John even threw a plate of baked beans over his sergeant major. On one occasion, John was severely reprimanded for attempting to avoid getting up. In the mornings a subaltern would tour around calling out: 'Feet on the ground!' and John would attempt to evade getting dressed by sticking his legs over the end of the bed and lowering his feet onto the floor.<sup>42</sup>

During 1946, the group of friends who had trained together were posted overseas, on detachment for two years, to the idyll of bucolic **Austria**. Initially they went to the local Intelligence Corps HQ of southern Austria to continue their training. This included skiing, but without much success, as a very cold winter confined them all snowbound within huts. In June 1946, the group was divided into Field Security Sections (or FSS), each of twelve men: one officer, one sergeant major, and ten greenhorns, now all elevated to the rank of sergeant. At that moment, across the world in East Melbourne, I was kept busy, being born.

So for the rest of 1946 and 1947, Sergeant John was sent to Velden-am-Wörther-See, a small town in the Austrian state of Carinthia (Kärnten). He was billeted in a comfortable bourgeois house, possibly seized from some undesirable Nazi, with two colleagues each equally 'non-military,' an engaging characteristic of most members of the Intelligence Corps. They were looked after by a kind housekeeper, who cooked their meals, and is said to have gladly offered herself to one of them. They had a boat in a boatshed by the lake and a truck, driven for them by Anton, a handsome young Austrian policeman. John had his own Matchless motorbike,<sup>43</sup> which he used to ride about over the hills.

<sup>41</sup> Dan Cruikshank, Ed, *Sir Bannister Fletcher's A History of Architecture*, Architectural Press, Oxford (1896) 1996, pp 1046 and 1047.

<sup>42</sup> Bedalians, *John Slater. This is Your Life*, 1966.

<sup>43</sup> Matchless was one of Britain's earliest motorcycle manufacturers, with its factory in Plumstead, South London. The Collier family founded the firm in 1899, later absorbing AJS, then Norton and by eventually becoming Norton-Villiers, Matchless survived until 1969. John's bike may have been a Matchless G3/L



Matchless 1939 G3/L, UK military issue until 1960.

He also had a Military Pass, which declared that the holder was engaged on security service and was allowed to be anywhere, at anytime and dressed in any clothes. He also had another pass with his photograph, looking all of 16 years old, licensing him to carry a revolver. This was a Steyer Automatic, first produced in 1912, a weapon that was used extensively by military in Austria-Hungary and Romania. The Steyer, utilising an eight-round clip, fired 9 mm bullets. John was sufficiently careful to avoid using it at all, for the rest of his military service.

John's friend Dennis had been posted to Klagenfurt, the principal city of the Austrian state of Carinthia, while Peter Hall was posted to Wolfsberg in the neighbouring state of Styria (Steiermark), where over 25% of Austria's beer is brewed, not that that would have interested the refined Peter. Other friends were posted across the nearby frontier, to the Italian towns of Udine and Trieste.

The FSS had assumed that their enemies were the considerable number of 'left-over Nazis,' but seemingly it was for Communists that British Intelligence really had to watch out, as the nearby Karawanken mountains marked the frontier with Tito's Yugoslavia. However, much of their time was spent vetting the political suitability of local ladies, who wished to marry British soldiers, or the considerable number of local men seeking employment with the British forces.

There were also gastronomic weekends organised by Peter at Wolfsberg, accompanied by 'high-minded' music.<sup>44</sup> John was already 'sniffing **Italy**,' by visiting his friends in Udine and Trieste, then he had his first taste of Verdi: the opera *Falstaff* in the Teatro Verdi, Trieste. He was also exploiting his leave entitlement, in regular weekends to **Vienna**, listening to Mozart operas and discovering *Der Rosenkavalier*.

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349cc model, of which 70,000 were manufactured for the British Army from 1939-46. Post war G3/Ls were the military version finished in black instead of green or **khaki**. Despite its age, the Matchless was so well proven and reliable it remained in use by the Ministry of Defence for another 15 years after the end of the war, until replaced in 1960. [Wikipedia, accessed 23 January 2010].

John is perhaps only the least likely of my surprisingly several bkie friends: Robert Paffett, Ian Hall, Michael Stuart, Richard Ashford, Andrew Boyle, Andrew Rodda and Marc Pakamtz. For their attraction, refer: Frederick Seidel, 'About Motorcycles,' *Harper's amtzMagazine*, November 2009, pp 54-64

<sup>44</sup>Refer: Appendix 3.



John soon rejected offers to become an officer, 'a quick road to a dull office in dreary military HQ,' he felt.

On his local leave, he soon discovered the Salzburg Festival and learnt that as real money was in short supply, a bottle of whiskey, or cigarettes (both were cheap for occupying armies) could get him a ticket to hear the great Wilhelm Furtwängler<sup>45</sup> conducting *Schubert's 9th Symphony*, and Yehudi Menuhin playing Brahms *Violin Concerto*, and more opera. He was also invited into the cramped small room where Mozart was born, to listen to a string quartet accompanying the singing of the great soprano, Maria Cebotari.

What a tough life John was leading, paid for by the British taxpayer! He knew he would be demobilised in early Summer of 1948, but there was still time to hitch a truck to Venice with a friend, who upon arriving, promptly fell into a canal.

Lord Harewood (George Lascelles, 1923-2011), cousin of HM Queen and born four years before John, who became managing director and chairman of the English National Opera and for 30 years editor of *Kobbe's Complete Opera Book*, played a similar ploy. He saw to it that his Grenadier Guards posting in 1942 was to Naples, so he could frequently attend the opera at the famous Teatro San Carlo.

So John celebrated his 21<sup>st</sup> birthday in Vienna. In the morning he attended a concert by the Vienna Philharmonic Orchestra, conducted by 'Herbert von Hitler' (Karajan) of Schuman's *4th Symphony* and with the great violinist Ginette Niveau playing Beethoven's *Violin Concerto*. In the evening he enjoyed Beethoven's *Fidelio* in the famous Theater-auf-der-Wien, at Linke Wienzeile 6,<sup>46</sup> where it had premiered in 1805. The theatre had been built in 1801 by the Viennese theatrical impresario Emanuel Schikaneder, who was Mozart's librettist for *The Magic Flute* (1791) and where there were several other Beethoven premieres, as well as of Johann Strauss' *Die Fledermaus* in 1874.

John once told me that his response to the parlour-game question: 'Where and when in history would you most like to have lived?' would be: 'I would have been born about 1840 in the Austro-Hungarian empire, have lived a long life in a comfortable apartment on the Ringstraße in Vienna, and died of old age on 28 June 1914, the date that Archduke Franz Ferdinand of Austria was assassinated in Sarajevo, precipitating the horror of World War I, and much else since.'

Vienna was the centre of high culture, creativity and modernism and a world capital of music with the composers Brahms (), Bruckner (), Richard Strauss (), Mahler (), Berg (), Anton Webern (), Schoenberg (), architects Joseph Olbrich (1867-1908), Joseph Hoffmann (1870 - 1956), Adolf Loos (), Otto Wagner (1841-1918). Jose Plecnik (), the Weiner Sezession Exhibition Building (1897-8), the Jugendstil movement, artists Gustave Klimt (), Egon Schiele (), Oskar Oskar Kokoschka (), philosopher Ludwig Wittgenstein (), and Sigmund Freud () and psychanalysis.

It was a social order that did not feel threatened by its prejudices, exclusions and hatreds, in the years before that gunshot at Sarajevo that was to spread its poison through this world – these people felt safe and comfortable: safer

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<sup>45</sup> By 1947, Furtwängler was one of the most famous musicians in the world – eclipsed as a conductor only by Toscanini. He had displayed courage in publicly protesting against the Nazis' expulsion of Jewish musicians, such as Bruno Walter, prompting Goebels to respond: 'There isn't a filthy Jew left in Germany that Herr Furtwängler hasn't stood up for.' Unlike many German and Austrian cultural figures, Furtwängler had not joined the Nazi Party, although he served the Nazis by conducting at many of their most significant occasions, beginning with a performance of *Die Meistersinger* in the celebrations for the inauguration of the Third Reich in 1933. From: Tim Bonyhady, *Good Living Street. The Fortunes of My Viennese Family*, Allen & Unwin, Crows Nest NSW 2011, p 262.

<sup>46</sup> Beethoven actually lived inside the theatre, other Beethoven premieres there include: Beethoven's *Second Symphony* (1803), *Third Symphony* (1805), *Violin Concerto* (1806), *Fifth and Sixth Symphonies*, *Choral Fantasy* and the *Piano Concerto No 4* (1808), then in 1874, *Die Fledermaus*.

and more comfortable than their families had felt through the turbulent events of the nineteenth century... knowing what became of this world and of the people who lived so confidently within it, at the naïve trust they placed in its stability and benevolence. It was touchingly fragile, only too easily blown away by that gunshot, the echoes of which are still reverberating in Croatia and Slovenia.<sup>47</sup>

The great historian H R Trevor Roper wrote of:

‘...the happy years before World War I, when men could look back on the continuous progress, since the seventeenth century, of ‘reason,’ toleration, humanity, and see the constant improvements of society as the effect of the constant progress of liberal ideas.’<sup>48</sup>

In August 1948, John left the army and Austria, full of music and already bitten by the Italian bug, freely explored Florence, Siena and Rome.

## Oxford

Encouraged by his **Uncle Charles** (mentioned earlier with respect to the incontinent and surly tortoise and the politically-minded Peter Rabbit), who was by now a distinguished academic, and a mentor to John in several ways. In late 1948, John matriculated and was accepted by **Pembroke College, Oxford**,<sup>49</sup> where he studied history **during** 1949-52. Pembroke is not only widely known for the quality of its college port, but also admired for its Junior Common Room's collection of British art.

Pembroke College was the first of the Oxford Colleges to have an art collection owned by the JCR and its own gallery, the Emery Art Gallery, to be featured in the

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<sup>47</sup> Archduke Franz Ferdinand of Austria (1863-28 June 1914) was an unpleasant Archduke of Austria-Este, Austro-Hungarian and Royal Prince of Hungary and of Bohemia, and from 1889 until his death, heir presumptive to the Austro-Hungarian throne. His assassination in Sarajevo precipitated Austria-Hungary's declaration of war against Serbia. This caused Germany, Austria-Hungary, and countries allied with Serbia (the Triple Alliance Powers) to declare war on each other, starting World War I. The quotation is from: Andrew Reimer, *The Hapsburg Café*, Angus & Robertson, Pymble NSW 1993, p 10.

It also caused the Vienna Café in Collins Street, Melbourne, newly opened after an extensive redesign by Marion Mahoney, arguably the first instance of architectural Modernism in Australia, ostensibly with her husband Walter Burley Griffin, who was actually living in Sydney at that time, at its opening by the Lord Mayor on 8 November 1916, to be re-named the Café Australia, since Australia was newly at war with Vienna.

Vienna then was capital of the Austro-Hungarian Empire. After 1850, it demolished its city walls and redeveloped that land into the prestigious Ringstraße, a new boulevard encircling the historical town. Former suburbs were incorporated, and Vienna grew dramatically.

From c1890 to 1938, Vienna was the world's greatest centre of high culture and modernism, world capital of music, particularly of First Viennese School of classical music, home to composers Brahms, Bruckner, Mahler and Richard Strauss. In the C20, it was the centre of the Vienna Secession movement formed in 1897 in decorative arts, fine art, design and architecture of Adolf Loos, Josef Hoffmann, Otto Wagner, Gustav Klimt, Max Klinger, Oskar Kokoschka, Egon Schiele, Koloman Moser, Joseph Maria Olbrich, of psychoanalysis of Sigmund Freud, the Second Viennese School of classical music with Schoenberg, Berg and Webern, and the philosophy of Ludwig Wittgenstein. Within Austria, 'Red Vienna' was a centre of socialist politics. From 1918, this role passed to Paris.

<sup>48</sup> H R Trevor-Roper, *The European Witch-Craze of the Sixteenth and Seventeenth Centuries and Other Essays*, Harper, New York, 1969, p 100.

<sup>49</sup> [www.pmb.ox.ac.uk/About/History/index.php](http://www.pmb.ox.ac.uk/About/History/index.php) I am grateful to Sophie Elkan of Pembroke College for reading this section, during May-June 2013, for correcting some factual errors, for confirming that John studied history at the college, and for seeking further comment on this section from the College Archivist.

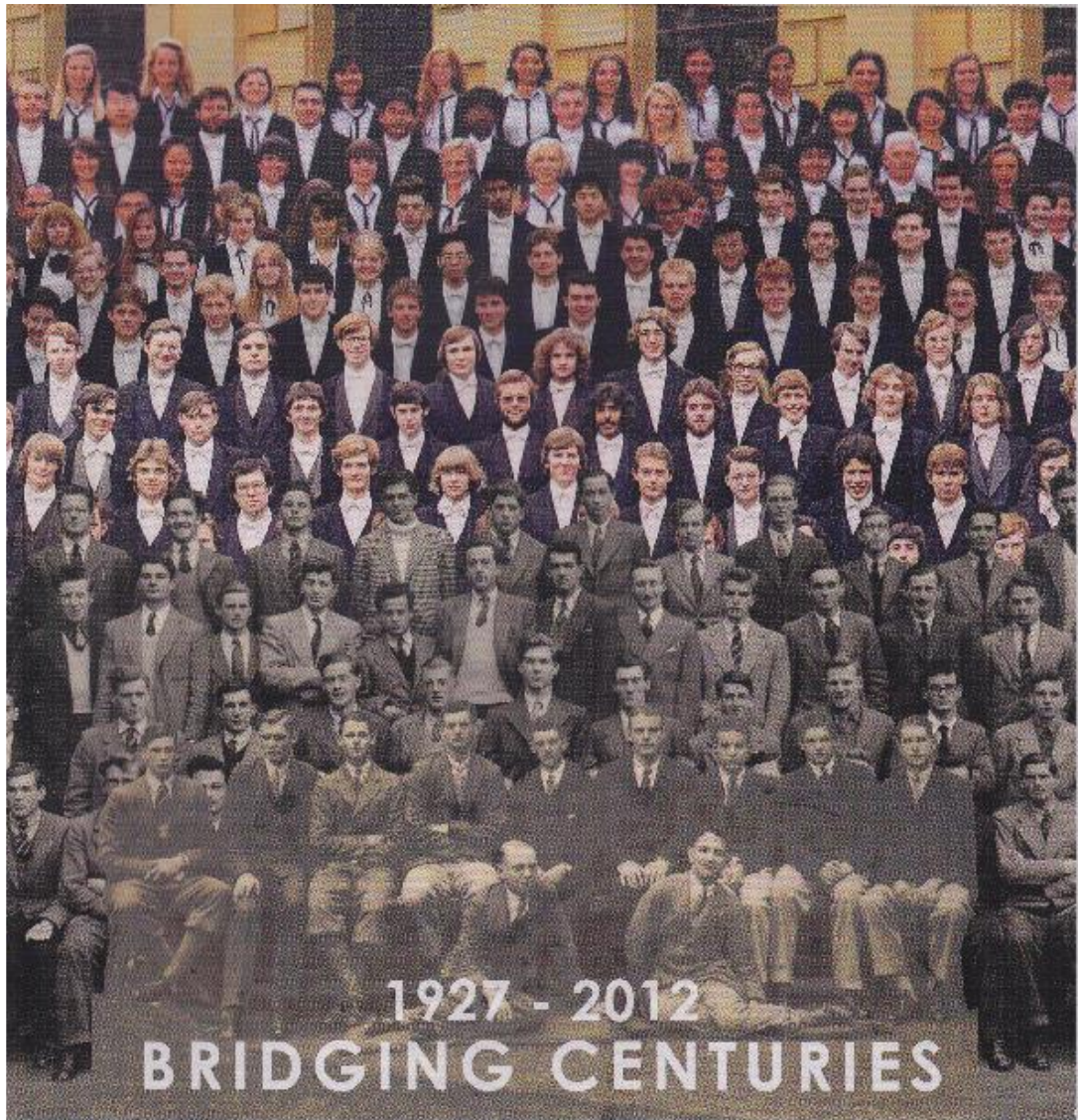
June 2013 issue of *The Pembrokian*. The Collection had only been set up in 1947, the year before John arrived, by Anthony Emery, an undergraduate, who collected £1 from every student and started to buy paintings. It is now one of the best collections of post World War II paintings in the UK, with works by John Piper, Patrick Heron, John Minton, Prunella Clough, Elizabeth Frink and Mary Feddon.

Pembroke was founded in 1624, when James I signed its letters patent, and named after the third Earl of Pembroke, Lord Chamberlain and Chancellor of the University, who had promoted its foundation. Both are commemorated in the College's coat of arms, which in recognition of the union of the Scottish and English crowns in the person of James I of England and VI of Scotland, has a rose and thistle above the three lions rampant of the Earl's shield.

Pembroke claims that informality and distinction have always rubbed shoulders there. Alumni before John include: Dr Samuel Johnson, J R R Tolkien and Senator J William Fulbright, James Smithson founder of the Smithsonian Institution in Washington, remarkable scientists in the 18th and 19th centuries, and theologians and lawyers, including John Moore, Archbishop of Canterbury from 1783. A recent Master () was the neurologist and record-breaking runner, Sir Roger Bannister. It has now 400 Undergraduates, 30 Visiting Students from the USA and 100 Graduate Students. Pembroke was a predominantly male in John's time and until 1979, when female undergraduates were first admitted, and now 50% of students are female.



John aged 21 at Pembroke.



*The Pembrokan*, Issue 37, March 2013, front cover, using matriculation photographs from 1927, 1948, 1977, 1988 and 2012. Is that John is second right, fourth row up, at the left of the aspirational redhead.

A statue of King James on the side of the Hall and the bust of William Herbert, Earl of Pembroke looks down at you as you climb the Hall steps. Pembroke is visually pleasant and convivial, but Pevsner finds nothing to rave about in its medievalising architecture, other perhaps than the chapel screen.<sup>50</sup>



Chapel Quad, Pembroke College, Oxford.

<sup>50</sup> Nikolaus Pevsner, and Jennifer Sherwood, *Oxfordshire. The Buildings of England*, Penguin, Harmondsworth 1974, pp 181-184.

John's Uncle, Sir Charles Wilson (1909-2002),<sup>51</sup> a political scientist, was Fellow and Tutor in Modern History at Corpus Christi College at Oxford (1939-52); then Vice-Chancellor of Leicester University (1957-61) where he commissioned the architect James Stirling to design (with James Gowan) the important Engineering Laboratory Building (1959-63), which marked a significant change from Stirling's earlier major university buildings (the Cambridge History Faculty Library, the Florey Building at Queens College Oxford and the Saint Andrew's Dormitory Project, of which Peter Eisenman observed that it's didactic character is most articulate in its critique of modernist abstraction, in denying traditional architectural interpretations of façade, stasis and literal materiality.<sup>52</sup>

Wilson went on to be Principal and Vice-Chancellor of Glasgow University (1961-76), Chairman of the Committee of Vice-Chancellors and Principals (1964-67) and Chairman of the Association of Commonwealth Universities (1966-67 and 1972-74). In 1976 Sir Charles Wilson retired from Glasgow and with his wife Jessie, settled in the Dumfries and Galloway region of Scotland, among the Glenkens hills and lochs, in St John's Town of Dalry, to the west of the town of Dumfries, where John often visited them.

It was Uncle Charles who introduced John to the Italian Renaissance by giving him a copy of Jacob Burckhardt's *The Civilisation of the Renaissance in Italy*, first published in English in 1874. John still has his 1944 edition on his shelf. Burckhardt founded the historical study of the Renaissance, in discussing all aspects of its society.

Later, Charles followed up John's interest by giving him J Huizinga, *The Waning of the Middle Ages*, Edward Arnold & Co.<sup>53</sup> This is Dutch historian Johan Huizinga's best-known work in which suggests that the exaggerated formality and romanticism of late medieval court society was a defence against the increasing violence and brutality of wider society, seeing the period's pessimism, cultural exhaustion, and nostalgia for the past, rather than of rebirth and optimism.

Charles's often brought his friend, David Brogan, to dinner at the Slaters. He became 'a great family friend' and John also still has his 1940 book: *The Development of Modern France, 1870-1939*. In 1946, Brogan starred with journalist Alistair Cooke on the popular radio Transatlantic Quiz, competing with a team from New York.<sup>54</sup>

'By 1948, the University of Oxford had 'burst the bounds of its own majestic, stifling traditions. ... undergraduates were no longer neophyte adults. They had been aged by experience. Many lived out the kind of history their tutors only taught.' But though Oxford was a very austere place in 1948, the years until 1975 were the golden age of the dons at Oxford. They had risen in public esteem, were useful to government, became advisors to politicians, and they led an attractive life. They worked when they felt like it, got up late, had long holidays if they wished, they had security of tenure, could teach what they liked, becoming ever more learned, but not necessarily bothering to publish. Though a dedicated scholar could devote himself to changing

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<sup>51</sup> Refer Appendix 1: obituary of **Sir Charles Wilson** (1909-2002), *The Independent*, Thursday, 14 November 2002.

<sup>52</sup> The Cambridge History Faculty Library is rigorously analysed by Peter Eisenman in his *Ten Canonical Buildings. 1950-2000*, Rizzoli, New York 2008, pp154-177.

<sup>53</sup> John's copy is: Jacob Burckhardt, (*Die Kultur der Renaissance in Italien*, 1860), *The Civilisation of the Renaissance in Italy*, English translation by S G C Middlemore, in 2 vols, London (1878) 1944, J Huizinga, (*Herfsttij der Middeleeuwen*, 1919), *The Waning of the Middle Ages. A study of the forms of life, thought and art in France and the Netherlands in the fourteenth and fifteenth centuries*, English translation by Fritz Hopman, Edward Arnold & Co, London 1924.

<sup>54</sup> D W Brogan, *France Under the Republic: The Development of Modern France, 1870-1939*, Harper & Brothers, London (1940) 1947. It seems the title was expanded in 1947.

the map of knowledge by his published articles and books, be honoured by colleagues and recipient of doctorates from other universities.<sup>55</sup>

At Oxford, John never met, but often attended lectures by one of its most esteemed dons, **Isaiah Berlin** (1909-97) of All Souls, philosopher and historian of ideas, and a leading liberal thinker of the twentieth century.<sup>56</sup> He was a remarkable essayist, lecturer, conversationalist and brilliant speaker, who delivered richly allusive and coherently structured material, rapidly and spontaneously.

Berlin revealed a daunting uncertainty about himself and about the certainties of others: the risk was one might end up not talking on anyone's behalf, not even one's own; he urged others to not speak on behalf of another, distrusted those who knew what to do in a crisis, and wanted the eccentric to inherit the earth. He observed that all post-Enlightenment programmes for the perfectibility of man were flawed. Character, like political commitment, Berlin un-cynically suggested, was made out of the shattering of ideals. Crisis or serious conflicts were not his thing, or so he wanted to believe. In these ways he may have been, as John concedes, a strong intellectual influence.<sup>57</sup>

In the late 1940s, Pembroke had two History Fellows, Rev Herbert Stanley Deighton (Dean, Chaplain and Lecturer in Modern History) and Ronald Buchanan McCallum (Vice-regent, Senior Tutor and Lecturer in Modern History and, eventually, Master). John would probably have been taught by one or both of them but may also have been taught by Fellows from other Colleges.<sup>58</sup>

**J R R Tolkien** (1892-1973, English writer, poet, philologist and academic, author of *The Hobbit*, *The Lord of the Rings*, and *The Silmarillion*, was the Rawlinson and Bosworth Professor of Anglo-Saxon at Pembroke College, 1925-45 and Merton Professor of English Language and Literature at Merton College from 1945-59, and whilst he had left Pembroke four years before John arrived, he did also teach John. Whilst at Pembroke, Tolkien wrote *The Hobbit* and the first two volumes of *The Lord of the Rings*.

John was soon appointed Curator of Pembroke College Punts: he admits to being 'not a bad **punter** in my time' (presumably of the aquatic, not the risk kind), and became an acknowledged expert on the technical differences between Oxford and Cambridge punts.<sup>59</sup> In addition to punting, he worked regularly back-stage for the Oxford University Opera Society.

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<sup>55</sup> Shirley Williams, *Climbing the Bookshelves*, Virago, 2009, p 76.

<sup>56</sup> **Isaiah Berlin**, *Personal Impressions*, p 42, may describe John. Sir Isaiah Berlin, OM (1909-97) philosopher and historian of ideas, one of the great liberal thinkers of C20, an essayist, lecturer, conversationalist and a brilliant speaker who delivered, rapidly and spontaneously, richly allusive and coherently structured material, whether for a lecture series at Oxford University or as a broadcaster on the BBC Third Programme, usually without a script. Many of his essays and lectures were later collected, generally by others.

Born in Riga, now capital of Latvia, then within the Russian Empire, he was the first person of Jewish descent to be elected to a prize fellowship at All Souls College, Oxford, from 1957-67 he was Chichele Professor of Social and Political Theory at Oxford, president of the Aristotelian Society 1963-4 and in 1966, he helped to found Wolfson College, Oxford and became its first President. He was knighted in 1957 and awarded the Order of Merit in 1971, was President of the British Academy 1974-8 and received the 1979 Jerusalem Prize for his writing on individual freedom.

<sup>57</sup> Adam Phillips, *Isaiah Berlin, Enlightening: Letters 1946-60*, Chatto, London 2009.

<sup>58</sup> Sophie Elkin, Pembroke College, 12 July 2013, email.

<sup>59</sup> A **punt** is a flat-bottomed boat with a square-cut bow, for shallow water. The punter propels the punt by pushing against the riverbed with a pole. A punt is not a gondola, which is propelled by an oar. Except around Magdalen Bridge, **punting** in Oxford is a surprisingly quiet and rural experience. Most is done on the River Cherwell, which flows through Oxford's protected green belt of fields and woods for the last few miles before it joins the Thames just south-east of Christ Church Meadow, but the Cherwell is both deep



Punting at Oxford.

John found Dr Samuel Johnson,<sup>60</sup> the famous lexicographer and former student of Pembroke most tedious, but he still became in his turn, chairman of the college Johnson Society, whose meetings began with a solemn toast, collectively drunk from a rare silver goblet, generously filled with that precious college port, 'whose quality was famed far beyond the gates of Pembroke.'

Pursuing his continued interest in **politics**, John joined the Oxford University Labour Club, which had some 1,500 members then including Tony Wedgwood-Benn (as he was then known), Dick Taverne, and Tony Crosland, dashing in a silk scarf and paratrooper's beret was the club's senior treasurer. The Conservative Association, recently chaired by a serious-minded chemistry student, Margaret Roberts, was led by the benign William Rees-Mogg.<sup>61</sup>

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and muddy, and the mud clings tenaciously to the pole's shoe at unexpected moments. At Oxford, the tradition from before 1880 is to punt from inside the boat rather than from on top of the till (called the 'box' in Oxford) and to propel the punt with the till end facing forwards. Punting is not as easy as it looks. 'As in rowing, you soon learn how to get along and handle the craft, but it takes long practice before you can do this with dignity and without getting the water all up your sleeve.' Jerome K. Jerome, *Three Men in a Boat* (1889).

<sup>60</sup> **Samuel Johnson** LLD, MA (commonly known as Dr Johnson; 1709-84) was an English journalist, poet, essayist, moralist, novelist, literary critic, biographer, editor and lexicographer, a devout Anglican, political conservative, author of *A Dictionary of the English Language*, 1755 and the subject of the famous: James Boswell's *Life of Samuel Johnson*.

<sup>61</sup> **Tony Wedgwood-Benn** (later Tony Benn, born 1925), formerly 2nd Viscount Stansgate, former British Labour Party Cabinet Minister), **Dick Taverne** (Baron Taverne, QC, born 1928, British politician, one of the few since World War II not the candidate of a major political party. In the 1970s, he left Labour, resigned his seat, forcing a by-election which he won, later joining the Social Democratic Party (SDP), then the Liberal Democrats after the SDP merged with the Liberal Party), **Tony Crosland** (1918-77, British Labour politician, author, and important socialist theorist), **Margaret Roberts** (later **Thatcher**, British Conservative Prime Minister) and **William Rees-Mogg** (born 1928, journalist and editor of *The Times* newspaper, 1967-81, for which he still writes).

John became joint editor of the *Clarion*, the journal of the Oxford University Labour Club,<sup>62</sup> as well as being the club's Social Secretary, in which role he persuaded several eminent Labour political figures to Oxford, including ministers and ex-ministers, as well as the poet Stephen Spender, to address the Club. John was also a member of the more exclusive Labour Party Group, open only to full time party members.

He and his friend **Bill Rodgers** (b 1928,<sup>63</sup> now Baron Rodgers of Quarry Bank), shared digs in the home of a union leader of the Morris Motor Works, and with whom he alternated for a time in the positions of Chairman and Secretary of the Labour Club. Bill was at Magdalen, his particular interest being nineteenth century and modern British and European history.

Another friend was **Shirley Williams** (b 1930, now Baroness Williams of Crosby), who arrived at Oxford in December 1947, at Somerville College, on an open history scholarship.<sup>64</sup> Bill was treasurer when Shirley was chairman of the Labour Club from autumn 1950, and later became general secretary of the Fabian Society. Bill founded a small group of serious Labour supporters from within the 'amorphous ranks' of the University Labour Club, to discuss policy, not to listen to speeches. John canvassed votes during election campaigns for Shirley.

Others John knew at Oxford included: **Sir Roger Bannister** (b 1929), first to run the mile in less than four minutes (3 minutes 48 seconds), distinguished neurologist and later Master of Pembroke College (1985-93); **Ivan Yates**, Pembroke's second ever president of the Oxford Union, in 1951; the Right Honourable the Lord **Michael Heseltine CH, PC** (b 1933, British businessman, Conservative politician, Deputy Prime Minister and First Secretary of State, and self-made millionaire), who was also president of the Oxford Union three years later, and most recently was concerned over moves on the legalization of same sex marriage and proposals for gender and ethnic quotas in business, and in June 2013, voted in favour of gay marriage; **Dick Taverne** (Baron Taverne, QC, born 1928) English politician, one of the small number of members of the British House of Commons elected since the Second World War who was not the candidate of a major political party; and Sir **Robin Day** (1923-2000) political television broadcaster and commentator, also president of the Oxford Union.<sup>65</sup>

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<sup>62</sup> **OULC** is still the home of the Labour Party and of the Left in Oxford, highly active, with regular speaker events, socials, policy discussions meetings and year-round campaigning for the Labour Party and progressive causes. With a large membership and an even larger network, it is the biggest student Labour Club in UK.

<sup>63</sup> The Honourable **William Thomas Rodgers**, Baron Rodgers of Quarry Bank, PC, born Liverpool, 1928, was one of the 'Gang of Four' of senior British Labour Party politicians who defected to form the Social Democratic Party (SDP). He subsequently helped to lead the SDP into the merger that formed the present Liberal Democrats, and later served as that party's leader in the House of Lords. During 1987-95 he was Director-General of the Royal Institute of British Architects.

<sup>64</sup> The Honourable **Shirley Williams**, Baroness Williams of Crosby, PC, born in 1930, is a British politician and academic. Shirley Vivien Teresa Brittain Catlin was the daughter of the political scientist and philosopher Sir George Catlin and the renowned pacifist and writer Vera Brittain. She was educated at Somerville College, Oxford. As a member of Oxford University Dramatic Society, she toured the USA in the role of Cordelia in Shakespeare's *King Lear*. A Labour Member of Parliament, she was another of the 'Gang of Four' who founded the Social Democratic Party (SDP) in 1981. In 2001-04, she was Leader of the Liberal Democrats in the House of Lords and is now Advisor on Nuclear Proliferation to British Prime Minister Gordon Brown and is Emeritus Professor of Electoral Politics at Harvard University. From 1955-74, she was married first to the philosopher Sir Bernard Williams, and subsequently in 1987 to Harvard professor and Richard E Neustadt historian of the US presidency, who died in 2003. Williams, Shirley, *Climbing the Bookshelves*, Virago, London 2009, pp 279 and Susan Pederson, 'You're only interested in Hitler, not me,' review of: Mark Peel, *Shirley Williams: The Biography*, Biteback 2013, LRB, 19 December 2013, pp 16-18, who comments on her 'odd lack of interest in her own psychological make-up...' which is at least equally applicable to her friend John.

<sup>65</sup> Bedalians, *John Slater. This is Your Life*, 1966.



Two other members of Oxford's Labour Club were **Rupert Murdoch** (b 1931),<sup>66</sup> mockingly known as 'Jasper Murgatroyd' and **Robert J Hawke** (b 1929),<sup>67</sup> though the latter was a 'hearty,' so not a particular friend of John's. As if to reinforce that point in 1955, R J Hawke of University College, Oxford entered the *Guinness Book of Records* for drinking two-and a-half-pints of beer in 11 seconds flat. This record was not equalled until 1967, and certainly not by John.

As one don described Hawke then:

In summer he drank excessively, wenched excessively, played cricket excessively. We thought he was going to the dogs. When winter came, he stopped drinking, stopped wenching and studied excessively. We thought he'd do himself an injury from overwork. But when summer came, he forgot the library returned to his girls and his beer. That was Digger for you.<sup>68</sup>

**Malcolm Fraser** (b 1930) completed a degree in philosophy, politics and economics ('Modern Greats') at Magdalen College, Oxford in 1948-52. Fraser had known Murdoch since they were both boys and went fishing together with Keith Murdoch on Westernport Bay, Victoria, and probably also at Oxford, and later asked Murdoch for his papers' support in the Dismissal of the Whitlam government.<sup>69</sup>

It was an extraordinary Oxford generation.

Other Oxford friends of John's who had **musical** interests, included **Alan Blyth** (1929-2007)<sup>70</sup> also at Pembroke College, who became a prolific music critic, author and musicologist and **Oleg Kerensky** (1930-93),<sup>71</sup> across the road at Christ Church

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<sup>66</sup> **Keith Rupert Murdoch**, AC, KCSG, the Australian-American global media mogul was born at Frankston in 1931, the son of Sir Keith and Dame Elisabeth Murdoch. He is the major shareholder, chairman and managing director of News Corporation. Beginning with the Adelaide News, Murdoch acquired and founded other publications in Australia, before expanding News Corp into UK, USA and Asian media. He diversified into Sky Television in UK and became a leading investor in satellite television, the film industry, the Internet and the media. According to *Forbes 400*, 2008, he is the 109th-richest person in the world, with a net worth of \$8.6 billion.

<sup>67</sup> The Honourable **Robert James Lee (Bob) Hawke**, AC, LLD (hc, USA) B Litt (Oxon) LLB BA, born in 1929, was the 23rd Prime Minister of Australia. After a decade as president of the Australian Council of Trade Unions, he entered politics at the 1980 election and became Prime Minister within three years. He was Australia's third longest-serving Prime Minister, and the longest serving and most electorally successful Australian Labor Party Prime Minister, achieving the rare feat of winning four consecutive federal elections. By the time of Bob's triumph in 1955, John had left Oxford for almost three years.

<sup>68</sup> Bob Hawke & Derek Rielly, *Wednesdays with Bob*, Macmillan, Pan Macmillan Australia, Sydney 2017, p 24.

<sup>69</sup> **John Malcolm Fraser**, AC, CH, born in 1930, is an Australian Liberal Party politician who was the 22nd Prime Minister of Australia. He came to power in the 1975 election, following the dismissal of the Whitlam Labor government, in which he played a key role. After three election victories, he was defeated by Bob Hawke in the 1983 election, and ended his career alienated from his own party. He has since emerged as a convincing liberal-humanist commentator on Australian affairs and reconciled with Whitlam. John's later acquaintance, Joel Deane on Fraser and Murdoch's friendship, in: Joel Deane, 'Banquo's ghost. The everlasting influence of Rupert Murdoch, reviewing: David McKnight, *Rupert Murdoch: An Investigation of Political Power*, Allen & Unwin, 2012, *ABR*, March 2012, pp 12-14.

<sup>70</sup> **Alan** (1929-2007) was particularly known for his writing on opera. About 1962, he began writing music criticism for *The Times* and later *The Listener*, *The Guardian*, and *Gramophone* magazine. He was associate editor of the magazine *Opera* (1967-83) and staff critic on the *The Daily Telegraph* (1977-89). He wrote numerous reviews of opera and vocal recordings, several entries in the *Grove Dictionary of Music and Musicians*, and books, including: *Wagner's Ring: an Introduction* (1980) and *Remembering Britten* (1981). Later he lived in the beautiful medieval Suffolk town of Lavenham.

<sup>71</sup> **Oleg Kerensky** (1930-93) was the grandson of Aleksandr Kerensky, prime minister of the Russian provisional government in 1917, in the brief interval between the Czarist and Bolshevik regimes. Oleg's father, also Oleg Aleksandrovich Kerensky (1905 - 1984) was a Russian civil engineer of highways and bridges. As an associate of the engineering firm Dorman Long, Kerensky assisted on the landmark 1932 Sydney Harbour Bridge. As an associate, and then a partner, in the firm Freeman Fox & Partners, he was designer of the Westgate Bridge in Melbourne, which collapsed on 15 October 1970, killing 35 men.

College, who became a writer on dance, music and theatre and like Bruce Chatwin (1940-89), lived in a tiny flat on the upper floor of an Eaton Square mansion, in Kerensky's case accessed by a miniature lift. Both Blyth and Kerensky remained John's close and important friends.

John's other friends at Pembroke also included Edmond Wright (later Dr Edmond Wright, philosopher and poet)<sup>72</sup> Christopher Cooper and Ivan Yates. In the 1948 Pembroke College matriculation photograph<sup>73</sup> both John and his friend Christopher can be seen. Ivan, Alan and Edmond were not in the portion chosen. Edmond notes that they both look incredibly young.<sup>74</sup>

In *Brideshead Revisited*,<sup>75</sup> Charles Ryder is advised by his cousin Jasper: 'You want either a first or a fourth. There is no value in anything in between. Time spent on a good second is time thrown away.' Clearly unaware of cousin Jasper's advice from seven years earlier, in late 1951 John left Oxford after four years, with good second for his BA, and also with a Dip Ed degree.

John sat his final examinations in 3 December 1951, and in the Trinity Term of 1951, the Examiners in the Final Honour School of Modern History at Oxford were satisfied, and placed John, of Pembroke College, in the second class,<sup>76</sup> and he was formally admitted to the degree of Bachelor of Arts.<sup>77</sup> This degree enabled him to simply pay

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The Kerensky family settled in UK after the Bolshevik Revolution and Oleg was born in London. He became a diplomatic correspondent for the BBC (1955-63), deputy editor of *The Listener* (1963-8) and ballet critic for *The Daily Mail*, *The New Statesman* and *The International Herald Tribune*, with articles in *The New York Times*, *Dance and Dancers*, *Music and Musicians* and *Ballet Review*. Oleg appeared in the 1981 film *Reds* portraying his father. He authored several books, including *Anna Pavlova*, *Ballet Scene*, *The Guinness Guide to Ballet*, and *The New British Drama*. Michael Leech, 'Something to so many,' *Gay News*, 231.

From 1977, he began to divide his time between London and New York and in 1982, moved to New York permanently, as New York correspondent for UK periodicals *Musical Opinion* and *The Stage*, and guest lecturer at New York University and Fairfield University. He died aged 63 from AIDS at his Greenwich Village apartment. Famously, Oleg would consume a multi-course meal consisting entirely of deserts. [Obituary, *New York Times*, July 10, 1993, p 127].

<sup>72</sup> MA, English Language and Literature, Pembroke College, Oxford, 1958, BA Hons. Philosophy, University of London, 1969, D Phil, Pembroke College, Oxford, 1975, Hon Member of the Senior Common Room, Pembroke College, Oxford, Fellow, Swedish Collegium for the Advanced Study of the Social Sciences, University of Uppsala, 1989, Member of the Board of Social Theory (Research Committee 16), International Sociological Association, <http://people.pwf.cam.ac.uk/elw33/>

Originally a philosopher of perception, Edmond has over the past two decades, widened the scope of his research to include language, epistemology, narrative and religion. He is a social constructivist with an as-yet unchallenged defence against the usual objections (on being relativist and solipsist; see one of his recent articles, in the collection he edited, *The Case for Qualia*, MIT Press, 2008. The theory also embeds an account of the origin of language. Refer to an article in the internet journal *Anthropoetics*: Edmond Wright, 'Gregory Bateson: epistemology, language, play and the Double Bind', *Anthropoetics - The Journal of Generative Anthropology*, Vol XIV, no 1, Summer 2008, ISSN 1083 7264, [www.anthropoetics.ucla.edu/ap1401/](http://www.anthropoetics.ucla.edu/ap1401/) Edmond died in Cambridge in December 2016.

<sup>73</sup> In the 2013 Issue of *The Pembrokian*, the Pembroke College magazine, held by Dr E L Wright.

<sup>74</sup> Email from Dr Edmond Wright to Richard Peterson, 15 April 2013.

<sup>75</sup> *Brideshead Revisited*, *The Sacred & Profane Memories of Captain Charles Ryder* is a novel by Evelyn Waugh, published in 1945.

<sup>76</sup> Third Class honours was a very respectable result as First Class was rare. Historically, Oxford awarded fourth-class honours degrees and, until the late 1970s, did not distinguish between upper and lower second-class honours degrees. At Oxford and Cambridge, a Third was historically a 'gentleman's' (degree), implying a poor performance by students who were only admitted due to their prestigious family.

<sup>77</sup> John's Bachelor of Arts Certificate, held. In England, when a candidate is awarded a degree with honours, Hons suffixed to their designatory letters, eg: BA (Hons). Honours are awarded when 360 tariff points are achieved (typically 6 modules at 20 credits each per year), with a non-honours degree requiring at least 300 tariff points. At the Universities of Oxford and Cambridge, unlike others, honours classes apply to examinations, not degrees. At Oxford, where examinations are split between Prelims for the first part

five pounds to convert to an MA (Oxon). On 1 August 1952, John satisfactorily completed an approved course at the Oxford University Department of Education and was recommended by the Delegacy of the Institute of Education to the Ministry of Education for recognition as a **qualified teacher**.<sup>78</sup>

Earlier than John, Tommy Garnet, who became head of Charterhouse and later Geelong Grammar, also paid a fiver to convert his Cambridge Classical Tripos BA to an MA, and never even needed to complete the extra year of teacher training, before he was accepted to teach at Westminster School in 1937.<sup>79</sup>

What John actually studied at Oxford is not known, but Noël Annan has observed that amongst his (Annan's) generation, the one that preceded John's, the humanities subject that attracted the largest number, and cleverest (including himself) was history, although even then it was accused of being 'the soft option.'<sup>80</sup> John would have riled at that!

## Bedales, 1952-68



During his Dip Ed course at Oxford, John taught for a term at **Bedales School**<sup>81</sup> in rural Hampshire, a public (ie: private) boarding school, which has been pioneeringly coeducational since 1898. It is known for its fine Arts-and-Crafts style buildings, its pupil-centred learning, its liberal ethos and its relaxed attitude. It established a reputation for arts teaching and a dedication to drama, art and music. Its Grade 1 listed buildings include Lupton Hall (1911) and its magnificent Arts-and-Crafts style library (1920–21), which was fitted out by the architect Ernest Gimson (1864-1919).<sup>82</sup>

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and Honour Moderations for the second part, the results of the Final Honour School are generally applied to the overall degree.

**Trinity term** is the third and final term of the academic year at the University of Oxford, and some other universities and schools, from about mid-April to about the end of June and is named after Trinity Sunday, which falls eight weeks after Easter, in May, or June.

<sup>78</sup>The relevant Court Circular, held.

<sup>79</sup> Andrew Lemon, *The Master Gardener. T R Garnett of Marlborough College, Geelong Grammar, The Age, and The Garden of St Erth*, Hardie Grant, Books, Hardie Grant Publishing, Richmond Victoria and London 2018, p 149.

<sup>80</sup> Noël Annan, *Our Age: Portrait of a Generation*, Weidenfeld & Nicolson, London 1990, p 357.

<sup>81</sup> [www.bedales.org.uk](http://www.bedales.org.uk), Roy Wake & Pennie Denton, *Bedales School. The First Hundred Years*, Haggerston Press, London 1993 and James L Henderson, *Irregularly Bold. A Study of Bedales School*, Andre Deutsch, London 1978.

<sup>82</sup> **Bedales School** is an independent boarding school with a liberal progressive Arts-and-Crafts Movement ethos, which claims to have been the first coeducational public boarding school in England in 1893. It is located in the village of Steep, near Petersfield, in Hampshire. **John Haden Badley** (1865-1967), author, educator and a rare male supporter of the women's movement, lifelong socialist, influenced by the ideals of William Morris and John Ruskin about art and community life, founded it in 1893 in reaction to the limitations of his own conventional British Victorian Public School, which he said: 'Simply

After graduating from Oxford in 1952, John was on the verge of applying to teach at Abbotsholme School where Roy Wake had taught, and whose approach to education was similar to Bedales,<sup>83</sup> when in 1953, he was asked to accept a permanent position at Bedales, teaching History, English and organising 'Outdoor Work,' as an Assistant House Master.

Subsequently, succeeding Richard Musman, John became Principal House-Master and Head of the History Department, positions he retained for some 15 years. So it was that during his career, John really only ever taught at one school.

He was living in a 'lavish splendour' building known as 'Palace,' but by 1966 had moved to smaller rooms in Boys' Flat, '...empty sherry glass at his side, ...his face hidden by the shadow of the hot beam of his table-light,' his sitting room '...graced by thousands of books' and walls decorated with various pictures, including a 'Georgian townscape.' Also, 'He has a well-earned reputation in the staff-room as a raconteur and wit (perhaps ... developed from his ardent following of Max Beerbohm).' 'John regularly attempts to complete *The Times* crossword in his spare moments... has an affection for the Georgian town of Bath and satisfies his operatic lust by visiting Glynbourne in the season.'

'...once while holding forth in somewhat dogmatic (!) fashion, gesticulating violently with his right hand, the whole staff electrified by his narrative were shocked to see Ooffoo's cat Sam, for whom John has never professed a great affection, make a savage leap at the gesticulating hand – biting it viciously. John in his fury put the cat out the window, while George sank mirthfully back into his chair thinking it to be the

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wouldn't do.' Badley's autobiography describes a tea with Oscar Wilde at which they discussed the English Poets.

He founded Bedales in January 1893 in an old Elizabethan manor at Haywards Heath, then in 1898 at the insistence of his wife Amy Garrett, an ardent suffragette, he took the further risk of engaging in a 'preposterous experiment' which led to Bedales becoming a fully coeducational boarding school. In May 1899 this pioneering headmaster started building the present school. An able Classicist, tall handsome and charismatic, leading through example and great personal authority, though imbued with the personal reserve and sexual repression characteristic of the English Public School system.

Aged seventy he retired in 1935 after being headmaster of his school for forty-two years. He wrote several books include *Bedales School; A School for Boys. Outline of its aims and system*, Cambridge University Press, 1892, *Bedales School: Outline of Its Aims and System: An Essay in Education*, Cambridge University Press (1912), *Bedales: A Pioneer School*, Methuen London 1923, *Form and Spirit. A Study in Religion*, London: Routledge & Kegan Paul, 1951, and his autobiography, *Memories and as* (1955), written ten years earlier. Yet his last work was his magnum opus: *A Bible for Modern Readers (the New Testament)* 1961, and *A Bible for Modern Readers (and What It Means for Us): The New Testament*, James Clarke, London 1961 and *The Bible As Seen Today: the Old Testament*, Berkshire Printing Co, Reading, 1965. After his wife's death he returned to live his last years in the School grounds, where he died.

Bedales remains a product of the English Arts-and-Crafts movement. It is known for its beautiful Arts-and-Crafts Lupton Hall (1911) and War Memorial Libraries (1920–1921) designed by the architect Ernest Gimson (1864-1919). The tradition of timber construction continues: its Theatre was designed by Fielden Clegg in 1997, and a teaching and administration block by Walters and Cohen in 2005.

Its mission is still to unlock young imaginations. Its relaxed attitude has been the subject of intermittent controversy through much of its history. It has no chapel and attracts free-thinkers and some Quakers. Bedales is still known for its specialisation in theatrical productions, and it has recently introduced Greek as more-or less compulsory at lower levels, with the option of a full range of Classics subjects at A Level.

But there are still few Asian faces there, as it would not suit a 'tiger mother.' According to the *Good Schools Guide*, Bedales is 'Still good for individuals, articulate nonconformists and people who admire such qualities,' but it is now also now one of the most expensive UK schools, with fees of £7,265 per term (non-boarding) and £9,240 (boarding). By comparison, elite Westminster School's 2008/9 fees were £6,352 and £9,172 per term. [www.bedales.org.uk](http://www.bedales.org.uk) and *Country Life*, 'School Life' supplement, Spring 2011, pp 6-9.

<sup>83</sup> Bradley had been so taken with the educationist Cecil Reddie's approach that in 1896 he left Abbotsholme, which Reddie had founded in 1889, to found Bedales.

funniest thing he had ever seen.' 'When not dropping cats, John is always dropping names.' The pupils concluded that John's life has truly been: 'Many, varied and above all splendid.'<sup>84</sup>

He certainly led a full and active life at Bedales. He became closely involved by assisting with school **drama**, in a production of *The Lady's Not for Burning*, by Christopher Fry, produced by Rachel Field and Jean Charlton 'with assistance from John Slater,' which received reviews in two local papers (one on 8 August 1952, with a mention of John and a photograph of the action: 'Dificult play well handled'),<sup>85</sup> and *The Merry Wives of Windsor* 17 December 1952 'produced by Rachel Field and John Slater' (clearly a promotion!) and in his first year at Bedales, and later *A Winter's Tale* and *Twelfth Night*.<sup>86</sup> Later as joint-director with the formidable and determined Rachel Cary-Field, whose health meant that on occasions, John had to direct on his own. In particular, he guided the school production of Shakespeare's *Coriolanus*, in which he used, with some effect, music from Ralph Vaughan Williams' *Fourth Symphony*. He always helped with make-up for any play.

As actor, he played the role of Private David King, in a Bedales' adult production of Christopher Fry's play for four male actors, *A Sleep of Prisoners*, produced in the Norman St Peter's Church, Petersfield,<sup>87</sup> near Bedales, and in the church of St Peter, Burford, in the Cotswolds, Oxfordshire, both of which have a Norman tower and west wall.<sup>88</sup> In the summers, he also acted (the students say that '...he graced the stage with his comely figure'), usually in comedic roles (initially minor, later more major), in Shakespearian plays produced by Bedales, in the gardens of houses neighbouring the school. John also had a major role in a production of *Under Milk Wood*, a 1954 play written for radio by Dylan Thomas, later adapted for the stage, in which an all-seeing narrator invites the audience to listen to the dreams and innermost thoughts of the inhabitants of the imaginary small Welsh village of Llareggub (which backwards is 'bugger all').<sup>89</sup>

On his first trip back to Europe in 1953, John journeyed alone, accompanied only by his rucksack, to what was then Yugoslavia, staying mainly with families in Split, Dubrovnik, Sarajevo and Zagreb.

Early in his Bedales career, John bought the Lambretta scooter, which with his tuxedo strapped in a box on the back, to hear Wagner's *Die Maestersinger von Nürnberg* he rode clear across the Alps to Bayreuth and back, a brave journey of over 3,200 kilometres.<sup>90</sup> Then he journeyed back home, via Munich for art galleries and more operas.

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<sup>84</sup> Bedalians, *John Slater. This is Your Life*, 1966. Sir Maximilian 'Max' Beerbohm (1872 -1956), English exquisite essayist, parodist, caricaturist and dandy.

<sup>85</sup> 'Dificult play well handled,' *Hampshire Telegraph and Post*, 8 August 1952, p 4 and 'More Lady-burning.' [No date, no name] and the *The Lady's Not for Burning*, Bedales Dramatic Society, programme, 28 July 1952, 'with help from John Slater' and *The Merry Wives of Windsor* 17 December 1952 program signed on verso by all the cast members, both held

<sup>86</sup> Photograph album of professional standard black and white photographs of all these productions (undated, held by John Slater).

<sup>87</sup> St Peter's was described by Pevsner as 'one of the most interesting Norman churches in Hampshire,' with its splendid, arcaded, Norman chancel arch. Victorian restoration added a clerestory and other significant modifications.

<sup>88</sup> Christopher Fry (1907-2005) English playwright, known for verse dramas, especially *The Lady's Not for Burning*, which made him a major force in theatre in 1940-60. He wrote *A Sleep of Prisoners* in 1951, first performed at St Thomas' church, Regent Street, London, that year and later touring with Denholm Elliott and Stanley Baker. Jennifer Sherwood and, Nikolaus Pevsner, *Oxfordshire. The Buildings of England*. Penguin, Harmondsworth 1974, pp 502-508.

<sup>89</sup> Phoned call from John Slater to Richard Peterson, 10 July 2010.

<sup>90</sup> This distance is direct, as the crow flies; the road distance would be even more.

Lambretta had been manufactured by Innocenti since the Model M was produced at 70 a day, at the end of 1948, two years after Vespa by Piaggio. Its bullets-producing wartime factory was declared by Starace during a visit in 1939 as 'a model of fascist establishment,' The idea for a scooter came from vehicles dropped into Rome by British parachuters. Innocenti met with Colonel D'Ascanio, later engaged by Piaggio where he created the Vespa, but found they had a different view of the vehicle to be designed. Lambrettas had tubular components, whilst Vespas were pressed metal panels. By 1967 the Fiat 500 sold at 475,000 lire, whereas the Lambretta SX 200's was 219,000 lire! The 144,000 Lambrettas made yearly in 1963, plummeted to 62,209 in 1969, and the last mere made in 1972.<sup>91</sup> By c1965, John had up-graded to a Volkswagen Beetle



So continued a life enjoying great art, opera, theatre and other musical performances, often shared with friends.

John recalls that key figures at Bedales were Barbara and Geoffrey Crump: Barbara became a wonderful librarian: Bedales library had 7,000 books when she was appointed, but 30,000 when she retired and also a terrific cook. Geoffrey was appointed in 1919 as Senior English Master, and was very successful. One source: 'Praises Geoffrey Crump's summer productions of Shakespeare in the gardens of Lord Horder, at his seat Ashford Chase, in Steep.

In 1965, J H Bradley, founder of Bedales celebrated his 100th birthday. Among the celebrations, Bradley wanted some Shakespeare, and chose Act 5 of *A Midsummer's Night Dream*: John played the role of Bottom in which he was 'very funny.'

John often performed 'turns' at Bedales' 'Merry Evenings,' including an oft-repeated hand-shaking imitation, and others performed impersonations of John, particularly of him brandishing his all-discovering 'OY!' torch, or about his various modes of transport.

Merry Evenings were famous Bedales stage entertainments, consisting of original material. The tape and a transcript of the lyrics of one of these has survived, written

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<sup>91</sup> The Innocenti Story,' [www.lcgb.co.uk/scooters](http://www.lcgb.co.uk/scooters)

by Paul Townshend and John's friend Christopher Cash. It is undated, but may be at the end of 1967, just as John was being elevated to the Inspectorate.<sup>92</sup>

It contains both John's recurrent favourite 'Tattooed Lady' and the marvellous song: 'Burlington Slater' (sung to the tune of 'Burlington Bertie').

I'm Burlington Slater, I rise ten minutes later  
Than anyone else on the staff;  
Around nine I roll down, complete man about town  
With my gay<sup>93</sup> metropolitan laugh;  
To keep up my pecker, I peck at my brekker  
While stealing a glance at my sheep;  
From the Mitre in Oxford to the White Horse in Droxford<sup>94</sup>  
I'm Burlington Slater from Steep.



The Mitre, 17 High Street, Oxford OX1 4AG.



<sup>92</sup> *A Merry Evening Old Style*, given by Paul Townshend and Christopher Cash, songs © Christopher Cash, undated cassette tape. [Held by Richard Peterson].

<sup>93</sup> Assuredly no homosexual connotation here, as that sense of the word had not yet been invented.

<sup>94</sup> White Horse Inn, South Hill, Droxford, Southampton SO32 3PB and The Mitre, High Street, Oxford, Oxfordshire, OX1 4AG.

White Horse Inn, South Hill, Droxford SO32 3PB, 21 km from Bedales.

My profession's no mystery – in the day I teach history,  
And a very good teacher I make;  
I once taught Middle Ages to middle school sages  
As I ploughed in the wake of Roy ...er... Wake;  
And now it's exciting with Miss Ruthie Whiting,  
And together we dig the past deep,  
Just as happy to be in AD as BC –  
I'm Scholarly Slater from Steep.

When in duty at night I mostly sleep tight,  
Which the wrongdoers find most disarming,  
But lest they forget that I'm powerful yet  
I can act in a manner alarming –  
Don my old mackintosh, make an improvised cosh  
From a volume of Gibbon, and creep  
To clamp down on debauch with a wave of my torch – OY! –  
I'm Sherlock Holmes Slater from Steep.



Edward Gibbon, *The History of the Decline and Fall of the Roman Empire*, 6 vols, 1776-89.





A cosh.



Sherlock Holmes Slater.

In holiday time, how I tire of this clime  
And like cultured men all seek the south;  
When the long term is done, how I yearn for the sun  
And the taste of the wine in my mouth;  
From the art that is folk, oh, right up to rococo,  
The fruits of the ages I reap;  
Be it purple biretta<sup>95</sup> or vintage Lambretta  
I'm Connoisseur Slater from Steep.<sup>96</sup>

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<sup>95</sup> The headgear of a bishop, still available from Watts & Co of London at [www.wattsandco.com](http://www.wattsandco.com).

<sup>96</sup> Steep near Petersfield, in East Hampshire, is the village nearest to Bedales School. [www.steeptillage.com](http://www.steeptillage.com)



Biretta, or Lambretta?

Only one thing has shaken my poise – I've been taken  
For the head of the school for the tots!  
To take me – gent and scholar – for some nursery wallah  
With rooms full of infants in cots!  
But when hurt in my pride I just go for a ride  
Round the roads on my scooter – peep peep –  
For no-one can claim to be the least bit the same  
As Mr Toad Slater from Steep.



Mr Toad Slater

But now I must take after old Uncle Wake,  
Do my best to be stately like him,  
For soon I'll be dithering with HMI Witherington,  
Drawing up blueprints for Tim;  
When you see my VW I'll be coming to trouble you,  
So look to your future and creep,  
For it may speed promotion to treat with devotion

Lord Curzon Slater from Steep.<sup>97</sup>



Lord Curzon Slater

During vacations at Bedales, John continued to **travel** and by 1966 had become well acquainted with almost every European country: France, The Netherlands, Scandinavia, East and West Germany, Hungary, Yugoslavia, Czechoslovakia and of course, Italy. If not travelling, he returned to stay with his parents in Merton and later with them in the Cotswolds.<sup>98</sup>

Whilst at Bedales, John led several 'student jaunts' for senior pupils. The first was in 1956 for two weeks in Italy with members of Bedales Block 6, staying variously in Florence, Siena, Rome, Ravenna and Venice, 'pouncing' on art museums and architecture, particularly for works from the Renaissance. Those students now in their late fifties, still happily remember these occasions. From that time, each of John's Italian meals would begin with his favourite appetiser: *prosciutto e melone*.

In 1965, he took students to East and West Germany, and the final trip was to 'pounce' on Berlin, and across the Iron Curtain to Dresden, and finally to Prague.<sup>99</sup>

John's predecessor as Staff Inspector, Roy Wake, recalls 'echoes of happy times' at Bedales:

I left at Christmas 1952 and JGS arrived as a member of the permanent staff in September 1952 (although he had been there on teaching practice for one term earlier). From the poem it sounds as if it was written just before he left to enter HMI. Christopher Cash was a dear man - taught art and art history and I remember the lectures he gave to the sixth form as part of our General Ed. I remember years later, when I was in the Inspectorate, JGS telling me that he had been to see Christopher in hospital (or a hospice) when he had terminal cancer. John was very fond of him.<sup>100</sup>

<sup>97</sup> Paul Townshend and Christopher Cash, *A Merrie Evening Old Style*, c1968, [libretto].

<sup>98</sup> Bedalians, *John Slater. This is Your Life*, 1966.

<sup>99</sup> Bedalians, *John Slater. This is Your Life*, 1966.

<sup>100</sup> Email to Richard Peterson from Roger Hennessy, quoting from an email to him from Gina Alexander, 26 August 2012.

**Pupils** John taught at Bedales, some of whom remained his friends, include: **Gina Alexander**, historian who later became John's colleague as an HMI; **Nicholas Braithwaite**, born 1948, symphony orchestra conductor;<sup>101</sup> **Gyles Brandreth**, born 1948, writer, broadcaster and former Conservative Member of Parliament;<sup>102</sup> **Tchaik Chassay**, born 1943, a 'society' architect;<sup>103</sup> **Peter Draper**, academic art, archaeological and architectural historian; **Adrian Eeles**, auctioneer;<sup>104</sup> **Martin Handley**, also symphony orchestra conductor, BBC music commentator and repetiteur, born 1951<sup>105</sup> **Judith Herrin**, born 1942, academic Byzantine and medieval European historian;<sup>106</sup> **Mark Kiddel**, rock music reviewer for the *Spectator*; **Roger Lloyd-Pack** (1944-2014) an actor, whose mother Uli, John remained friendly with;<sup>107</sup> **Robin Murray**, born 1945, academic industrial economist;<sup>108</sup> **Sandy (Alexander)**

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<sup>101</sup> **Nick** is the son of conductor Warwick Braithwaite, he is director of the Bournemouth Symphony Orchestra, principal conductor at Sadlers Wells, and conducts in Australia, New Zealand and Scandinavia. He is one of the few British who have conducted Wagner's *Ring* cycle of operas (he is so proud of this, that his own conducting of the *Ride of the Valkyrie* is the ring-tone on his mobile phone). One of his finest recordings is of Verdi's *Requiem*. He lives in Adelaide.

<sup>102</sup> John remembers **Gyles** as an exuberant and diverse person. He was president of the Oxford Union, editor of the student journal, *Isis*, director of the Oxford Union Dramatic Society. He became a very visible MP, served as a junior minister and whip in John Major's government. He contributed to many newspapers and wrote over 30 books, including: *Brandreth's Party Games*, *Games for Trains*, and *Party Games*, an authorised biography of the actor John Gielgud and books on the royal family: *Philip and Elizabeth: Portrait of a Marriage*, *Charles and Camilla: Portrait of a Love Affair*. He is in demand as a speaker, he held the world record for the longest continuous after-dinner speech at 12½ hours, is a former European *Monopoly* champion and is an enthusiastic and ostentatiously eye-catching collector, eg, of teddy bears. He was recently seen in the TV documentary about Princess Margaret.

<sup>103</sup> **Tchaik** was said to epitomise the Eighties style and frequently appeared in the *Tatler* magazine. He had glamorous friends, including Vaclav Havel, Paul Simon, John Malkovich, Christopher Logue, Dave Gilmour of Pink Floyd, the Earl of Gowrie, Bernardo Bertolucci, Paul Kasmin and Germaine Greer. He bought David Hockney's Notting Hill flat for his family in 1975, and also lives in Lindos on Rhodes. At Bedales he changed his first name from Michael to Tchaik (from Tchaikovsky), whom he felt he resembled. He studied for six years at the AA (1961-66), then worked for Edward Cullinan Architects (1969-81) and became senior partner. In 1982 he founded Tchaik Chassay Architects. He lectured and tutored at Cambridge, Bristol, Hull, Oxford Brookes and Thames Universities. He was on the AA council from 1982 and its Vice President in 1986. In 1984 he co-founded The Groucho Club. He is founding partner of Chassay+Last and from 2011 of Chassay Studio Ltd, 108 Palace Gardens Terrace W8 4RT. His Russian grandfather designed banknotes for the Tsar and fled from the Revolution with their jewels sewn into their clothes. He has designed clubs and restaurants, including: the Grouch Club, Freds, the Zanzibar and 192. Clients include the Duchess of York, for her 'home' Romenda Lodge, Wentworth. Refer: Peter Bradshaw and Nick Foulkes, 'The man who must give Fergie some good taste,' *Evening Standard*, 20 May 1992, p 22 and <http://chassaystudio.com>

<sup>104</sup> **Adrian** appeared on the front cover of the Talbot Memorial Issue. A Nation Mourns, of *Private Eye*, No 506, 8 May 1981, auctioning 28 thousand billion copies of *Talbot!* (actually '*Now!*' The late lamented weekly published by 'Goldenballs,' (Sir James Goldsmith)') as annotated by John on my copy.

<sup>105</sup> **Martin** has worked mostly in Western Germany, including from 1975 as repetiteur in the Opera House, Nurnberg and was the commentator on the 2009 Proms.

<sup>106</sup> **Judith** (born 1942) studied history at the Universities of Cambridge and then Birmingham, where she received her doctorate; she worked in Athens, Paris and Munich, and was Stanley J Seeger Professor in Byzantine History, at Princeton University before becoming the second Professor of Late Antique and Byzantine Studies at King's College, University of London. She retired in 2008 and became a Research Fellow there. Her books include: *The Formation of Christendom* (London 1989), *Women in Purple. Rulers of Medieval Byzantium* (London, 2000), and *Byzantium: the Surprising Life of a Medieval Empire* (London, 2007) and has also published on Byzantine archaeology. Her current research includes women in Byzantium and Byzantium in relation to Islam and the West. In 2002 she was awarded the Golden Cross of Honour by the President of the Hellenic Republic of Greece.

<sup>107</sup> **Roger** appeared in films including *The Go-Between* and *The Magus*; in TV series, in the Royal Shakespeare Company and at the Roundhouse.

<sup>108</sup> **Robin** is interested in New Left politics and local community politics. He was at Balliol College, Oxford, and at the London School of Economics. He joined the London Business School, where he lectured in Economics, lectured at the College of Europe in Bruges and then moved to the Institute of Development Studies, the national centre for the study and teaching of development at the University of Sussex, where he was a Fellow for 20 years. He was consultant on industrial and development issues to various governments, and was Director of Industry in the Greater London Council in the 1980s and Director of Development in the Government of Ontario in the 1990s. He co-founded the environmental partnership

**Murray**, born 1934, actor and medieval historian;<sup>109</sup> **Stephen Paistowe**, born 1937, musician, music journalist on *The Gramophone* magazine and BBC Radio; <sup>110</sup> (**Jon Nicolas**) **Nick Peterson**, born 1941, anthropologist of the Australian aboriginals;<sup>111</sup> **Michael Selzer**, lecturer and antiques dealer in New York; **Juwono Sudarsono**, born 1942, Vice Governor of Indonesian National Defence College (Lemhannas), 1995-98; a government minister under all five presidents of Indonesia, from Soeharto to SBY, including defence minister of Indonesia from 1999-2009, being the first civilian to occupy that position for 50 years;<sup>112</sup> and **Kiffer (Christopher) Weisselberg**, born 1942, businessman, film producer and actor, who later came to live near to John in Islington.<sup>113</sup>

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Ecologika, which works in waste, energy, transport, food and health and played a major role in re-direction of UK waste policy, including new venture formation, and have more recently as advisers to the Deputy Mayor of London in establishing first the London Climate Change Agency, and then a London-wide Green Homes concierge service. They are currently working with the Deputy Mayor on a project to develop plug-in hybrid vehicles. From 2004-5 he was seconded to the Design Council as Director of RED, its innovation unit, leading a team working on new forms of health care, particularly in chronic disease management and public health. He is a fellow of the Young Foundation. He has written *Danger and Opportunity* (September 2009), *The Open Book of Social Innovation* (2010) and *Social Venturing* (2009). Refer: [www.youngfoundation.org](http://www.youngfoundation.org)

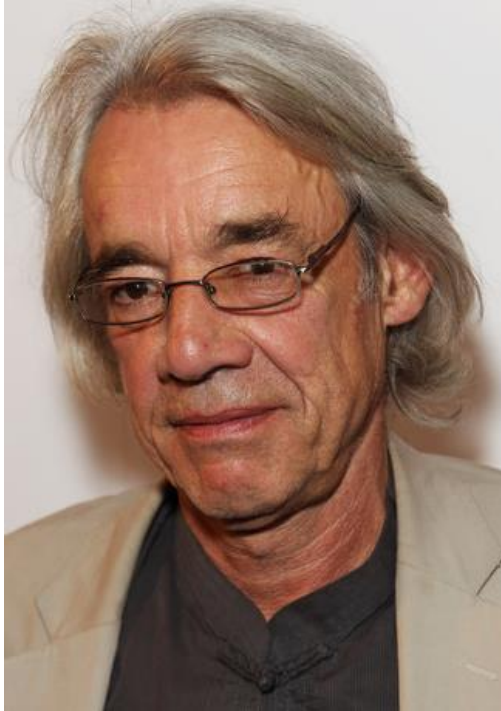
<sup>109</sup> **Sandy** is an academic medieval historian, Emeritus Fellow of University College, Oxford; author of *Reason and Society in the Middle Ages* (1978), *After Rome's Fall. Narrators and Sources in Early Medieval History* (1998) and *Should the Middle Ages Be Abolished?* (2004) and also specialising in the Spanish Inquisition. Older brother of **Robin Murray**, of whom John says: 'a fine pupil, a good handsome actor and eventually a distinguished medieval historian,' following the influence of Roy Wake.

<sup>110</sup> **Peter** is now visiting Professor at Birkbeck College, London, Vice President of the British Archaeological Association, former President of the Society of Architectural Historians and member of the Cathedrals Fabric Commission for England. His book *Reassessing Nikolaus Pevsner*, was published in 2004, 'Linda Murray: Historian who Popularised Renaissance Art,' *The Guardian* 2004 and *The Formation of English Gothic: Architecture and Identity* was published by Yale University Press and the Paul Mellon Centre for Studies in British Art, 2006. His publications on medieval architecture have concentrated on English cathedrals, with a particular interest in the inter-relationship between architecture and liturgy, and he is now extending these interests to include Islamic and Eastern European architecture.

<sup>111</sup> **Nic** was at Bedales, 1953-60, his mother died whilst he was young and John had something of an *in loco parentis* role to him, he went on John's student trips to Italy; his father was also an anthropologist in the East End of London, then Nic went to Kings College, Cambridge and received his doctorate from Sydney University. He is now a professor at ANU and an author.

<sup>112</sup> **Juwono** was one of Bedales' first intake of international students. He went on to study at University of Indonesia, Jakarta, then The Institute of Social Studies, The Hague; The University of California, Berkeley and received his Ph D at The London School of Economics. He is the son of the late Dr Sudarsono, Minister of Home Affairs in the late 1940s. Juwono was head of the Department of International Relations and Dean of the Faculty of Social and Political Science, University of Indonesia (1985-94), taught at The School of Public and International Affairs, Columbia University, New York in 1986-87 and author of works on political science and international relations. He was Minister of State for the Environment under President Soeharto, 1998; Minister for Education and Culture under President B J Habibie, 1998-1999; Minister for Defence under President Abdurrahman Wahid (the first civilian in this position in 50 years, 1999-2000); Ambassador to the UK under President Megawati Soekarnoputri, 2003-4; and Minister for Defence under President Susilo Bambang Yudhoyono, from 2004-09.

<sup>113</sup> Co-Producer of *The Chain*, 1985.



Roger Lloyd-Pack.

In his memoir *Something Sensational To Read In The Train*, Gyles Brandreth described an amorous with a school nurse at Bedales, when he was 15 and she was 23, which John took in hand.

Saturday, February 8, 1964

This is difficult to write about, but I will. On Thursday evening, ST and I kissed. We were together until midnight. We were together again yesterday and all today.

I know it is wrong because she is a member of staff (and she has a fiancé!) and we can get into a lot of trouble. I know it is stupid, but it's also wonderful and I don't want to stop and nor does she.

Later: We talked and talked. She let me look at her. We touched. She let me touch her. It is wonderful - exciting and beautiful. She feels guilty about her fiancé. They are getting married in the summer.

Sunday, February 9

Disaster. How it got out I really do not know. Anyway, it is dreadful, ghastly, terrible. After lunch, I was told to go and report to John Slater [housemaster].

I went up to his room. He asked me to sit down, and said: 'A little bird tells me something that's not quite right.!!!!'

Anyway, he said what he'd heard and asked me if it was true. I said straight away that it was. I told him everything. Everything. He told me to go to the Library and do some work. That's where I am now, writing this.

I have got to go back to see him again at 5.45pm. He was very friendly. He said several novels had been written on this theme! He said if everyone was

sensible, everything would be all right, but I am quite frightened, to be honest.<sup>114</sup>

This affection with which his pupils held John is further demonstrated by a beautiful production: *John Slater This is Your Life*. It contains many wry illustrations of John, and some interesting observations, including about John's accent, with its whiff of Glaswegian, or the pupils suggested 'cool' Americanisms, eg: 'dooplication,' the 'hours he keeps,' his passion for Baroque architecture providing it was 'tasteful', but particularly for music and especially Wagner. They noted that John's severe Scotts grandfather severely reprimanded him for daring to ask what the 'pudding' was before the main course was served, an early instance of John's obsession with deserts.<sup>115</sup>

It seems that John respected the individual student's autonomy, whilst remaining concerned for their well-being. Usually these coincided, but when they didn't, the well-being must predominate.

In c1955, the first experimental comprehensive schools were launched.

John was a housemaster in a humanistic and open private school through most of the dangerous sixties. In many ways his open-handed but firm approach suited the times. He never became (possibly never applied to be?) a headmaster. He would have been bored by the administrative side, and in his later career, always avoided promotion that would take him above and away from his specialised interests in history, art, music and politics.

From 4 March till 7 April, 1964 the Council of Leaders and Specialists Scheme<sup>116</sup> invited John to the **United States**. This was a US State Department-backed initiative, supporting small groups of those who might benefit from seeing the, such as lawyers, trade unionists, scientists, and now four teachers, each of whom were developing classes in aspects of United States' history.

In the next year, 1965, former Australian Labor Deputy Prime Minister Gareth Evans, travelled on a similar State Department programme, but for student leaders, which he said had the consequence 'wholly unintended by my hosts' of converting him into a wholly convinced opponent of the Vietnam War.<sup>117</sup>

So for six weeks the group criss-crossed the States, flying first class, occasionally seeing some schools, but looking at architecture.

in Chicago, staying in exploring Dallas and San Francisco, crossing the Rockies by train and stopping in Salt Lake City, where they recognised 'po-faced madness.'

They began in Washington and visited the White House to meet President Lyndon Johnson (1908-73, president 1963-69) and whilst in Washington, were invited to Charter Day at Howard University, noted for its Black American academic staff and

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<sup>114</sup> Gyles Brandreth, *Something Sensational To Read In The Train*, John Murray, London 2011. <http://www.dailymail.co.uk/news/article-1222066/Angela-Rippons-rages-Joanna-Lumley-scanties--night-I-disgraced-Ted-Heaths-shoes-Gyles-Brandreth-opens-diary.html>

<sup>115</sup> The original was held by John, and now by Richard Peterson.

<sup>116</sup> Its address was 818, 18<sup>th</sup> Street, Washington DC. A later participant in the scheme, Jannis Mandakis, wrote in June 1972 thanking the Council for his excellent impression of the high level [classical] music education in the United States, despite lack of interest of the American public in music.

<sup>117</sup> The Honourable Gareth Evans, AC QC FASSA FAIIA, Chancellor of Australian National University, Deputy Leader of the Australian Labor Party, Leader of the Government in the Senate, Minister for Foreign Affairs, Minister for Transport and Communication, Minister for Resources and Energy, Minister Assisting the Prime Minister, Attorney General of Australia, Member of the Australian Parliament for Holt, Senator for Victoria, Magdalen College Oxford, University of Melbourne, born 1944, Melbourne. Gareth Evans, *Incorrigible Optimist. A Political Memoir*, Melbourne University Press, Carlton, Victoria 2017, p 39.

student body, and for John and his colleagues to be privileged and moved to hear a stirring speech there by Martin Luther King Jnr (1929-68). He met Kingman Brewster, later US Ambassador in London.

They went on to the University of Virginia, Charlottesville, Virginia; to Athens, Tennessee, where they were noticed in the local newspaper; to Chattanooga, Tennessee; Atlanta, Georgia; New Orleans; San Francisco, Yosemite National Park and Sacramento in California; Salt Lake City, Utah; Denver, Colorado; Chicago; Detroit; Harvard University, Boston; the Waldorf Astoria Hotel, New York; Hotchkiss School, Lakeville, Connecticut; Keene, New Hampshire.<sup>118</sup>

John thence became a convinced fan of the USA, in the tradition of those British preceding him, including: D H Lawrence (for periods from 1922-25), Alistair Cooke (from 1932), Aldous Huxley (from 1937), Christopher Isherwood and Wystan Auden (both from 1939), Sir Harold Evans (visited on a Harkness Fellowship from 1956-7), David Hockney and Richard Hamilton (both in 1963, Hamilton travelling with his friend Marcel Duchamp), Reyner Banham (from c1970) and John Lennon (from 1971).

The trip was generously funded, and when it finished John had enough unspent dollars to cover his subsequent flight to Mexico, exploring the Mexico City and later visiting Puebla, Oaxaca, and Merida on the Yucatan Peninsula. He returned to Bedales, now able to develop further a voluntary course in American Studies, which was very popular with students. Soon after the War, chairs in American History and American Literature were set up in the UK.

But there was more travel. An important influence on John was the late **Roy Wake** (), mentioned earlier. Roy was John's friend, colleague and predecessor at Bedales, a medievalist who taught history, and was appointed in 1959, an HMI (Her Majesty's Inspector of Schools).<sup>119</sup>

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<sup>118</sup> *Program*, Council on Leaders and Specialists, for The Bureau of Educational and Cultural Affairs, Office of European Programs, Room 5805A, Department of State. [Held].

<sup>119</sup> Roy Wake with Pennie Denton wrote the history of the school: *Bedales School: The first 100 years*, 1993.

**HMI** was founded in 1839 and is responsible for inspecting the standards of independent schools and state schools, local education authorities, child day care and childminding in England and it monitors the work of the Independent Schools Inspectorate. HMI are empowered and required to provide independent advice to the United Kingdom government and parliament on matters of policy, and to publish an annual report to parliament on the quality of educational provision in England. HMI are appointed by Order in Council, are office holders under the Crown and not responsible to any government department, or minister. Senior inspectors are titled Her Majesty's Inspectors (HMI) and are appointed by the Queen in Council. [Wikipedia, accessed 23 January 2010].



## Birmingham, 1968-80

At Roy Wake's suggestion, in the revolutionary year of 1968, John followed Roy into the Inspectorate. At John's interview for the position, across the room he could discretely notice his old friend Shirley Williams, who was by then a junior Minister for Education.<sup>1</sup>

On his departure from the school at the end of 1967 after his 15 years as Boys' housemaster, the *Bedales Chronicle*, raved: 'For many of us, John Slater is all that is worthwhile at Bedales, and indeed *is* Bedales as we should like to remember it.'<sup>2</sup>

In their history of Bedales, Roy Wake and Pennie Denton commented that:

John Slater developed his ideas in dealing with controversy and political education during his time at Bedales, and took them into national work, playing a key role in advising the then Secretary of State, now Lord Joseph, when the uproar over [the subjects of] Political Education and Peace Studies was at its height; he remains extremely active in all matters concerning the teaching of history and politics, as professor in the London Institute of Education.<sup>3</sup>

In January 1967, John's friend Shirley Williams' became Minister of State at the Department of Education and Science in charge of schools. In her view, the post-war generation of teachers was the most impressive ever to enter state schools in the UK many had already had responsible roles in the armed forces and had benefited from the wartime government's Further education and Training Programme, offering ex-servicemen and women the opportunity and means to go to university and paying for them to graduate.<sup>4</sup>

On 20 December 1967, at the Court at Buckingham Palace, Her Majesty in Council was pleased on a Representation of the Secretary of State for Education and Science<sup>5</sup> to appoint John Gilmour SLATER, Esquire, B.A. (Oxon), with seventeen others, to be eighteen of Her Majesty's **Inspectors of Schools**. HMIs were appointed directly by the Crown, as they were independent, and not within the Civil Service, or responsible to the Minister.

When John arrived at the Inspectorate<sup>6</sup> in January 1968, he was posted to Birmingham, so he bought and moved into a bright eighth-floor two-bedroom Modernist flat in **Highpoint**, Richmond Hill Road, Edgbaston. Its view was as if from a high-rise block somewhere in Federation period Kew, or Camberwell, perhaps the only place I'd seen abroad that could have been middle suburban Melbourne, surrounded by comfortable upper middle class Edwardian villas.

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<sup>1</sup>

Shirley Williams was a junior minister for Education and Science in 1967-69.

<sup>2</sup>

*Bedales Chronicle*, 1967, p 10, photograph and p 264.

<sup>3</sup>

Roy Wake and Pennie Denton, *Bedales School: The first 100 years*, 1993.

<sup>4</sup>

Williams, Shirley, *Climbing the Bookshelves*, Virago, 2009, p 76.

<sup>5</sup>

Shirley Williams.

<sup>6</sup>

Denis Lawton & Peter Gordon, *HMI*, Routledge & Kegan Paul, London 1987.



8th Floor, Highpoint, Edgbaston, Birmingham.

It was a twelve-storied building designed by J D H Madin & Partners Architects in 1960-62, within a garden setting, on the Calthorpe Estate in Edgbaston, a residential suburb without any commercial or residential development and with substantial red brick c1890-1910 houses free-standing in their own generous gardens.<sup>7</sup> In the meantime, his parents had retired to the beautiful Cotswold village of Willersey, in Gloucestershire, which was an easy drive from John's Birmingham flat.

In Victoria, the inspectorate had long been discredited as merely auditing and assessing teacher-performance and brought down by its dual role of both management and quality control. It was finally abolished in 1983, when the Education Department was 'reorganised'.<sup>8</sup>

So, John served as an HMI from 1968-87, with national responsibility for History **and Political Education, and laterly for initiating Peace Studies???**

Sadly, in the 21<sup>st</sup> century, the UK Inspectorate seems to have also deteriorated to that kind of role. But in the 1960s and 70s, it was respected by government ministers, universities, teachers and unions alike, in not only maintaining standards, but bringing to teachers the latest ideas, techniques and sources, that were of direct use in their teaching. Later John recalled that the '...unions felt that the Inspectorate was on their side.'<sup>9</sup>

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Nikolaus Pevsner and Alexandra Wedgewood, *Warwickshire, The Buildings of England*, Penguin Books, Harmondsworth (1966) 1974, p 162.

<sup>8</sup> David Hallway, *The Inspectors*; and Bill Hannan, *Curriculum Leadership*, Vol 7, Issue 24, 7 August 2009, Bill Hannan 'Obedient servants,' extract from his: Bill Hannan, *The Best Of Times: The Story Of The Great Secondary Schooling Expansion*, Lexis, 2009. ISBN 9780949873972. Refer: **Appendix 2**.

<sup>9</sup> Dr John Slater, to Richard Peterson, 3 March 2010.

John and Roy planned a joint history course with British historians and the American Historical Society to be held at the California Institute of Technology at Pasadena. Later there was a return match, organised at York. There were further joint courses with Sweden, Germany and Ireland.

From the Shrewsbury Shire Hall on 17 March 1971 until 15 July 1992 in Sheffield, John delivered numerous lectures to audiences, generally of teachers on aspects of education.<sup>10</sup>

Roger Hennessy first came across John at a conference (they were many, and nearly interminable, he said) in 1972, held at York University. Roger takes up the story:

Whilst conferees milled about waiting for the lecture theatre doors to open, John sat on a grassy mound reading *The Times*. Although entirely friendly and approachable, [he was] not strongly gregarious. In my first year as an HMI John was virtually second-in-command to the then history Staff Inspector, Roy Wake (I think they had worked together at Bedales school). He was so obvious a choice as Roy's successor by virtue of age, ability and character that he was known, behind his back, as 'The Dauphin.' I never put this to him, but doubt that he would have minded given his cheerful self-deprecation and sense of humour.

I was seconded to him for a week to work with him in the Birmingham/Black Country area. Two features of that week stick in my memory[:]. One was that he had a room in his flat full of unopened cases and boxes. It was, he said, his way of not committing himself fully to 'Brum' and living in hope that he might return to his beloved London.

Secondly, he took me into a rough, tough inner urban girls school, virtually all black pupils. It was clearly well known to him; the head teacher valued his advice and he had an unerring, unsentimental eye for what went on there.

I mention this because his few critics [see below] liked to imagine that JGS was a man of the high table, mixing with grandees at conferences, well away from the front line. This was highly selective nonsense, far from the truth. John made quite sure that he kept strong links with the front line. After he moved to London he deliberately asked to be a general inspector for the Isle of Dogs, an area [then] of legendary toughness in the London Docks. As a Staff Inspector he had no need to do this, but he did and would quote to us that which he had seen first-hand. [John was] definitely a 'hands-on' man who knew what went on in the trenches.

His critics were few, mainly moaners who would have whinged in the Garden of Eden. None of them could criticise his integrity and humanity, the carping was generally about style or imagined defects. The vast majority of his team had strong respect for him, a boss who could listen, who was eminently kindly in his treatment of subordinates (significantly, he hated the word) and always had the time of day for individuals with, or without, problems.

Upon taking over the HMI History Committee and its responsibilities (it was numbered 10, in bureaucratic terms) JGS carried out long overdue reforms, mainly merging a complex of hierarchical sub-committees into one, single body. His dislike of sub-committees, which dealt with private and grammar schools, or primary schools only ran against his liberal grain. So, we all became one and it worked well.

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<sup>10</sup>

42 of John's untranscribed handwritten notes on these lectures survive, as do the more formal typescripts of other lectures, which are listed in the Bibliography, and are all held by me.

He started a system of inspecting history in particular local authorities, so that we might compare provision in different parts of England. Since I emerged as his general bureaucratic factotum, I kept a record of these exercises. I was also charged with maintaining a corpus of data about examination entries. The division of labour worked well: JGS would, for example, address a meeting of teachers, at some point turning to me: 'Roger, what are the figures? I can never recall them' (Not entirely true, but it was a good pedagogic tactic, and a way of bringing in another member of his team).

In personal terms, we generally agreed 'on about 90% of the important issues' as he put it. He used to make friendly observations about my being of the 'puritanical' left, and I am sure he was of a warmer liberal inclination that I could manage. But of his firm commitment and courage there was no doubt. He went canvassing at General Election time (strictly speaking contrary to the rules, or 'custom and practice' of the Civil Service) and he would speak up without hesitation at open meetings or privately, and notably 'in the faces' of our chief inspectors, particularly if he sensed an injustice lurking about.

**Douglas Thorburn** was an HMI in John's history team from 1983 until John retired. But he had known him before that, as a history teacher in ILEA (the Inner London Education Authority), working in an inner city, multiracial, comprehensive school. John inspected the history department Douglas ran there in the 1970s, and was warmly complimentary. The staff there needed this, feeling permanently beleaguered, navigating all sorts of professional and even political problems.

History was a crunch subject in a society that was having difficulty finding its way, and streets not far from the school were on fire during riots and racial disturbances. Their pedagogy was pretty radical in its focus on individual pupils' needs within a clear understanding of history's role in the curriculum. They were about as non-traditional as it got, not bothering much with 'chalk and talk.'

So, to have John, clearly extremely well informed and with a very broad understanding of the school system, telling them they were making a good job of it, was a relief. A few days later, Douglas received a handwritten letter from John repeating his praise and moral support. John continued to put before Douglas opportunities, and in 1983 he joined HMI. In the Inspectorate John went out of his way to deflate some of the prevailing Olympian pomposity.

So, Douglas said, John's personal qualities of sensitivity, perceptiveness and kindness meant a great deal to him at a difficult time. But Douglas saw that John's lasting and national significance lay in what Roger Hennessey has already said about his influence on history teaching. His leadership of the HMI History Committee was fundamental, not just as the means of exercising his individual influence but as a means of developing an active corps of colleagues with a broadly unified sense, leavened by lively intellectual debate – no small feat in HMI, an organisation generally notorious for the often eccentric individualism of its members.

Colleagues from other disciplines often told Douglas how envious they were of the History Committee because of its renowned intelligence and sense of purpose. John made the most of what his committee members had to offer, and added to it very substantially himself.

Douglas continued:

I saw John in action at countless talks, conferences and discussions. Always, he showed a wonderful grasp of what history should do for young people, and how this would benefit a diverse and demanding society. His support for the Schools History Project, a controversial development and potentially very vulnerable to political attempts to squash it, was crucial to its future and allowed it to become very influential indeed. He made teachers believe in themselves, he identified what it was that good teaching could

achieve, and above all he warned political masters that history was, in the best sense, a subversive discipline undermining conveniently accepted “truths”.

But although his liberalism could give this impression to dogmatists, he was certainly no relativist. I remember him confronting and vanquishing someone asserting a relativist position at a meeting in which strongly opposed viewpoints were flying across the room just by raising one eyebrow and uttering one word: “Auschwitz?” That calm, understated, and firm presence of mind won many a day.

His role in inspecting Political and Peace Education has already been well described. Of course, his dispassionate analysis of these developments and his refusal to come up with hostile conclusions made him an enemy of the Far Right. He was even vilified by a speaker at that year’s national Conservative Party Conference asking with anger “who is this Mr Slater?” To most HMI of the time, used to comfortable anonymity, this would have provoked great anxiety and high blood pressure. John laughed it off and said he didn’t mind so long as they didn’t stop his pay!<sup>11</sup>



Miss Sheila Browne.

In 1971, John’s boss, the formidable Sheila Browne (1924-2015, later Principal (head) and Honorary Fellow of Newnham College, Cambridge, 1982-93), who became the Senior Chief Inspector from 1974,<sup>12</sup> suggested that he, without either wife or children, could be seconded

<sup>11</sup> Douglas Thorburn HMI, 13 Westwood Road, Beverley, East Yorkshire, HU17 8EN, email to Richard Peterson 17 November 2011.

<sup>12</sup>

Auriol Stevens, ‘Former don in a minfield,’ Education Forum, *The Observer*, 30 November 1980 [www.thetimes.co.uk/tto/opinion/obituaries/article4583990.ece](http://www.thetimes.co.uk/tto/opinion/obituaries/article4583990.ece), [www.lmh.ox.ac.uk/News/Miss-Sheila-Browne.-25-Dec-1924—27-Aug-2015.aspx](http://www.lmh.ox.ac.uk/News/Miss-Sheila-Browne.-25-Dec-1924—27-Aug-2015.aspx) and [www.newn.cam.ac.uk/newnham-news/death-of-miss-sheila-browne-honorary-fellow-and-former-principal-1983-1992/](http://www.newn.cam.ac.uk/newnham-news/death-of-miss-sheila-browne-honorary-fellow-and-former-principal-1983-1992/). ‘She instigated two national school surveys — one on the workings of primary education [which

temporarily to UNESCO in **Paris** as part of a support team to an international commission on the development of education. Edgar Faure who was twice French Prime Minister chaired it, with distinguished representatives from Chile, the United States, Syria, Russia, Iran and the People's Republic of the Congo. Most of John's work was based Paris, in the support team with a Yugoslav boss, and a team consisting of an American, two Frenchmen and a North Vietnamese historian, who shared John's office with their Peruvian secretary. During 1971-72, John lived in a flat in Montmartre.<sup>13</sup>

The Commission team visited various parts of the world in small groups of three, accompanied and supported by one adviser. John's initial task was provide a set of briefs to support the visit of the Minister of Higher Education and Science for Iran, which was still ruled by its monarch, the Shah, and the Minister for Education for the People's Republic of the Congo, a very perceptive and well-read member of the Commission, on their observers' trip to Mexico and Cuba, where he met Fidel Castro, and to report on what they had observed and advised.<sup>14</sup> It would be interesting to know if the Cuban government implemented any recommendations of their report.

Soon after John's return from Paris, Roy Wake was transferred to London and promoted to Chief Inspector and John succeeded him as a Staff Inspector, supported by a team of able colleagues, with a responsibility for the teaching of history in schools and further education, and to respond to questions put to them by ministers or, to prompt ministers with information HMI thought they ought to consider. This involved John having contact with successive UK Ministers for Education,<sup>15</sup> including his friend Shirley Williams, the 'unmissable' Margaret Thatcher, the remarkable,

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John undertook], the other on secondary schools — and brought Her Majesty's Inspectorate (HMI, the precursor to Ofsted) back to the centre of educational decision-making. Her maxim was "never leave a school worse off than you found it." *The Times*.

<sup>13</sup> International Commission on the Development of Education. 'Report on the Mission to Mexico and Cuba,' [10-15] October 1971. Members: Mr Henri Lopes (Member), Mr Majid Rahnema (Member), Mr John Slater (Secretariat). [23 pp, typescript, photocopy held in my archive box 238].

Edgar Faure, et al, *Learning to Be. The World of Education Today and Tomorrow*, UNESCO, Paris 1972. [Paperback]. John is noted as being a member of the Secretariat of the Commission, p xi.

J G Slater, 'Serving with UNESCO,' in R A Wake, editor, *Inspectors' Bulletin*, Department of Education and Science, London, April 1973, pp 3-13. [Held].

<sup>14</sup> Edgar Faure, et al, *Learning to Be, the World of Education, Today and Tomorrow*, UNESCO, Paris 1972, p 4. (Held).

<sup>15</sup>

Secretaries of State for Education & Science, whom John advised between 1968-87, were: Edward Short: 1968-70 (Labour), Margaret Thatcher: 1970-74 (Conservative), Reginald Prentice, 1974-75 (Labour), Fred Mulley, 1975-76 (Labour). Shirley Williams, 1976-79 (Labour), Mark Carlisle, 1979-81 (Conservative), Sir Keith Joseph, 1981-86 (Conservative), and Kenneth Baker, 1986-87 (Conservative). [Wikipedia, accessed 11 January 2011].

intelligent, and 'open-minded' right-wing minister, the Conservative Sir Keith Joseph,<sup>16</sup> and the 'I have just seen the future and it smirked,' Kenneth Baker.<sup>17</sup>

John's work also involved constant travel, supported by his able team, throughout the UK, including links with inspectorates in Scotland, Wales and in the troubled and dangerous Northern Ireland. Since 1977, the Inspectorate's pace of publications quickened and John's team also published pamphlets to support teachers. Ms Browne was proud that in her time, no HMI report had been suppressed by ministers. Most notably welcomed by teachers, and then published genuinely with pride, was *Teaching History in the Primary and Secondary Years: an HMI View*.<sup>18</sup>

Later, Roger Hennessy imagined:<sup>19</sup>

From time to time, and far too rarely, JGS gave an illustrated talk on Art, usually that of the Renaissance. It was a masterpiece – he must have been an inspiring teacher. I used to rib him that he was wasted as an official, being one of nature's great teachers. He always shrugged this off, quite genuinely modest about his gift.

At the time there was a growing concern from various pressure groups at the increasing number of courses in **Political Education**, which it was assumed were not only largely taught by left-wing teachers, but also indoctrinated by them. So HMI was asked to assess the aims and methodology of existing courses in political education across the curriculum. Also, to satisfy, or dismiss assumptions, by the right wing, that Political Education was unavoidably in the hands of biased and indoctrinating left-wingers.

The Politics association pursued a 3-year study which revealed a low level of awareness of politics in schools. It was published as *Political Education and Political Literacy*, Longman, London £3.95, paperback. The report recommended that a Senior HMI be given responsibility for political education and John was appointed to this role. He had produced a paper entitled 'Political Competence,' for the *Inspectors' Bulletin*, April 1973.

HMI found no evidence to support this. The right wing were not pleased, and also very disconcerted by the support for Political Education and for **Peace Studies** (or 'Education for Peace,' the term John preferred), of Sir Keith Joseph.

Roger Hennessy explains:

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<sup>16</sup>

The Right Honourable **Sir Keith Joseph**, 2nd Baronet for most of his political career, became The Lord Joseph. Keith Sinjohn Joseph, Baron Joseph, CH, PC (1918-94) was a British barrister, politician and Conservative Cabinet Minister for three different Ministries. He is widely regarded as the 'power behind the throne' in the creation of 'Thatcherism.' He was Secretary of State for Education and Science from 11 September 1981 until 21 May 1986.

'He cared as much about the relief of poverty as the young Macmillan ever had, and when he came to Education, he turned what had been a mere cost-cutting exercise in higher education into a crusade to boost applied science and de-throne the set of studies that went by the fraudulent name of social science. He put his finger on the weaknesses in secondary education... he... altered the tone of the debate about education... and embraced the intellectual revolution of the right. He was transparently decent and devoid of conceit or rancour.' Noël Annan, *Our Age: Portrait of a Generation*, Weidenfeld & Nicolson, London 1990, p 555.

<sup>17</sup>

The quoted expressions are from John.

<sup>18</sup>

[John Slater], *Teaching History in the Primary and Secondary Years: an HMI View*, HMSO, London 1985, which John was largely responsible for the writing. (Held).

<sup>19</sup> I warmly thank Roger Hennessy for his generous 2,500 words of reflections on John's professional life, initiated at a unique meeting with himself, Gina Alexander and John, over a splendid and generous luncheon at the Alexanders' in North Oxford, a month earlier and subsequently recorded in emails to me from Roger in November 2009.

John and I took a close interest in the emerging political education movement, an attempt to do something to prepare young people to be informed citizens rather than gawping ballot fodder. We wrote a joint paper<sup>20</sup> on the subject for a departmental curriculum document. It had to be anonymous, but in a short period of unusual enlightenment, our chief allowed it to be published also in a collection of essays, with our names. We were both amused to see ourselves quoted in footnotes thereafter, 'Slater J G and Hennessey R A S', just like the real thing. The paper<sup>21</sup> gave us a chance to raise long overdue questions about... corporal punishment that still was (1979-ish) disfiguring English education, abolished by the likes of Prussia, even, in the early XIX century.

There was some hesitation in high places about the initial publication of this paper, because of the usual panics about 'politicising' education. It so happened that whilst these delays were taking place that JGS met Shirley Williams, Secretary of State for Education & Science, in a lift at our HQ. They knew each other from Oxford days, and fell into conversation. SW asked JGS about his work and he observed that our paper on political education was effectively being 'suppressed'. This was a red rag to the liberal-minded Education Secretary. The paper was cleared for publication in days. In short, John was no mere theoretician when it came to political activity.

JGS persuaded our chiefs to set up a 'Political Education Working Party,' which studied and reported on the national scene, c1978-85. John moved on from this to '**Peace Education**' where, as he noted to us, his objective and calm judgements proved helpful to ministers being assailed about that which the Far Right thought was soft-centred anarchism; hopelessly wide of the mark. Still, in those dying years of the Cold War, paranoia stalked the land, and to question the efficacy of nuclear weapons was in itself perceived as treachery by excited minds. As ever, John was courageous and accurate in his reporting.

John also became very friendly with the young **Peter Mandelson** (now Lord Mandelson) and his then life partner Peter Ashby, a political researcher with the TUC (Trades Union Council, the British equivalent of Melbourne's Trades Hall), when in the late 1970s Mandelson, aged 25, was director of the British Youth Council. This is an organization that represents young people in the UK under 25, run by young people for young people. Its leaders have frequently gone on to important public roles, including cabinet positions. The BYC received public money to support its various activities and John sat on its board as representative of the Department of Education, to monitor the effectiveness and function of its expenditure and policies.

John has followed Peter's subsequent colourful, but remarkably influential and successful career with interest.<sup>22</sup> Peter admired and was profoundly influenced by his grandfather, the British

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<sup>20</sup>

Not yet identified.

<sup>21</sup>

R A S Hennessey and J G Slater, 'Subject Appendix on Political Competence,' HMI, 22 February 1977.

<sup>22</sup>

**Peter Benjamin Mandelson**, Lord Mandelson, PC, Baron Mandelson of Foy (born 1953) is a British Labour politician often referred to 'Mandy' by the British media, who has been the First Secretary of State, effectively Deputy Prime Minister, from 5 June 2009 and Secretary of State for Business, Innovation and Skills (formerly the Secretary of State for Business, Enterprise and Regulatory Reform) from 3 October 2008. Mandelson is regarded as one of the main players, with Tony Blair and Gordon Brown of the modern Labour Party and its re-branding as 'New Labour,' astoundingly resilient as an operator and at making himself indispensable to British Labour, firstly in Opposition, and even more so in government.



Labour Party politician Herbert Morrison (Baron Morrison of Lambeth, 1888 -1965) who was Home Secretary in Churchill's wartime coalition government and became Deputy Prime Minister (1945-51). He also gave his name to the standard domestic air raid shelter, like the one that John's family built at Erridge Road.<sup>23</sup>

In 1974, in the Garrick's Head pub in Bath, John met his first **Australian** since receiving Miss Bryce's card.<sup>24</sup> It was the lanky bearded, highly articulate, Ian Hayward from Adelaide but then living in Bath, who was working as a camshaft grinder, and part-time crossword compiler for *The Guardian* newspaper.

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He was MP for Hartlepool for twelve years, which he vacated to become a European Commissioner. His father was the advertising manager at *The Jewish Chronicle*, but on his mother's side, he is the grandson of **Herbert Stanley Morrison**, Baron Morrison of Lambeth, CH PC (1888-1965) a British Labour Party politician who was Minister for Home Security, Home Secretary, Foreign Secretary, Leader of the House of Commons and Deputy Prime Minister and came close to attaining the leadership of the party at various times. As a conscientious objector, Morrison worked in a market garden in Letchworth during World War I. He was a founder of the London Labour Party and was chief sponsor of the Festival of Britain in 1951.

Peter read Philosophy, Politics and Economics at St Catherine's College, Oxford University (1973-1976) which had been designed by the eminent Danish architect Arne Jacobsen (1960-4) and of which Pevsner declared: 'Here is a perfect piece of architecture.' Peter briefly rebelled against his family's Labour tradition due to Labour's support of the USA in the Vietnam War and in 1971 he left the Labour Party Young Socialists (LPYS) to join the Young Communist League, then the youth wing of the Communist Party of Great Britain. This move was partly because of disagreement with the Trotskyist Militant Tendency that had just won a majority in the national LPYS. After returning to the Labour Party, he became director of the British Youth Council in the late 1970s. As BYC director, he was a delegate in 1978 to the Soviet-organised World Festival of Youth and Students in Havana, Cuba, with Arthur Scargill and several future Labour cabinet colleagues. He was elected to Lambeth Borough Council in September 1979, but retired in 1982, disillusioned with the state of Labour politics.

Significantly, he then worked as a television producer with London Weekend Television on 'Weekend World,' where he formed a durable friendship with John Birt, then LWT's Director of Programmes, before his appointment as the Labour Party's Director of Communications in 1985. Mandelson then ruthlessly discarded his partner, Peter Ashby as a potential political liability and stood for parliament, serving as Member of Parliament for Hartlepool for twelve years (from 1992), a seat he vacated in order to become a European Commissioner (2004-2008). He was inducted into the House of Lords on 13 October 2008.

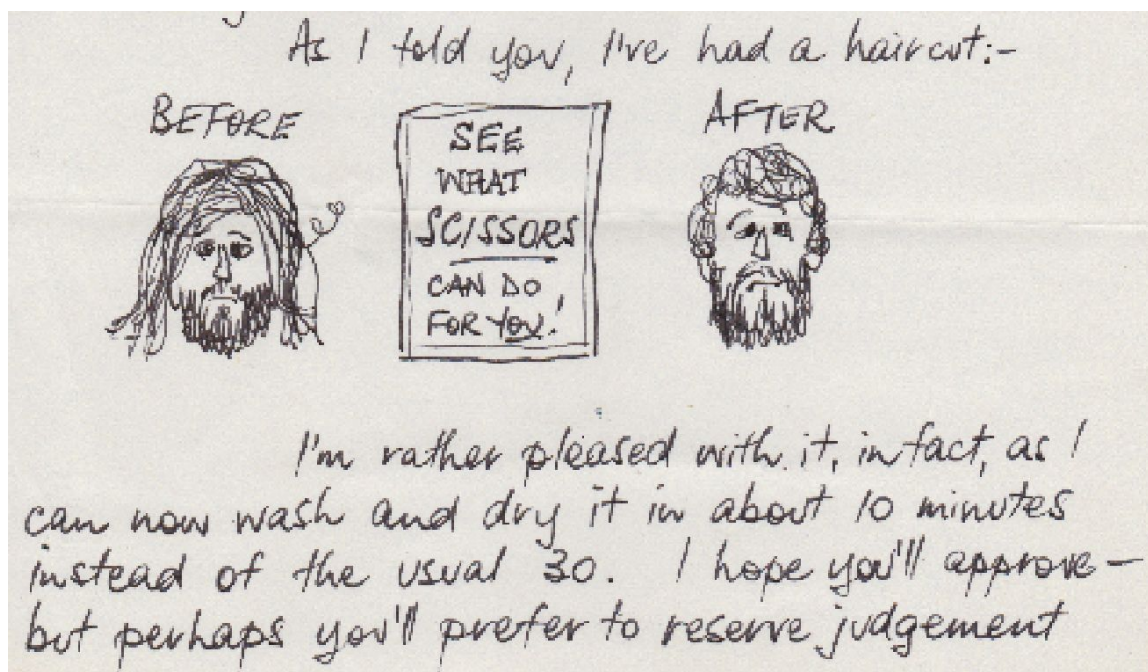
Having helped Labour come to power in 1997, he was then forced twice to resign from Blair's government, while holding Cabinet positions. After his second resignation he served as the European Commissioner for Trade for almost four years, before being brought back into British politics by Gordon Brown. Before Labour came to power, he was author (with Roger Liddle) of *The Blair Revolution* (1996). More recently, he contributed to the book *The City in Europe and the World* (2005). Clive James calls him: 'The guy who really can spin anything... with his blue suede shoes.'

Peter published his autobiography, *The Third Man*, in July 2010, two months after Labour was defeated.

<sup>23</sup>

The **Morrison air raid shelter** (Table (Morrison) Indoor Shelter) was designed by John Baker and named after Herbert Morrison, the then Minister of Home Security. Due to the lack of house cellars in Britain, it was necessary to develop an effective indoor shelter. They came in assembly kits, to be bolted together, 2000 x 750 mm high, had a solid 3 mm steel plate top, welded wire mesh sides, and a metal lath 'mattress' floor. There were 359 parts in a pack. It was one of the first structures designed using Baker's theory of plastic structural analysis to absorb the impact of debris falling on top. The sides could be removed to use it as a table. 600,000 Morrisons were distributed by 1943, to prepare for the expected German V-1 flying bomb (doodlebug) attacks, mentioned already.

<sup>24</sup> The Garrick's Head, 7-8 St Johns Place, Bath, Somerset, BA1 1ET, UK, is set within the Garrick Theatre.



An extract from a letter from Ian to John, with self-portraits, possibly around February 1974.

In 1975, in the Hampton Court Palace pub<sup>25</sup> in Kennington, through the agency of Ian, he met Richard Peterson who turned out to be a far more adhesive antipodean.

Thus began the great **intellectual exchange** of Richard's life, and probably of John's, over some 40 years. It was expressed in conversation, travel, exhibition and museum visiting, but particularly in writing long letters to each other. John had his own style in writing, a sub-genre of characteristic English journalism, laced as it is with rather droll intelligence, and self-deprecating humour. There was not much wasted time. It was not that John introduced Richard to much that was new to him, but his existing interests were greatly developed and enriched. John was already interested in twentieth century architecture, and had travelled with Kidder-Smith<sup>26</sup> in hand, and Richard had already been alone to operas at Covent Garden, including three quarters of the Gotz Freidrich *Ring Cycle*. They shared a deep interest in urban culture, and the life and built fabric of cities, in food, politics, in almost all European and later Australian art (though not Rubens, Buffet, or Norman Lindsay), theatre, classical music including its radical extremes, and architecture of all periods. But probably John introduced Richard to the Renaissance, but then Richard introduced John to Australia.

And so, with Richard, there followed a series of memorable **urban holidays**, initially driving and looking at pictures and architecture and enjoying food (and some drink) around the UK, radiating from John's flat in Birmingham, and then aboard.

The first jaunt was to Paris: it was the first time that Richard, having crossed the world by ship, had ever flown.

<sup>25</sup> The Hampton Court Palace Hotel, 35 Hampton Street, London SE17 3AN, off Newington Butts, south of the Elephant and Castle.

<sup>26</sup> G E Kidder Smith (1913-97) New York architect, architectural writer, academic, activist and Modernist photographer, who wrote books that traced the modern architectural movement: *Brazil Builds*, 1943, to accompany an exhibition at the Museum of Modern Art; *Italy Builds*, 1955, and others on Sweden and Switzerland, *The New Architecture of Europe*, 1962, which was used by John, and later *Looking at Architecture*, on architectural photography, 1990.

Later together they visited English towns, country houses, art museums, parish churches and cathedrals; to Rouen, Jumieges, Bayeux, Honfleur, Caen, Le Mans, Saumur, Angers and the chateaux and towns of the Loire Valley and Burgundy; to Bruges, to West Berlin and crossing into East Berlin at Checkpoint Charlie, to Warsaw and Krakow in Poland and to Prague and Brno in Czechoslovakia.

In Spain they went to Bilbao and Burgos, Madrid, Seville, Cordoba and Granada; in Portugal, Lisbon and Evora; and *Much Else in Italy*:<sup>27</sup> including Florence, Certosa, Pisa, Prato, Fiesole, Lucca, Volterra, Rome, Verona, Padua and Venice, as well as to Lucca, Pienza, Moncalcino and Viterbo. In the USA they visited New York and Chicago, and in Australia: Melbourne and its regional hinterland particularly, but also Adelaide, Sydney, Tasmania and Canberra.

Both enjoyed John's trick of springing **cultural surprises** ('pounces,' in John's terminology) on Richard. These included: in London, Jean Cocteau's wall paintings of 1960, in the side chapel of the Crucifixion, called *Le Rappel à l'Ordre* (or Call to Order), in the French national church of Notre Dame de France, Leicester Place (north-east off Leicester Square); in Paris, Monet's vast *Waterlilies* paintings in the **Musée de l'Orangerie**, in the Tuilleries Gardens; **rue Furstemberg**, a short street that swells into one of the most perfect tiny public spaces in the world: consisting of only one four-branched lamp and four trees.

In **Venice**, there was **Santa Maria del Orto**; the Carpaccios in the **Scuola di San Giorgio degli Schiavoni**; and the perfect little **Santa Maria dei Miracoli**; in **Florence**: the fragmented frescoes possibly by Cimabue in the **Velluti Chapel in Santa Croce**; the Pontormos in the out-of-town **Certosa del Galluzzo**; the marvellous Andrea del Sarto frescos from 1509-26 in the exquisite **Chiostrò dello Scalzi**, Via Cavour, 69; and the ascent to **San Miniato al Monte**; and in **Rome** (never visited together): particularly **Santa Prassede**; **Santa Prudenziana**; and **San Clemente**.

Some most remarkable surprises came when they drove together along 'the **Piero della Francesca route**' to Arezzo, Montercchi (particularly), Montepulciano, Borgo San Sepolcro, and Urbino, a route described in Aldous Huxley's essay 'The Best Picture' and later in more detail by Sir John Pope-Hennessy. At that time, all of these works could still be found in situ.<sup>28</sup>

Subsequently they have travelled together to New York and Chicago (2000); to Hanoi, Tokyo, Kyoto and Nara (2005), and later to Copenhagen, Dublin, Naples and Ravello (2007). Most recently, in 2009, with Darrell Dear doing the driving, they travelled around England and Scotland.

When Richard returned to Australia in late 1978, John and he maintained their friendship by writing letters and postcards back and forth. John's contribution alone to this substantial **correspondence** now embraces 12 arch files and the first 60 letters are now being published on the Internet.

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Martin Boyd, *Much Else in Italy: A Subjective Travel Book*, 1958.

<sup>28</sup> John Pope-Hennessy, *The Piero della Francesca Trail. The Walter Neurath Memorial Lectures*, Thames and Hudson, London 1992. the **Piero Trail**, the famous art trail across the Pennines from Arezzo to Rimini, looking at works by the Renaissance artist Piero della Francesca (c1415-92). These are: in **Arezzo** (*The History of the True Cross* (c1455-66), frescoes, San Francesco); **Montercchi** (*Madonna del parto* (1459-67), detached fresco, 260 x 203 cm, in the isolated and then unlocked Cemetery Chapel, but now displayed in a museum); **Borgo Sansepolcro** (Tuscany, *Polyptych of the Misericordia* (1445-1462) oil and tempera on panel, 330 x 273 cm, Pinacoteca Comunale and the *Resurrection* (c1463), fresco, 225 x 200 cm, Museo Civico); **Urbino** *The Flagellation of Christ* (c1460), tempera on panel, 59 x 81.5 cm (then in the Ducal Palace); the paired portraits (c1472) of Federico da Montefeltro and Battista Sforza, Duke and Duchess of Urbino; and the *Madonna di Senigallia* (c1474), oil on panel, 67 x 53.5 cm, now all in Galleria Nazionale delle Marche.

## Islington, 1980-2004

By 1980, John's parents had died, he had no need to live near to them in the Midlands, so he now felt able to work and live in **London**.

He moved to a sunny south-facing ground-floor corner flat in Neoclassical Thornhill Crescent,<sup>29</sup> on the corner of Crescent Street, in Islington, at the head of that large and uniquely elliptical, or hippodrome-shaped Thornhill Square, that had been designed by Joseph Kay in 1846-52. Kay had come to it from designing the Foundling Estate in Camden.<sup>30</sup> Until c1829, it was farmland owned by Sir George Thornhill MP, who then began to build, including a house for himself. The crescent embraces St Andrews Church, designed by Francis B Newman and John Johnson in the Decorated Gothic style in 1852-4, and built of Kentish ragstone with a broached spire, that John's shuttered windows romantically framed. Bridget Cherry, who John knew, described it as being '...like a medieval village church, transformed into classical suburban layout'.<sup>31</sup> It was 15 minutes brisk walk north of Kings Cross Station.



↑Location of John's flat, in Thornhill Crescent.

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<sup>29</sup> [www.thornhillsquare.typepad.com](http://www.thornhillsquare.typepad.com)

<sup>30</sup>

Bridget Cherry and Nikolaus Pevsner, *London 4 North, the Buildings of England*, Penguin Books, London 1998, p 682.

<sup>31</sup> Bridget Cherry and Nikolaus Pevsner, *London 4 North, the Buildings of England*, Penguin Books, London 1998, p 654. Cherry uses the disputed stylistic terminology: 'Middle Pointed' (James Stevens Curl's term) for Decorated Gothic, but I'm sticking to the latter as it is more generally used and understood, as I discussed with Peter Draper and he supports me.



John's flat, its green door visible, centre right.



John's sitting room, 18B Thornhill Crescent, looking south over the church and square.



John in his study, 18B Thornhill Crescent, with Barnsbury Wood just visible through the window.

John's flat backed onto and his miniature study overlooked the remarkable triangular acre of wild woodland of the secluded Barnsbury Wood. It has mature chestnut, lime, ash and plane trees, jays and owls, all left undisturbed since its layout as an ornamental garden for Sir James Thornhill, but had fallen into neglect soon after its enclosure in the 1850s. Developers had prowled from the 1960s, then in 1974 Islington Council bought it for public housing before realising, in those municipally penniless years, that they had no money to develop it.

The Barnsbury Wood Co-op was formed to fight development, but fortunately a rare 16-spotted orange ladybird (*Propylea 14-punctata*)<sup>32</sup> was found there, and it became a London's smallest nature reserve. Other than for two hours a week from 2-4 pm on Tuesday afternoons, if the Council remembers, and at Mid-Summer eve when the Angel Band from Islington Folk Club has a concert there, there was generally no public access to it, there is a high steel fence onto Crescent Street adjoining John's house, formerly the site of two houses the council demolished, and as 'nature' it was of little interest to John.<sup>33</sup>

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In May 2012, John remembered: 'Decent women, I thought!' [www.ladybird-survey.org/species\\_desc.aspx?species=6455%2059801](http://www.ladybird-survey.org/species_desc.aspx?species=6455%2059801)

<sup>33</sup>

The Times Diary, *The Times*, 14 April 1981.



The special 14 spot ladybird.

More significantly for John, and tucked into the corner of the square, is Beresford Pite's Lethaby-like West Library of 1905-7. 'Clever, idiosyncratic and contextually self-confident, yet restrained, it continues the rhythm of the square, eclectically combining fret and acanthus capitals derived from the Temple of Apollo Epicurius at Bassæ (C5 BC), with red and yellow striped brickwork and a whiff of Art Nouveau'.<sup>34</sup>

For the first few months in London, John shared his flat with Richard's musical friend David Wheeler.

Under Margaret Thatcher's ideologically divisive government from 1981-82, the UK was in recession: the rich were richer and the poor, poorer. It was a difficult time for schools: by 1980, a third of all schools were assessed to have unsatisfactory teachers and inadequate books and equipment. Even Thatcher herself wrote in her memoirs that her first Secretary of State, Mark Carlisle (1929-2005) '...had not proved a particularly effective Education Secretary' and so was dismissed in the September 1981 cabinet reshuffle, and replaced by Sir Keith Joseph.<sup>35</sup>

John was still politically aware, active, and still a Labour Party member, but he then switched his political allegiance to the Social Democrat Party, when his friends Shirley Williams and Bill Rodgers founded it, with Roy Jenkins and Dr David Owen, the present Labour Foreign Secretary, on 18 January 1981, at a crucial meeting at Dr Owen's house in Narrow Street, Limehouse. John's letters were henceforth decorated with the nicely designed red white and blue SDP stickers. IN 1982, John's friend Bryan Magee, a Labour Party member since the 1950s resigned from the party.<sup>36</sup>

I criticised John squarely for voting SDP, and then from 1987, Liberal Democrat. In this he was supporting his friends, Shirley and Bill, rather than Labour, in that he was voting strategically for parties that could never form government and taking a vote away from a socialist party that was

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<sup>34</sup>

Bridget Cherry and Nikolaus Pevsner, *London 4 North, the Buildings of England*, Penguin Books, London 1998, p 666.

<sup>35</sup>

Noël Annan, *Our Age: Portrait of a Generation*, Weidenfeld & Nicolson, London 1990, pp 602 and 603.

<sup>36</sup>

This is the street with the famous and still charming **The Grapes pub**, Narrow Street, Limehouse. Several **Whistler** and **Tissot** drawings and paintings are views from the balcony over-hanging the river. It is said that **Lord Snowden** would bring **Princess Margaret** to his house here., where it is said the **Queen Mother** once played his piano. And the **Social Democrat Party (SDP)**, was founded here when John's friends **Shirley Williams** and **Bill Rodgers**, with **Roy Jenkins**, former Home Secretary and current President of the European Union and **Dr David Owen**, the then Labour Foreign Secretary, met at Dr Owen's house in Narrow Street, on 18 January 1981, to sign the Limehouse Agreement.

Bryan Magee, 'Why I quit the Labour Party,' *The Sunday Times*, 24 January 1982 and Bryan Magee, 'Why I have joined the SDP.' *The Sunday Times*, 10 March 1981.

capable of government, but he virulently disagreed. Indeed, Shirley Williams claimed that this point of mine was a 'canard.'<sup>37</sup>

By 13 May 1984, the *Sunday Times* was bemusingly referring to 'The Socialist Republic of Islington,' represented by Labour's Chris Smith MP, and which sported a red flag on the town hall.

In 1984, John published his paper 'An HMI Perspective on **Peace Education**' and in 1987, another on 'Teaching in a Multi-Cultural Society,' then two further papers on the issue of 'Teaching and Controversy'.<sup>38</sup>

From 1981, ILEA appointed 35-year old 'bachelor' George Nicholson as head of its Political Education subject for primary and secondary schools.<sup>39</sup>

John **won** the *Times Literary Supplement's* Author! Author! Competition No 198, in what the *TLS* described as a competition that drew an 'exceptionally large and opinionated entry.' The task was to identify three extracts of four to six lines from the words of German opera and lieder. John's answers were from Richard Wagner's *Die Meistersinger von Nurnberg*, and from lieder, within settings by Schubert for *Die Winterreise* and Mahler for *Kindertotenlieder*.

Apart from his uncle (Sir) Charles Wilson, John's intellectual **mentor** figures, taken from the British generation immediately preceding his own, seem to me to have been Sir Isaiah Berlin (1909-97) social and political theorist, philosopher and historian of ideas, and Lord Annan, historian, educational reformist and scholar (1916-2000).

In 1983, John's boss, Sheila Browne, then aged 58, retired from the Inspectorate to return to academic life as principal of Newnham College, Cambridge. John had scrawled across the article 'Who next?'<sup>40</sup>

In 1987, John himself reached the civil service **retirement** age. His hair was now a distinguished 'bogie silver.' His left-leaning friend, colleague and second-in-command, Roger Hennessey succeeded him as Staff Inspector for History, but whose more dirigiste and subtle approach, as John described it, was perhaps more appropriate to the changed Thatcherite political climate.

Later, Roger reflected on John's personal qualities and **characteristics**, which he expresses here in a series of apposite anecdotes:

JGS was one of the very few people whom I have met who virtually 'spoke prose'. Conrad Russell (Earl Russell, son of Bertrand R) was another. He was fastidious in the construction of sentences, often spiced with dry wit. He would never split an infinitive – *wholly to be deprecated* was a typical JGS utterance.

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<sup>37</sup>

Later, I faced a similar issue in Australia, when after 45 years of voting Labor, I first voted Greens. (I had voted Greens in the Senate for the two previous elections, which is elected by proportional representation, rather than preferential voting). Shirley Williams, *Climbing the Bookshelves*, Virago, London 2009, p 322.

<sup>38</sup>

John Slater, HMI, 'An HMI Perspective on Peace Education,' in *Educating People for Peace*, The National Council of Women of Great Britain, 1984, pp 22-27, John Slater, HMI, 'Teaching and Controversy,' in *Teaching History*, January 1987, pp 39-44 and J G Slater, 'Teaching of Controversial Issues in Schools, 17 April 1986, typescript.

<sup>39</sup>

Sue Reid, 'The lesson George learned in the Science Museum,' *The Standard*, 5 October 1981, p 7.

<sup>40</sup>

Wendy Berliner, 'Chief schools inspector resumes academic life,' *The Times Educational Supplement*, 15 January 1983 (?).



I cannot recall his employing clichés or catchphrases. Rather, he took a slightly amused view of them. There was, for example, a fashion in our HQ (Elizabeth House, London SE) to talk in reported speech with an odd construction, thus: 'I shall say to the Minister, O Minister, we must...'. Or 'We must say to the principals of polytechnics, O Principals'. JGS never employed this construction, dismissing it as *The Elizabeth House locative*. One of his favourite phrases was 'not ignoble', usually employed when discussing some worthy but dull initiative, arrangement, etc, which was boring rather than malevolent.

Although I can never recall JGS ever raising his voice, he could express annoyance by a series of statements, or nuances. For example, settling his bill at an overpriced Sussex hotel, I recall JGS sending for the manager: 'I cannot complain about the service or restaurant facilities of your hotel. They were good in all respects. But I can honestly say that I have never received less for so exorbitant a price. Good morning.' Collapse of manager. Staff and residents grinning hugely.

We had a colleague who ran courses for teachers, but each year manifested some curious concern or the other, such as asking people not to exchange addresses in case of fraud, or introducing weirdly marginal historians to speak to the members. I acted as 'bursar' (that is, administrator, or second in command) for him. I recall JGS arriving one year, at Brighton, and beckoning me. He spoke, sotto voce, from behind *The Times* (always with him!): 'Roger, what is this year's eccentricity?'

At a large gathering of subject chiefs, one well-meaning inspector suddenly suggested that the annual reports that we wrote for our chief and, ultimately, for the Secretary of State, might be shared. 'We could each send each other our reports so that we could make comparisons,' he went on. The assembled body groaned inwardly – just the kind of time-wasting high mindedness that would appeal to the hierarchy who would hardly say 'No' to it. There was an awful silence. JGS spoke up: 'Excuse me from asking, but what, exactly, is the problem to which this is an answer?' Triumph! The whole proposition collapsed, and John was hero of the day.

To a colleague who had spoken for well over an hour at a conference, droning on, JGS said this, at our next committee meeting: 'In our capacity as inspectors we see and hear a great deal, much of it of great importance. We naturally wish to share our findings with others. But I suggest we do not do so at so great a length that other people lack the opportunity to speak for themselves, or to question our assertions.' It was vintage John, courteous and kindly, putting someone to rights without humiliating them.

In his **historiographical methodology**, John was never one to only cherry-pick examples that supported his case; he had no interest in advancing a theory, but rather in trawling the evidence to seek whatever conclusion it would throw up. And that conclusion, as noted earlier, in a spirit of toleration, must always be maintained with doubt, and be available to be modified.<sup>41</sup> as further

evidence appeared.<sup>42</sup>This is related to what Jacques Derrida () called 'the community of the question.'

Examples of **John's dry wit** are legion and he frequently recycled them. In response to full page piece: 'My perfect day. Part 1: Sir Roy Strong,' in *The Times*, 12-18 May 1984, John scrawled: 'Well! 'Pseuds Corner' beckons!' He also noted the increasing resemblance of Sir Roy to Dr Miles Lewis, in Melbourne.

An overused example: 'It's only a naive domestic burgundy, but I feel you'll be amazed by its presumption.'

Across a sizeable science report in *The Times* headed: 'The crow exposed as an Australian bird,' John has scrawled: 'I thought you'd like to know. But does one mind?'<sup>43</sup>

Across the back of a postcard depicting a somewhat over-restored Queen's House at Greenwich, whose lobby is decorated with tightly manicured orange trees in pots more appropriate for a pretentious restaurant, he has written: 'Bogus trees.'

John enjoyed reciting humorous monologue impersonations in the relevant accent. A favourite was the dour American comedian Bob Newhart's 'Ledge Psychology' in which a New York cop (John) attempts to persuade a man standing on a high window ledge against his intent to suicide, successfully as it turns out. Also the 'Lydia the Tattooed Lady' lyric, which contains the immortal lines: 'And over her left kidney, /Was a bird's-eye view of Sydney.'<sup>44</sup> Then, there was John as

<sup>42</sup> John's most repeated maxim was:

When you come to a conclusion, maintain it with doubt.

David Marr puts it thus:

And be prepared one or two things might happen in the next thirty or forty years that will make you change your mind. I hope so. I even hope I've got one or two somersaults left in me.

David Marr, *My Country. Stories, Essays & Speeches*, Black Inc, Schwartz Publishing Pty Ltd, Carlton, Victoria 2018, p 14.

<sup>43</sup>

This is no longer dated, but probably around September 1983.

<sup>44</sup>

'Lydia the Tattooed Lady,' E Y Harburg & Harold Arlen, and sung by Groucho Marx at Carnegie Hall in 1971, with Marvin Hamlisch in the background vocals!

Oh Lydia, Oh Lydia  
 Now have you met Lydia  
 Lydia the tattooed lady  
 She has muscles men adore-so  
 And a torso even more-so  
 Oh, Lydia, Oh Lydia  
 Now have you met Lydia  
 Lydia the queen of tattoo  
 On her back is the battle of Waterloo  
 Beside it the wreck of the Hesperus too  
 and proudly above waves the red white and blue  
 You can learn a lot from Lydia

There's Grover Walen unveilin' the Trylon  
 Over on the West Coast we have Treasure Island  
 There's Captain Spaulding exploring the Amazon  
 And Lady Godiva--but with her pajamas on

facial impersonator. Have you seen his 'Dame Joan Sutherland', or his 'Baroness Thatcher' faces? And John as sound mimic: his Queen Mother with a common Lancashire accent. I still laugh at his 'Ducks crossing a wet road' and more recently his 'Agnes and George Hinchelwood's pair of parrots' impersonations.

Scrawled across a piece by Roger Scruton in *The Times*, headed 'Out with the stately, enter the state,' John explained that Scruton was: 'A "philosopher" at Birkbeck + one of the most mischievous + irresponsible right wing thinkers. Approved by Mrs T. Has attacked Peace Studies.'

Invariably when closing a conference, or seminar, he would compare himself to the little man who, after the spectacular parade had passed by, tidies the place up by taking his broom and shovel and scraping up the horse droppings.

Another HMI colleague, Iain Paterson recalled another '...example of how John's ability to turn a situation round with an apt comment.'

He and I were inspecting a college together. The head of the history department made up an interview list headed with examples like "John to see Peter" and "Iain to see Mark". Having read his list and mine, John said, "Tell me, who is Peter and who is Mark?" The head then gave their surnames. "Oh, I see," said John. "How terribly friendly." The list reappeared as "HMI Mr Slater to see Peter Grayson", and so on.<sup>45</sup>

Roger continues:

One of the history team noted that in the list of all officials in the Department of Education & Science there was a Mr V D Mongol. On hearing this JGS said, with a look of pained compassion: 'Some people do start life with distinct disadvantages.'

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She can give you a view of the world in tattoo  
If you step up and tell her where  
Mon Paree, Kankakee, even Perth by the sea  
Or of Washington crossing the Delaware.

Oh Lydia, Oh Lydia, now have you met Lydia  
Lydia the queen of them all  
She has a view of Niagara which nobody has  
And Basin Street known as the birthplace of jazz  
And on a clear day you can see Alcatraz!  
You can learn a lot from Lydia!  
--Lydia the queen of tattoo!

Lydia, oh Lydia, have you met  
Lydia, the queen of them all!

But the relevant verse was added in the version by the Kingston Trio. Maybe John got this from a Bedales student:

And over her left kidney,  
Was a bird's-eye view of Sydney,  
But what we liked best  
Was upon her chest,  
My little home in Waikiki.

<sup>45</sup> Email from Iain Paterson to Richard Peterson, 6 August 2010.

A lively and popular lady colleague had an unsuccessful operation for cancer. In the small group sharing the dread news was a curiously cold-fish character, who said: 'She ought to immerse herself into the job as a way of coping with the news.' JGS was definitely not of this opinion which he thought sounded: '...like the pronouncement of a tedious school prefect,' adding that detaching herself entirely from the cares of the job was surely infinitely preferable.

Concern was expressed at a meeting that the desire of senior management not to offend major interests was leading chief inspectors to 'fillet' reports, and causing weaker characters to anticipate such treatment by writing flat, uncommitted prose. JGS: 'The bland leading the bland, I fear.'

More recently, Roger and other former colleagues have enjoyed collecting these inimitable moments of what he dubs 'Slateriana.' Reminiscing with a friend recently, he recalled that one of John's favourite phrases was 'The Hey-Nonny-No Brigade'. The phrase derives, he thinks from a stereotypical Madrigal singing group, lampooned famously in the film *Lucky Jim*, based on Kingsley Amis' novel.

The people he had in mind tended to be self-consciously anachronistic in their tastes; medieval dances and music, wood fires, hand-knitted apparel etc. They emerged in a fairly big way back in the 60s and 70s, and often appeared in re-creation plays or historical demonstrations for schools. So long as they based their work on actual evidence (not always the case) they did not do much harm. Being John, his observations were kindly rather than critical & he looked upon it all with a tolerant, slightly amused eye. The H-N-N phenomenon still appears in various guises, of course.

Although folk dancing was for John a stereotypical senseless activity, it is known that in his youth he was seen highland dancing in a kilt: an altogether different pursuit.

Education, JGS was fond of saying: '...is necessarily interventionist and bossy' and all those involved in it ought to bear in mind its arbitrary, compulsory nature.

At one meeting of the History Committee, John cooled heated exchanges by announcing: 'I keep in my office a file marked 'disagreements'; its contents grow steadily.'

Perhaps, following his mother's strictures about being not English but British, JGS was also a good European. He disliked people referring to 'Europe' as if the UK were not part of it. Once, on a conference at Brighton, a little Englander returned from the town centre grumbling that it was full of foreigners. 'Excellent,' said John, '...much to be welcomed.' Which stopped the nationalist in his tracks.

JGS used to attend various, seminars, under the aegis of the EC or the Goethe Institute, etc. He graced gatherings at such locations as Donau Eschingen, and returned to give us extensive reports about that went on beyond Dover. I imagine he was an excellent ambassador for the UK, so the echoes suggested, [and] listened to with respect. I think he even attended a NATO seminar although not particularly military in his tastes, but ever keen to learn what this or that side of an argument had to say.<sup>46</sup>

One memory discussed at our Oxford lunch was my recalling JGS reminiscing, many years back, about the Glasgow Exhibition of 1938. He had visited it as a lad and, knowing my interest

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<sup>46</sup> To my consternation, John still reads the flagrantly right wing controversialist, Andrew Bolt in the *Herald-Sun*, for this reason.

in technological history, he waxed eloquent on the 'Bennie Railplane'. This was a curious monorail, built on a complex of girders above an orthodox branch railway, near Milngavie about the time of the Exhibition. John's easy and correct pronunciation of Milngavie ('Mull-gye' in the vernacular) alerted me to his familiarity with Clydeside – hence I started to learn about his family connections there. He never made much of this; it was a fact of life. Some people would have worked the connection hard, but not JGS who was, probably, a good deal more at ease with his own identity than most.

Regarding the timing of John's retirement, Roger observed:

By then the storm clouds were gathering, and our HQ was issuing a series of short, punchy subject syllabuses: 'Curriculum Matters.' JGS was asked to organise a history version, but did not, I sense, find this to his taste. Nor did the small team he consulted on the matter. The chief inspectors pushed hard for these publications but they were not John's style at all – far too authoritarian. The enterprise got into the doldrums. When I succeeded JGS, I gathered all the material so far written, re-jigged and reorganised it and submitted it as a draft to the team that I now chaired. They went along with it, some even liked it! It passed muster in high places, including a reading by the Education Secretary. And, it was published [as]: *History 5-16*.

I go into this saga in some detail because it illustrates well the climate change that came in the Thatcherite era. John's style, of encouraging a diversity of approaches belonged to a more liberal era where he was certainly the man for the hour. He once said that he retired at the right time: he would not have liked the more interventionist, simplifying styles of the 1990s.

Looking back, it seems to have been a more civilised era even if it did not seem to be at the time. Discourse on school history was open, very much led by professionals. Post-John it got rougher and noisier with politicians and interest groups raising the volume. It is still like that. One of my tasks was to prepare his excellent team to operate in this new era of street fighting - possibly why the pure liberals viewed me askance.<sup>47</sup>

John had indeed retired just in time. HMI remained with its priorities still jealously guarded, but there was a change in ministerial demands. John asked a colleague after he had retired: 'When you go into a school, are you assessing the qualities, or the fallibility of teaching, or its application of government policy?' This latter approach now increasingly dominated, and subsequent Chief Inspectors became for the first time, loyal servants to ministers. Alas what a decline there had been: from Keith Joseph to Kenneth Clarke!<sup>48</sup>

Fortunately, John was by now on a good **income**: between 1945-87, UK civil servants' pay rose by a factor of 20, whilst general incomes rose only by a factor of 15: he was able to pay off the mortgage on his flat for the first time and he had the generous index-linked UK pensions based on a substantial percentage of pay at retirement, to look forward to. Yet by 2007, UK civil service pay had fallen well behind cost of living increases.<sup>49</sup>

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<sup>47</sup> Various emails from Roger Hennessy to Richard Peterson, the last paragraph on 21 September 2013.

<sup>48</sup> The Right Honourable **Kenneth Harry 'Ken' Clarke** QC MP (born 1940) is a British politician and Conservative Member of Parliament for Rushcliffe. He was a minister throughout all 18 years of Conservative rule from 1979 to 1997, serving in the Cabinets of both Margaret Thatcher and John Major. Since the Conservative defeat in the 1997 general election, he has been a backbencher. He contested the party leadership three times, but was defeated each time. He became Secretary of State for Education in the final weeks of Thatcher's government in 1990, and is a lover of Real Ale.

<sup>49</sup> Noël Annan, *Our Age: Portrait of a Generation*, Weidenfeld & Nicolson, London 1990, p 588 and [http://www.pcs.org.uk/en/news\\_and\\_events/facts-about-civil-and-public-services/](http://www.pcs.org.uk/en/news_and_events/facts-about-civil-and-public-services/).

Kenneth Baker's **Education Reform Act 1988 prescribed radical changes**, removing control of schools from local authorities to a centralised framework, with a national curriculum, a system of school inspection accountable to the Secretary of State for Education and a rigorous regime of tests and reports. It ignored the long tradition that ministers did not enter the 'secret garden' of the curriculum. It superseded almost everything Shirley Williams as minister for Education and John as HMI Staff Inspector had tried to do, produced discontent in schools and universities, and was a no-confidence vote in those running them and transfer of power to parents and to control the curriculum.<sup>50</sup>

Then, in the 1992 *Education (Schools) Act* (Department of Education and Science) required for the first time, that all state schools in England and Wales be regularly and rigorously inspected, rather than on a needs basis, as they had been since the first Her Majesty's Inspectors were appointed in December 1839; thus ending the 150 years of subtle and complex, yet most effective relationship between HMI and DES. But the greatest impact on UK education came under John Major, in replacing Her Majesty's Inspectors of Schools, who had come to be seen by the government as 'too soft,' by OFSTED (the Office of Standards in Education). Its head, Chris Woodhead was directly accountable to the Prime Minister.

John realised that the times had changed, and he would have been more than uneasy with the more deferential acceptance of political requirements now expected, than he was with HMI's previous independence and with more adventurous and popular developments in the teaching of history. Before his retirement though, he had already prepared preliminary discussion papers on the need, function and place of history within a future British National Curriculum.

In June 1988 John was invited to become **Visiting Professor of Education** at the Institute of Education, University of London.<sup>51</sup> His inaugural lecture was entitled: 'The Politics of History Teaching – a Humanity Dehumanised,' a title unlikely to have been acceptable from HMI by the late s.<sup>52</sup> At the Institute, he became friendly with the youngish urban historian, Martin Gaskell, with whom he shared several interests.<sup>53</sup>

In organising many conferences for history teachers, John had become active in the **History Teachers Association** and in the **Historical Association**, and later its Curriculum Project, an attempt to save school history from being forced off the curriculum by Social Studies, or Sociology, or from being subsumed within courses of Integrated Humanities.

The Curriculum Project pursued a revolution in the way history was taught to young people. It placed critical analysis of source material at the heart of the subject. It helped children share in the pleasures and thrills that can be found in careful investigation of the past, through the

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Shirley Williams later regretted that she had respected this tradition for far too long and not acted on the curriculum herself. Shirley Williams, *Climbing the Bookshelves*, Virago, London 2009, pp 349-351.

<sup>51</sup> [www.ioe.ac.uk](http://www.ioe.ac.uk)

<sup>52</sup>

The title would have been supported by John's HMI colleagues, but is unlikely to have been produced by HMI after John's retirement.

<sup>53</sup>

**Martin** was author of S Martin Gaskell, 'Gardens for the Working Class: Practical Pleasure,' *Victorian Studies*, S Martin Gaskell, *Building Control: National Legislation and the Introduction of Local Bye-Laws in Victorian England*, 1983, S Martin Gaskell, 'Housing History: A Story of Mean Streets?' *Journal of Urban History*, Vol 11, pp 371-382, 1985, S Martin Gaskell, *Model Housing. From the Great Exhibition to the Festival of Britain*, Mansell, London and New York 1987, S Martin Gaskell, *Slums*, Leicester University Press 1990. He also spent 21 years in the directorates of three very different public sector institutions and was the rector of University College Northampton for 13 years.

evidence it has left behind. It aimed to move on from the traditional British history teaching, which Professor Slater is on record in memorably describing that the:

Content was largely British, or rather Southern English; Celts looked in to starve, emigrate or rebel; the North to invent looms or work in mills; abroad was of no interest once it was part of the Empire; foreigners were either, sensibly, allies, or, rightly, defeated. Skills – did we even use the word? – were mainly those of recalling accepted facts about famous dead Englishmen, and communicated in a very eccentric literary form, the examination-length essay. It was an inherited consensus, based largely on hidden assumptions, rarely identified let alone publicly debated.<sup>54</sup>

John was one of 25 people in the UK awarded a Centenary Fellowship of The Historical Association 1906-2006.

Friendship with Richard led, from 1979, to John's first visit to **Australia**, staying initially in Richard and his partner's small North Carlton terrace. This was the first of John's ten visits to Australia: three times for about six weeks, and seven times for over six months of every two years. So eventually, John was spending 25% of his life in Melbourne. Whilst in Australia, John's reading would only consist of Australian books, or books about Australia. His reading programme included much of the greatest Australian literature, as well as writing about Australian art and architecture.

John also was engaged in various **consultancies** in Australia, where HMI had atrophied, stultified and then been scrapped, many years previously.<sup>55</sup> As part of one of these, John addressed the Legislative Assembly of the Parliament of New South Wales from the floor of the House. He observed how much more developed, education in NSW appeared by comparison to the other states.

John's other consultancies were in the UK, including observing and reporting on history teaching in the Channel Islands. In 1988 he and another retired HMI wrote a report on the teaching in six Kenyan private schools to which the families of both the black and white establishments sent their children.

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John, quoted by **Seán Lang**, then of Cambridge University, at the 16th annual Schools History Project Conference, 12 September 2004, recalling John's speech on the Historical Association Curriculum Project, refer: [www.educationforum.ipbhost.com](http://www.educationforum.ipbhost.com) and Seán Lang, Where's the knowledge? *History Today*, March 2010, pp 5 and 6. He has frequently quoted John's writing, and would seem to me to inherit and take forward John's approach to the teaching of history in schools. Dr Lang is a former teacher and now Senior Lecturer in History at Anglia Ruskin University. In 2007 he chaired the History Practitioners Advisory Group, which reported on history teaching for the Conservative Party.

Lang founded the pressure group **Better History**, in 2006 to advise the Conservative education team, and has supplied Michael Gove (Rt Hon Michael Gove MP, Secretary of State for Education in 2011), with many of his ideas, including that what most schoolchildren want from history is 'to find out what happened'. Dr Lang is now Senior Lecturer in History at Anglia Ruskin University, specialising in the history of the British Empire. In 2005 he chaired the group that produced the Historical Association's important report on 'History 14-19'. He regularly speaks on history on Radio 5 Live and on local radio. He has written textbooks and is joint editor of *Twentieth Century History Review* for which he writes regularly. He has written three works of popular history in the '*for Dummies*' series.

Dr Lang is chair of **The Better History Group** [www.betterhistorygroup.com](http://www.betterhistorygroup.com); a small ThinkTank of experienced history teachers and lecturers concerned to improve the current position and quality of history in the school curriculum. He is currently researching the British crown and India from Queen Victoria to George V and the 'Hitlerisation' of the school history curriculum in England. [sean.lang@anglia.ac.uk](mailto:sean.lang@anglia.ac.uk) **This could be researched further.**

<sup>55</sup> Refer: Appendix 2: 'The Inspectorate in Victoria,' an extract from: Bill Hannan, *The Best Of Times: The Story Of The Great Secondary Schooling Expansion*, Lexis, Melbourne 2009. ISBN 9780949873972.

In an early application of the technology, he worked with Shirley Williams to produce a DVD based on the remarkable *Domesday Project*, to be used in European schools. A conference was held and proposed syllabuses and content were discussed.

John also contributed a suggested course on 'Urban Studies: Images and Themes,' but it remained unfunded.

During 1988-89, John was asked to work on the Department of Education and Science's **European Studies Project**, to engender in young people a greater awareness of European issues. They developed twelve pilot projects in UK local authority areas, including in Wales, Scotland and Northern Ireland. The diversity of strategies and their outcomes were then monitored, once again by John on his travels, and his report became the main theme of a subsequent conference he organised in London.

John was appointed **Co-ordinator of the European Awareness Pilot Project**, crucially supported by the Department of Education and Science and by the Central Bureau for Educational visits and Exchanges, responsible for 12 pilot education authorities including some in Scotland, Wales and Northern Ireland, and to prepare a report that was his independent view.

A notice for a conference that included papers from both **Sir Keith Joseph** and John, stated that 'The conference will conclude with a lecture by a distinguished historian,' to which John had annotated 'Not another one!'

The exchange with Sir Keith and its subsequent repercussions in the press revealed John at his finest. He admired Sir Keith, and their opposition as depicted in the press was more beat-up than real.<sup>56</sup>

In 1995 John's book, that had been commissioned by the Council of Europe, *Teaching History in the New Europe*, was published by Cassell. It begins with the fundamental questions: 'What is Europe? Place, Past or Culture? Where is Europe? Has Europe a shared history?' This book bears reading still, as it summarises much of John's approach to both his professional and his leisure life, reflecting on European culture and its place in European history and education, as well as its uses, and the potential approaches to teaching it.

As with the Australian writer and John's contemporary Shirley Hazard, John reached '...the conviction that the ethical drive of the modern world must find its compass in the expanded geography and cultural mobility of the cosmopolitan.'<sup>57</sup>

Then, in 1993, after 43 years away, John became a student again, plunging into a **post-graduate** MA course on the History of Art, held at London University's Birkbeck College. He was supervised by, among others, Professor William Vaughan, Renaissance historian Frances Ames-Lewis<sup>58</sup> and Peter Draper. Both Peter and Francis were initially appointees at Birkbeck of the eminent art historian Peter Murray.

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<sup>56</sup> The Historical Association, 'The Value of History... at School and After, A One-Day Conference,' Senate House, University of London, 10 February 1984. Speakers: The Rt Hon Sir Keith Joseph, John Slater and Keith Randall.

<sup>57</sup> Brigitta Olubus, "At home in more than one place," *ABR*, April 2010, p 10, writing about the life and work of Shirley Hazzard (b 1931).

<sup>58</sup>

Frances Ames-Lewis (b1943-) retired in 2005 as Pevsner Professor of the History of Art, after teaching at Birkbeck for 36 years.



John soon observed the disconnected relation between History and Art History methodologies that was first commented upon by Nikolaus Pevsner; although even in 1923, Walter Benjamin wrote that 'there is no such thing as art history... The attempt to place the work of art in the context of historical life does not open up perspectives that lead us to its innermost core.'<sup>59</sup>

John had taught Peter Draper as small boy at Bedales. In the Acknowledgements section of his recent scholarly book, *The Formation of English Gothic. Architecture and Identity*,<sup>60</sup> Peter began by declaring that: 'My initial interests in the medieval period were aroused by the inspirational teaching of John Slater and Roy Wake...' Now Peter supervised John's final dissertation at Birkbeck and encouraged him to start a D Phil.

On 1 November 1995, John, of Birkbeck College, was admitted by the Senate of the University of London to the Degree of **Master of Arts** in the History of Art.<sup>61</sup>

John's doctoral research question was no longer to be on late 19<sup>th</sup> century art, nor on aspects of early Renaissance Florence, but on how urban Australia had been depicted by artists in the years between the two world wars. From 1996, Peter Quartermaine of the University of Exeter supervised John's **research**.<sup>62</sup> Peter had developed a course there in Australian Studies, shaped from his study of Bernard Smith's *European Vision in the South Pacific*.<sup>63</sup>

John had observed that in this predominantly urban settled continent, most observers perceived Australian art to be dominated by its landscapes, and this indeed was the view that the establishment espoused as a positive and singular. So John decided to seek out and to concentrate on images of Australian suburbs and their cities.

He now patiently spent considerable time in the British Library, particularly with its newspaper collections that are housed in remote suburban Colindale on the Northern Line. He set himself the task of scanning all of the art reviews and articles in every single issue of the Sydney and Melbourne press from 1920-1945: in every copy of the *Sydney Morning Herald*, *The Age*, *The Herald* and the now defunct *Bulletin*, as well as every exhibition catalogue from the period.

Tony Judt has said that '...no historian should undertake a source-based work of primary research unless he is assured of close access on a long-term basis to the archival materials.'<sup>64</sup> This is what John indubitably had, in the BM Collindale, the SLV Melbourne, and in every Australian state and regional art gallery, although he can only claim to be comprehensive on Sydney and Melbourne sources and images.

From this material, he developed a comprehensive and analytical database of texts and images of the pictures themselves. Later he continued his trawl in the libraries of the Australian state

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59

Walter Benjamin, *The Correspondance of Walter Benjamin*, trans M R and E M Jacobson, Chicago University Press, Chicago 1994, p 224

60

Peter Draper, *The Formation of English Gothic. Architecture and Identity*, Yale University Press and the Paul Mellon Centre for Studies in British Art, New Haven and London 2006, p vi.

61

Certificate, held.

62

**Peter** was the author of the first monograph on the great Australian artist Geoffrey Smart: Peter Quartermaine (Forward: Germaine Greer), *Jeffrey Smart*, Gryphon Books, South Yarra, 1983. ISBN: 9780908131297.

<sup>63</sup>Bernard Smith, *European Vision in the South Pacific, 1768-1850: a Study in the history of art and ideas*, Oxford at the Clarendon Press, Oxford 1960.

<sup>64</sup> Tony Judt, with Timothy Snyder, *Thinking the Twentieth Century*, The Penguin Press, New York 2012, p 152.

galleries, but above all in the State Library of Victoria, of which John remained an ardent fan, and later a neighbour.

The extensive time available to John enabled his **research practice** to be exhaustive. But it was also deeply contextual. During the eight years of his research (1996-2004), he read only books about Australia and by Australian authors, including most of the major historical, art historical, literary and general works of his period. His work was also unusual in covering all autonomous (non-commercial) images, in both fine art and photographs. Rarely in art books do photographers stand alongside painters.

John's research process is also unusual in that he decided to first gather data before formulating a research question. I am unaware whether John realised how his approach related to the grounded theory method in social sciences, a systematic methodology involving the discovery of theory through the analysis of data, developed by two sociologists, Barney Glaser and Anselm Strauss and first published in 1967.

In fact John's topic evolved, as I recall it in our discussions and correspondence, from images of Australian nineteenth century poverty, realising that such images are so rare as to be insufficient for research, to asking why that may be so, to images of nineteenth century urban Australia, also relatively rare by comparison with the officially preferred rural images, to moving forward his time scale to the Inter-war period, later slightly expanded to include the most interesting World War II urban images, then confining the data to autonomous images, by excluding commercial material, which is an extensive topic in itself. John also chose to exclude any international comparative sampling, an approach with which I disagreed, being aware of how enlightening it can be to place Australia, however briefly, into a world context.

Prior to this post-graduate research in his early seventies, it seems to me that John had never worked in this way: he was much more used to scribbling a few notes on the back of an envelope on the train to a conference he was organising, and expanding on those thoughts on his feet before a professional audience, well-grounded in his clear-sighted understanding of the principles of historiography and pedagogy. This slog of exhaustive research was quite new to him.

But his Australian topic also provided further excuses to sojourn over large, very hot lattés in the numerous cafés and restaurants in Sydney and Melbourne, and to visit his friends there.

It also drew John into meeting many of the identities in the Australian art and cultural world.<sup>65</sup> This he pursued, as acknowledges in his introduction to his later book, whilst imbibing on Friday lunchtimes at the neo-Tudor **Three Greyhounds** pub, in Old Compton Street, Soho, near Cambridge Circus, London. The pub was ably steered by its expatriate (Australian) landlady, the inimitable flame-headed Roxy Beaujolais, though John never realised that in the 1960s the eccentric Roger Gradridge had redesigned the pub (or as Alan Powers contends in Gradridge's *Guardian* obituary), 'turned up the decorative volume'.<sup>66</sup> It was then the invariable haunt of Australian artists and art writers whilst in London. Roxy later transferred her salon to the 'even more sublime' Seven Stars, Carey Street, off Chancery Lane, in the City of London.

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<sup>65</sup>

It was John who pointed out that the word '**identity**' in this usage, is an Australian coinage.

<sup>66</sup> More on RB. [www.theguardian.com/news/2001/jan/25/guardianobituaries.alanpower](http://www.theguardian.com/news/2001/jan/25/guardianobituaries.alanpower)

John also frequented the **Commonwealth Centre**,<sup>67</sup> Kensington High Street (now sadly defunct), where he met and talked to many other Australian figures, such as the eminent expatriate Australian poet, Peter Porter (1929-2010).

In 2001, John was awarded his **doctorate**, although he does not approve of being styled 'Dr' Slater: which he finds a touch too pompous. His examiners urged him then to turn the thesis that had satisfied examiners, into a book that would please the public. In the end, he re-wrote it all substantially.

In April of that year, John officiated as **best man** at the wedding of his brother Andrew's second wedding, to Lesley.

John became intrigued by certain terms in local Australian **usage**, such as reference to a person as an 'identity,' architectural devices such as the pier extended above the parapet line in Federation commercial buildings,<sup>68</sup> and particularly 'suburb' to mean anywhere in a city beyond the CBD: 'Why do we not refer to such institutions as the Universities of Melbourne and Sydney... or most of the pictures of Sydney Harbour, or its Bridge with one foot planted firmly in The Rocks and the other in a North Sydney suburb, as 'suburban'?

Rather than identifying a style of a work, its place in the development in an artist's oeuvre, or what the artist might have felt or intended, John was concerned with looking at what he saw **represented** in a picture: looking indeed, through artists' eyes.

An extraordinary experience during John's research for the book was what may have been the last interview anyone had with **Albert Tucker** (1914-99). John was driven blindfold to the Tucker's house at Hurstbridge, a suburb 26 kilometres north of Melbourne, and spent the day talking with Bert about his work and his practice and enjoying the hospitality of Barbara. This may have been the last time anyone interviewed Tucker, who died shortly after.

Melbourne University Publishing agreed to publish John's book, through the Miegunyah Press, and in June 2004, at his favourite bookshop, the venerable Hill of Content in Melbourne's Bourke Street, the fine biographer, Brenda Niall launched **his book**: *Through Artists' Eyes: Australian Suburbs and their Cities*. It was widely and seriously reviewed, and later reprinted in a paperback edition. To promote the book, Philip Adams sympathetically interviewed John on Late Night Live, ABC Radio National, in Sydney, on 15 June 2004, discussing his book in detail. For his friend, the gallery director Geoffrey Edwards, he gave a subsequent lecture at Geelong Art Gallery on aspects he had noted in his book: 'The End of Certainty: Unease and Anxiety in Art.'

As well as a work of scholarship, it may also be read as an intellectual, biography: an encapsulation of John's view of the teaching of history, and of the relation between history and art

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<sup>67</sup>

The **Commonwealth Institute** was an educational charity of the Commonwealth of Nations, in a building it formerly owned in West London. The UK and various imperial governments established the Imperial Institute in 1887 to promote research to benefit the Empire, after the Colonial and Indian exhibition of 1886. The *Commonwealth Institute Act 1958* changed the name and its mission, to education rather than research. The 85 m Queen's Tower, off Exhibition Road, is the last remaining part of the Imperial Institute; the rest was demolished in the 1950s and 1960s to make way for Imperial College. In 1962, the Commonwealth Institute moved to a fine building in Kensington High Street, designed by (Sir) Robert Matthew, Johnson-Marshall and Partners, architects, now to be demolished. Plans for redevelopment of the site were by Rem Koolhaas' OMA in April 2009. The Commonwealth Education Trust, was established in 2007 as successor to the Commonwealth Institute. Its aim is to promote education in the Commonwealth, including through support for the Centre for Commonwealth Education at the University of Cambridge. It is based at New Zealand House with assets of \$25 million.

<sup>68</sup> The only non-Australian instance and precedent of this is Charles F. A. Voysey (1857- 1941), Sanderson Factory, Barley Mow Passage, Turnham Green (1902).

history. He strove to find a philosophy of education. John had been thinking about the nature of both history and art history since he was taught it at Oxford, and a similar approach to that in the book's Introduction is outlined in a slightly different form in several of John's previous books, articles, papers and talks he gave. **What was this?**

The Viennese art historian Fritz Saxl (1890-1948), student of Heinrich Wölfflin (1864-1945), assistant to Aby Warburg (1866-1929), who then became director of the Warburg Institute, London in 1929, assisted in turn by Ernst Gombrich (1909-2002), who taught John at the Courtauld, held the conviction that visual images should and could be used as historical documents and that insights gained from them are in no way inferior from those derived from the study of written sources. Gombrich, enlarged on this view in his *Art and Illusion*.<sup>69</sup>

Yet John had no interest in reflecting on his own life and he could not understand why I might wish to write this biography of him. An odd predisposition in an historian. He was not interested in being someone else's subject. His tome was always one of detachment, an attitude of mind he spent some 50 years refining.

For his 75<sup>th</sup> birthday, I called in imagined favours to his friends, and invited them to contribute more or less formal papers to a celebratory *Festschrift*,<sup>70</sup> which I then edited, Darrell Dear typed and Andrew Rodda digitally collated. There were diverse and fine contributions from: Richard Aitken, Andrew Boyle, William Boyle, Adrian Danks, Peter Draper, Geoffrey Edwards, Martin Gaskell, Richard Peterson, Stephen Peterson, Andrew Rodda, Andrew Slater and Bernard Smith. Roy Wake, Frances Ames-Lewis, Nic Peterson, Carl Andrew, Bill Rodgers and Shirley Williams each wrote that they regretted that they were unable to participate. Copies were completed in the nick of time, and were distributed to guests at the surprise party in Melbourne, we held in John's honour.

## Melbourne, 2004-2015

Then, in his 79<sup>th</sup> year, John decided to **emigrate** from London to Melbourne permanently, and so he arrived in November 2004. Initially he lived in a ground floor apartment, G6, at 320 St Kilda Road, Melbourne. In the following July, he moved into a southwest-facing eleventh floor, two-bedroom, two-bathroom, comfortable flat at City Gate, 33 La Trobe Street, an early Central Equity effort designed by Hank Span's Span Group. It was his first abode undescribed by Nikolaus Pevsner, but it offered fabulous views and sunsets towards John Wardle's elegant and then just completed, QV1 Apartments Tower (2005)<sup>71</sup> and, over the roof of the Trades Hall (Reed & Barnes, 1882-1961) to Allan Powell's RMIT University Building 94 (1996), and the distant You Yangs.

Here he re-established his library and recorded music in bookcases designed by Richard, and hung his picture collection, with some of furniture he brought from London. In 2007, he also began to enjoy regularly playing the piano on a small console model I gave him and we installed in his flat.

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<sup>69</sup> Fritz Saxl, introduction E H Gombrich, *A Heritage of Images. A Selection of Lectures*, A Peregrine Book, Penguin Books, Harmondsworth, Middlesex (1957) 1970, p 9, Ernst Gombrich, *Art and Illusion, A Study in the Psychology of Pictorial Representation*, Phaidon, London 1960 and <https://gombricharchive.files.wordpress.com/2011/04/showdis22.pdf>

<sup>70</sup>

Richard Peterson, Ed, *John. An Informal Festschrift in Honour of John Slater at 75*, Melbourne 2002.

<sup>71</sup>

Sadly, it was later obscured by an indifferent Brady Property Group apartment tower.

On 3 March 2006, John delivered what proved to be his last lecture, at the Geelong Art Gallery invited by his friend, Geoffrey Edwards.

For John's 80<sup>th</sup> birthday, I mentioned John's fine gift of friendship, in all its diversity. Looking around me I noticed John as a friend to:

2 accounts people,  
 7 architects (surely excessive?),  
 2 archivists,  
 2 activists,  
 4 artists,  
 3 arts administrators,  
 1 bar owner,  
 2 chefs,  
 1 clergyman,  
 2 computer nerds,  
 1 conservationist,  
 4 conservators (art, or buildings),  
 3 curators,  
 2 doctors of philosophy,  
 1 editor,  
 4 fathers,  
 2 gardens tragics,  
 1 glamour puss,  
 1 goth,  
 4 historians,  
 2 lawyers (non-practising),  
 1 uber-librarian,  
 6 mothers,  
 5 musicians,  
 1 natural remedyist,  
 2 nurses,  
 1 Pet Shop Boys obsessive,  
 1 award-winning poet,  
 2 star soccer players,  
 5 students,  
 1 taxi-driver,  
 5 teachers,  
 1 vacuumologist and  
 6 writers in a pear tree...

So, as John entered his 80s, I wondered what to expect from him? So I suggested that we watch keenly for the emergence of his **late style**.

In his final book, *On Late Style*, published in 2006, the great Edward Said defined 'late style' as:

the expression of serenity, composure, harmony and reconciliation.

but also:

contrariness, alienated intransigence, difficulty, obscurity and unresolved contradiction,  
 waywardness, awkwardness and stylistic eccentricity;

thus:

the abandonment of communication and unity, as if in concentrated summary, when realising that 'out of time' phase; found in the late works of artists, such as late Beethoven, Jean Genet and Luchino Visconti.<sup>72</sup>

It is to the unruly late work of these artists, I suggest, that we must look, if we seek to predict where John might strike out next.

John always embraced good food and drink. He added the water to the scotch himself, insisted on refilling his own wine glass and fought to have the desert wine arrive with desert, never before. He could not see the point of tapwater, oysters, lettuce, bread, or even fruit. He abhorred the fashion for sunglasses.

He continued to love his life's rituals: collecting his morning paper, having George, later the brothers Chris and Bill at Café Decoy, and later Jean at Olivino's serve him laté, shopping in David Jones' Food Hall, visiting the State Library of Victoria 500 metres away from his flat, keeping up with NGV exhibitions, MSO Metropolis concerts each year, talking with Richard each morning, and having a drink and dinner together on Wednesday evenings. And he loved the cultural depth and experience of his own library. Taking a book from its shelves proved to be a powerful *aide-mémoire*.

On 80<sup>th</sup> birthday he initiated the tradition of generously inviting a large group of friends to dinner at Simon Denton's restaurant Verge, around the corner in Spring Street, which he declared was his 'village hall.'

In September 2007, John's friend the eminent music critic and writer, Alan Blyth (1929-2007) died, at Lavenham. The service included contributions from Sir Gerald Kauffman and soprano Dame Janet Baker. It was a musical feast and John would have loved to have been there.<sup>73</sup>

Sadly, John's memory began to fade, and he found it irritatingly difficult to think, to plan and to search for words, particularly nouns. The 35 years over which he was my companion and mentor in the life of the mind had drawn to a close. Following a stroke, in January 2011 he was diagnosed with vascular dementia, Alzheimers Disease, and Parkinsons Disease.

Thomas Shapcott (b 1935) the fine Australian poet, who was similarly afflicted, recorded '...the blight of being robbed of the power to articulate easily, a cruel fate for a literary intellectual.'<sup>74</sup> Though recently, John reassured me: 'I'll do my best not to be past it.'<sup>75</sup> So his sense of humour survived relatively intact. A health professional said to him they would need to be a bit didactic. John replied in a flash: 'Oh, I used to know her very well.'

Whilst walking along High Street, Malvern, a Melbourne shopping strip of antique dealers, John once spotted a sign: 'Giorgione. Restorations.' To which John exclaimed 'How specialised!' Since there are only at most 15 (exquisite) Giogiones known, and only one is signed, a person who specialised in restoring them would have a very narrow specialisation indeed, and fairly unlikely to have a shop in High Street, Malvern.

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<sup>72</sup>Theodore W Adorno, 'Late Style in Beethoven ['Spätsil Beethovens', 1937], in Theodore W Adorno, ed. Richard Leppert, *Essays on Music*, University of California Press, Berkeley, Los Angeles and London 2002, quoted extensively in Edward Said, *On Late Style*, Bloomsbury, London 2006. Said does not discuss the visual arts (except Visconti), **not** to mention architecture (c/f: decadence and primitivism).

<sup>73</sup>

Order of Service, 14 September 2007, held.

<sup>74</sup>

Quoting Martin Duwell, 'New modes,' *ABR*, April 2010, p 59, on Shapcott.

<sup>75</sup>

Dr John Slater, 10 May 2011, to Richard Peterson.

Research currently proceeding at the Florey Institute of Neuroscience in Parkville, Melbourne, led by Dr Blaine Roberts, has determined not only the precise amount of amyloid-beta amino acids that must accumulate in someone's brain to produce the full suite of Dementia memory-loss symptoms, but also the precise hourly rate at which the material is lodged in the brain and hence the rate at which disease develops and over how long. The amount is just 5 milligrams, and as it is deposited at a rate of 28 nanograms an hour (that's less than one poppyseed in weight each year), it would take 19.2 years for unambiguous symptoms to appear. Once 2 mg has been detected for instance, there is then no need to cure the disease if its progression can be slowed down by say 50%, delaying the onset of the disease by 5-10 years, and this is appearing to be feasible.<sup>76</sup>

During John and Richard's Asian trip in late 2005, John had exhibited distinct and startling symptoms of loss of memory on 14 separate occasions, as Richard recorded them. This would appear to indicate that John's dementia had undetectedly begun to develop in early 1987, the very year that John retired, and before he began any of his post-graduate study for his higher degrees.

By late 2011 at the age of 85, to enable John to continue in his strongest wish, to continue to remain in the home he had created, surrounded for the rest of his life by the environment of all of the books, pictures, furnishings and music that he had chosen for himself over his lifetime, Richard constructed a minor management enterprise.

With all his family dispersed in England and no other close friends remaining in Australia, from August 2011 the VCAT (tribunal) within the Department of Justice, Victoria, appointed Richard as John's guardian, and so he set about organizing a team drawn from about ten young men he somehow found, each qualified only by their intelligence, common sense, reliability, interest in, and devotion to John, including: Amrin, Dandy, David, Darrell, Graham, Jimmy, Lee, Logan, Mereana and Sashi.

They were assisted by John's GP, Denise Wissmann of Alzheimers Australia, the Royal District Nursing Service, Mercy Health, John's Linkages Package Case Manager, Northwest Aged Care and Assessment Service, his pharmacist, ophthalmologist, the City of Melbourne, and at the Royal Melbourne Hospital, Professor David Ames geriatrician, doctors, nurses, its Memory Clinic, its Falls & Balances Clinic, its dietician, occupational therapists, psychologists and social workers.

From September 2012, Logan began living with John to support him, and from Mid-February 2013, John's care became 24-hours, consisting of three shifts every day, including overnight. John's carers were regulated by *The John Operating Manual*, which Richard compiled over the past two years, and now runs to some eight pages. Although Richard himself did no hands-on care of John, management of this frequently occupied half of his days.

On 5 March 2013, Richard received this message from Logan: 'John escaped today, snuck out without letting the door lock. Ended up downstairs in a flat, woman gave him breakfast and a cuppa and called the police.' The woman was a 25-year old Irish lass, and merely exemplified John's happy knack of attracting the kindness of strangers.

On 7 August 2013, following an eleven-week stay in the Royal Melbourne Hospital, John was transferred to The Gables in Camberwell, where he was given a very stable and regulated lifestyle, with very nice room, furnished with a selection of his books, his Tiwi owl sculpture, his pictures, and overlooking Riversdale Road, with its rumbling trams, and a lushly verdant view. By

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<sup>76</sup> Andrew Masterson, 'The science of forgetting. The Florey Institute leads the way in solving the mysteries of memory,' Extra, *Sunday Age*, 30 April 2017, pp 26 and 27.

June that year, we began to realise that John need not be confined to The Gables, but could venture out with his carer-friends Portia ('Chynna') Milan and her 4-year old son Ike in excursions to local cafes, high tea with an tinkling pianist in a city hotel, exhibitions at the National Gallery of Victoria, and even David Jones department store food hall,

Google records that **John continues to be quoted** by UK educationists:

If history is not value-free, it is not a values-system. It does not seek either to sustain or devalue tradition, heritage or culture. It does not assume that there are shared values waiting to be defined and demanding to be supported. It does not require us to believe that a society's values are always valuable. If history seeks to guarantee any of these things, it ceases to be history and becomes indoctrination.<sup>77</sup>

John Slater memorably parodied the content of this style of history, which he said was '...based largely on hidden assumptions, rarely identified, let alone publicly debated', as: [The content was] largely British, or rather Southern English; Celts looked in to starve, emigrate or rebel, the North to invent looms or work in mills; abroad was of interest once it was part of the Empire; foreigners were either, sensibly, allies, or, rightly, defeated. Skills—did we even use the word?—were mainly those of recalling accepted facts about famous dead Englishmen, and communicated in a very eccentric literary form, the examination-length essay.<sup>78</sup>

If history does not guarantee attitudes or aspirations, it is a necessary if not a sufficient condition which might enable the making of informed choices. It not only helps us to understand the identity of our communities, cultures, nations, by knowing something of their past, but also enables our loyalties to them to be moderated by informed and responsible scepticism. But we must not expect too much. It cannot guarantee tolerance, though it can give it some intellectual weapons. It cannot keep open closed minds. Although it may, sometimes, leave a nagging grain of doubt in them. Historical thinking is *primarily* mind opening, *not* socialising.<sup>79</sup>

And this from a recent, though rather gushy and waspish, interview:

...he'd then become acquainted with Roy Wake and in particular... and that very, very great man John Slater, who picked John up. John Slater was ... I came along when John Slater was stamping his b\_\_ on history and he was a totally benign and positive influence and a very, very great influence. And his ...booklet – *History in the Primary and Secondary Years* was extremely important, extremely seminal... He was really very, very good...

<sup>77</sup> John Slater, 1989, *The politics of history teaching*, London, ULIE, pp. 15-16.  
[www.uea.ac.uk/~m242/historypgce/cit/welcome.htm](http://www.uea.ac.uk/~m242/historypgce/cit/welcome.htm)

<sup>78</sup> John Slater, 1989, *The Politics of History Teaching: A Humanity Dehumanised?* (ULIE), p1, quoted in Andrew Stone, 'What's wrong with school history?' *International Socialism*, Issue: 129, 4 January 2011, [www.isj.org.uk/index.php?id=704&issue=129](http://www.isj.org.uk/index.php?id=704&issue=129) and also by: Peter Yeandle, Lancaster University, Lancaster, in *Empire, Englishness and Elementary School History Education, c.1880-1914*, [centres.exeter.ac.uk/historyresource/journal5/Yeandle.rtf](http://centres.exeter.ac.uk/historyresource/journal5/Yeandle.rtf)

<sup>79</sup> John Slater (1989) *The politics of history teaching: a humanity dehumanised?*, London, Institute of Education: 16, quoted in: [www.uea.ac.uk/~m242/historypgce/purposes/purpose\\_declaring\\_position.htm](http://www.uea.ac.uk/~m242/historypgce/purposes/purpose_declaring_position.htm)



Yes, but he was very important. He was 'behind the curtain' importance. And I don't know the politics of the Schools Council and all the rest of it and all the rest of it, but John was very influential in there.<sup>80</sup>

Because, John's personal appeal has never faded. As Peter Craven has observed: 'The British of course, need to be rescued from their charm.'<sup>81</sup>

This is not the place for analysis of such a culturally absorbed and beneficent life. Suffice to say that John made major contributions to the cultures of both Australia and the United Kingdom.

Over there, perhaps his greatest contribution was that he initiated secondary teaching of Political Education and was mid-wife to its difficult birth, also of Peace Education, of the teaching of controversy, and of the National Curriculum in History, and he was advisor to eight Secretaries of State for Education and Science, including Margaret Thatcher, Shirley Williams and Sir Keith Joseph, as well as 'some dimmer lights.'

In Australia, he completed and published groundbreaking doctoral research in a comprehensive analysis of urban and suburban images in the crucial period of 1920-45, when our view of ourselves as Australians was evolving so dramatically.

So his life effectively spanned three careers: as an exemplary and inspiring teacher, as a policy initiator, advisor and disseminator as Staff Inspector at HMI, and in art historical research in a previously unploughed field. I had the good fortune to know him well during the second (when confronted the greatest intellect in the Thatcher government, Sir Keith Joseph) and third of these (when he comprehensively trawled, analysed and extracted meaning from every autonomous image of urban interwar Australia).

At quite the opposite extreme of being a father-figure to his pupils, which John never was, for me and for many others, John was the sage mentor and teacher that I had unconsciously always sought. That I have been able to then embrace that role myself for others younger than me, is perhaps some perpetuation of John's approach, and values.

So the true value of John's life resides in the lives of all those it has enriched, and in the attitudes it inculcated. John's approach to all that life threw up was alive to possibility, to an open and undogmatic diversity, its traces are apparent in the work and lives of academics like Seán Lang, former pupils like Peter Draper and Nic Peterson, colleagues like Gina Alexander (who has known John since he was 25, both as his pupil and then as colleague) and Roger Hennessy, and in the hearts of all of his friends and carers.

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<sup>80</sup> Institute of Historical Research, History in Education Project, Interviewee: Professor Jon Nichol, Interviewer: Dr Nicola Sheldon, 3<sup>rd</sup> August 2009.

<sup>81</sup> Peter Craven, 'Making the wrong turn right,' *The Age*, 17 July 2010, in reviewing Nicholas Shakespeare's *Inheritance*, Harvill Secker, London 2010.



John, with sceptre, escaping the advances of a sea-god, Carlton Gardens, Melbourne, April 2013.

## Appendices 1,2, 3, 4, 5, 6 and 7.

Refer a separate file.



Design: Die Neue Typographie



Richard Peterson, *Quite Possibly So... John Gilmour Slater. A Life*  
 Appendices 1-7

## Appendix 1: Sir Charles Wilson

Obituary, Sir Charles Wilson, *The Independent*, Thursday, 14 November 2002.

**Sir Charles Wilson (1909-2002)**, leading university vice-chancellor of the 1960s was a vice-chancellor's vice-chancellor. He not only rendered memorable service to the universities of Leicester and Glasgow but served as Chairman of the Committee of Vice-Chancellors and Principals from 1964 to 1967: indeed, he was largely responsible for bringing that body into its present form.

Charles Haynes Wilson, political scientist and university administrator was born in Glasgow 16 May 1909; Lecturer in Political Science, LSE 1934-39; Fellow and Tutor in Modern History, Corpus Christi College, Oxford 1939-52; Principal, University College of Leicester 1952-57; Vice-Chancellor, Leicester University 1957-61; Principal and Vice-Chancellor, Glasgow University 1961-76; Chairman, Committee of Vice-Chancellors and Principal 1964-67; Kt 1965; Chairman, Association of Commonwealth Universities 1966-67, 1972-74; married 1935 Jessie Wilson (one son, two daughters); he died at Dalry, Kirkcudbrightshire on 9 November 2002.

He was a vice-chancellor's vice-chancellor and not only rendered memorable service to the universities of Leicester and Glasgow, but served as Chairman of the Committee of Vice-Chancellors and Principals from 1964 to 1967: indeed, he was largely responsible for bringing that body into its present form.

It fell to Wilson on behalf of the universities in the middle of that momentous decade of the Sixties to conduct much of the dialogue with the Labour government about the changing relationship made inevitable by the greatly increased financial demands made on government by the universities. His chairmanship of the Vice-Chancellors' Committee, and his work on the foundation of new universities, did not stop him spending enormous energy in his service to the Association of Commonwealth Universities. Wilson has the unique honour of having two periods of service as the chairman of this body, the last of them coinciding with the Quinquennial Congress in Edinburgh in 1973.

Sir Douglas Logan, formerly Principal of London University and Honorary Treasurer of the Association of Commonwealth Universities, records:

Charles's supreme test came when he was Chairman of the 11th Quinquennial Congress of Commonwealth Universities, which was held in Edinburgh in August 1973. Problems of a political, not an educational, nature arose about the representation of the University of Rhodesia at the conference and the invitation to the former member universities in South Africa to send observers. It required statesmanship of the highest order to cope with the resultant situation but once more Charles rose to the occasion. Had anyone else been

Chairman at that crucial time, the Association of Commonwealth Universities could have come to an untimely end.

My own relationship with Charles Wilson could not have begun more inauspiciously. A very gifted mathematical student, the son of a minister of the Church of Scotland from Broxburn in my parliamentary constituency, was alleged in 1964 to have been concerned in a campaign of obscene persecution against a lady who was secretary to the Students' Representative Council at Glasgow. The university found him "guilty" without charging or trying him – and he was suspended from his studies.

I was convinced both by the student, Tom Marr, and my long talks with his parents that, though the persecution was real enough, that Marr had no part in it. Still less did he accept insinuations of having cheated in a mathematics examination. He vehemently denied wrongdoing. I believed him; so did the Very Rev Andrew Herron, then the Secretary of the Glasgow Presbytery and a prominent figure in Scotland. We approached the university authorities, who stood on their dignity. We called it a "Winslow Boy" case, after Terence Rattigan's play about the 1908 case of a naval cadet who was falsely accused of stealing five shillings, thereby ending his career.

Snubbed by the university, I took the case to the House of Commons. Albeit our efforts finely cleared Tom Marr's name, Charles Wilson was apoplectic with rage about what he saw as a brash young MP's meddling with university affairs. It did nothing to assuage his temper – and he could have a very bad temper indeed – that Jack McGill, then the key correspondent of the Scottish Daily Express, espoused Marr's cause, depicting Dalyell and Herron as knights in shining armour, and Wilson as a huge "baddy".

One evening I got an urgent message to go forthwith to the Prime Minister's room in the House of Commons. I confess I thought he was going to make me a junior minister in place of a colleague who had resigned through ill-health. Not a bit of it! Harold Wilson was as angry as he had ever been with me and as I entered the room he said: "Tam, what on earth do you think that you are doing?" I was puzzled as to what my misdemeanour could have been. Then it all poured out. Harold Wilson was furious that one of his MPs could have so badly got across not only the Principal of Glasgow University but the Chairman of the Vice-Chancellors' Committee.

The Prime Minister thought that Charles Wilson was the most important educationalist of the day and, as his friend as a young lecturer in Oxford, could not conceive that in any matter Wilson could be wrong and Dalyell might be justified. Harold Wilson had the deepest belief in the good judgement in relation to universities of Charles Wilson. In my particular case, Charles Wilson was angry without knowing the details of what had taken place in his university. However, when Marr was exonerated, he said publicly that he apologised to Herron and me. This was the action of a big man: Charles Wilson was a big man in everything other than physical size.

Charles Haynes Wilson was born in 1909 in Glasgow into a Civil Service family and went to Hillhead High School, then a hothouse of scholarship, and to Glasgow University, where he graduated in 1928 and became a Fellow in Political Philosophy from 1932 to 1934. Attracted by the reputation of Harold Laski, he then went to the London School of Economics as a Lecturer in Political Science, his colleagues there including Nicholas Kaldor, who became a lifelong friend.

At the beginning of the Second World War he was elected a Fellow and Tutor in Modern History at Corpus Christi College, Oxford, where he remained until 1952 and acquired a taste of university administration as a Junior Proctor. Another formative posting was a visiting professorship in Comparative Government at Ohio State University. He told me that, while at the

time he would like to have gone to an Ivy League university, it was his great good fortune to go to Ohio State, which, though less huge than now, was huge in the 1950s. The American experience was of lasting importance in his work as a vice-chancellor.

University College, Leicester, had aspirations to become a university and so appointed Wilson at the age of 42 to be their Principal; by 1957 university status was achieved. Sir Fraser Noble described it as his "best stroke of luck" to succeed Wilson as Vice-Chancellor of Leicester, in 1961:

not that even he had managed to leave the cupboard entirely devoid of skeletons, any more than Hector Hetherington had done for him in Glasgow – but Charles's view of the problems they would cause was realistic and his advice was characteristically kind and astute. Moreover, I inherited a tradition that he had personally shaped his young university with his own brand of political acumen, unflinching habit of courtesy and – his Scottish heritage – his instinctive democratic sensitivity linked to an unshakeable respect of intellectual excellence.

During Wilson's time at Leicester changes were taking place in the universities on an unprecedented scale. Within half a dozen years, the number of members of the Committee of Vice-Chancellors had grown to over 50 and it was necessary to form a steering committee to cope with the new awareness of a changing role. One of the few battles that Wilson lost was over the right of access by the Comptroller and Auditor General to the books and records of the universities. As a member of the Public Accounts Committee at the time I recollect Charles Wilson's vehemence on this matter.

If the universities lost far less of their freedom and independence than was feared from this decision on accountability it was largely because Wilson was able to draw on a great store of wisdom and experience in guiding them through the stresses of the period. Again, Fraser Noble records:

My recollections of Sir Charles as our leader are of his consummate skill in the arts of political and philosophic dialogue and of the grace and subtlety with which he engineered his telling points. In the very early days of these meetings, when much of the ground that nowadays is simply taken for granted was being tentatively and carefully explored, foot by foot, sentence by sentence, there were times when he and Sir John Wolfenden, Chairman of the University Grants Committee, used to hold us in awed silence as they sparred with each other in an arcane language of their own. On the central issue, Sir Charles never wavered; he wanted the UGC to wax strong, and he wanted the universities to keep their faith in the UGC as the instrument of their freedom.

Noble adds:

I am sure he was right. The great strength with which the universities and the UGC emerged from the expansion of the 1960s owed much to him; if they fared less well in the Seventies this was not the fault of the system which he helped to build and defend, but of the national failure to deal with inflation.

It was as Vice-Chancellor of Leicester that Wilson chaired the Academic Planning Board appointed by the University Grants Committee in 1960 for the establishment of the University of East Anglia. Wilson's committee included Lord Annan, the Provost of King's College, Cambridge, Sir Christopher Ingold, the chemist, from University College London, Sir Denys Page, Master of Jesus College, Cambridge, Sir Edgar Williams, Warden of Rhodes House, Oxford, and Sir Solly Zuckerman, Chief Scientific Adviser to the Government. Professor Frank Thistlethwaite, the

founding Vice-Chancellor of the University of East Anglia, attributes much of the subsequent success of UAE to the skill with which Wilson chaired the distinguished all-important committee.

The current Principal of Glasgow University, Professor Sir Graeme Davies, has made the considered judgement that Charles Wilson's 15-year tenure, covering as it did the Robbins Committee report in 1963 and the further Universities (Scotland) Act in 1966, marked a large-scale expansion of staff and student numbers. In particular, Wilson was a good delegator and established the system of two Vice-Principals at Glasgow. Professor Sir John Gunn, Cargill Professor of Natural Philosophy (Physics) at Glasgow from 1949 to 1982, wrote:

Those of us who sat with Wilson on the committees discussing with students their role in the government of the university will remember how he turned those meetings into seminars on political theory to the advantage of colleagues and students alike. In fact considerable changes have been made in the university's government, but they have been accompanied by none of the disruption which almost every other university has suffered at some time during the period.

It was not only the ancient university of Glasgow that benefited from Wilson's role in the city. Sir Samuel Curran, the first Principal and Vice-Chancellor of Strathclyde University, records the debt owed to Wilson, as a member of its advisory board, in the university's formative years:

Links between the ancient university and the younger foundation have not been without their difficulties. Nevertheless . . . they stimulated each other in fresh endeavours and the good done greatly outweighed any disadvantages. During the period that Sir Charles has been Principal of Glasgow University, the two institutions have come into happy partnership in a considerable range of ventures . . . His ready appreciation of the aspirations of the younger university was always a source of real encouragement.

My last conversation with Charles Wilson was after the memorial meeting for his friend Sir Alexander Cairncross, the economist and Chancellor of Glasgow, in 1999. In his 90th year and with that mischievous twinkle in his eye, he was concerned about the future of university education. He cared deeply. He will be seen in years to come as one of the major figures in British education in the latter half of the 20th century.



## Appendix 2: The Inspectorate in Victoria

An extract from: Bill Hannan, *The Best Of Times: The Story Of The Great Secondary Schooling Expansion*, Lexis, Melbourne 2009. ISBN 9780949873972.

Bill Hannan joined the Victorian teaching service as a student teacher in 1949. As a high school teacher he was a leader of the Victorian Secondary Teachers Association. His recently published book *The Best of Times* describes the turbulent expansion of secondary schooling in the 1960s; the following excerpt portrays the meaning of a school visit from the 'legendary figure' of one of the Department's District Inspectors and offers a telling contrast to John's experience in the UK.

The Service consisted of many servants and few masters. When I started my life in the Service, teachers still ended official letters with the rubric 'I am, Sir, Your obedient servant'. Our hero was the bloke who finished off with 'You are, Sir, My obedient servant'. The many claims about the bloke's identity suggest the story is what we would all like to have written. Inspectors were the masters and teachers were their obedient servants.

Inspectors, as well as being the itinerant bearers of good news and feared judgement, also administered the Department. They did the day-to-day work of planning, opening and closing schools, supervising teacher training, staffing schools and ensuring equality of provision across the state. In short, a career ladder rose from the playgrounds of state primary schools through the foothills of training, teaching and inspecting to the high plains of Director.

At inspection time, which until 1964 came annually, teachers dressed as though for a wedding or a funeral. Dark suits and striped ties replaced tweed coats, checked shirts and brown slacks. Hairdressers and cosmeticians prepared the women.

This aspect of waiting for the inspectors was not a problem for me. In those days I fancied myself as a flash dresser, though in retrospect I guess padded shoulders, three button coats, narrow trousers, no cuffs and pointy shoes might not have impressed every inspector. As a teacher of French and Italian I no doubt had some latitude. The way I dressed, a racy sixty-year-old told me at a recent Moreland High School reunion, made her feel confident that being European was OK. She went travelling and took up with a Frenchman. He was all show, she said. She didn't blame me. Had the rhythms of the musette danced in the background of my French lessons?

At the dawn of state school time (in 1873 when the newly-formed Education Department took over school inspection), primary schools were allotted to districts, each with a District Inspector. The legendary first Director, Frank Tate, had been a DI before he became a teachers college lecturer. Whereas the head master was the boss, the DI was the boss of bosses. He (almost never she) brought fashions and new methods as well as tried and true methods to the schools. Above all, the DI assessed. He tested the pupils, examined their work and marked the teacher for efficiency. The efficiency mark determined the teacher's promotion. Thus developed the dual role that would eventually bring inspection down, one hundred and ten years later, in 1983.

In the spread of state schooling, DIs are legendary figures. For a long time, they did indeed hold together a fragile, dispersed system of small schools with lowly qualified teachers. In

particular, they are identified with the romance of one-teacher bush schools on the frontiers of settlement. Secondary and technical school inspectors who circulated through large towns and regional cities never shared in this romantic lore.

Specialised inspectors for secondary schools did not arrive until 1914. Because the secondary school curriculum was based on subjects, the inspectors were constituted as a board of subject experts. Between 1905 and 1914, District Inspectors oversaw schools, but Drawing and French had specialists in the persons of Ponsonby Carew-Smyth and Ferdinand Maurice-Carton. The members of the first Board of 1914 – Hansen, Wrigley and Flynn – had more prosaic names. Against the winds and currents of the times, a woman, Julia Flynn, joined their ranks. This was doubly unusual, for Flynn was also a Catholic. She was perhaps seen as a suitable person to inspect Catholic schools for girls.

In schools, secondary inspectors became known as 'the Board' or 'the beaks'. On their stationery, they were the BISS (Board of Inspectors of Secondary Schools). Until 1968, the boss of the BISS was the Chief Inspector (CISS). The title then changed to Director of Secondary Education (DOSE).

Of course I understood that we were supposed to put on a show for the inspectors. The head was very excited and urged us to do the school proud. Senior men close to promotion, soon perhaps to have schools of their own or to join the inspectors, got to their classrooms early, carrying hitherto unseen teaching aids. I made sure my blackboard work was showy and that I had prepared a sound balance of instruction and application for each forty-minute lesson. Unhappily the inspector seemed either to turn up during the application part or come to a lesson late in the day that I hadn't fully prepared. This nullified any tricks I might have put in place, legendary tricks of the trade such as those Barry Breen was introduced to at Shepparton High: best student to the back row with an empty seat next to him/her; right hand up if you know the answer, left if you don't. Tell the worst kids to stay home for the duration. (Use realistic threats if necessary.) 'Tell your students that they, not you, are being inspected and that you want to help them (against the enemy) so you are going to rehearse the lesson.'

These are the same legends that grew out of the combat with DIs in primary schools. No one knew them better than the beaks themselves. Geoff Lloyd, an inspector of Geography recalled (for David Holloway's *The Inspectors*) that the Board's visit 'saw the appearance of a school transformed. Blank walls became colourful with maps and posters ... Displays of pupils' work appeared, blackboards showed lesson summaries, or assignment questions, or even beautifully drawn maps, and all with the note at the bottom "Please leave", meaning of course until after the inspection. Syllabuses or courses of study were filed, equipment tidied, and the marking of assignments and notebooks brought up to date.

'Invariably there was the inviting empty seat at the rear of the room ... One day I was occupying such a seat, and the lesson appeared to be running well ... I was interested in the question and answer segments, and I noted that the boy beside me had given two good answers to questions. After a third very good answer, I murmured, "That was very good". Without taking his eyes from the teacher the lad turned slightly towards me and murmured back, "Aw, that's nothing, we had all this yesterday." '

Some back-seat observations could influence an inspector more positively. In his second bonded year as a high school teacher, Brian Conway was at Benalla High School. He remembers: 'With a colleague Alastair Balfour (known to the kids as Alfalfa Balfa), we were fossicking one weekend in a north-eastern stream when we found a small smooth stone which was well shaped. It had a flat base with a top that gently rose up at one end

and fell sharply at the other. For a bit of a giggle we painted a mouse face at the lower end, four legs *en accroupissement* on its sides, a tail at the other end and, finally, a coat of lacquer. The exhibit was then inserted without fanfare in the rock collection of the geography classroom with a neatly-lettered card describing it as a fossilised mouse believed to be from the early Mesolithic period. There it rested for a month or two, seemingly unnoticed or unremarked upon until "The Board" happened to come to our school. An inspector, seated at the back of the classroom as was their custom, happened to spy the ancient mouse among the rocks in the glass display cabinet.

'To the surprise of the coordinator of the Geography faculty, the late Alec Crisp was highly praised for such an unusual way of generating interest in the study of Geography. Legend has it that this was the start of his ultimate and well-deserved promotion to the ranks of high school principal.'

To order, email [lexis@netspace.net.au](mailto:lexis@netspace.net.au) or send a cheque for) \$40 (plus postage: \$8) to: Lexis, PO Box 2007, Hotham Hill 3051. The book may also be ordered from the Victorian Branch of the Australian Education Union tel: (03) 9417 2822, or email [Jeanette.McCarthy@aeuvic.asn.au](mailto:Jeanette.McCarthy@aeuvic.asn.au).

Andrew Lemon describes a report from an Education Department Is Inspector of Schools on one of Geelong Grammar's primary schools, Glamorgan in March 1973, when T R Garnett was headmaster. The inspector described it as a '...complete, complex and highly progressive primary school.... The school, while using methods far from orthodox, is achieving very significant results in attitudes, values and behaviours, and yet is not sacrificing standards, achievements, or satisfactions in so doing. ...[with a] talented, devoted and hard-working staff. [who put] ... the needs, interests, capabilities, and care of the children above all else... All concerned are to be congratulated upon a splendid educational achievement and an example which should be of value to others.'<sup>1</sup>

One can well imagine John enjoying the writing of such a glowing report. A decade later in 1983, the office of inspector in Victoria was abolished.

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<sup>1</sup> Andrew Lemon, *The Master Gardener. T R Garnett of Marlborough College, Geelong Grammar, The Age, and The Garden of St Erth*, Hardie Grant Books, Hardie Grant Publishing, Richmond Victoria and London 2018, pp 503 & 504 and *An Oral History of Inspectors of Primary Schools in Victoria 1960 - 1983*

Norma Marian Gray, 'An Oral History of Inspectors of Primary Schools in Victoria 1960 – 1983. A thesis submitted towards a Trained Primary Teachers' Certificate - Bendigo Teachers' College Bachelor of Arts - Deakin University and Bachelor of Education – Deakin University In fulfilment of the award of Doctor of Philosophy, Faculty of Science, Health, Education and Engineering University of the Sunshine Coast, September 2012. [research.usc.edu.au/vital/access/services/Download/usc:9068/SOURCE2](http://research.usc.edu.au/vital/access/services/Download/usc:9068/SOURCE2)

## Appendix 3

### Concerts that John attended: 1943-2010

This is a complete list of all the concerts that John attended from 1943-2009.

The data is derived from their programmes, which he retained, but has now discarded.

A comparable **listing of all of his theatre and opera** attendances survives as files on my computer, but I have not yet edited and collated these.

Abbreviations:

**ACO** - Australian Chamber Orchestra  
**BBCSO** - BBC Symphony Orchestra  
**CBSO** - City of Birmingham Symphony Orchestra  
**ECO** - English Chamber Orchestra  
**LSO** - London Symphony Orchestra

**MSO** - Melbourne Symphony Orchestra  
**NYPO** - New York Philharmonic Orchestra  
**QEH** - Queen Elizabeth Hall  
**RAH** - Royal Albert Hall  
**RCM** - Royal College of Music  
**RFH** - Royal Festival Hall  
**ROH** - Royal Opera House  
**VPO** - Vienna Philharmonic Orchestra

## Orchestral

C1943(?) The Orangery, Hampton Court, New London Orchestra/Sherman, Handel, *Entrance of Queen of Sheba*; Delius, *First Cuckoo*; Mozart, *Violin Concerto in A* (Salpeter); and Feguson, *Serenade*, Haydn *Symphony No 8*.<sup>2</sup>

July 43, RAH, BBCSO/Boult, Overture from the *Barber of Seville*, *Bell Song* from *Lakmé*, (Christina Barry), Haydn *Symphony 94*, Beethoven *Piano Concerto 5* (Solomon), Berlioz, 3 excerpts from *Damnation of Faust*, Chavez, *Sinfonia India*, Ravel *La Valse*

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<sup>2</sup> John's first concert, with his mother.

July 43, RAH, BBCSO/Cameron, Budashkin *Fesitval Overture*, Handel *Sound an Alarm – Judas Maccabeus* (Titterton), Dohnányi *Variat Nursery Theme* (Iris Loveridge), Beethoven *Symphony 7*, Rowley *Burlesque Quadrilles*, Tchaikovsky *Romeo and Juliet*

June 44,<sup>3</sup> RAH, BBCSO/Cameron, Berlioz *Roman Carneval, Prize Song, Mastersingers* (Parry Jones), Grieg *Piano Concerto* (Moura Lympany), First Cuckoo, Tchaikovsky, *Romeo and Juliet*, Handel *Organ Concerto No 7* (Thalben Ball), Sibelius *Valse Triste*, Elgar *Pomp and Circumstance No 1*

July 44, BBCSO/Cameron Mozart, Overture from the *Magic Flute*, arias Sarastro and Leperello (Noarman Lumsden), *Piano Concerto 17 in G* (Myra Hess), *Symphony 40*, Belioz *Symphony Fantastique*

Sept 44. Theatre Royal Glasgow, LPO/Cameron, *Water Music, First Cuckoo, Nutcracker Suite, Fingal's Cave, Scherzo, Midsummer Night's Dream, Overture from The Mastersingers*

Nov 44, RAH, LPO/Thomas Beecham, Wagner *Overture from the Flying Dutchman*, Mozart *Symphony 35*, Brahms *Haydn Variations*, Sibelius *Symphony No 7*, Bizet *Suite L'Arlesienne*

Jan 45, RAH, BBCSO/Adrian Boult, Berloz *Overture from Carnaval Romain*, Debussy *Ronde des Printemps*, Rachmaninoff *Piano Concerto No 2* (Moiseiwitsch), Brahms *Symphony No 1*

March 45, RCM, RCM First Orchestra/Cameron, *Unfinished*, Dvorják *'Cello Concerto* (Eileen Croxford), Rimsky-Korsakoff *Capriccio Espagnol*

May 45, RAH, LPO/ Charles Münch, Bliss *March – Le Phoenix*, Franck *Symphony in D minor*, Fauré *Ballade for Piano and Orchestra* (Kathleen Long), *Requiem* (Joan Cross, Gerard Souzay)

June 45, RAH, LPO/Beecham, *Overture from Midsummer Night's Dream*, Mozart *Symphony 36*, Franck *Chasseur Maudit*, Brahms *Symphony 2*

July 45, BBCSO/Cameron, Tcahikovsky *Marche Slav, Piano Concerto No 1* (Cyril Smith), *Symphony No 4*, Rawsthorne *Cortèges*, Delius *Brigg Fair*

July 45, BBCSO/Cameron, Wagner *Siegfried's Rhine Journey, Tannhäuser's Pilgrimage, Song of the Rhine Maidens, Tristan's Love Duet* (Eva Turner, Emelie Hooke, Parry Jones), *Prelude from Mastersingers*, Belioz *Symphonie Fantastique*

July 45, BBCSO & LSO, Cameron: Elgar *Cockaigne*, Rachmaninoff *Paganini Variations* (Moisiewitch), Boult, Ireland *Forgotten Rite*, Beethoven *Symphony 5*, Cameron: Handel *Concerto in D minor for organ*, Marcel Dupré, Beethoven *Symphony 5*, Boult: Walton *Memorial Fanfare, Crown Imperial*

Sept 45, RAH, BBCSO/Constant Lambert, Brahms *Academic Festival Overture, Piano Concerto No 2* (Cyril Smith), *Symphony No 4*, Dunhill *Overture May-Time*, Smetana, *Vltava*

Sept 45, RAH, BBCSO/Boult, Beethoven *Overture from Consecration of the House, Symphony No 9*, Vaughan Williams *Thanksgiving for Victory* (Suddaby), Walton *Suite from Henry V*

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<sup>3</sup> John's first Promenade Concert.

Sept 45, RAH, BBCSO/Boult and Lambert, Ireland *Epic March*, Verdi *aria* from *Nabucco* (Laelia Finneberg), Beethoven *Piano Concerto 4* (Myra Hess) Weber *Invitation to the Dance* (Lambert), Borodin *Symphony No 2*, Chabrier *España*, Ravel *Pavane* and *Bolero*

Oct 45 RAH, BBCSO/Beecham, Wanger *Overture* from the *Flying Dutchman*, Saint-Saens *Rouet d'Omphale*, Berlioz *Symphonie Fantastique*

Nov 45, RAH, National Symphony Orchestra/Beer, *Overture* from *Carneval Romian*, Haydn *'Cello Concerto* (Casals), Elgar *'Cello Concerto* (Casals)

Oct 45, RAH, BBCSO/Boult, Beethoven *Symphony No 1*, Delius *Nocturne Paris*, Dvorak *'Cello Concerto* (Casals), Brahms *Academic Festival Overture*

Dec 45, LSO/Sargent, Overure *Freischütz*, Beethoven *Symphony No 4*, Berlioz *Harold in Italy* (Herbert Downes)

March 46, BBCSO/Boult, Gabrielli *Sonata for Brass*, Brahms *Violin Concerto* (Neveui), Rawsthorne, *Fantasy Overture* from *Cortèges*, Beethoven *Symphony No 4*

March 46, RAH, BBCSO/Boult, Beethoven *Overture* from *Fidelio*, Vaughan Williams *Variations on a Theme from Tallis*, Mozart *Piano Concerto in E Flat* (Hess), Walton *Belshazzar's Feast* (Dennis Noble)

June 46, Sheffield City Hall, Boyd Neel Sring Orchestra/Neel, Handel *Concerto Grosso Opus No 6* and *No 3*, Bach *Concerto in D minor* (Kendall Taylor), Bartok *String Divertimento*, Mozart, *Serenade Notturmo*, Bloch *Concerto Grosso* (Taylor)

Aug 46, RAH, BBCSO/Cameron Beethoven *Symphony No 1*, *Piano Concerto No 4* (Mora Lympany), *Symphony No 4*, Bloch *Suite Symphonique*, Berlioz *March to the Scaffold*

Aug 46, RAH, BBCSO/Lambert, Dvorak *Slavonic Dance No 15*, *Violin Concerto* (Haendel), *Symphony No 4*, Franck *Symphonic Variations* (Ivery Dickson), Sibelius *Symphony No 3*

Aug 46 RAH, BBCSO/Boult and Lambert, *Overture* from *Fidelio*, *Piano Concerto 2* (Cyril Smith), *Symphony 3*, Sibelius *Symphony 4*

Aug 46 RAH, BBCSO/Boult, Brahms *Exc Serenade No 1*, *Symphony 4*, *Violin Concerto* (Haendel), Haydn *Variations*

Sept 46, Techincal College Guildford, LPO/Rankl, *Overture Oberon*, *Eine Kleine Nacht Musik*, Mendelssohn *Symphony No 4*, Dvorak *Symphonic Variations*, *Two Pieces*, *Damnation of Faust*, Richard Strauss *Suite* from *Der Rosenkavalier*

Feb 47, Central Hall Westminster, Philharmonia String Orchestra/Goehr, Bach *Brandenburg Concertos 3* and *5*, *Piano Concertos in F* and *D minor* (Harriet Cohen)

May 47, Stadthaus Klagenfurt, Klagenfurt Symphony Orchestra/Major Edward Renton, Gluck *Overture* from *Iphengie in Aulis*, Strauss *Horn Concerto* (Nikolaus Shynol), Vaughan Williams *Serenade to Music*, Mendelssohn *Italian Symphony*

May 47, Stadthaus Klagenfurt, Klagenfurt Symphony Orchestra/Major Edward Renton, Rossini *Overture* from the *Thieving Magpie*, Grieg *Piano Concerto* (Grete Lorweg), Beethoven *Symphony No 3*

May 47, Vienna Konzerthaus, Vienna Symphony Orchestra /Previtali, Veracini, Busoni, *Suite Turandot*, Rossini, Overture from the *Siege of Corinth*, *Brahms Symphony 4*

June 47, Villach, Turnhalle, Vienna Symphony Orchestra /Swarowsky *Egmont*, Brahms, Hayden *Variations*, Beethoven *Symphony No 3*

Aug 47, Salzburg Festspielhaus/Furtwängler, Weber *Ov Freischütz*, Strauss *Tod u Verklärung*, Schubert *Symphony 7 in C Major*

Aug 47, Salzburg, Festspeihaus, VPO/Furtwängler, Hindemith *Symphony Metamorphosis*, Weber, Brahms *Violin Concerto* (Menuhin), Brahms *Symphony No 1*

Aug 47, Salzburg, Festspielhaus, VPO/Münch, Franck *Symphony*, Debussy *Iberia*, Roussel *Symphony in G Opus No 42*

Aug 47, Salzburg Felsreitenschule, Mozarteumorch/Paumgartner, *Cassation K 99*, *Concert Arias* (Mary Jacob-Gimmi), *Serenade in D, K 203*

Sept 47, RAH, BBCSO/Boult, Elgar *Introduction and Allegro*, Searle *Piano Concerto* (Mewton-Wood), Sibelius *Symphony 2*, Wagner *Siegfried Idyll*, *Don Juan*

Dec 47, Vienna, Musikvereinsaal, VPO/Karajan, *Beethoven Symphony No 9*, (Schwarzkopf, Höngen, Patzak, Hans Hotter)

Jan 48, RAH, BBCSO/Boult, Mozart, *Overture from Idomeneo*, Fauré *Ballade for Piano and Orchestra*, (Cortot), Rubbra *Symphony No 5*, Chopin *Piano Concerto No 2* (Cortot), Wagner Excerpts from *Meistersingers*

Feb 48, Vienna, Musikvereinsaal, VPO/ Herbert von Karajan, Vaughan Williams *Variations on a Theme from Thomas Tallis*, Prokofiev *Classical Symphony*, Brahms *Symphony No 4*

April 18, 48, Musikvereinsaal, VPO/Karajan, Beethoven (Neveu), Schumann *Symphony No 4*

May 48, Vienna, Musikverein, VPO/Bruno Walter, Maria Cebotari, Lorna Sydney, Walther Ludwig, Hans Hotter

June 48, Wimbledon Town Hall, LPO/Sergio Celibidache, *Overture from Ruy Blas*, *Eine Kleine Nacht Musik*, Beethoven *Symphony No 8*, Tchaikovsky *Romeo and Juliet*, Prokofiev *Classical Symphony*, Borodin *Polovstian Dances*

July 48, Chelsea Town Hall, Chelsea Symphony Orch/Del Mar, Saint-Saëns *Phaéton*, Bloch *Schelemo for 'cello and orchestra* (Douglas Cameron), Mahler *Kindertotenlieder*, (Ernest Frank), Dukas *Symphony in C Major*

July 48, RAH, BBCSO/Sargent, Bach *Suite No 3*, *Piano Concerto No 5*, (Ronald Smith), Arias, (Joan Alexander), *Concerto for Two Violins* (Grinke, David Martin), Respighi *Passacaglia and Fugue C minor*, Holst *Concerto for Two Violins* (Grinke, Martin), *The Planets – Mars, Venus and Jupiter*

July 48, RAH, BBCSO/Sargent, Mozart *Overture from Il Seraglio*, Piano Concerto 27 in B flat (Dennis Mathews), Brahms *Symphony No 1*, Mozart *Sinfonie Concertante for Violin and Viola* (Pougnnet/Riddle), Brahms *Academic Festival Overture*

Sept 48/49(?), RAH, VPO/Furtwängler, *Egmont Symphonies No 5 and 6*

Oct 48, Balliol College, Gibbs Quartet, Haydn, Schubert, Beethoven

Oct 48/49(?), VPO Wilhelm/Furtwängler, Corialan *Symphonies No 3 and 4*

Oct 48/49, RAH, VPO/Furtwängler, Beethoven *Leonore Overture No III, Symphonies No 7 and 8*

Oct 48/49? VPO/Furtwängler, *Syphonies No 1 and 2, Violin Concerto* (Yehudi Menuhin)

Oct 48/49(?), VPO/Furtwängler, *Symphony No 9* (Ljuba Welitsch, Elizabth Höngen, Julius Patzak, Norman Walker)

Oct 48/49(?) RAH, VPO, Josef/Krips, Mozart *Eine Kleine Nacht Musik*, Mahler *Lieder eines fahrenden Gesellen* (Höngen), Schubert *Symphony No 9*

Oct 48, Oxford, Sheldonian Theater, RPO/Beecham, Austin *Overture from The Sea Venturers*, Handel-Beecham *Faithful Shepherdess*, Mozart *Symphony No 31*, Beethoven *Symphony No 6*

Jan 49, RAH, BBCSO/Sargent, Overt *Oberon*, Mozart *Piano Concerto in A* (Dennis Mathews), Vaughan Williams *London Symphony*, Brahms *Four Serious Songs* (Ferrier), Tchaikovsky *Romeo and Juliet*

Jan 49, RAH, BBCSO/Sargent, Mozart *Symphony 35, Violin Concerto No 3* (Antonio Brosa), Arias from *Cose fan Tutte* (Heddle Nash), *Symphony No 41*, Strauss *Don Juan, Horn Concerto in E flat* (Dennis Brain), Waltzes from *Der Rosenkavalier*

Feb 49, Sheldonian Theatre Oxford, RPO/Beecham, Mozart, *Overture from Il Seraglio*, *Divertimento No 2, Symphony in C, K 338, Symphony No 39 in E flat, Fandango from Figaro*, Enracte, Thamos, *Overture from Magic Flute*

April 49, RAH, Jacques String Orchestra/Jacques, *St Mathew Passion* (Suddaby, Jarrad, Eric Greene, Harold Williams, William Herbert, William Parsons)

March 49, BBCSO/Boult, Bach *Mass in B Minor* (Baillie, Jarrard, William Herbert, William Parsons, Trevor Anthony)

Aug 49, RAH, BBCSO/Sargent, Brahms *Academic Festival, Double Concerto* (Pougnnet, Zara Nelsova), *Symphony No 2*, Lieghton Lucas *Chaconne*, Dvorák *Symphonic Variations*

Aug 49, RAH, BBCSO/Sargent, Berlioz *Carnaval Romain*, Mozart *Piano Concerto in D Minor* (Monique Haas), Vaughan Williams *Symphony No 6*, Bartok *Piano Concerto No 3* (Haas), Debussy *L'Après Midi d'un Faune*, Sibelius *Finlandia*

Sept 49, BBCSO/Sargent, Beethoven *Corialan, Piano Concerto No 4* (Hess), *Symphony No 4*, Vaughan Williams *Variations on a Theme from Thomas Tallis*, Holst *Mars, Venus and Jupiter* from *The Planets*

Jan 49, RAH, BBCSO/Sargent, Overt *Oberon*, Mozart *Piano Concerto in A* (Dennis Mathews), Vaughan Williams *London Symphony*, Brahms *Four Serious Songs* (Ferrier), Tchaikovsky *Romeo and Juliet*

Jan 49, RAH, BBCSO/Sargent, Mozart *Symphony 35, Violin Concerto No 3* (Antonio Brosa), Arias from *Cose fan Tutte* (Heddle Nash), *Symphony No 41*, Strauss *Don Juan, Horn Concerto in E Flat* (Dennis Brain), Waltzes from *Der Rosenkavalier*



Feb 49, Sheldonian Theatre Oxford, RPO/Beecham, Mozart, Overture from *Il Seraglio*, *Divertimento No 2*, *Symphony in C, K 338*, *Symphony No 39 in E flat*, *Fandango* from *Figaro*, Enracte, *Thamos*, Overture from *Magic Flute*

April 49, RAH, Jacques String Orchestra/Jacques, *St Mathew Passion*, (Suddaby, Jarrad, Eric Greene, Harold Williams, William Herbert, William Parsons)

June 49, Oxford, Sheldonian Theatre, Hallé/ John Barbirolli, Overture from *Der Freischütz*, Sibelius *Swan of Tuonela*, Vaughan Williams *Symphony No 6*, Beethoven *Symphony No 7*

Sept 49, RAH, BBCSO/Boult, Bach *Brandenburg Concerto No 3*, Beethoven *Symphony No 9* (Fisher, Jarrard, Herbert, Walker), Vaughan Williams *Serenade to Music*, Wagner *Mastersingers* – Prelude to Act III, *Dance of Apprentices*, *Entry of Masters*

Sept 49, RAH, BBCSO/Boult, Bax *Overture to A Picaresque Comedy*, Saint-Saens *Samson and Delilah*, *Softly Awakes My Heart* (Janet Howe), Beethoven *Piano Concerto No 5* (Dennis Mathews), Sibelius *Symphony No 7*, Stanford *Songs of the Sea* (Noble), Wood *Fantasia on British Sea Songs*

Sept 49, RAH, BBCSO/Boult/Trevor Harvey/Leslie Woodgate, Overture from *Fingal's Cave*, Berkeley *Colonus Praise*, Delius *Violin Concerto* (Pougnnet), Franck *Symphony in D Minor*, Kodály *Psalmus Hungaricus* (Parry Jones)

Sept 49, RAH, BBCSO/Boult/Walton, Haydn *Symphony No 102*, Prokofiev *Violin Concerto No 1* (Theo Olof), Debussy *La Mer*, Walton *Symphony 1* (conductor, Walton)

Oct 49, Oxford, Sheldonian Theatre, RPO/Beecham, Paisliello, Overture from *Nina*, *O la Pazza d'Amore*, Delius *Summer Night on River*, Schubert *Symphony No 6*, Sublieus *Symphony No 7*, Dvorak *Symphonic Variations*

Dec 49, RAH, RPO/Boult, Schumann Overture from *Genoveva*, Brahms *Piano Concerto No 2* (Claudio Arrau), Vaughan Williams *Symphony No 6*

Dec 49, RAH, Hallé/Barbirolli, Overture from *Mastersingers*, Ireland *Forgotten Rite* and *Maid Dun*, Mozart *Piano Concerto No 22 in E Flat* (Fischer), Ravel *Ma Mère L'Oye*, *Symphony No 5*

Sept (late 40s?) RAH, RPO/Beecham, Mozart *Symphony No 41*, Debussy *Iberia*, Beethoven *Symphony No 8*, Liszt *Orpheus*, Strauss *Dance of the Seven Veils*

Aug 50, BBCSO/Sargent, Mozart *Eine Kleine Nacht Musik*, Arias, *Voi che sapete* and *Laudate Domine* (Victoria de los Angeles), *Piano Concerto in D* (Casadesus), *Symphony No 39*, Falla, arias from *La Vida Breve*, Granados *La Maja y el Ruiseñor* (de los Angeles), Falla *Dances* from *The Three Cornered Hat*

Feb 50, Oxford, Sheldonian Theatre, RPO/Beecham, Mozart *Symphony No 35*, *Symphony No 38*, Handel-Beecham *The Great Elopement*, Delius *Summer Evening*, *March Caprice*, Mozart *March in D*

Aug 50, RAH, LPO/Cameron, Mozart Overture from the *Magic Flute*, Strauss *Three Songs* (de los Angeles), Elgar *Cello Concerto* (Anthony Pini), Dvorak *Symphony No 4*, Gounod *Faust*, *King of Thule* and *Jewel Song* (de los Angeles), Tchaikovsky *Francesca da Rimini*

Sept 50, RAH, BBCSO/Sargent, Brahms *Academic Festival*, *Piano Concerto No 1* (Solomon), *Symphony No 4*

Nov 50, Oxford Town Hall, Boyd Neel String Orchestra, Neel, Gerald Finzi, Corelli *Concerto Grosso Opus 6/2*, Mozart *Divertimento in D*, Finzi *Concerto for Clarinet* (Thurston), Josef Suk *Meditation on an Old Bohemian Carol*, Bliss *Music for Strings*

Aug 50, RAH, BBCSO/Sargent and Hollingsworth, Wagner *Prelude* from *Lohengrin*, Ravel *Shéhérazade* (Suzanne Danco), Elgar *Symphony No 2*, Liszt *Piano Concerto No 2* (Louis Kentner), Duparc *Phidylé*, Berlioz *Overture* from *Benvenuto Cellini*

Sept 50, BBC Opera Orchestra/Stanford Robinson, *Overture* from *Der Freischütz*, Dvorak *Song to the Moon*, (Brouwenstijn), Weinberger *Suite Schwanda the Bagpiper*, Mozart, arias from *Sergilio* (Brannigan), Strauss *Closing Scene*, *Rosenkavalier* (Brouwenstijn, Sladen, Leigh), Excerpts from *Act 3, Mastersingers*, Strauss *Radetsky March*, Suppé, *Overture* from *Beautiful Galatea*, Mozart *Three German Dances*, Johan Strauss, waltzes and polkas

Sept 50, LPO/Cameron and Vaughan Williams, Weber *Overture* from *Euryanthe*, Beethoven *Piano Concerto No 4* (Curzon), Vaughan Williams *Symphony No 5* (Vaughan Williams conducting), Ireland *The Forgotten Rite*, Kodály *Dances of Galanta*

April 51, Kingsway Hall, Philharmonia/Del Mar, Strauss *Prelude* from *Capriccio*, Hindemith *Horn Concerto* (Dennis Brain), Strauss *Memtamophosen for Strings*, Britten *Serenade Tenor, Horn* (Peter Pears, Brain), Strauss *Zerbinetta's Aria* (Wilma Lipp), Rousset *Petite Suite*

June 51, RFH, Scottish National Orchestra/Walter Susskind, *Overture* to *Fingal's Cave*, Beethoven *Piano Concerto No 5* (Solomon), Moeran *Symphony in G minor*

Sept 51, RAH, BBCSO/Sargent, Wodgate, Hollinsworth, Bach *Suite in C*, *Concerto Piano No 5 in F*, (Dennis Mathews), Holst *The Planets*, Bach-Walton *The Wise Virgins*, Ireland *These Things Shall Be* (George Pizzey)

Jan 52, RAH, BBCSO/Sargent, Hollingsworth, Beethoven *Egmont*, Bach *Piano Concerto No 1 in D Minor* (Franz Osborn), Brahms *Symphony No 4*, Beethoven *Symphony No 4*

April 52, RFH, RPO/Raybould, Brahms *Academic Festival*, Iain Hamilton, *Clarinet Concerto* (Frederick Thurston), Delius *Brigg Fair*, Tchaikovsky *Symphony No 4*

Aug 52, Bournemouth Winter Gardens, Bournemouth Municipal Orchestra/Groves, Schumann *Overture* from *Manfred*, Berlioz *Harold in Italy* (Cedric Morgan), Bliss *Music for Strings*, Stravinsky, *Fire Bird*

Aug 52, Bournemouth Winter Gardens, Bournemouth Municipal Orchestra/Groves, *Overture Euryanthe*, Sibelius, *Swan of Tuonela*, Beethoven *Piano Concerto No 3* (Harry Isaacs), Adrian Cruft, *Overture Actaeon*, Shostakovich *Symphony No 1*

April 53, RFH, London Mozart Players/Blech, Haydn *Symphony No 96 (Miracle)*, Mozart *Concerto Arias* (Irmgard Seefried), Six Minuets, Arias, *Idomeneo*, *Magic Flute*, *Figaro* (Seigfried), *Symphony 34 in C*

April 54, RFH, Virtuosi di Roma/Fasano, Albinoni, *Concerto for Oboe*, Vivaldi, *Concerto for Viola d'Amore*, Marcello, *Int, Aria and Presto*, Vivaldi, *Il Cimento dell'Armonia e dell'Inventione*, *Concerto (The Spring)*

April 54, RFH, RPO/Beecham, Hayden *Symphony No 103, Drumroll*, Mozart *Concerto for Bassoon and Orchestra* (Gwydion Brook), Elgar *Enigma Variations*, Wagner *Overture to Mastersingers*

Aug 54, RAH, Hallé/Barbirolli, Wagner *Prelude, Tristan and Isolde Act 2*, Marthe Mödl, Shacklock, Wolfgang Windgassen, Strauss *Prelude, Capriccio, Don Juan*

Sept 55, LPO/Boult, Mozart *Overture from Magic Flute, Symphony No 35, Motet, Exultate Jubilate* (Ilse Hollweg), Brahms *Double Concerto* (Pougnnet/Pini), *Symphony No 2, Concerto*

Sept 55, RAH, Hallé/Barbirolli, Wagner, *Overture from Flying Dutchman, Valkyrie, Act 1, Scene 1*, (Sylvia Fisher, Ludwig Suthaus), Strauss *Suite The Love of Danae, Death and Transfiguration*

April 57, RFH, NYO/Sargent, *Overture from Rossini, Journey to Rheims*, Mozart *Piano Concerto in F* (Kathlees Jones), Britten *Young Person's Guide to the Orchestra*, Schubert *Symphony No 9*

April 58, RFH, Philharmonia/ OttoKlemperer, Sibelius *Symphony 4*, Mozart *Piano Concerto in D Minor* (Annie Fischer), Strauss *Don Juan, Till Eulenspiegel*

April 60, RFH, London Mozart Players/Blech, Mozart *Overture from The Seraglio, Piano Concerto* (Ingrid Haebler), *Symphony No 40, Concerto for Two Violins* (Trevor Williams, Jack Rothstein), *Three German Dances*

April 61, RFH, Philharmonia, Handel *Messiah* (Harper, Boese, Pears, Donald Bell)

Nov 61, RFH, LSO/ Jascha Horenstein, Mahler *Symphony No 3* (Helen Watts)

April 62, RFH, VPO/Boskovky, Johann and Josef Strauss (Hilde Gueden)

Jan 63, RAH/Britten and Willcocks, Britten, *War Requiem* (Galina Vishnevskaya, Pears, Krause)

Feb 63, RFH, NYPO/Bernstein, *Overture from La Scala di Seta*, Schubert *Symphony No 5*, Bernstein, *Dances West Side Story*, Tchaikovsky *Symphony No 4*

April 63, Vienna Musikverein, Vienna Symphony Orchestra/Sawallisch, *Parsifal* Introduction and Transformation Scene, Strauss *Four Last Songs*, (Clare Ebers), Verdi *Quattro Pezzi Sacri*

Aug 63, Edinburgh, Usher Hall, Orchestra of the ROH Georg /Solti, Schubert *Symphony No 5*, Bartok *Concerto Violin* (Menuhin), Stravinsky *Rite of Spring*

March 64 RFH, Philharmonia/von Matacic, Elisabeth Schwarzkopf, Johann Strauss *Symphonies I and II*, Josef, Suppé, Millöcker, Heuberger and Lehar<sup>4</sup>

April 64, Florence Palazzo Pitti, Orchestra di Pal Pitti/Paolo Peloso, *Overture to Tancredi*, Schubert *Symphony No 5*, G M Alberti *Violin Concerto* (Lando Cianchi), Beethoven *Symphony No 1*

March 65, Washington DC, Constitution Hall, Philadelphia Orchestra, Eugen/Ormandy, Mozart *Symphony No 30*, Tchaikovsky *Violin Concerto* (Anshel Brusilov), Britten *Cantata Misericordia* (DiVirgilio, Boatwright), Strauss *Death and Transfiguration*

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<sup>4</sup> Did I really hear this? Schwarkopf ill?

- April 65, New York, Philharmonic Hall, NYPO/ Steinberg, Haydn *Symphony No 49*, Mahler *Symphony No 6*
- July 65, RAH, Hallé/Barbirolli, Haydn *Symphony No 83*, Beethoven *Symphony No 3*, Nielsen *Symphony No 4 Inextinguishable*
- June 66, London Mozart Orchestra/Dorati (Stravinsky cancelled), *Symphony in Three Movements*, *Oedipus Rex*, Stuart Burrows, Maureen Guy, Raimund Herinx, Max Worthley, Derrick Olsen, Carlton Hobbs
- Aug 67, Chichester Festival Theatre, LSO/Menges *Water Music*, Haydn *Symphony No 88*, Mozart *Horn Concerto No 2* (Tuckwell), *New World Symphony*
- Jan 68, Town Hall Birmingham CBSO/Zinman, *Peter Grimes: Four Sea Interludes*, Strauss *Don Juan*, Prokofiev *Piano Concerto No 3* (Graffman), Beethoven *Symphony No 5*
- Sept 68, Birmingham Town Hall, CBSO/Rignold, *Overture, Semiramide*, Britten, *Symphony for 'Cello & Orchestra* (Mstislav Rostropovich), Berlioz *Royal Hunt and Storm, Trojan March*
- May 69, RFH, LSO/Boulez, Mahler *Adagio and Symphony No 10, Das Klagende Lied* (Evelyn Lear, Grace Hoffman, Stuart Burrows, Hermann Prey)
- Aug 70, Berlin, Philharmonie, BPO/Zdenek Macal, Dvorak, *Overture from Othello*, Beethoven *Piano Concerto*, (Maurizio Pollini), *Pictures at an Exhibition*
- Aug 70, Copenhagen, Tivoli, Radio SO/Blomstedt, Beethoven *Overture from the Ruins of Athens*, Bartok *Piano Concerto No 2* (János Solyom), Sibelius *Symphony No 2*
- Feb 71, Birmingham Town Hall, CBSO/ Louis Frémaux, Messiaen *Trois Petites Liturgies de la Présence Divine* (McCabe, Morton), Shostakovich *Symphony No 10*
- April 71, Paris, Theatre des Champs-Élysées, ECO, Vivaldi *Violin Concerto Opus 8, La Tempesta di Mare* (Zuckerman), *Concerto No 2*, Violins (Zuckerman, Sillitoe), *Concerto No 3*, Violins (Zuckerman, Sillitoe, Garcia), *Concerto No 4*, Violins (Zuckerman, Sillitoe, Garcia, Tunnel), Bach, *Brandenburg Concerto No 3, Concerto for Violin* (Zuckerman)
- April 71, Paris, Espace Pierre Cardin, Concerts Lamoureux/Marius Constant, Ligeti, *Lontano*, Constant *Chaconne et Marche Militaire*, Stockhausen *Zyklus* (Sylvio Guald, percussion), Messiaen *Et exspecto resurrectionem mortuorum*
- April 71, Théâtre des Champs Élysées, Orchestre de Paris /Leinsdorf, Strauss, *Don Juan, Four Last Songs, and Beethoven Ah! Perfido...* (Monsarrat Caballé), Beethoven *Symphony No 5*
- April 71, Paris, Palais de Chaillot, Grande Salle, Boston SO/Steinberg, Beethoven *Leonore III*, Bach *Suite No 2* (Anthony Dwyer, Tilson Thomas), Mahler *Symphony No 7*
- May 71, Paris, Salle Pleyel, BBCSO/Boulez, Berg, *Three Lyric Pieces*, Schoenberg *Variations Opus 31*, Boulez *Livres Pour Cordes*, Bartok *Les Mandarin Merveilleux*
- Oct 71, Palais de Chaillot, Grande Salle, Chicago SO/Solti, *Overture from Midsummer Night's Dream*, Bartok, *Concerto for Orchestra*, Brahms *Symphony No 1*
- Oct 71, Palais de Chaillot, Grande Salon, ChiagoSO/ Giulini, Haydn *Symphony No 94, Surprise*, Brahms, *Overture, Tragic*, Beethoven *Symphony No 7*

Nov 71, Théâtre des Champs Elysées, ECO Daniel/Barenboim, *Piano Concerto in C Minor* (Barenboim), *Symphonie No 35*, Haffner *Piano Concerto No 22 in B Flat* (Barenboim)

March 72, Théâtre des Champs Elysées, Orchestre de Paris/Barenboim, Tchaikovsky *Symphony No 6*, Brahms *Piano Concerto No 1* (Rubinstein)

Jan 72, Liverpool, Royal Liverpool Philharmonic/, Zdenek Macal, Schubert *Symphony No 5*, Schumann *Piano Concerto* (Radu Lupu), Josef Suk *Scherzo Fantastique*, Roussel *Bacchus and Ariadne*

May 72, Round House, BBCSO/Boulez, Vino Glubukar, *Discours II for Five Trombones*, Murray Schafer *Requiem for a Party Girl*, Jane Manning, Maxwell Davies *Blind Man's Buff*, Josephine Barstow, Mary Thomas

Sept 74, Birmingham Town Hall, CBSO/Frémaux, Anthony Gilbert *Ghost and Dream Dancing*, Shostakovich *Cello Concerto* (Rostropovich), *Pictures at an Exhibition*

Aug 75, Hollywood Bowl, LA Philharmonic/Lawrence Foster, Beethoven, *Coriolan*, Liszt *Piano Concerto 2* (Emanuel Ax), Mahler, *Symphony No 1*

Sept 75, RFH, Finnish Radio SO(?), Okko Kamu, Bergman *Aubade*, Elgar *Cello Concerto* (Arto Noras), Sibelius *Symphony No 1*

Oct 75, RFH, BBCSO Rudolf/Kempe, Haydn *Symphony 104 (London)*, Mahler *Das Lied von der Erde* (Janet Baker, Ludwig Spiess)

Dec 75, RFH, RPO/Zdenk Macal, Roussel *Bacchus and Ariadne*, Elgar *Sea Pictures* (Janet Baker), Berlioz, Excerpts from *Romeo and Juliet*

April 76, RFH, ECO/Barenboim, Mozart *Symphony No 35*, *Piano Concerto in A Major* (Clifford Curzon), *Concerto for Two Pianos in E Flat Major* (Curzon/Barenboim)

May 76, Copenhagen, Tivoli, Ungdoms Symphony Orchestra/lb Erikson, Fauré, *Masques et Bergamasques*, Nielsen, *Symphony No 1*

Feb 77, City Hall Newcastle-upon-Tyne, Bach Orchestra of Leipzig Gewandhaus/Gerhatd Bosse, Sinfonia to Cantata BWV 174, Suite No 2, Telemann, Viola Concerto (Hallmann), Haydn, Violin Concerto (Bosse). *Symphony No 8, Le Soir*

March 77, RFH, RPO/Kazimierz Kord, Mozart *Symphony No 31*, *Violin Concerto* (Ralph Holmes), Tchaikovsky *Symphony No 6*

TO HERE

March 77, RFH, New Philharmonia Ricardo/Muti, Stravinsky *Scherzo Fantastique*, Prokofiev *Sinfonietta*, Prokofiev *Alexander Nevsky* (Irina Arkhipova)

Sept 77, RAH, BBCSO/Boulez, Ligeti *San Francisco Polyphany*, Bartok *Piano Concerto No 2* (Michel Béroff), Stravinsky *Firebird*

Dec 77, RFH, RPO/Serge Baudo, Messiaen *Three Little Liturgies*, Ravel *Piano Concerto for the Left Hand* (Entremont), Fauré *Requiem* (Harwood, Shirley-Quirk)

Feb 78, RFH, Philharmonia/ Simon Rattle, Maxwell Davies *Symphony No 1*, *Lied von der Erde*, (Hodgson, Mitchinson)

June 78, RFH, Philharmonia/Muti, Belioz, *Overture from Carnaval Romain, Les Nuits d'Été*, (Janet Baker), *Romeo and Juliet* (excerpts)

Nov 78, RFH, LPO/Atherton/Lutoslawski, Lutoslawski *Concerto for Orchestra, Les Espaces du Sommeil* (Dietrich Fischer-Dieskau), Strauss *Also sprach Zarathustra*

Feb 79, RFH, LPO/Conlon, Brahms *Tragic Overture, Piano Concerto 1* (Rudolf Serkin), *Symphony No 4*

April 80, RFH, LPO/ Kyril Kondrashin, Berlioz *Overture from Beatrice and Benedict*, Ravel *Piano Concerto* (Pommier), Berlioz *Symphony Fantastique*

Aug 80, RAH, LSO/ Colin Davis, Sibelius *En Saga*, Tippett *Concerto for viola, violin and 'cello* (Pauk, Nobuko Imai, Kirschbaum), Beethoven *Symphony No 3*

Oct 80, RFH, LSO/ Claudio Abbado, Kiri Te Kanawa, Verdi *Overture from Force del Destino*, Strauss *Songs, Petrushka*

Feb 81, St Andrew's Thornhill Square, St John's Wood Chamber Orchestra, Mozart *Serenade K375*, Bach *Ich will den Kreuzstab gerne tragen* (Stephen Rhys-Williams), Strauss *Metamorphosen*

March 81, City Hall, Sheffield, Halle Orchestra/Pritchard, *Overture from Meistersingers*, Beethoven *Symphony No 7*, Brahms *Piano Quartet in G Minor* orchestrated by Schoenberg

March 81, Bristol; Colston Hall, CBSO/Conlan, Ravel *Tombeau de Couperin, Piano Concerto for Left Hand* and *Piano Concerto in G* (Kun-Woo Paik), *La Valse*

March 82, Barbican (opening concert) Orchestre de Paris/Barenboim, Beethoven *Symphony No 8*, Berlioz *Symphonie Fantastique*

March 82, Barbican, LSO/Abbado, Mozart *Masobic Funeral Music, Piano Concerto No 27 in B Flat* and *Piano Concerto No 8 in C* (Rudolf Serkin), *Symphony No 41, Jupiter*

March 82, Barbican, LSO/Abbado, Prokofiev *Piano Concerto No 2*, (Vladimir Ashkenazy), Mahler *Symphony No 1*

April 82, RFH, BBCSO/Pritchard, Birtwhistle *The Triumph of Time*, Berg *Violin Concerto* (Pierre Amoyal), Ives *Symphony No 4*

April 82, Barbican, LSO/Elder, Harris *Symphony No 3*, Bernstein *Dances from West Side Story*, Ives *Washington's Birthday* and *The Fourth of July*, Gershwin *An American in Paris*

May 82, RFH, LPO Klaus Tennstedt, Schoenberg *Verklärte Nacht*, Mahler *Symphony No 4* (Felicity Lott)

July 82, RAH, Philharmonia/Rattle, Mozart *Piano Concerto No 21 in C Major* (Imogen Cooper), Mahler/Cooke *Symphony No 10*

March 83, Barbican, LSO/Abbado and James Judd, Stockhausen *Gruppen*, Brahms *Alto Rhapsody* (Shirley Verrett), Haydn *Variations*

Aug 83, RAH, Academy St Martin in Fields/Marriner, Mozart *Symphony No 31*, Britten *Les Illuminations*, (Rolfe Johnson), Maxwell Davies *Sinfonia Concertante*, Mendelssohn *Symphony No 4*

Aug 63, Usher Hall, ROHOrchestra/Pritchard, Berlioz *Overture from Rob Roy* and *Tristia Three Pieces for Chorus and Orchestra*, Britten *Spring Symphony* (Ella Lee, Norma Procter, William McAlpine)

May 78, RFH, LSO/Abbado, Nono *Como una ola de Fuerza y Luz*, (Pollini, Jane Manning), Mahler *Symphony No 4* (Minton)

March 82, Barbican, LSO/Abbado, *Overture from L'Italiana in Algeri*, Prokofiev *Piano Concerto No 5* (Ashkenazy), Brahms *Symphony No 1*

March 82, Barbican, ECO/Leppard, Bach *Brandenburg No 4*, *Cantata for flute violin and harpsichord* (Garcia, Adeny), *Cantata Weichet nur betrübt Schatten*, (Lott), *Suite No 3 in D*

Aug 83, RAH, London Sinfonietta/Howarth, Bartok *Strings, Percussion and Celesta*, Ligeti *Clocks and Clouds*, Shostakovich *Symphony No 14* (Felicity Palmer, Malcolm King)

Aug 83, RAH, Fires of London/Maxwell Davies *Symphony No 7* (John Carewee and Phillip Grange), *Commerian Nocture, Revelation and Fall*, Eloitt Carter *Triple Duo*, Sandy Wilson/arr Maxwell Davies *Concert Suite* from *The Boy Friend*

Sept 83, RFH, Philharmonia/Essa-Peka Salonen, Mahler *Symphony No 3*, (Linda Finnie)

Dec 83, RFH, BBCSO/Elder, John Buller *Theatre of Memory*, Debussy *Rondes des Printemps*, Boulez *Poèmes pour Mi*

Dec 83, RFH, BBCSO/Atherton, Ravel *Rhapsodie Espagnole*, *Piano Concerto for Left Hand* (Crossley), *Varèse Amérique*, Ravel *La Valse*

Feb 84, Barbican, LSO/Abbado, Beethoven *Cantata Meeresstille und Glückliches Fahrt*, Mozart *Piano Concerto 25 in C Major* (Tamas Vásáry), Mendelssohn *Symphony No 3*

June 84, Barbican, LSO/Previn, Elgar *Cockaigne*, 'Cello *Concerto* (Douglas Cummings), *Enigma Variations*

Aug 84, Melbourne Concert Hall, MSO/David Zinman, Dvorak *Symphony No 8*, Schoenberg, *Verklärte Nacht*, Wagner, *Siegfried's Funeral Music*, *Immolation* (Rita Hunter)

Aug 84, RAH, BBCSO/Howarth, Birtwhistle *Three Movements with Fanfares*, *Nomos*, Bartok *Sonata 2 for Pianos and Percussion*, (Robert Bridge, Joanthan Higgins, Tristram Fry, James Holland), Luciano Berio *Sinfonia*

March 85, Barbican, LSO/Abbado, Ligeti *Lontano*, Berg *Violin Concerto* (Accardo), Mahler *Symphony No 1*

April 84, RFH, Philharmonia/Rattle, *Prelude to Tristan*, Berg *Wozzeck Fragments* (Elise Ross), Mahler *Symphony No 1*

April 84, Philharmonia/Rattle, *Lulu Suite*, Mahler, *Kindertotenlieder* (Janet Baker), Strauss *Don Quixote* (John Chamber, Andrew Shulaman)

Oct 85, RFH, LSO/Abbado, Schoenberg, *Verklärte Nacht*, Mahler *Das Lied von der Erde* (Hanna Schwarz, Walter Raffeiner)

Nov 85, RFH, Philharmonia/Esa-Pekka Salonen, Messiaen *Turangalila Symphony* (Paul Crosley, Tristan Murail)

Jan 86, RFH, RPO/Previn, Beethoven *Coriolan*, Dvorak *Cello Concerto* (Anne Martindale Williams), Elgar *Enigma Variations*

Jan 86, Barbican, LSO/Rostropovich, *Beethoven Symphony No 5*, Shostakovich *Symphony No 4*

Feb 86, Barbican, RPO/James Judd, Rossini, *William Tell*, Handel, *Royal Fireworks*, Grieg *Piano Concerto* (Joanna MacGreogor), Dvorak, *Symphony No 9 New World*

March 86, RFH, BBCSO/Etövös, Zimmermann *Dialoge* (Bruno Canino, Antonio Ballista, pianos), Stravinsky *Threni* (Anne Dawson, Rigby, Maryn Hill, Peter Hall, Michael George, David Thomas) Birtwhistle *Earth Dances*

May 86, RFH, LPO/Tennstedt, Mahler *Adagio No 10*, Strauss songs (Jessie Norman), Messiaen *Oiseaux Exotiques*

June 86, RFH, RPO/Previn, Vaughan Williams *Variations on a Theme from Thomas Tallis*, Maxwell Davies, *Violin Concerto* (Isaac Stern), Debussy *La Mer*

Sept 86, Melbourne Concert Hall, ACO and Australian Youth Orchestra/Ronald Zollman, Frank Martin *Petite Symphonie Concertante*, Mahler *Symphony No 6*

Dec 86, RFH, LPO/Solti, Bartok *Piano Concerto No 3* (Schiff), Mahler *Symphony No 5*

Jan 87, Barbican, LSO/Abbado, Jean-Louis Steurman, Mozart *Piano Concerto 17 in G*, Mahler *Symphony No 9*

Jan 87, RFH, CBSO/Rattle, Sibelius *Symphony No 6*, Mahler *Symphony No 6*

Oct 87, Melbourne Concert Hall, Australian String Ensemble/Finlayson, *Four Seasons* (Igor Ozim)

Dec 87, Melbourne Concert Hall, New Symphony Orchestra/ Marciano, June Bronhill's Sounds of Music: *Overture from Cinderella*, *Arias*, *Daughter of Regiment*, *Giani Schicci*, *La Traviata*, *Butterfly*, *Carmen Suite*, Ponchielli Songs, *The Maid of the Mountains*, *A Little Night Music*, *The Sound of Music*, etc, etc.

May 88, QEH, Glock 80<sup>th</sup>, London Sinfonietta/Howarth, Birtwhistle and Ensemble Intercontemporain/Boulez, Birtwhistle *Secret Theatre*, Stravinsky *Concerto for Two Pianos* (Donohoe and Roscoe), Birtwhistle *An Die Musik* (Sarah Leonard), Boulez *Le Marteau sans Maître* (Elizabeth Laurence)

May 88, RFH, Philharmonia/Sinopoli, Gabrielli *Canzoni for Brass*, Stravinsky *Symphony of Psalms*, Saint-Saëns *Symphony No 3* (Organ)

May 88, Barbican, LSO/Nagano, Mark Anthony Turnage *Night Dances*, Schnittke *Violin Concerto No 4* (Gidon Kremer), Peter Maxwell Davies *Symphony No 2*



Aug 88, RAH, BBCSO/Atherton, Britten *An American Overture*, Mahler/Britten *Symphony No 3, Second Movement*, Britten *Symphony No 4, Sea Interludes*, Mahler (Elizabeth Connell, Thomas Allen)

Sept 88, RAH, Concertgebouw/Chailly, Mozart *Overture from Idomeneo*, *Piano Concerto 19 in F* (Lupu), Bruckner *Symphony No 3*

Nov 88, QEH, Ensemble Intercontemporain/Boulez and Barenboim, Schoenberg *Suite Opus 29*, Berio *Concerto II (Echoing Curves)*, *Rite of Spring*

Nov 88, Barbican, LSO/Davis, Schubert *Symphony No 3*, Mendelssohn *Piano Concerto No 1* (Mitsuko Ushoda), Schubert *Symphony No 6*

Dec 88, Boston SO/Ozawa, Webern *Five Pieces for Orchestra*, Mahler *Symphony No 9*

Dec 88, RFH, LPO/Tennstedt, Schoenberg *Survivor from Warsaw* (John Shirley-Quirk), Mahler *Symphony No 5*

Feb 89, RFH, LPO/Tennstedt, Mahler *Symphony No 3*, Yvonne Kenny, Jard van Nes

March 89, RFH, ECO/Watson, Bach *Brandenburg Concerto No 5*, Mozart *Piano Concerto No 23*, (Phillipe Casard), Vivaldi *Four Seasons* (José Luis Garcia)

June 89, Union Chapel Islington, Ensemble Bolshoi/Lazarev, Ashot Zograbyan *Serenade*, Tigran Mansuryan *Cello Concerto* (Natalia Gutman), Faradz Karayev *A Crumb of Music for George Crumb*, Schnittke *Music for Piano and Chamber Orchestra* (Vasily Lobanov)

Oct 1989, Almeida, Londn Sinfonietta/Sian Edwards, Kurtag *Messages of the Late Miss R V Trousova*, *Three Old Inscriptions*, *Attila Jozsef Fragments* (Zolatan Kocsis)

Oct 89, Barbican, CBSO/Rattle, Strauss *Oboe Concerto* (Heinz Holliger), Liszt *A Faust Symphony* (Patrick Power)

April 90, Melbourne Concert Hall, MSO/Jorge Mester, Mozart *Symphony No 35* (Haffner), Mahler *Das Lied von der Erde* (Elizabeth Campbell, Thomas Edmonds)

April 90, Melbourne Concert Hall, The Melbourne Chorale/Divall, Bach *St Mathew Passion* (Illing, Cullen, Chistopher Bogg, Michael Terry, James Christiansen, Stephen Bennett, Jerzy Kozlowski)

Jan 91, Barbican foyer, Henze, *El Cimarrón*, (Daniel Washington)

Jan 91, Barbican, BBCSO/Ulf Schirmer, Henze *Raft of the Medusa* (Beverly Moraga, Wilson-Johnson, Ian McDiarmid)

Aug 91, St Martin in the Fields, Allegro Chamber Ensemble/Scott Marone, Bach *Concerto for Two Violins*, Handel *Concerto Grosso Opus 65*, Grieg *Elegaic Melodies*, Warlock *Capriol Suite*, Barber *Adagio for Strings*, Mozart *Divertimento K 136*, Walton *Suite from Henry V*, Holst *St Paul's Suite*

Aug 91, RAH, BBCSO/Wigglesworth, Britten *Sinfonia da Requiem*, Lutoslawski *Chantefleurs et Chantefables* (Solveig Kringleborn), Lutoslawski *Cello Concerto* (Natalia Gutman), Bartok *Strings, Percussion and Celeste*

Sept 91, RAH, CBSO/Rattle, Sofia Gubaidulina *Offertorium* (Gidon Kramer), Prokofiev *Symphony No 5*

Sept 91, RAH, CBSO/Rattle, Mahler *Symphony No 9*

Sept 91, RAH, LSO/ Michael Tilson Thomas, Stravinsky *Symphony in C*, *Symphony of Psalms*, Leonard Bernstein *Dances from West Side Story*, *Chichester Psalms*

Oct 91, Barbican, CBSO/Rattle, Beethoven *Piano Concertos Nos 1 and 4* (Brendel), Schoenberg *Variations for Orchestra*

Dec 91, Barbican, LSO/Rattle, Turnage *Momentum*, Beethoven *Emperor* (Brendel), Hans Werner Henze *Symphony No 7*

Feb 92, RFH, LPO/Rattle, Nielsen *Pan Syrinx*, *Symphony No 9*, Beethoven *Symphony No 7*

Feb 92, RFH, LPO/Rattle, Janacek, *Prelude From the House of the Dead*, Lutoslawski *Five Songs* (Elise Ross), Berg *Three Pieces from Wozzeck*, Sibelius *Symphony No 2*

Feb 92, RFH, LPO/Tennstedt, Beethoven *Symphonies Nos 6 and 5*

Oct 92, Snape Maltings, BBCSO/Andrew Davis, Britten *Overture from Paul Bunyan*, Britten *Sinfonia da Requiem*, Kurt Weill *Concerto for Violin and Wind Instruments* (Ernst Kovacic)

Dec 92, Melbourne Concert Hall, Australian Chamber Orchestra/Tognetti, Rameau *Les Boréades*, Haydn *Cello Concerto* (Steven Isserlis), Taverner *Eternal Memory*, Schoenberg *Verklärte Nacht*, Haydn *Symphony No 45 (Farewell)*

Nov 92, Melbourne Concert Hall, MSO/ Iwaki, Mahler *Symphony 2* (Gillan Sullivan, Elizabeth Campbell)

Dec 92? Melba Hall, University of Melbourne, Dissonance, Mozart *String Quartet in C, K485*, Debussy *String Quartet, Opus 10*, Shostakovich *Piano Quintet Opus 57*

Jan 93, Melbourne Concert Hall, State Orchestra of Victoria (Mills), Adams *The Chairman Dances* (Merlyn Quaife), Christopher Rouse excerpts from *Phantasmata del Tredici*, excerpts from *Adventures Underground*, Corigliano *Concerto for Flute* (Vernon Hill)

Jan 93, Melbourne Concert Hall, ACO/Hogwood, Handel *Suite for Trumpet and Strings*, CPE Bach *Symphony in F*, Copland *Quiet City*, Ives *The Unanswered Question*, Stravinsky *Concerto from Dumbarton Oaks*, Haydn *Symphony 80 in D minor*

March 93, Sydney Concert Hall, ACO/Estonian Philharmonic Choir/Tognetti, Pärt *Cantus Memoriam Benjamin Britten*, Hindemith *Trauermusik for Violin and Strings* (Hartmut Lindeman), Britten *Lachrymae Reflection on a Song by Dowland* (Lindeman), Palestrina *Hodie Christus Natus Est*, Handel *Exit Dominus*

April 93, Melbourne Concert Hall, MSO/Hiroiyuki Iwaki *Mahler Symphony No 9*

Aug 93, RAH, BBCSO/Andrew Davis, Takemitsu *From Me What You Call Time*, Mozart *Piano Concerto in F Major* (Nikolai Demidenko), Tippett *Ritual Dances*, *Midsummer Marriage*, *Closing Scene*, *Daphne* (Janice Watson)

Sept 93, RAH, London Sinfonietta/Knussen, Henze *Requiem* (Håken Hardenberger, trumpet, Paul Crossley, piano)

Sept 93, RFH, Philharmonia/Sinopoli, Wagner *Prelude to Act I of Lohengrin*, *Wesendonk Lieder*, (Margaret Price), Bruckner *Symphony No 4*

Nov 93, RFH, Philharmonia/Sinopoli, Schubert *Symphony No 5*, Mozart *Exsultate Jubilate*, Rossini *Arias*, *Siege of Corinth*, *Cenerentola* (Cecilia Bartoli), Respighi *Pines of Rome*

Feb 94, RFH, Philharmonia/Levine, Mahler *Symphony No 3* (Christa Ludwig)

April 94, BBCSO/Slatkin, William Schuman *American Festival Overture*, Copland *Four Dances*, *Rodeo*, Barber *Cello Concerto* (Kirshbaum), Bernstein *Songfest* (Faye Robinson, Cynthia Clarey, Jean Rigby, Salvatore Champagne, Hampson, Bannatyne-Scott)

April 94, RFH, BBCSO/Slatkin, Carter *Holiday Overture*, Ives *Symphony No 2*, Glass *Violin Concerto* (Gidon Kremer), Gershwin *An American in Paris*

Aug 94, Melbourne Concert Hall/Vernon Handley, Berlioz *Roman Carnival*, Richard Meale *Symphony 1*, Vaughan-Williams *Sea Symphony* (Gillian Sullivann, Micahel Lewis)

March 95, Barbican, LSO/Tilson Thomas, Hans Rott *Opening Pastorales* and *Scherzo*, *Symphony in E Major*, Mahler *Das Lied von der Erde* (Ben Heppner, Thomas Hampson)

April 95, RAH, LSO/Tilson Thomas, Mahler *Symphony No 8 (of a Thousand)*, (Alessandra Marc, Nancy Gustafson, Lynda Russell, Katarine Dalayman, Nathalie Stutzmann, Thomas Moser, Michaels-Moore, Peter Rose)

Sept 95, RAH, Ensemble Moderne/Eötvös, Anhill *Ballet Mecanique*, Steve Reich *Proverb and City Life*, Stravinsky *Les Noces*

Nov 95, Carnegie Hall, New York, Chicago SO/Barenboim, Bruckner *Symphony No 8*

May 96, Melbourne Convcert Hall, MSO/Markus Stenz, Stravinsky *Jeux des Cartes*, Mozart, *Violin Concerto No 4 in D* (Lazar Schuster), Schumann *Symphony No 2*

June 96, QEH, London Sinfonietta/Stenz, Lindberg *Arena II*, *Engine*, Heiner Goebbels *Herakles II*, Goebbels *La Jalousie*

Feb 97, RFH, CBSO/Rattle, Stravinsky *Canticles* (Juliane Banse, Deborah Miles-Johnson, Wilson-Johnson), Henze *Raft of the Medusa* (Franz Mazura)

July 97, RAH, Esemble Moderne/John Adams, Steve Reich *Music for Mallet Instruments, Voices and Organ*, Michael Gordon *Love Bead*, Lou Harrison *Concerto Organ and Percussion Orchestra*, John Adams *Scratchband*, Philip Glass *Façades*, Frank Zappa excerpts from *The Yellow Shark*

July 97, RAH, Hallé/ Kent Nagano, Debussy *Martydom St Sebastian* (Symphonic Fragments), Sofia Gubaidulina *Viola Concerto* (Yuri Bashmet), Shostakovich *Symphony No 10*

Aug 97, RAH, BBCSO/ Oliver Knussen, Elliot Carter *Holiday Overture*, Britten *Suite for English Folk Tunes*, *A Time There Was...*, Mark Anthony Turnage *Dispelling the Fears*, Elliot Carter *Allegro Scorrevole*, Ruth Crawford Seeger *Andante fo String Orch and Folk Song Settings*, Copland *Suite from Billy the Kid*

Aug 97, RAH, Gustav Mahler Youth Orch/Boulez, Ravel *Tombeau de Couperin*, Bartok *Four Pieces for Orchestra*, Boulez *Notations I – IV*, Stravinsky *Rite of Spring*

Sept 97, RAH, CBSO/Rattle, Shostakovich, Violin Conc (Maxim Vengerov), *Mahler Symphony No 5*

Sept 97, Barbican, LSO/Rostropovich, James McMillan *Symphony (Vigil)*, Tchaikovsky *Violin Concerto* (Vengerov)

Nov 97, Barbican, LSO/Tilson Thomas, Berlioz *Overture from Carnaval Romain*, Brahms/Schoenberg *Piano Quintet in G Minor*, Berloz, *Les Nuits d'été* (Jessye Norman)

Nov 97, Barbican, LSO/Colin Davis, Sibelius *Oceanides*, *Symphony No 3*, *Symphony No 4*

Nov 97, Barbican, LSO/Davis, Sibelius, *Lemminkäinen Suite*, *Songs* (Solveig Kringleborn), *Symphony No 5*

Jan 98, RFH, CBSO/Rattle, Knussen *Symphony 3*, Birtwhistle *Triumph of Time*, Tippett *Symphony No 4*

Aug 98, RAH, Berlin Phil/Abbado, Mozart *Concerto for Flute and Harp* (Pahud & Langlamet), Bruckner *Symphony No 5*

Aug 98, RAH, BBCPhil/Sinaisky, Tchaikovsky *1812 Overture*, Szymanowski *Symphony No 4*, *Sinfonia Concertante* (Howard Shelley), Shostakovich *Symphony No 13*, *Babi Yar* (Sergei Leiferkus)

Aug 98, RAH, CBSO/Rattle, Birtwhistle *Triumph of Time*, Beethoven *Symphony No 9* (Ziesak, Jadwiga Rappé, Langridge, Willard White)

Oct 98, Barbican, LSO/Rostropovich, Shostakovich *Symphonies Nos 8 and 9*

Oct 98, Barbican, LSO/Rostropovich, Shostakovich *Recollection* and *Winter Garden*, film *Michurin*, *Violin Concerto No 1* (Vengarov), *Symphony No 10*

Oct 98, Barbican, LSO/Rostropovich/ Ryusuke Numajiri, Shostakovich *Cello Concerto*, *Symphony No 11 (1905)*

Oct 98, Barbican, LSO/Rostropovich *Dresden in Ruins (Five days and Five Nights)*, *Symphony No 12*, *Symphony No 13 Babi Yar* (Sergei Aleksashkin)

Oct 98, Barbican, LSO/Rostropovich *Violin Concerto 2* (Vengerov), *Symphony No 14*

Oct 98, Barbican, LSO/Shostakovich *Suite on Verses of Michaelangelo Buonarotti* (Tigran Martirosian), *Symphony No 15*

March 99, Melbourne Concert Hall, MSO/Melbourne Chorale Symphonic Chorus/Marcus Stenz, Mahler *Symphony No 3* (Birgit Remmert)

March 99, Melbourne Concert Hall, MSO and Chorale/Marcus Stenz, Verdi *Requiem* (Whitehouse, Birgit Remmert, Octavio Arévalo, Sergei Aleksashkin)

May 99, Melbourne Malthouse, Metropolis 1, MSO/Hiroyuki Iwaki, Takemitsu *Dreamtime*, Yoshimatsu *Theronody to Toki* (Karo Kimera), Nishimura *Bird Heterophony*, Peter Sculthorpe *Great Sandy Island*

May 99, Malthouse, Metropolis 2, MSO/Richard Mills *Lieberson 'Fire' from The Five Great Elements*, Mills *Tenebrae*, John Adams *The Wound-Dresser* (Michale Lewis), Richard Mills *Bamaga Diptych*

June 99, Malthouse, Metropolis 3, MSO/Marcus Stenz, Ligeti *San Francisco Polyphony*, Kurtág *Grabstein für Stefan* (Slava Grigoryan), Kurtág, ...*quasi una fantasia* ... (Michael Kieran Harvey), Gerard Brophy *Merge – A Memoir of the Senses (for four percussionists)*

Nov 99, Barbican, London Sinfonietta/Alsop, Joe Cutler *The Dubious Concoctions of Dr Tillystrom*, Sally Beamish *The Caledonian Road*, Alasdair Nicholson *Ghosts at the Water's Edge*, MacMillan *Veni Veni, Emanuel* (Colin Currie)

April 2000, Melbourne Concert Hall, MSO/Stenz, Beethoven *Piano Concerto 3* (Alfredo Perl), Shostakovich *Symphony No 11, 1905*

Jan 2000, Barbican LSO/Davis, *Romeo and Juliet* (Daniela Barcellona, Kenneth Tarver, Orlin Anastassov)

March 2000 RFH, CBSO/Rattle, Henze *A Tempest*, Ligeti *Violin Concerto (The Little)*, Simon Holt *Sunrise' Yellow Noise*, Tippett *The Rose Lake*

May 2000, Metropolis CUB: (Kevin Field, conductor, Merlyn Quaife), Lisa Lim *Flying Banner*, Chin *Acrostic-Word Play*, Fuiikura *Code 80* (Australian Premiere), Cawrse *Music* (World Premiere), Wong *Tearless Moon* (Australian Premiere)

June 2000, RFH, Concertgebouw/Ricardo Chailly; Bach/Mahler *Suite (1909)*, *Des Knaben Wundehorn* (Barbara Bonney, Sara Fulgoni, Rudolf Schasching, Matthias Goerne)

Oct 2001, Government House Melbourne, VCA Bach Ensemble/Marco Pagee, Bach *Concerto in D Minor for Keyboard*, Mozart *Sonata in D Minor for Two Pianos*, Bach *Concerto for Two Keyboards*, Bach *Concerto for Three Keyboards*

Nov 2002 Barbican LSO/John Adams, John Adams, *Lollapalooza*, *Century Rolls* (Joanna MacGregor), *Harmonielehre*

Dec 2002 RFH, Berlin Philharmonic Orchestra/Rattle, Schoenberg *String Quartet No 2* (Dawn Upshaw), Bruckner *Symphony No 9*

April 2003 Barbican, Pittsburgh SO/ Morris/Jansons, Bartok *Concerto for Strings, Percussion and Celeste*, Shostakovich *Symphony No 10*

Sept 2003 RAH, BBCSO, Promenade Concert, Singers: Jukka-Pekka Saraste, Doanatoni, Britten *Phaedra* (Lorraine Hunt-Lieberson), Starvinsky *Oedipus Rex* (Hunt-Liebersohn, Robert Gambill, Edgaras Montvidas, Jan-Hendrik Rootering, Juha Uusitalo, Steven Berkoff)

March 2004, Barbican, Concertgebouw/Bernard Haitink, Debussy *La Mer*, Shostakovich *Symphony No 8*

March 2004, Barbican, Concertgebouw/Haitink, Mozart *Piano Concerto in D minor* (Schiff), Bruckner *Symphony No 9*

April 2004 Barbican, Vienna PO/Haitink, Mahler *Symphony No 9*

May 2004, Barbican Philadelphia Orchestra/Eschenbach, Brahms *Violin Concerto* (Gil Shahan), Shostakovich *Symphony No 10*

Sept 2004 Barbican, Berlin Phil/Haitink, Mahler *Symphony No 3*, (Anna Larsson)

April-May 2006, CUB, Metropolis, MSO. *Descent and Ascension*, conductor Reinbert de Leeuw. Ligeti *Lontano*, Mark Anthony Turnage *Drowned Out* (Australian Premiere), Dahm *Noumen* (World Premiere), Messaien *L'Ascension Correspondances Cond Rde L*

May 2006, Malthouse: Marcus Stenz, MSO, Metropolis, Lee *Jet Stream: Isolume*, Eötvös Stanhope *Fantasia on a Theme by Vaughan Williams*, Glanert *Theratron bestiarum: Songs and Dances for Large Orchestra*

May 2006, Malthouse, Hamish McKeich conductor, Lachlan Davidson (tenor saxophone), David Jones (drums), Mansukhani *Within Shadows of Light for Chamber Orchestra*, Psathas *Saxophone Concerto (for saxophone and drums)*, Ker (...and...); Cresswell *Ara Kopikopiko*

May 2006, Metropolis, CUB Malthouse, Brett Dean conductor, Wade *Inner Space, Living Space, Te Matua Ngahere*, Van der AA *Second Self for Orchestra and Soundtrack*, Ledger *Habits of Creatures*, Dean *Pastoral Symphony*

Oct 2006, Hamer Hall, Melbourne, Tribute to Hiroyuki Iwaki, Orchestra Kanazawa, Ralf Gotoni, Prokofiev *Classical Symphony*, Shostakovich *Piano Concerto No 1* (Moma Kodona piano, Geoffrey Payne trumpet, Toru Takemitsu), Ross Edwards *Requiem for Strings*, Diana Docherty *Oboe Concerto*, Mozart *Haffner Symphony*

May 2007, Malthouse, MSO, Metropolis 1, Flying Banners (conductor Kevin Field, soprano Merlyn Quaife), Lisa Lim *Flying Banner*, Chin *Acrostic Wordplay*, *Seven Scenes from Fairy Tales*, *Fujikura Code 80* (Australian Premiere), *Cawrse Music* (World Premiere), Chong *Tearless* (Australian Premiere)

MSO, Metropolis, Malthouse, The Silence of God (conductor James McMillan, trumpet Håken Hardenberger), Weir *Music Entangled*, Mark Anthony Turnage *From the Wreckage* (trumpet and orchestra), (Australian Premiere), McMillan *Symphony No 3 – Silence* (Australian Premiere)

MSO, Metropolis, Malthouse, Under Capricorn (conductor McMillan, recorders Genvieve Lacey, prepared piano Anthony Pateras), Peter Sculthorpe *Sun Music 11*, Langdon *Visions from Holographic Space* (World Premiere), Ledger *Line Drawing – Concerto for Recorder and Strings*, Pateras *QQ* (World Premiere), Meale *Viridian*

May 2007, Hamer Hall, MSO (conductor Mark Wigglesworth, Gautier Capuçon, Celeste Lazarenko, soprano), Dvoják *Cello Concerto*, Mahler *Symphony No 4*

30 April 2008, MSO, Metropolis, Malthouse, Ligeti *Reinbert de Leeuw Lontano*, Mark Anthony Turnage *Drowned Out* (Australian Premiere), Dahm *Noiunen* (World Premiere), Mesaien *L'Ascension*

3 May 2008, R de L, Dalbavie *Color* (Australian Premiere), Dutillieux *Correspondances* (Merlyn Quaife), Boulez *Ritual in Memory of Bruno Maderna*

7 May 2008, Hamer Hall, Paul Fitzsimon, Takemitsu *Towards the Sea III*, Panni *Short* (World Premiere), Ligeti *Trio for Violin, Horn and Piano*, Schwantner *Music of Amber*, Özdil *Dances* (String Quartet)

10 May 2008, Hamer Hall, Brett Dean, Castles *Australian Unturning* (World Premiere), Lentz *Caeili Enarrant III*, Finisterer *Ruieselant*, Humble *Arcade V*, Thomas Adès *Tevot* (Australian Premiere)

July 2008, Hamer Hall, ACO, Richard Tognetti, Orchestral Arrangement of Shostakovich *String Quartet No 15*, Tognetti and Michael Yezerki Orchestra and Gondwana Voices, Shaun Tan, Children's Choir *The Red Tree*

March 2008, MSO, Oleg Caetani/John Williams, Messaien *Hymne*, Takemitsu *To the Edge of Dream* (Australian Premiere), Peter Sculthorpe *Nourlangie*, Mahler *Symphony No 1*

## Choral music

Feb 47, RAH, BBCSO/Barbirolli, *Dream of Gerontius*, (Gladys Ripley, Parry Jones, David Franklin)

April 47, Theater an der Wien, VPO/Barbirolli, (Ljuba Welitsch, Höngen, Anton Dermota, Paul Schöffler)

April 47, Vienna Konzerthaus, VSO/Klemperer, Bach *St John Passion*, *Seigfried* (Rosette Anday, Endre von Rösler, Ludwig Weber, Herbert Alsen)

Aug 47, Dom Salzburg, Domchor/Jospeh Messner, Palestrina *Stabat Mater*, Bruckner *Mass in E Minor*

March 48, Vienna, Muikverein, VPO/Karajan, Bach *St Mathew Passion* (Patzak, Schöffler, Seefied, Höngen, Dermota, Ferdinand Frantz, Erich Kaufman, Emil Siegert, Ljubomir Pantscheff, Harald Pröghöff, Friedrich Uhl)

March 50, RAH, BBCSO/Boult, Bach *B in Minor Mass* (Suddaby, Freda Townson, William Herbert, Boyce, Brannigan)

48-52, OUMCU, Holywell Music Room,

May 50, Purcell, Sonata Violin/Piano, (Stevens, Jesson), Mozart *Arias from Figaro* (Enid Hastings/Hewoitt-Jones, Piano, Schubert, Mercello, Ticciati (Niso Ticciati), Schubert *Songs*, (Hastings), *Sonata Española* (Stevens, Jesson)

May 50, Oxford, Sheldonian Theatre, Oxford Bach Chorus and Orchestral Society/Boult, (Margaret Field-Hyde, Astra Desmond, Pears, Hemsley)

June 50, Christ Church Hall Staircase, Cathedral Choir, Tallis, Palestrina, Lassus, Joquin des Près, Samuel Wesley, Charles Wood.

Sept 50, ROH, Orchestra La Scala/De Sabata, Verdi, *Requiem* (Tebaldi, Barbieri, Prandelli, Siepi)

Oct 50, Students of the RCM, Gerald English, Eric Wetherell, Sylvia Teitelbaum, Gabriel Barnard, Jennifer Ryan, Jill Burrell, Songs by Caccini, Monteverdi, Scarlatti, Warlock, Fauré, Debussy, Duparc, Mozart *Piano Quartet in G minor*, Bloch *Suite from Baal Shem for violin and piano*

Nov 50, Hindemith, Sonata (Tunstall-Behrens, Hewitt-Jones), Songs, Pilkington, Campion, Fauré, Holst, (Thompson/Stalker), Schumann *Piano Arabesque* (Martin Isepp), Folk Songs (Brasenose Choir), Bach *Chromatic Fantasi and Fugue* (Isepp), David Lane *Three Divine Epigrams* (Richard Crashaw, Tenor Brian Asnderson and Quartet)

March 52, RAH, Jacques Orchestra/Jacques, Bach *St Mathew Passion*, (Elsie Morrison, Ferrier, Herbert, Gordon Clinton, Richard Lewis, Richard Standen)

April 54, RFH, Kalmar Cahmber Orch/John Tobin, Bach *St Mathew Passion*, Richard Lewis, Roger Stalman, Ena Mitchell, Nancy Thomas, David Galliver, Hervey Alan

Dec 54, RFH, LSO/Richard\ Austin, Handel *Messiah*, (Nancy Scott, Jean Grayston, Alexander Young, Gordon Clinton)

March 55, RAH, Jacques Orchestra/Jacques, Bach *St Mathew Passion* (Vyvyan, Marjorie Thomas, Eric Greene, Galliver, Richard Standen, Norman Walker)

April 55, RFH, Jacques Orchestra/Thornton Lofthouse, Bach *St John Passion*, (Field-Hyde, Proctor, Pears, Herbert, Clarkson, Brannigan)

August 55, Venice, San Giorgio, Fasano, Rossini *Petite Messe Solennelle*, (Maria Caniglia, Miryam Pirazzini, Amadeo Berdini, Mario Petri)

Aug 63, Edinburgh, Usher Hall, Orchestra ROH/Solti, Berlioz *Damnation de Faust*, (Veasey, Gedda, George London, Robert Savoie)

April 69, RAH, New Philhamonia Orchestra and Choir/Giulini and Britten, Stefania Woytowicz, Pears, Hans Willbrink

Nov 62, Bath Abbey, Bournemouth SO/Bates, Bach *Mass in B Minor*, (Eileen Poulter, Jean Allister, David Galliver, John Carol Case)

April 63, Hochschule für Musik, Berlin, BPO/Mathieu Lange, Bach *St Mathew Passion*, Irmgard Stadler, Kerstin Meyer, Donald Grobe, William Dooley, Tom Krause

Sept 76, Westminster Cathedral, Moteverdo Orchestra & Choir/Eliot Gardiner, Geusaldo *O Vos Homines, Hei Mihi, Domine*, Messiaen *Et Expecto resurrectionem mortuorum*, Bruckner *Mass in E minor*

Dec 76, RFH, RPO/Dorati, Haydn *The Creation*, (Lucia Popp, Helena Döse, Roden, Luxon, Howell)

May 78, Westminster Cathedral, Gabriele Ensemble, Richard Hickox Singers/Westminster Cathedral Choir/Hickox

April 79, ECO/Bach Choir/Willcocks, Bach *St John Passion*, (Pears, Caddy, Lott, Helen Watts, Langridge, Shirley-Quirk)

May 79, RFH, Orchestre de Paris/Barenboim, Berlioz *Damnation de Faust*, (Minton, Stuart Burrows, Jules Bastin, Pali Marinov)



May 79, RFH, LSO/Bernstein, Haydn *Mass in B Flat (Theresienmesse)*, (Popp, Elias, Tear, Hudson), Shostakovich *Symphony No 5*

Aug 81, RAH, BBCSO/Michael Gielen, Schoenberg, *Gurrelieder*, (Jessye Norman, Gwendolyn Killibrew, Langridge, Wolfgang Neumann, Tomlinson, Günter Reich)

Jan 87, BBCSO/Penderecki, Penderecki, *Polish Requeim* (Mariana Nicolesco, Wieslaw Ochman, Kurt Rydl)

Oct 80, RFH, CBSO/Rattle, Szymanowski, *Stabat Mater*, Mahler *Symphony 2* (Alison Hargan, Hodgson, Peter Knapp)

April 81, RFH, Cleobury, ECO, London Choral Society, *St Mathew Passion*, (Rolfe Johnson, Curt Aplegren, Burrowes, Murray, Langridge, Stephen Roberts)

Sept 82, Newcastle City Hall, LSO/Jacek Kasprzyk, Verdi *Overture from Nabucco*, Mendelssohn *Violin Concerto* (Michael Davis), Brahms *Symphony 2*

July 84, RAH, BBCSO/Andrew Davis, Tippett *Masque of Time* (Faye Robinson, Felicity Palmer, Jon Garrison, John Cheek)

Jan 85, Barbican, Stockhausen *Stimmung*, (Gregory Rose)

June 85, Union Chapel/Almeida, New London Percussion Ensemble, Roberto Sierra *Bong-o*, Cage *Souvenir*, Steve Reich *Music for Malet Instruments, Voices and Organ*, Feldman *Rothko Chapel*, Ives *Psalms 67 and 90*

July 1985, RAH, BBCSO/Pritchard, Handel *Messiah*, (Julia Varady, Marilyn Horne, Rolfe-Johnson, Samuel Ramey)

● Aug 86, Melbourne Concert Hall, Elizabethan Melbourne Orchestra, VSO Chorus/Divall, Verdi *Requiem*, (Rosamund Illing, Margarita Elkins, Eduardo Alvarez, Noel Mangin)

June 86, RFH, RPO/Previn, Prokofiev, *Violin Conc* (Kyung-Wha-Chung), Tippett *Child of Our Time* (Armstrong, Palmer, Langridge, Shirely-Quirk)

Nov 86, RFH, Philharmonia/Willcocks, Stravinsky *Symphony of Psalms*, Excerpts from *Boris Godunov*, Rachmaninov *The Bells* (Paata Burchuladze, Armstrong, Tear, Wilson-Johnson)

● Oc 87, Melbourne Concert Hall, Australian String Ensemble/Melb Chorale Chamber Singers/Power, Vivaldi *Gloria* (Rosamund Illing, Irene Waugh)

July 88, RFH, Philharmonia/Sinopoli, *Songs Knabenwunderhorn* (Catherine Malfitano), Bruckner *Symphony 7*

Dec 88, ECO/Cleobury, *L'Enfance du Christ*, (Murray, Thomas Allen, Mathew Best)

Aug 89, RAH, Chicago SO/Solti, Berlioz *Damnation of Faust* (Sophie von Otter, Keith Lewis, José van Dam, Peter Rose)

● May 90, Old Customs House Melbourne, Astra Choir/John McAughey, Mahler, Schoenberg, Berg, Webern, Keith Humble, Bach, Julian Yu

July 90, RAH, CBSO/Rattle, Brahms *Symphony 4*, Debussy *Rhapsody for Clarinet and Orchestra* (Colin Parr), John Adams *Harmonium*

Aug 90, RAH, NYO/Bamert, Giles Swayne *Pentecost Music*, Ravel *Piano Concerto for Left Hand* (Joanna McGregor), Strauss *Also Sprach Zarathustra*

Aug 90, RAH, BBCSO/Lothar Zagrosek, Haydn *The Creation* (Edith Wiens, Kurt Streit, Andreas Schmidt)

Sept 90, RAH, BBCSO/Michael Schönwandt, Sibelius *Tapiola*, Bartok *Piano Concerto 3* (Deszö Ránki), Ruders *Symphony Himmeljoch Jauchzend-zem Tode Betrübt*, Berlioz *King Lear*

June 94, RFH, New London Consort/Pickett *Carmina Burana* (Original Manuscript), Philharmonia/Frühbeck de Burgos, Carl Orff *Carmina Burana* (Aregenta, Bottone, Michaels-Moore)

May 95, RFH, LPO/Welser-Möst, Bach *Mass in B Minor* (Lott, Margaret Marshall, Ruby Philogene, Mark Ainsley, Wilson-Johnson)

Aug 95 RAH, Sydney Symphony Orchestra/Edo de Waart, Richard Meale *Very High Kings*, Canteloube *Songs of the Auvergne* (Yvonne Kenny), Richard Strauss *Alpine Symphony*

Aug 96, RAH, BBCNO Wales/Hickox, Mendelssohn *Elijah* (Bryn Terfel, Janice Watson, Gritton, Ingrid Attrot, Rigby, Christine Cairns, Rolfe Johnson, Mark Tucker, Roderick Williams, Stephen Richardson)

Aug 97, RAH, BBC Scottish SO/Osmo Vänskä, Sibelius *The Wood Nymph*, *Luonotar*, *Kullervo Symphony* (Helsinki Male Voice Choir, Kirso Tiihonen, Jukka Rasilainen)

Nov 97, Barbican, LSO/Davis, Sibelius *Symphony 6*, *Violin Concerto* (Mutter), *Symphony No 7*

Nov 97, Barbican, LSO/Davis, Sibelius, *Symphonies 1 and 2*

Aug 98, RAH, Choir and Orchestra Collegium Vocale Ghent/Herreweghe, *St Mathew Passion* (Bostridge, Franz-Josef Selig, Sibylla Rubens, Andreas Scholl, Werner Gura, Diterich Henschel)

May 98, St John's Smith Square, London Opheus Orchestra/James Gaddam, Mozart *Eine Kleine Nacht Musik*, *Mass in C*, Haydn *Mass in D Minor* (Nelson, James Tait, Anna Burford, Michael Hart-Davis, Jeremy Huw-Williams)

Sept 98, RAH, LSO/Davis, Beethoven *String Quartet Opus 127* (for Orchestra), Tippett *A Child of Our Time* (Deborah Riedel, Nora Gubisch, Jerry Hadley, Tomlinson)

June 2000, Barbican, LSO (Haitink), Haydn *Sinfonia Concertante in B Flat Major*, Shostakovich *Symphony No 8*

May 2001, RFH, LPO/Elliott Gardiner, Britten *War Requiem* (Melani Diener, Bostridge, Maltman)

March 2002 Canberra, Llewellyn Hall, Canberra Symphony Orchestra/Nicholas Braithwaite, Haydn *Symphony No 7 (Le Midi)*, *Cello Concerto*, David Pereira *Symphony No 101 (Clock)*

Sept 2002 RAH, BBCSO/Metzmacher, Ives *Symphony: New England Holidays*, Mahler *Symphony No 1*

Sept 2002, RAH, BBCSO/Boulez, Haydn *Symphony No 7 (Le Midi)*, 'Cello Concerto, David Pereira *Symphony 101 (Clock)*, Varèse *Intégrales*, Boulez *Le visage nuptial*, Boulez, *Le soleil des eaux* (François Pollet/Susan Parry), Starvinsky *Petrushka*

Jan 2004, RFH, LPO/Metzmacher, Thomas Adès ...*but all shall be well*, Mahler *Knabenwunderhorn* (Goerne), Shostakovich *Symphony 8*

Oct 2006, Concert Hall, Melbourne, Tribute to Hiroyuki Iwaki, Orchestra Kanazawa, Ralf Gotoni, Prokofiev, *Classical Symphony*, Shostakovich, *Piano Concerto No 1* (Moma Kodona piano, Geoffrey Payne trumpet, Toru Takemitsu), *Requiem for Strings*, Ross Edwards, *Oboe Concerto*, Diana Docherty, Mozart *Haffner Symphony*

## Chamber Music

May 46, City Hall Sheffield, Schnabel, Bach, Mozart, Beethoven *Opus 109*, Schubert *Opus 53*

July 46, City Hall Sheffield, Ethel Bartlett/Rae Robertson, Handel, Bach, Brahms, Milhaud, Austen, Bax, Berkely, J Strauss, all for two pianos

Dec 46, Merton Park Music Club, Murray Davies (baritone), Joan Spencer, Mabel Lovering, Songs and violin and piano solos

?1946, County Theatre Bangor, Benno Moiseiwitch, Beethoven, Boyce, Handel, Chopin, Liszt, Songs, Parry, Holst, Vaughan Williams, Head (Arthur Fear)

Feb 47, Merton Park Music Club, County Primary School, Joan Gray (alto), Tessa Robins (violin), Thea King (clarinet), Joan Dickson ('cello), Mozart, Tartini, Frescobaldi, Fauré, Bruneau, Stanford, Ferguson, Vaughan Williams, Michael Head, Moeran, Schubert, de Paradis, Pugnani, Ireland

Feb 47, Wimbledon Town Hall, Cyril Smith, Handel, Gluck, Beethoven, Chopin, Liszt, Rachmaninoff, Ireland, Dohnanyi

March 47, Wimbledon Town Hall, Phyliss Sellick, Scarlatti, Daquin, Beethoven, Chopin, Holst, Ravel, Debussy, Ibert, Rachmaninoff

April 47, Klagenfurt, Landhaus, Aeolian String Quartet, Haydn, Britten, Beethoven

Sept 47, Central Hall Westminster, Brahms *Sonata for Piano and Violin*, Mendelssohn, *Trio in D Minor*, Brahms *Quintet in F minor* (Schnabel/Szigeti, Element, Primrose, Fournier)

Sept 47. Central Hall, Franz Schubert *Trio in B*, *Sonata in D minor for violin and piano*, *Trout Quintet* (James Merrett)

Feb 48, Villach, Vortragsaal, ÖBB, Quartetto Romana, Verdi String Quartet, Beethoven *Opus 95*, Debussy *String Quartet*

April 48, Villach Vortragsaal ÖBB, Mildner Quartet (VSO), Schumann *Quartet opus 41*, Beethoven *Opus 18, No 6*, Schubert *Quartet in D Minor*, *Death and The Maiden*

April 48, Konserthaus, piano, Angelica Sauer-Morales, Bach *Tocatta in C Minor*, Beethoven, *Eroica Variations*, Brahms *Intermezzo*, Mendelssohn *Scherzo MND*, Liszt *Sonata in B minor*, Debussy *Poissons d'Or*, *Soirée dans Granade*, Ravel *Jeux deaux, Tocata*

May 48, Villach, Bundesbahnsaal, Trio di Trieste, Schubert, Beethoven, Brahms

Nov 48, King's College Chapel, Garth Benson, organ, Bach, Boyce, Rheinberger, Pietro Yon, H Muley

Nov 48, Oxford, Taylor Institute (Oxford Union French Club), Troubadour Songs, 13th Century Motets, Concert Royal, Couperin, Gounod, Berlioz, Fauré, Grovlez, Saint-Saëns, Betty Bannerman, Grace Shearer, Francisco Gabarro, Roy Jesson, Denis Stevens,

Jan 49, Oxford Town Hall, Hungarian String Quartet, Haydn *Opus 74/1*, Kodaly *Opus 10/2*, Beethoven *Opus 130*

June 48/49, Holywell Music Room, Henestrosa *Suite No 1*, Purcell, Chacony in G Minor (Stevens, Tunstall-Behrens, Smith, Mandl), Stanford for *Sonata Clarinet and Piano*, Halley, Macfee, Hewitt-Jones *Scherzo for Violin and Piano*, Stevens, Hewitt-Jones, Mozart *Quartet in D Minor*

Oct 48, Christ Church Cathedral, organ, Fernando Germani, Handel, Clerembault, Daquin, Bach, Mozart, Vierne, Sowerby

Oct 48, Oxford Town Hall, String and Wind Players, VPO, Brylli *Quartet*, Beethoven *Septet*, Schubert *Octet*

Nov 48, Balliol College, Gerard Souzay, Moran Franklin, Lully, Purcell, Weldon, Croft, Schubert, Debussy, Fauré, Ravel

May 49, Oxford Town Hall, Ginette Nevue, Jean Neveu, Handel *Sonata No 4 in D*, Brahms *Sonata in D minor*, Cesar Franck *Sonata in A*

Nov 49, Lincoln College, Schola Cantorum Basiliensis (Wenziger), Staden, Isaak, Scheidt, Marin Marais, Jenkins, Locke, Purcell

May 49/50(?) Oxford Holywell Music Room, Bach *Sonata for Flute and Piano*, Alleg *Vivace Wind Quintet*, Klughardt *Quintet for Piano and Wind*, Mozart *Sonata for Horn and Piano*, Beethoven *Wind Quintet*, Lefebvre, Borowski, Ibert

May 49/50, Holywell Music Room, Mozart *Piano Trio in E*, *Duet Sonata in F*, Beethoven *Trio*, *The Archduke*

Sept 49, Merton Park Music Club, Joan and Valerie Trimble, Bach, Busoni, Brahms, Bax, Trimble, Benjamin, Fulton

Nov 50/51, Holywell Music Room, Mozart *Violin Sonata in E minor* (Smith, Rowlands), Folk Songs (Exonian Singers), Hindemith *Flute Sonata* (Black, Armstrong), Hewitt-Jones *Scherzo for Violin and Piano* (Hewitt-Jones), Ireland *Sonata for Violin and Piano*

Nov 50/51? Pembroke College, Heywood Society, Loeillet, Bach, Mozart, Jennifer and Robin Hewitt-Jones, Geoffrey Smith and Ivan Yates

50/51? Pembroke College, Bach *Trio Sonata* (Tunstall-Behrens, Hewitt-Jones, Smith), Madrigals, Bach *Tocatta in D* (Geoffrey Smith), Boyce *Trio Sonata*, (Winter, Doe, Morford, Smith), Sanders *Sonata for Piano and Violin(?)* (Whitehead, Barns), Madrigals

Feb 51, Christ Church Cathedral, Fernando Germani organ, Frescobaldi, Pasquini, Bach, Franck, Reger

Dec 51, Conway Hall, Amadeus Quartet, *K 564, K 428, Quintet 593*

May 52, Balliol College, Friedrich Wührer piano, Beethoven *Moonlight Sonata in E*, May *Opus 109, Appassionata*

April 63, Wigmore Hall, Hungarian String Quartet, Beethoven *Opus 18, No 5, Opus 130, Opus 135*

Aug 63, Edinburgh, Freemasons' Hall, Tatrai Quartet, Purcell *Chacony*, Bartok *Quartet No 5*, Schubert *String Quartet A Minor D 80*

4 April 64, Florence, Teatro della Pergola, Quartetto Italiano, Mozart *Adagio and Fugue in D minor*, Beethoven *Opus 132*, Schumann *Quartet Opus 41*

Sept 68, Birmingham Town Hall, Shura Cherkassky, Mozart, Beethoven, Chopin

Aug 71, Paris, Sainte-Chapelle, Early Music Consort, David Munrow, James Bowman

June 80(?) RFH, Krystian Zimerman, Brahms and Chopin

Oct 80, St John's Smith Square (BBC), Amoyal, Rogé, Beethoven, Liszt, Ravel

May 81, QEH, Pogorelich, Schumann, Chopin, Ravel

Sept 82, Barbican, Pogorelich *Haydn Sonata No 31*, Ravel *Gaspard de la nuit*, Prokofiev *Sonata No 6*

Aug 83, Villa Rufolo, Ravello, Brahms, Handel *Variations and Fugue*, Chopin *Grande Polacca Brillante*, Debussy *Sonata for 'cello and piano*, Strauss *Sonata for 'cello and piano*, Mara Abbruzzese, Raffaele Binetti

Dec 83, Barbican, Ensemble Intercontemporain/Boulez, Berg *Piano Sonata* (Cristian Petrescu), Webern *Songs and Canons*, Berg *Four Pieces for Clarinet and Piano*, (Damiens and Petrescu), Weber *Eight Pieces for Orchestra*, Songs (Phylliss Bryn-Julson), Schoenberg *Four Pieces for Chorus, Three Satires*

Sept 84, RFH, Maurizio Pollini, Schubert *Sonata A Minor*, Schubert *Fantasy in C*, Beethoven, Diabelli Variations

April 85, Purcell Room, Joanna Macgregor, Berg, Brahms, James Dillon, Scriabin, Rachmaninov

June 85, Union Chapel Islington, *Violin Phase*, Steve Reich, Gregory Clarkson, Alexander Balanescu-tecu, Reich, *Clapping Music, Come Out, Vermont Counterpoint, My Name is...*, Pendulum Music, *Violin Phase*

Dec 85, Joanna MacGregor, Clare McFarlane and Amanda Hurton (piano and violin), Beethoven *Waldstein*, Brahms *Intermezzi*, Ives *Three-Page Sonata*, Bach *Sonata for Violin and Bass Continuo*, Messiaen *Theme and Variations*, Brahms *Violin Sonata No 3*

Aug 86, Melba Hall Melbourne, Ensemble I, Martin *Piano Quartet*, Fauré *Piano Quartet*

June 89, Wigmore Hall, Debussy *Violin Sonata* (Bell, Thibaudet), Ravel *Piano Trio* (Bell, Isserlis, Thibaudet), Chausson *Concerto String Quartet for violin and piano* (Takács Quartet, Bell, Thibaudet)

April 90, Melbourne Town Hall, organ recital, Carlo Curley

June 90, RFH, Kronos Quartet, Tamasuza, Zorn, Riley, Marta, Sculthorpe, Reich

April 91, RFH, Brahms, Three *Piano Trios* (Ashkenazy, Perlman, Lynn Harrell)

April 91, St Michael's Church, Highgate, Highgate Society Silver Jubilee Concert, Brodsky Quartet, Shostakovich *Quartet No 9*, Howard Shelley, *Pictures at an Exhibition*, Schumann *Piano Quintet*

Sept 91, Barbican, LSO/Tilson Thomas, Berstein *Imaginary Coney Island Ballet*, Struass *Songs* (Mattila), Brahms *Symphony No 2*

Oct 91, Barbican, LSO/Paavo Berglund, Sibelius *Symphony 5*, Ravel *Piano Concerto* (Ossuet), Shostakovich *Symphony No 6*

June 92, RFH, Annie Fischer, Schumann *Sonata Opus 11*, Schumann *Kinderscenen*, Beethoven *Moonlight Sonata*, Beethoven *Opus 111*

Sept 95, Highgate Society, Joachim Trio, Hayden, 3 *Piano Trios*, Beethoven *Trio (Archduke)*

Feb 96, State Theatre, Sydney, Elektra String Quartet, Romano Crivici *Gregorain Funk*, *Song without Words*, Carl Vine *Third String Quartet*, Javier Alvarez, Metro Chabacano, Georges Lentz, Caeli Enarrant, Nigel Westlake *High Tension Wires*

Oct 96, Wigmore Hall, Olli Mustonen, piano, Beethoven *Bagatelles*, *Diabelli Variations*

Oct 97, Goldsmith's Hall, Auer String Quartet, Haydn *Opus 75/3*, *Emperor*, Bartok *Quartet No 6*, Schubert *Quartet in A minor*

Oct 98, Barbican, Shostakovich *Quartets Nos 2, 7 & 8*, Vengerov, Barantschik, Yuri Bashmet, Rostropovich

June 99, Malthouse, Melbourne, Westlake *Piano Sonata*, (Kieran Harvey), Kurtág *Rückblick*, Harvey-Balkus, Payne, Moon

Nov 99, Australian High Commission, London, Sounds from the Fifth Continent Celebration of Sculthorpe's 70<sup>th</sup> Birthday, Slava Grigoryan, Koehne Quartet, Australia Ensemble, Mathew Hindson

June 2000, RFH, Murray Perahia, Chopin Two *Polonaises*, Three *Mazurkas*, *Nocturne in E flat Major*, *Sonata No 3*, *Scherzo in B flat major*, Five *Etudes Opus 25*, *Valse in A Flat Major*, *Ballade 4 in F minor*

Feb 2001, Wigmore Hall, Leif Ove Andsnes, Bach *Tocatta in D Major*, Schubert *Sonata in D Major D580*, Schubert *Ländler*, Schumann *Faschingschwank aus Wien*

June 2001, Wigmore Hall, New Generation Artists Day, Elisabeth Batiashvilli (violin), Belcea Quartet, Natalie Klein (cello), Simon Crawford-Phillips (piano), Alban Gerhardt (cello), François-Frédéric Guy (piano), Jerusalem Quartet, Kunsbacka Piano Trio, Alexander Melnikov (piano), Steven Osborne (piano), James Rutherford (bass-baritone), Ronald van Spaendonck (clarinet), Ashley Wass (piano), Bach *Suite No 2*, Schubert *Piano Trio in B Flat*, Schubert from *Schwanengesang*, Ravel *Don Quichotte à Dulcinée*, *American Spirituals*, Chopin *Ballad 4*, *Scherzo 2*, *Nocturne in E Major*, *Fantaisie in F minor*, *Nocturne in C Sharp Min*, *Sonata 3*, Messiaen *Quator pour la fin du Temps*, Mendelssohn *Octet*

Aug 2002, RAH, Orchestra of the Kirov Opera and Chorus/Gergiev, Sofia Gubaidulina *Passion and Resurrection of Jesus Christ According to St John*, (Natalia Korneva, Viktor Lutsyuk, Fyodor Mozhaev, Gennady Bezzubenko)

March 2003 Barbican, Kronos Quartet, Reich, John Zorn, Scott Johnson, Mark Grey, Stephen Prutsman, Conlan Nancarrow

2004 March, Wigmore, Artemis Quartet, Leif Ove Andsenes

2006, Musica Viva, Hamer Hall, Bordodn Quartet, Beethoven *Quartet 15 in A Minor*, Shostakovich, *Quartet 15 in E flat Minor*

July 2008, Hamer Hall, Melbourne, Australian Chamber Orchestra/Tognetti, Shostakovich (arr Tognetti) *String Quartet No 15 in E flat minor*, Tognetti and Michael Yezereski *The Red Tree*, String Orchestra and Children's Choir (Gondwana Voices) and Shaun Tan

October 2008 Hamer Hall, Melbourne, Jerusalem Quartet, *Smetana String Quartet No 1 E Minor From My Life*, Richard Mills *String Quartet No 3* (World Premiere), Ravel *String Quartet Opus 34, in F major*

## Vocal Recitals

Aug 47, Salzburg, Mozarts Geburtszimmer, Cebotari, Mozart *Passionarie* and *Ave Verum*

May 49, Oxford, Town Hall, Schwarzkopf/Gellhorn, Haydn *Creation*, Mozart *Songs* and *Figaro* (*Deh Vieni...*), Beethoven, Schubert, Wolf, J Strauss *Tales from Vienna Woods*

Sept 49, Central Hall, Westminster, Kathleen Ferrier/Bruno Walter, Schubert, Schumann *Frauenliebe und Leben*, Brahms

Nov 49, Town Hall Oxford, Ferrier/Phyllis Spur, Handel, Purcell/Britten, Schubert, Brahms *Four Serious Songs*, Vaughan Williams, Moeran, Stanford

May 50, Balliol College, Bruce Boyce/Thomas Armstrong, Schubert *Winterreise*

April 57, RFH, Dietrich Fischer-Dieskau/Moore, Schubert,

April 58, Florence, Teatro della Pergola, Schwarzkopf/Giorgio Favoretto, Scarlatti, Campra, Caldara, Handel, Pergolesi, Gluck, Schubert, Schumann, Richard Strauss

60s? RAH, Anna Russell/Joseph Cooper

Jan 62, RFH, Teresa Berganza/Lavilla, Monteverdi, Scarlatti, Pergolesi, Wolf, Nin, Granados, Fleix Lavilla, Guridi

Aug 63, Edinburgh, Leith Town Hall, Pears, Julian Bream (Bream Consort), John Dowland

Aug 63, Edinburgh, Freemasons' Hall, Ella Lee/Moore, Hyden, Schumann, Schubert, Wolf, Strauss

April 66, Florence, Teatro della Pergola, Boris Christoff/Serge Zepolsky, Rimsky-Korsakov, Balakirev, Borodin, Cui, Mussorgsky

Feb 70, Paris, Salle Pleyel, Fischer-Dieskau/Karl Engel, Schubert

Oct 75, RFH, Schwarzkopf/ Geoffrey Parsons, Hugo Wolf

Sept 80, Wigmore Hall, Purcell, Songmakers' Almanac, *L'Embarquement pour Cythere*, Graham Johnson/Gabriel Woolf, James Bowman, Martyn Hill, Richard Jackson, Schubert, Finzi, Berkley, Wolf, Hahn, Coward, Ives, Poulenc *Chausson*

Oct 81, Wigmore Hall, Songmakers' Almanac, Johnson Jennifer Smith, Sarah Walker, Richard Jackson, Chabrier

Feb 82, ROH, Fischer-Dieskau/Höll, Richard Strauss

Sept 84, Dallas Brooks Hall, Melbourne, Elizabeth Söderström/Parsons, Schubert, Schumann, Prokofiev, Bartok, Tchaikovsky

Sept 85, Wigmore Hall, Brigitte Fassbaender, Norman Shetler, Schumann *Gedichte Maria Stuart, Fraeunliebe und Leben, Dichterliebe Opus 48*

Sept 87, Melba Hall, University of Melbourne, Deborah Riedel, Len Forster, Caldara, Arne, Carey, Handel, Hayd, Debussy, Fauré, Wolf, Strauss, Mozart, Quilter, Howells, Ireland, Scott, Glanville-Hicks, Britten, Hughes

June 89, Wigmore Hall, Song Makers' Almanac, Argenta, Montague, Adrian Thompson, Le Roux, Johnson *Unknown Songs in Alphabetical Order*

July 89, St John's Smith Square, Margaret Price/Graham Johnson, Mendelssohn Songs, 2 Schumann (Myrthen) *Frauen Lieben und Leben*

Sept 89, Wigmore Hall, Olaf Bär/Parsons, Schumann, *12 Kerner Lieder*, Strauss *Songs*

Oct 89, Wigmore Hall, Elly Ameling/Rudolf Jansen, Brahms *Six Lieder*/Groth, *Five Lieder*/Daumer, *Songs* Roussel, *Songs* Duparc

Nov 89, Wigmore Hall, Josef Protschka, Schumann, *Liederkreis Opus 39*, *Dichterliebe Opus 48*

Dec 89, Wigmore Hall, Thomas Hampson/Parsons, Schumann, Wolff, Mahler



- Jan 90, Wigmore Hall, Christoph Homberger/Ulrich Kpoella, *Winterreise*
- Jan 90, Wigmore Hall, Andreas Schmidt/Parsons, Schubert, Wolf
- Jan 90, QEH, Peter Schreier/Norman Shetler, Schubert *Die Schöne Müllerin*
- Oct 90, QEH, Dmitri Hvorostovsky/Mikhael Arkadiev, Caladra, Giordani, Pergolesi, Stradella, Carissimi, Donizetti, Rossini, *Neapolitan songs*, Bellini, Verdi, Leoncavallo
- Nov 90, QEH, Peter Scheir/Walter Olbertz *Winterreise*
- Jan 91, Wigmore Hall, Mozart *Songs and Arias* (Auger), *Sonata for Violin and Piano*, (Pauk/Gothóni), *String Quintet in C*
- July 92, ROH, Cheryl Studer/Gage, Schubert, Wagner *Wesendonk Lieder*, Strauss
- Sept 91, QEH, Olaf Bär/Parsons, Schubert *Schwanengesang Rellstab*, *Schwanengesang* (Heine), *Four Lieder*
- Nov 94, Wigmore Hall, Holzmair/Parsons, Schubert *Die Schöne Müllerin*
- July 95, Wigmore Hall, Renée Fleming/Helen Yorke, Vivaldi, Poulenc, Wolf, Strauss, John Kander, Rachmaninoff
- Sept 95, Wigmore Hall, Christine Brewer/Nari McLaughlin/Görne, Hawlata (Johnson), Schubert *Songs 1811-1817*
- March 96, Melbourne Concert Hall, MSO/Iwaki, Takemitsu, *Dreamtime*, Debussy *Images*, Strauss *Also sprach Zarathustra*
- March 96, Melbourne Concert Hall, Olaf Baer/Parsons, *Die Schöne Müllerin*
- Sept 96, Bo Slovhuis/Helmut Deutsch, *Heine texts*, Brahms, Peter Ersamus Lange-Müller, Zemlinsky, Grieg, Schumann, Schubert
- Oct 96, Wigmore Hall, Joan Rodgers, Gerald Finley, Vignoles, Wolf, Mörike Lieder
- Oct 96, Wigmore Hall, Christoph Prégardien, Michael Gees, Schubert
- Oct 96, RFH, Jessye Norman/Mark Markham, Marieke Schneemann (flute), Brahms, Wolf *Mörike Lieder*, Ravel *Shéhézade*, John La Montaine *Songs of the Rose of Sharon*
- Nov 96, Wigmore Hall, Wolfgang Holzmair, Imogen Cooper, Schubert *Seidl*, Fauré, Ravel *Cinq Mélodies Grecque*
- Dec 96, Wigmore Hall, von Otter, Brodsky Quartet, Grainger *British Folk Songs*, Sculthorpe, Britten *3 Divertimento String Quartets*, Elvis Costello *Three Distracted Women*, Stravinsky *Concertino String Quartet*, Respighi *Il Tramonto*, *Poemetto Lirica*
- Dec 96, Wigmore Hall, Galina Gorchakova, Larissa Gergieva, Glauzunov, Grechianov, Taneyev, Tchaikovsky, Anton Rubinstein, Arensky, Cui
- Jan 97, Wigmore Hall, Holzmair, Graham Johnson, Wolf (Goethe)

Jan 97, Wigmore Hall, Mathias Görne, Irwin Gage, Schubert *Winterreise*

March 97, Wigmore Hall, Stephan Genz, Vignoles, Schumann *Liederkreis Opus 24* (Hein, Wolf Mörike, Eichendorff)

March 97, Wigmore Hall, Ian Bostridge, Julius Drake, Schubert *Die Schöne Müllerin*

May 97, Wigmore Hall, Andreas Schmidt, Rudolf Jansen, Brahms

May 98, Wigmore Hall, Holzmaier, Drake, Haydn *English Camzonettas*, Beethoven *Adelaide*, Mozart *Cantata, Di ihr des Unemesslichen Weltfalls Schöpfung Ehr*, Brahms, Fauré, Strauss

July 97, Almeida Theatre, Ensemble Bash, Cohen Param Vir *Ultimate Words: Infinite Song* (Rolf Hind, Garry Magee)

Feb 2001, Wigmore Hall, Marcus Ullman (Tenor), Alexander Schmalcz, Schubert, Schuman *Liederkreis*

May 2001, BBC Lunchtime, Wigmore Hall, Thomas Allen, Mozart, Beethoven

July 2001, Wigmore Hall, David Daniels, Martin Katz and Simon Rowland-Jones (viola), *Traditional Spanish Songs*, Gounod, Handel, Brahms (viola), Richard Hundley, Ravel

Dec 2002, Wigmore Hall, Jonas Kaufman/Helmut Deutsch, Schumann/Kerner/Dichterliebe, Liszt *Three Petrarch Sonnets*, Strauss

June 2003, Wigmore Hall, Danil Shtoda/Larissa Gergieva, Tchaikovsky, Rachmaninov

Nov 2003, Wigmore Hall, Mathias Goerne/Brendel, Beethoven *An die Ferne Geliebte*, Schubert, *Schwangesang D 957*, Schubert, Heine

Apr 2004, Barbican, LSO, Harry Christopher, Bach *St Mathew Passion* (Mark Ainsley, Stephen Roberts, Malin Hartelius, Kirschlager) Tarver *Bas Ramselaar*

## Appendix 4: Summerson on Bumpus

A letter from Sir John Sumerson CH CBE (1904-92, leading British architectural historian, to Bevis Hillier (b1940, British art historian, author and journalist), regarding T Francis Bumpus.

1 ETON VILLAS LONDON NW3 4SX  
01-722 6247

1 October 1983

Dear Bevis (if we may mutually condescend)

I have dispatched the p.c. about the Aalto show. But it now occurs to me to send you a gloss on the letter to Bolton which you correctly describe as 'an important early document.'

Precious few people in 1927 had the faintest curiosity about these churches which had been regarded as artistically negligible almost ever since they were built.

What drew J.B.'s attention to them?

I think the answer is Bumpus – T. Francis Bumpus, whose London Churches Ancient and Modern (2 vols) was published about 1909. I find I bought my copy in 1926 apparently for 2/6. If you can lay hands on this book look at Vol. 2 pp. 91 et seq & you will be at once enchanted by Bumpus's style. The mixture of high Church majestic and scorn for the 'Millien' [?] churches is exactly calculated to arouse J.B.'s interest – especially, of course, the scorn. As K. Clark wrote in the 'Letter to the Publisher' in the 1950 ed. of *The Gothic Revival*, J.B.'s 'overflowing love of the neglected' was responsible for so much of his writing.

Don't bother to reply to this. We must meet again some time. A may have some further br...[?] worth consideration

[?] John S.

## Appendix 5: Bibliography, Dr John Slater

Included below are **124 of John's publications** and **unpublished papers**, and **19 press cuttings** about him, that are arranged in chronological order. Generally, I hold copies of each of these. Refer to Richard Peterson, Ed, *An Informal Festschrift in Honour of John Slater at 75*, Melbourne 2002, for an abbreviated version.<sup>5</sup>

✪ Indicates additions to this list on 15 September and 12 October 2013, found on going through John's own papers.

### Undated items

[John Slater (?), no date, c1949?], 'Beerbohm in the Nineties.' [14 pp, manuscript. Held in my archive box 238]. ✪

[John Slater. No title. No date. It begins: 'I suppose we should be grateful that Sunday addresses are often the subject of discussion. But...'] [7 pp, typescript, quarto. Held in my archive box 238]. ✪

[John Slater. No title. No date. It begins: 'One of the reasons I am standing here is because my job is education.' [7 pp, typescript, quarto. Held in my archive box 238]. ✪

[Authors unknown]. 'John Slater. This is your Life,' [Undated. Compiled, written and illustrated with whimsical sketches by John's students at Bedales College. Photocopy held in my archive box 238].

[John Slater. No title. No date. It begins:] 'For history being most nearly accessible to every man is most near to their taste....' [6 pp, typescript. Held in my archive box 238].

[John Slater. No date], 'History in Crisis?' [2 pp, typescript. Held in my archive box 238]. ✪

[John Slater. No date], 'History. The Concerns of History.' [6 pp, typescript, crown colophon. It includes as an Appendix, a suggested list of 60 basic historians' concepts to which pupils should be introduced by the age of 16. Held in my archive box 238]. ✪

[John Slater. No date], 'New Trends in History Teaching, in England and Wales.' [3 pp, typescript, crown colophon. Held in my archive box 238]. ✪

[John Slater. No date], 'Why Teach History in the Middle Years?' [4 pp, typescript, crown colophon. Held in my archive box 238]. ✪

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<sup>5</sup> Further future tasks: Google: 'John Slater HMI' and 'John Slater. Sean Lang;' insert Operas and Theatre John attended: 1942-2010; and complete Bibliography.

[John Slater. No date], 'What is a Syllabus?' [2 pp, typescript, crown colophon, heavily annotated by the author. Held in my archive box 238].

John Slater. [No date], 'History and other Subjects: Taking Stock for the Future.' [17 pp, typescript, crown colophon, annotated as: '2<sup>nd</sup> Ammendment.' Held in my archive box 238].

[John Slater. No date], 'Gifted Children and History.' [6 pp, typescript, crown colophon, held in my archive box 238].

[John Slater. No date], 'History in the Curriculum: Issues in the Future Development of the Subject.' [Typescript, crown colophon, 4 pp, held in my archive box 238].

[John Slater. No date], 'History and the Use of Source Material.' [Typescript, crown colophon, 3 pp, held in my archive box 238].

J G Slater. [No date], 'Problems of Teaching Contemporary History.' [2 pp typescript, with various annotations by the author, held in my archive box 238].

[John Slater. No date], 'History, Science and Industry – the Case of a Ducked Issue.' [Lecture, undated. Held in my archive box 238].

[John Slater. No date]. 'Author, Author. Competition No 198,' *Times Literary Supplement*, [mid?] November [Year?]. 'Competition No 194. "This competition drew an exceptionally large and opinionated entry. The winner was J G Slater. Answers: 1. Richard Wagner, *Die Meistersinger von Nürnberg*, Act 1; 2. Wilhelm Müller, 'Fühlingstraum,' set by Schubert in *Die Winterreise*; 3. Friedrich Rückert, *Kindertotenlieder*, set by Mahler." [Photocopy].

[John Slater. No date. No title. It begins:] 'Values - Definitions' and discusses: 'The National Curriculum.' [7 pp typescript, held in my archive box 238].

[John Slater. No date. No title. It begins:] 'History must:' [5 pp red biro manuscript, brief notes, held in my archive box 238].

### Publications and occasional lectures, date known

[John Slater (?), 1949], 'Beau Brummel.' [19 pp, manuscript. Held in my archive box 238].

[John Slater (?), 22 November 1952], 'King & Kaiser,' [23 pp, manuscript. 'Paper read to Camden Society, Pembroke College.' Held in my archive box 238].

[John Slater. No title. It begins:] 'Has anyone ever said to you "Of course, that is a very nice idea – but life is just not like that - ', 9 October 1955. [No author, 6 pp, untitled typescript of a speech. Held in my archive box 238].

[John Slater. No title. It begins:] 'Our subject is a battlefield. For just over a hundred years the Italian Renaissance has been the centre of an academic war...', Liverpool 1962, pp 1-29. [No author, untitled typescript of a speech. Held in my archive box 238]. Another version is below:

[John Slater. No title. It begins:] 'Our subject is a battlefield. For just over a hundred years the Italian Renaissance has been the centre of an academic war...', undated, 1962? pp 1-36. [No author, untitled typescript of a speech, with many manuscript amendments and additions; and 5 pp of contemporary quotations. Held in my archive box 238].

H Gardiner & J Slater, *Think for Yourself*, Harrap, London 1964. [An anthology for year 12 students, with an introduction by the editors, and pieces by J K Galbraith, W H Auden, *Private Eye*, Christoher Hollis, Edward Lucie-Smith, Anthony Sampson, Cecil King, G E Kidder Smith, Ian Nairn, F R Leavis, E M Forster, J Bronowski, Peter Porter, Colin MacInnes and the Bishop of Woolwich, hardback, held].

[John Slater], 'In the Spring of 1947, a group of white and coloured Americans took a 'bus ride south from Washington...' 12 June 1966. [7 pp, foolscap, no author noted, untitled typescript of a speech].

John Slater, Review: *The Educational Innovators*, by WAC Stewart and WP McCann, In Strict Confidence. Department of Education and Science, *Inspectors' Bulletin*, July 1969, New Series: 57, pp 29-32. [5 pp in published booklet, photocopy held in my archive box 238].

From the Shrewsbury Shire Hall on 17 March 1971 until 15 July 1992 in Sheffield, John delivered numerous lectures to audiences, generally of teachers, on aspects of education.<sup>6</sup>

International Commission on the Development of Education. 'Report on the Mission to Mexico and Cuba,' [10-15] October 1971. Members: Mr Henri Lopes (Member), Mr Majid Rahnema (Member), Mr John Slater (Secretariat). [23 pp, typescript, photocopy held in my archive box 238].

Edgar Faure, et al, *Learning to Be. The World of Education Today and Tomorrow*, UNESCO, Paris 1972. [Paperback]. <http://unesdoc.unesco.org/images/0000/000018/001801e.pdf>

John is noted as being a member of the Secretariat of the Commission, p xi.

J G Slater, 'Serving with UNESCO,' in R A Wake, editor, *Inspectors' Bulletin*, Department of Education and Science, London, April 1973, pp 3-13. [Held].

J G Slater, 'Political Competence,' *Inspectors' Bulletin*, April 1973. [Manuscript held].

R A S Hennessey and J G Slater, 'Subject Appendix on Political Competence,' HMI, 22 February 1977.

[John Slater], 'History in a Multi-cultural Society.' [No author noted, undated typescript].

John Slater, 'Why History?' *Trends in Education*, Department of Education and Science, London, Spring 1978, pp 3-7. [Held 🗳️].

John Slater, 'New Trends in History Teaching in England and Wales,' Council of Europe. Conseil de l'Europe, Education & Culture, *Fourth Council of Europe Teachers Seminar on New Trends in history teaching in upper secondary education*, Donaueschingen, Federal Republic of Germany, 8-11 May 1979, Report, Council for Cultural Co-operation, Strasbourg, 1980, pp 6-9. [Held in my archive box 238].

John Slater, 'New Trends in History Teaching in England and Wales,' *Skoleforum*, No 12, Uppsala, Finland, 18 June 1980. [Photocopy held in my archive box 238].

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42 of John's untranscribed handwritten notes on these lectures survive and are held by me, as do the more formal typescripts of other lectures which are listed in the Bibliography, and are also held by me.

[John Slater], 'An Historian Looks at Pictures,' [No author noted, undated typescript, February 1981?].

[John Slater], 'History in Crisis?' [2 pp, typescript, with handwritten by the author note attached, dated 26 July 1983, 'This is a summary of a lecture I gave in Cambridge to a conference of UDE historians. The conference organiser wishes to issue some conference papers which could include this summary. A briefer report, with references to contributors may be sent to the THES and *Teaching History*. Have You any objections?' Also refer: January 1987. [Held in my archive box 238].

J G Slater, 'Values Education: The Implication for History,' 22 November 1983. [4 pp, typescript, lecture. **Photocopy also held, both** in my archive box 238].

[John Slater], 'History in a Multicultural Society,' July 1983. [8 pp, typescript, held in my archive box 238].

Mr John Slater, HMI, 'An HMI Perspective on Peace Education,' in *Educating People for Peace. Report of a One-Day Conference on Peace Education in Schools*, The National Council for Women of Great Britain, London 1984, pp 22-27.<sup>7</sup>

*Education for Peace*, National Union of Teachers, 1984(?).<sup>8</sup>

'Pupils' holocaust fears mushrooming,' [date, author, and source unknown. It introduces the document *Education for Peace*, National Union of Teachers, 1984?].

The Rt Hon Sir Keith Joseph, BT, MP, 'Why Teach History in School?' and John Slater, HMI, Staff Inspector for History, 'The Case for History in School,' Lectures given at the Historical Association Conference, held on 10 February 1984 at University of London, Senate House. [7 pp, published booklet, **photocopy also held** in my archive box 238].

The above conference was a key moment in John's career, and was widely reported in the serious UK media.

John Slater, 'The Case for History in School,' *The Historian*, Spring 1984, pp 13-16.<sup>9</sup>

The Historical Association, 'The Value of History... at School and After, A One-Day Conference,' Senate House, University of London, 10 February 1984. Speakers: The Rt Hon Sir Keith Joseph, John Slater and Keith Randall. [Booking Form, only].

[John Slater], 'Department of Education and Science. Report by HM Inspectors on History in Service Schools in Germany.' Service Children's Education Authority. Carried out: November 1984 – February 1985. [30 pp, published, typescript, held in my archive box 238].

John Slater, 'History 5-16: Why does it matter?' *Welsh Historian. Hanesydd Cymreig*. Journal of the History Teachers of Wales, No 4, Autumn 1985, pp 3-5. [Summary of John's address to the

<sup>7</sup> One of the papers at a conference organised by the education committee of The National Council for Women of Great Britain, in London on 3 March 1984. John's paper follows a two-page address by Rt Hon Sir Keith Joseph, MP, the Secretary of State for Education, followed by almost three pages of questions to Sir Keith.

<sup>8</sup> **It is not known if John was involved with this.**

<sup>9</sup> As extracts from a conference of the Historical Association in London on 10 February 1984, John's paper again immediately follows a three page paper by Rt Hon Sir Keith Joseph, MP, the Secretary of State for Education, "Why teach history in school?"

annual conference of the Association of the History Teachers of Wales, on 29 June 1985. It includes a nice, otherwise unpublished, photograph of John. Held in my archive box 238].

[John Slater], *History in the Primary and Secondary Years. An HMI View*, Department of Education and Science, Her Majesty's Stationery Office, London 1985. [Held].

[John Slater], 'Section on Political Education for Proposed Curriculum Matters 5-16 Series,' [No author noted, undated typescript].

[John Slater], 'Report of HM Inspectors on History in Service Schools in Germany. Carried out: November 1984 – February 1985,' Service Childrens Education Authority, Crown Road, Eltham. Department of Education and Science, London 1986, 30 pp. [Photocopy also held in my archive box 238].<sup>10</sup>

J G Slater, '*History on Peril. May Parents Preserve It*, by Allan Beattie,' 23 February 1987. [4 pp Review. Typescript. Held in my archive box 238].

John Slater, 'Taking Stock for the Future,' Pull-out Section, *The Historian*, No 14, Spring 1987 [4 pages between pp 16 and 17. Held in my archive box 238].

John Slater, 'Key Themes for the Understanding of Europe: An Historical Dimension,' ECCE Seminar, University of London Institute of Education, June 1988.

John Slater, 'Settlement and its Historical Development,' ECCE Seminar, University of London Institute of Education, June 1988.

John Slater, 'A Platform for History: Don't Mourn, Organise,' *Australian Historical Association Bulletin*, No 55, July 1988, pp 37-45. John Slater is Visiting Professor, University of London, Institute of Education, and until recently was a member of HM Inspectorate with national responsibility for History and Political Education.

John Slater, 'Key Themes for the Understanding of Europe: An Historical Dimension,' May 1988. [6 pp, typescript, held in my archive box 238].

Professor John Slater – Tape Transcript, 'Settlement and its Historical Development.' May 1988. [2 pp, typescript, held in my archive box 238].

[John Slater], 'European Studies (Ireland and Great Britain) Project, Paper 1, Description, Aims and Methodology, Ultimate Purpose. Confidential,' [1988].

Professor John Slater, *The Politics of History Teaching. A Humanity Dehumanised?* [Special Professorial Lecture, Institute of Education, University of London, London] 1988.

Professor John Slater, National Co-ordinator, *European Awareness Pilot Project 1988-90. A project sponsored by the Department of Education and Science in collaboration with the Central Bureau for Educational Visits & Exchanges, UK Centre for European Education, and the Society of Education Officers*, June 1988 – January 1990. [Held in my archive box 238].

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<sup>10</sup>

Despite the grants of general sovereignty to both the Federal Republic of Germany (West Germany) and the German Democratic Republic (East Germany) in 1955, neither German government received full and unrestricted sovereignty under international law until after the reunification of Germany in October 1990. Though West Germany was generally independent, the Allies (USA, France, UK and USSR) maintained some responsibilities for West Germany, including schools for the children of British military personnel.



John Slater, 'Past Masters,' Agenda, *The Guardian*, 25 April 1989. [Photocopy of a press article, held in my archive box 238].

[John Slater], 'The Content Problem.' [Lecture, at University of Málaga, Spain, 25 May 1989. [Held in my archive box 238].<sup>11</sup>

John Slater, Visiting Professor, University of London, Institute of Education, HM Staff Inspector for History, 1974-87. [Article sent to *The Independent*, 23 August 1989, published? A typescript held in my archive box 238]. 'Robert Skidelsky (in *The Independent*, 22 August 1989) is persistently wrong about the new history. First because he obstinately polarises and trivialises...'

John Slater, 'History in the National Curriculum: An Agenda for the Future,' *Clio. History and Social Sciences Teachers' Centre. Review. History in the National Curriculum: Report*, January 1990, pp 5-9. [Held in my archive box 238].<sup>12</sup>

John Slater, 'Getting to Know you. European Awareness. Into Europe,' *Perspective*, October 1990, No 14, pp 14 and 15. [Held].<sup>13</sup>

John Slater, 'Covert operations. Kenneth Clarke is wrong to try to distinguish history from current affairs, as the Gulf War has highlighted, argues John Slater,' *Times Educational Supplement*, 1 February 1991. [Clipping, held in my archive box 238].

European Communities Committee (Sub-Committee C), Memorandum of the Central Bureau for Educational Visits and Exchanges. Examination of Witnesses, Professor John Slater, Co-ordinator of the European Awareness Project [and two others], called in and examined, 13 March 1991, pp 65-76, items 358-391. [Publication, held in my archive box 238]. ☺

John Slater, 'Integrated Humanities: Perceptions and Responses,' *Humanities Resource*, Summer 1991, Vol 4, Issue 3, pp 4-7. [Held in my archive box 238].

John Slater, Institute of Education, University of London, 'Report of the General Rapporteur, Educational Research Workshop on History and Social Studies – Methodologies of textbook analysis,' Braunschweig, 11-14 September 1990, Council of Europe. Conseil de l'Europe, 10 October 1991, Strasbourg, pp 9. [Held in my archive box 238].

John Slater, Chapter 2: History in the National Curriculum: the Final Report of the History Working Group,' in Richard Aldrich, editor, contributors Richard Aldrich, John Slater, Peter Lee, Alaric Dickinson, Denis Dean, *History in the National Curriculum*. The Bedford Way Series. Kogan Page, in association with the Institute of Education, University of London, London 1991, pp 8-38. [Photocopy held in my archive box 238].

John Slater, 'Introduction,' to Frank Conley, editor, *Political Understanding Across the Curriculum*, The Politics Association, London 1991, pp 1-9. [Held].

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11

The University of Málaga is a public university established in 1972, whose campus is in the city of Málaga, on the south coast of Spain, with 40,000 students and 2,000 researchers.

<sup>12</sup>

The paper was based on a talk John gave at the History Association Conference, held at the ILEA History and Social Sciences Teachers' Centre, 30 September 1989.

<sup>13</sup>

'The Journal for Advisers and Inspectors.' 'Regarded as a cross-cultural theme, European Awareness raises many issues and questions. John Slater looks at some of the most important.'

[John Slater] 'Values – Definitions etc,' [Apparently the notes for a paper, undated, c1991? Photocopy held in my archive box 238].

Slater, John, Rapporteur General, 'Report,' in Hilary Bourdillon, editor, *History and Social Studies – Methodologies of Textbook Analysis. Report of the Educational Research Workshop held in Braubnschweig (Germany), 11-14 September 1990*, Swets & Zeitlinger, BV, Amsterdam/Lisse 1992. [Held].

Slater, John, 'Where there is dogma, let us sow doubt,'<sup>14</sup> in Peter Lee, John Slater, Paddy Walsh and John White, *The Aims of School History: The National Curriculum and Beyond*, Institute of Education, University of London, London 1992, pp 45-53. [Held].

Slater, John, 'Where are we now? Key issues in history teacher education,' in Peter Lucas and Ruth Watts, editors, *Meeting the Challenge. Preparing Tomorrow's History Teachers*, Proceedings of the 1992 Inaugural Conference of the Standing Conference of History Teacher Educators in the United Kingdom, Standing Conference of History Teacher Educators in the United Kingdom and in association with the University of Sheffield Division of Education, 1992, pp 1-10. [Held].

Slater, John, 'A National Curriculum: the Place of Humanities,' in: Philip O'Hear and John White, editors, *Assessing the National Curriculum*, Paul Chapman Publishing Ltd, London 1993, pp 120-126. [Held].

John Slater, 'The History of Art. Use or Abuse of the Past,' December 1993. [Unpublished essay].

John Slater, 'Botticelli's Mythological Pictures: Competing Hypotheses and Loose Ends,' Essay 3, May 1994. [Unpublished essay].

John Slater, HMI Staff Inspector for History and Political education, opposing the motion, Departmental Day for History, Social Studies and RE (PGCE), *The Political Context of Education*, 20 June 1994. The Motion: 'This assembly believes that the market is the best method of allocating educational resources.' [Single blue typescript sheet, held]. ☹

John Slater, 'Exhibiting the Primitive: Beliefs and Debates,' July 1994. [Unpublished essay].

John Slater, 'Luke Fildes, RA and Victorian Attitudes to Poverty,' April 1995. [Unpublished essay].

John Slater, 'Gestures, Postures, and Glances: Representations of the Human Form in Art of Early Quattrocento Florence,' September 1995. [Unpublished essay].

John Slater, *Teaching in the New Europe*, Council of Europe, Cassell, London and New York 1995.

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<sup>14</sup> Jonn's phrase is a reversal of the words (apparently no older than 1912) of **The Prayer of Saint Francis of Assisi**:

Lord, make me an instrument of your peace;  
 Where there is hatred, let me sow love;  
 Where there is injury, pardon;  
 Where there is doubt, faith;  
 Where there is despair, hope;  
 Where there is darkness, light;  
 Where there is sadness, joy;  
 Lord, grant that I may not as much seek to be consoled as to console;  
 To be loved as to love.  
 For it is in giving that we are pardoned;  
 It is in dying that we are born to eternal life.

Gordon, Peter, *The Study of Education Inaugural Lectures. Volume 4. End of An Era?* Woburn Press, London 1995, hardback, including: John Slater, 'The Politics of History Teaching. A Humanity Dehumanised?' pp 19-36 (Institute of Education, London, 1988. [Held].

Stuart Maclure, *The Inspector's Calling: HMI and the Shaping of Educational Policy; 1945-1992*, Hodder & Stoughton, London 2001. Contributions by John Slater and Roy Wake.

John Slater, 'Urban Images: Content and Categories,' 5 November 1997, pp 1-80. [Provisional early draft of John's doctoral dissertation, extensively annotated with Richard's comments. Photocopy held in my archive box 238].

John Slater, 'Inter-war Images of Urban Australia,' 31 October 1998, pp 1-189. [Provisional early draft of John's doctoral dissertation, extensively annotated with Richard's comments. Photocopy held in my archive box 238].

John Gilmour Slater, 'Pictorial Images of Urban Australia 1919-1945: Attitudes and Functions,' March 2001, Vols I and II. Doctorial dissertation.

John Slater, 'Suburbs and their Cities. Pictorial Images of Urban Australia 1919-1945. Attitudes and Functions,' First Draft, December 2001.

John Slater, *Through Artists Eyes. Australian Suburbs and their Cities 1919-1945*, The Miegunyah Press, Carlton 2004. Hardback.

John Slater, *LNL*, ABC Radio National, interview with Philip Adams, Sydney, 15 June 2004. 🗣️

John Slater, *Through Artists Eyes. Australian Suburbs and their Cities 1919-1945*, The Miegunyah Press, Carlton (2004) 2005. Paperback, revised and corrected.

John Slater, 'Indigenous images of urban Australia.' [Incomplete. This was to be John's next book, for which he did much reading, research and began some interviews, then found he could not proceed].

John Slater, 'The End of Certainty: Unease and Anxiety in Art' [Undated lecture at Gelong Art Gallery]. 🗣️

## Press news cuttings

'Difficult play well handled,' *Hampshire Telegraph and Post*, 8 August 1952, p 4. [Held].

'More Lady-burning.' [No date, no name, held].

Patti Donich, 'British teachers visit university. Facilities for Congress Amaze English Visitors,' *The Daily Progress*, 8 March 1965, afternoon, with a photograph of Alan W Palmer, John G Slater and Michael D Neal. [Held, 2 copies].

'British educators Visit Athens in Exchange Trip,' *The Daily Post=Athenian*, Athens, Tennessee, 9 March 1965. [Held].

'Distinguidos Visitantes en el Diario Novedades,' *Novedades de Yucatan*, 27 April 1965, front page. [Held].

Ian Bradley, 'Lessons in politics urged for schools,' *The Times*. [Date unknown, c15 September 1973. Held].

Paul Flather, 'Row over biased peace studies claim,' 20 September 1983. [*Daily Telegraph?* held].

John Fairhall [education editor], 'Peace work,' *The Guardian*, 27 September 1983. [Held].

John Fairhall [education editor], 'Bias in peace studies denied,' *The Guardian*, 27 September 1983. [Held].

'Why our propaganda beats the government, letters from Hilary Lipkin, Teachers for Peace,' 42 York Rise, London NW5; from (Cllr) Tom Richardson, County Hall, Oxford; and from Jennie Newton, The Old Hill, Stourport-on-Severn, *The Guardian*, Letters, 28 September 1983. [John is not named in either letter, held].

'National history for all pupils' urges Sir Keith, *The Teacher*, 17 February 1984. [Includes photos of Sir Keith, John and Keith Randall].

Lucy Hodges, 'Sixty key terms that budding historians must understand,' *The Times*, February 1984(?). [Mr John Slater introduces a document entitled *History 5 to 16* that he is writing, in which Sir Keith Joseph is 'taking an interest'].

'Sir Keith Joseph will be opening speaker at a one-day conference about peace education... John Slater will also be speaking.' *The Guardian*, late February 1984.

Martin Bailey, 'Joseph anger at teaching of peace studies.' *The Observer*, c4 March 1984. [John annotated: 'Very selective + misleading'].

Peter Wilby, 'Joseph's war on peace studies,' *The Sunday Times*, 4 March 1984. [John has ringed Wilby's name, and annotated: 'Also misleading. He asked me whether I was going to contradict the S of S (Sir Keith Joseph). When I said not, he replied 'Good. I can go home + watch the football'].

Nick Wood, 'Qualified peace studies truce declared,' 'HMI defends teachers,' [about John and explaining his and HMI's position] and Richard Garner, 'Union calls for impartial approach,' *The Times Educational Supplement*, 9 March 1984. [Includes photos of Sir Keith and John as if confronting each other. John has annotated with: 'No!' '?' and 'concentration' crossed out and annotated: "'confrontation" is what I said. 3/10, see me!'].

Richard Keeble, 'Minister questions political motives of peace educationists,' *The Teacher*, 9 March 1984. [This quotes John's view at length].

Reg Luddington, 'Peace Studies,' Letter to the Editor, *Education*, 16 March 1984. [Mentions '...the HMI who had had the courage and integrity to put forward a more balanced, sensible and fair view of teachers dealing with education for peace'].

John Fairhall, 'Turning peace into a six-letter word,' *The Guardian*, 20 March 1984.

'Indoctrination probe,' *The Teacher*, 6 April 1984. [Quotes John firmly rejecting claims of indoctrination].

Peter Wilby, 'Joseph, Keith: Improved performance this term,' *The Sunday Times*, 22 April 1984.

'The campaign for peace studies gets more threatening,' Curriculum, *Education*, 8 May 1984. [In which Mr John Slater counsells caution].

'War on peace,' Education, *The Guardian*, 13 October 1984. ['Mr Slater could not know what was going on in the classrooms...'].

Richard Garner, 'HMI discounts danger of indoctrination,' and 'No peace for the wicked,' *The Times Educational Supplement*, 26 October 1984. [Mr John Slater gives a robust defence of his role after criticism at the Conservative Party Conference that Peace Studies, for which he was responsible, were a covert form of indoctrination. 'Mr Slater's latest contribution is welcome, but it doesn't dispose of the matter'].

## Reviews of John's book: *Through Artists' Eyes*.

Dr Pamela Bell, Sydney curator, writer and art valuer, 'John Slater, *Through Artists Eyes australian Cities and their Subiurbs 1919-1945*, The Miegunyah Press, Melbourne 2004,' *Imprint*, Summer 2004, Vol 39, No 4, p 21. [Periodical, held].

Later I will also list the many other reviews.

## Appendix 6:

### Major amendments and additions since the First edition

- John playing rugby
- Books: Uncle Charles, Jacob Burkhardt's *Italian Renaissance*, Huizinga and David Brogan.
- 'Where and when in history would you most like to have lived?'
- Bedales drama: the thespian John
- Gyles Brandreth at Bedales
- Judith Herrin at Bedales
- Australian local usage
- Seán Lang
- Best man at Andrew's wedding, 2001
- John's doctoral research practice: 1996-2004.
- Melbourne life: rituals, and the summarising final paragraphs: 2005-07.
- Gareth Evans's USA State Department trip the year after John's.

### Major amendments and additions since the Second edition

- Barnsbury Wood and the yellow 14-spotted ladybird.
- Bibliography of John's published works.
- Bill Slater in the RFC.
- Douglas Thorburn.
- John Sandoe and Bumpus.
- John's historiographical methodology

- Mentors.
- Oxford dons: 1948-75.
- Tchaik Chassay.
- Deane on Fraser and Murdoch.
- Bedales's Merry Evenings and 'Burlington Slater.'
- The 'Hey-Nonny-No Brigade.'
- John's care team.
- H R Trevor-Roper quotation.
- More on Pembroke College including from Dr Edmond Wright and Sophie Elkan of Pembroke.
- Pembroke and J R R Tolkein.
- The Bibliography was enlarged to 125 items, and is now comprehensive, excepting for listing the book reviews.
- Details of John's degrees and qualifications.
- Further detail on John's doctoral research practice, 1996-2004.
- John's life to date 2011-13.
- More detail of John's first USA Itinerary.
- John as mentor.
- John's surprise cultural pounces.
- More on Richard and John's intellectual exchange and urban holidays.
- John's last lecture, at the Geelong Art Gallery.
- More on Political Education.
- Photographs of Highpoint and Thornhill Crescent.
- No interest in reflecting on his own life.
- To bibliography, add: <http://unesdoc.unesco.org/images/0000/000018/001801e.pdf>
- Giorgione.





## Appendix 7: Distribution

Copies of the First Edition were given, or sent to:

- Gina Alexander
- Archie Bourtsos had a loan of a copy to read
- Andrew Boyle & Christina Rowntree
- Graham Carbery, who loaned his copy to John Waugh to read
- Paul Connor
- Darrell Dear
- Gary Jaynes, who donated his copy to the ALGA Collection
  - Roger Hennessy
  - Iain Paterson
  - Andrew Rodda
  - Andrew Slater
  - Dr John Slater
  - David Wheeler

The Second Edition has been sent to:

- Professor David Ames, Professor of Ageing & Health, Chair of Ageing & Health, University of Melbourne, Psychiatry,
- Dr John Slater
- Carl Andrew & Khalil Khiran (twice)
- Richard Aitken & Georgina Whitehead
- Erin Haskins, Social Worker, Community Therapy Service, Royal Melbourne Hospital, Royal Park Campus
- Wilhelmus Janssen & Robert Wallis
- Jacob Jones
- National Library of Australia
- Manny Moraitis
- Frances Peterson
- Professor Nic & Rosalyn Peterson
- State Library of Victoria
- Stephen, Yoko, Conan & Shaun Peterson
- Roger & Vicki Simmons
- Katherine Slater
- Douglas Thorburn
- Steven Wallis
- David Wheeler
- Bedales Library
- The British Library
- SLV
- HMI Archives
- David Do
- Portia Nadia Milan
- Amanda Atkins, Transitions Coordinator, Sapphire Care, The Gables, death.
- Not a headmaster.



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