

Doctor of Law (honoris causa)

TANNI, Baroness GREY-THOMPSON, D.B.E., D.L.,
Paralympic athlete and gold medallist, Chancellor of the University of Northumbria, President of the National Council for Voluntary Organisations

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HELENA MORRISSEY, C.B.E., M.A.,
of Fitzwilliam College, business leader and gender champion, Chief Executive Officer of Newton Investment Management, Founder and Chair of the 30% Club

Doctor of Medical Science (honoris causa)

KEITH PETERS, Kt, M.A., F.R.C.P., F.R.S., F.MED.SCI.,
Honorary Fellow of Christ's College and Clare Hall, physician and immunologist, Regius Professor of Physic Emeritus

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JONATHAN IVE, K.B.E., R.D.I., HON. F.R.ENG.,
Designer, Chief Design Officer, Apple Inc.

Doctor of Letters (honoris causa)

NICHOLAS HYTNER, Kt, B.A.,
Honorary Fellow of Trinity Hall, director of theatre, film, and opera, formerly Director of the National Theatre

Doctor of Letters (honoris causa)

NICHOLAS SEROTA, Kt, C.H., B.A.,
Honorary Fellow of Christ's College, art historian and museum director, Director of the Tate

Doctor of Music (honoris causa)

JOANNA MACGREGOR, O.B.E., B.A., F.T.C.L., F.R.A.M.,
Honorary Fellow of Murray Edwards College, pianist, conductor and composer, Professor of the University of London, and Head of Piano at the Royal Academy of Music

The Orator delivered the following speeches when presenting to The Chancellor the recipients of these Honorary Degrees:

AGMEN nostrum haec ducit mulier ἐλαίᾳ στεφανωθείσα Πισάτιδι. admonuerat auus ut alta semper etiam caulem ictura peteret; quibus praeceptis penitus in animo infixis et exercitationis commentariis praescriptis, omnia impedimenta superauit ut κῦδος ἄβρον sibi compararet. ‘follem in corbem suspensum iactare uolueram,’ inquit, ‘sed eodem sum cerebro quo Bolanus.’ athleticae igitur arti deuota palmarum seriem tam splendidissimam abstulit ut haud errem si eam cui infanti soror nomen Tenui dederit inter omnes non modo in Parolympiaco sed quolibet in stadio competitores tandem eminuisse dicam. quippe tanta ui et uelocitate sedem rotalem praecipitem in curriculo agitabat ut ne Atalanta quidem eam cursu superare potuisset.

etsi non diu de laureis contendit, neque ad otium se remouit neque e procerum subselliis modo eos defendere amat qui se defendendi carent potestate. attamen cum non minus oratori desit spiritus quam deficiat orationi spatium quo quot causis patrocinio suo faueat recorder, hoc unum adduco quod nuper ut ad eos attenderemus quibus per speciem parsimoniae et publici sumptus minuendi causa ius sellulae gestatoriae ad se aptatae habendae ademptum esset extra parlamentum in chiramaxio se instruxit. num ipsa Boudicca curru uecta suorum Icenorum umquam ferocior erat defensor?

sed ut summam faciam, Magistri, adest quae se magnum nobis praebet exemplum eorum qui athletarum certaminibus homines omnes excitare et ad maiora incitare uelint, de qua scripsisset Pindarus: αὕτη ἐγὼ ταχυτάτῃ χεῖρες δὲ καὶ ἦτορ ἴσον.

dignissime domine, Domine Cancellarie, et tota academia, praesento uobis egregiam hanc mulierem, excellentissimi ordinis Imperi Britannici dominam commendatricem, Reginae Maiestatis apud Eboracensis septemtrionalis pro legato, concili manuum uoluntariarum praesidem, Vniuersitatis Northumbriae cancellariam, laureis Parolympiacis coronatam,

TANNI, Baronissam GREY-THOMPSON,
ut honoris causa habeat titulum gradus Doctoris in Iure.

OUR procession today is led by a woman crowned with Olympian olive. Her grandfather's advice had been 'Aim high, even if you hit a cabbage.' Having taken these words to heart, and with them inscribed on the front page of her training diaries, she overcame all obstacles to win for herself fame and glory. 'I had wanted to play wheelchair basketball,' she says, 'but I didn't have the temper for it.' And so she took up athletics. There followed a series of medals so numerous that it would be fair to say that the child whose sister named her 'Tiny' came to tower over all her competitors. Indeed, so fast did she propel herself along the track that I doubt whether Atalanta herself could have outpaced her.

She no longer competes for athletic laurels, but she has not retired to a life of leisure. Nor is it only from the House of Lords that she lends her voice to the defence of those who cannot defend themselves. There is not time to list the causes which she supports with her patronage, nor does your Orator have sufficient voice; let me therefore relate this one thing, that recently she sat outside Parliament in a wheelbarrow to draw attention to the plight of those who, in the name of cuts and austerity, have lost the right to a properly adapted wheelchair. Was Boudicca in her chariot ever such a champion?

She is a shining example of the Paralympic aim to inspire and excite the world. It could have been she of whom Pindar said, 'She is unrivalled in speed, with hand and heart to match.'

Distinguished Chancellor, members of the University, I present to you

TANNI, Baroness GREY-THOMPSON, D.B.E., D.L.,
*President of the National Council for Voluntary Organisations,
Chancellor of the University of Northumbria,
Paralympic athlete,*

that she may receive the title of the degree of Doctor of Law, honoris causa.

HOSPITI alteri huic nostrae labore breuissimum post primum filium natum tempus intermisso ('iniquissimum tunc erat faenus,' inquit. 'quid faciendum erat nisi ad desudandum redire?') roganti qua re se praeterita uir nescioquis ad gradum ampliorem perductus esset, respondit imperator parum scilicet studi eam operibus adhibituram si cacoethes haberet parturiendi. quid ad haec? 'quid nouare queas,' ait, 'quid nequeas noscendum.' liberaliores igitur ad consocios se contulit quorum sine mora toti administrationi praefecta est. quod si indoctum illum uirum omnis humanitatis expertem permansurum iudicat, non de negotiatoribus expoliendis omnino desperat. sodalitatem condidit ad mulieres promouendas et inter negoti gubernatores conscribendas quae cum earum numerus quintum hunc post annum paene triplicatus sit (tum quidem uix decimam quamque inter rectores sedem occupauerunt feminae), quis dubitat quin metam iam iam contactura esse uideatur?

'at enim quid hoc ad me?' forsan obiciatur. 'nec mulier sum ego, nec, si essem, ueri simile esset me in rectorum collegium cooptatum iri!' at illa non de mulieribus tantum sed de ciuitatis prosperitate disputari respondet. 'aspice enim quanta tempestate rerum oeconomicarum nuper iactati simus. an melius id euenisse putas quod unius atque eiusdem generis homines gubernarint?' adde quod iniuria mulieres sunt exclusae: et iniuriam ubicumque uidet sibi extirpandam iudicat.

neque in negotiis tantum uerum etiam in ludis iniquitati se opponit. quotiens enim haud iuste alio cursu uiris, alio feminis laureas in remigando petendas esse audiuius querentes! per hanc mulierem stat ut eodem die super eandem fluminis partem utrique nunc currant (bis iam quae fuerint uictrices silentio premamus!) nec diutius remigantium certamen sed certamina celebrare soleamus.

dignissime domine, Domine Cancellarie, et tota academia, praesento uobis egregiam hanc mulierem, excellentissimi ordinis Imperi Britannici commendatricem, Collegi de Fitzwilliam alumnam, Magistram in Artibus, Collocatoribus Newtonianis praefectam, Ternae Decumae Sodalitatis conditricem et praesidem, negotiatricem et mulierum propugnatricem,

HELENA MORRISSEY,

ut honoris causa habeat titulum gradus Doctoris in Iure.

SHORTLY after the birth of her first son, having taken a very brief period of maternity leave (*'Interest rates were at 15%,'* she says. *'I had no choice but to go back to work.'*) our second guest was passed over for promotion. When she asked why, her manager replied that he doubted her commitment, now that she wanted to raise a family. What to do? *'It is important to recognize what you can change and what you can't'*, she says. And so she left to take up a post with more enlightened colleagues, where she soon became Chief Executive Officer. Yet while that former manager may have been beyond redemption, she did not give up all hope of civilising the captains of industry. She founded the 30% Club, devoted to increasing the proportion of women in the nation's boardrooms. Then they numbered just twelve per cent of company directors. Five years later the figure is at twenty-six per cent, and the goal is in sight.

'Well what's that to do with me?' someone might object. *'I'm not a woman. And even if I were, I'd not be asked to join a FTSE company board.'* *'But it's not a women's issue, it's an economic issue,'* she replies. *'You can go back to the financial crisis as evidence that having one type of person running companies didn't necessarily yield the best result.'* *'It is moreover a matter of injustice; and wherever she sees something unjust, she wants to change it.'*

It is not only in business but also in sport that she champions equality. It was a frequent cause for complaint that men and women competed for rowing blues on different courses, but thanks to the efforts of our honorand, twice now both events have been contested on the Tideway on the same day (I prefer not to recall which of the women's crews was victorious on either occasion), so that at last we talk not of the Boat Race, but of the Boat Races.

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HELENA MORRISSEY, C.B.E., M.A.,

of Fitzwilliam College,

Chief Executive Officer of Newton Investment Management,

Founder and Chair of the 30% Club,

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IOANNEM quendam tradunt ab Henrico rege primum apud nos artis dictae physicae professorem creatum (quo de nomine plura posthac dicam) in studiis suis totum uersatum operam uix ullam discipulis dedisse. sed tempora mutantur, ut est in prouerbio, nos et mutamur in illis: hospes hic noster qui quintus et uicensimus eandem sedem occupauit non minoris momenti alios docere habet quam res inuestigare. et si, ut ait ipse, magistri ab iis iudicandi sunt quos emittunt alumnos, eos aspiciate qui et hic et apud Londiniensis ab eo instructi omnibus iam in partibus nomen sibi compararunt, inter quos et reuerendissimus noster Pro-Cancellarius numeratur.

priusquam huc aduenit plerique eorum qui in arte Hippocratica progrediendi erant studiosissimi studia hic incepta alibi pergere malebant. hoc tamen sub duce schola clinices nostra magna ui pecuniae collocata adiuuantibusque pharmacopolis amplificata et paene e radicibus renouata ita effloruit ut nullus iam sit locus neque tam longinquus neque tam reconditus quo nomen Cami non peruaserit.

sed ut ad uerbum φυσικήν redeamus, Magistri, ita scientiam naturalem Graece significari quis nescit? et Hippocraten ipsum, medendi artis auctorem conditoremque, si quis hominis naturam intellegere uelit omnium rerum naturam indagandam aiunt monuisse. non inepte igitur Henricus hoc nomen professori suo imposuit; non inepte hic uir, cuius propter labores Panacaea et Sapiientia inter se coniunctae altera alteram hac in urbe nutriunt corroborantque, illi sellulae insedit; non inepte denique titulo neque ex huius neque ex illius deae nomine sed ex ambobus confusis deducto eum iam honestamus.

dignissime domine, Domine Cancellarie, et tota academia, praesento uobis egregium hunc uirum, equitem auratum, Magistrum in Artibus, Regalis Medicorum Collegi sodalem, Regiae Societatis sodalem, Scientiarum Medicinalium Academiae sodalem, Collegi Christi necnon Aulae Clarae honoris causa socium adscitum, Regium Physicae Professorem emeritum, medicum et scientiae immunitatis indagatorem,

KEITH PETERS,

ut honoris causa habeat titulum gradus Doctoris in Scientiis Medicinalibus.

THE first Regius Professor of Physic (I shall return to the title presently) was one John Blyth. On appointment, it is said, he turned entirely to his own work and gave no more thought to his students. Times change. Our next guest, the twenty-fifth man to occupy that same chair, considered teaching and research to be equally important; and if, as he himself has said, you can judge an academic department by the quality of its alumni, consider those who conducted their studies under Sir Keith's tutelage both here and in Hammersmith—among them our own Vice-Chancellor—and who have won renown across the globe.

Before he came to us, the majority of our medical students went elsewhere to complete their clinical training. Under his leadership, with considerable investment and with the co-operation of the pharmaceutical industry, our Clinical School has grown (and indeed been almost completely rebuilt) and has so flourished that its reputation is known the world over.

Let me return to the title 'physic'. That it is the Greek word for 'natural science' I am sure you are all aware. Hippocrates himself, the founder of medicine, advised (so they say) that to understand the nature of man you must understand the nature of all things. It is fitting, then, that Henry VIII bestowed this name upon his professor. It is fitting, too, that this man held that professorship: he ensured that Medicine and Science co-operate with one another in this University to the greater benefit of both. And it is fitting, finally, that today we honour him with a degree whose title is drawn not from the one discipline, nor from the other, but from both together.

Distinguished Chancellor, members of the University, I present to you

KEITH PETERS, Kt, M.A., F.R.C.P., F.R.S, F.Med.Sci.,

Honorary Fellow of Christ's College and of Clare Hall,

Regius Professor of Physic Emeritus,

physician and immunologist,

that he may receive the title of the degree of Doctor of Medical Sciences, honoris causa.

GRAECVS quidam artificiosissimus—nonnulli eum Archimeden fuisse tradunt—machinationem subtilem olim construxit quae orbiculis denticulatis innumerabilibus uersatis solis defectiones praedicere et acubus super aes politum ductis erraticarum fixarumque stellarum cursus ac motus describere poterat. mirandam hanc rem ab Atheniensibus custoditam quamquam nunc uetustate exesam marisque limo concretam nil nisi horologium esse credas.

adest iam alius qui instrumento computatorio horologii speciem imposuit sed tam pusillam ut ad manum portetur. idem ratiocinatori olim dedit formam curuatam luculentoque colore distinctam quae ne sessorio quidem dedecori esset; idem iterum figuram graciliorem albo metallo tam tenui eductam ut ipso aere leuior esse dicatur. eiusdem est quod telephonio digitorum argutiis imperatur. eidem debetur cistellula illa quae symphoniacorum fontem uidetur continere. num cui operam dat quin melius fiat? en, graphide nuper renouata, si famae est credendum, et tibi, inferne magister, ensem fulminantem rudiore lamina magis tremendum praebuit.

cum intimam eius officinam imaginari conor, quo nemo nisi fidissimus consiliorum particeps admittitur, cum abdita illa penetralia mente depingo ubi daedalis ingentibusque machinationibus quaeuis materies secatur torquetur insolitas in formas deducitur, eius fabricae imago ante oculos cadit, in qua, ut dixit Vergilius, ferrum exercebant uasto Cyclopes in antro,¹ dum fulmina Iouis acuunt, dum Mineruae Gorgona poliunt, dum parte alia Marti currumque rotasque uolucres instant. sunt etiam qui raedam a te conceptam, domine, audissime exspectant. nec uero dubitauerim quin te Volcani heredem nominem, si modo, ut tu ipse, ille deus malum inaurare potuisset.

dignissime domine, Domine Cancellarie, et tota academia, praesento uobis egregium hunc uirum κλυτόμητῖν τε καὶ κλυτοτέχνην, excellentissimi ordinis Imperi Britannici equitem commendatorem, Fabrorum Regiae Academiae honoris causa sodalem adscitum, apud Cupertinensis pro praeside rebus designandis praefectum, rerum creatorem,

JONATHAN IVE,

ut honoris causa habeat titulum gradus Doctoris in Scientiis.

¹ Verg. *Aen.* 8.424.

AN *unknown Greek*—some say it was Archimedes—invented a clever device which, through the turning of countless cogs could predict eclipses and describe the motions of the stars and planets with needles on a polished bronze disc. You can see this remarkable machine in Athens, now eaten away by age and covered in marine accretions. It looks very much like a carriage clock.

This man too has made a computer that looks like a timepiece—but one so small it can be worn on the wrist. The same man gave the iMac its curves and bright colours, so that it would not look out of place in a living room; and he made a laptop of brushed metal so thin it is said to weigh no more than air. It is thanks to him that you control your telephone with your fingertips; and to him we owe the tiny pod which seems to contain countless orchestras. Is there anything whose design he could not improve? Why, recently he reinvented the pencil, and, if the story be true, gave the Sith lord a lightsaber with a rougher and more fearsome blade.

When I imagine his secret workshop, to which none but his most trusted colleagues are admitted; when I try to picture that holy of holies where gigantic, complicated machines can cut and twist and form any material into any shape, I conjure up an image of Vulcan's forge, where, according to Virgil, the Cyclopes worked their metal in a giant cave, as they sharpened Jove's thunderbolts and polished Athena's aegis and built the wheeled chariot of Mars—and indeed there are some who cannot wait for this man to design a car. I could describe him as Vulcan's heir; but unlike our honorand, Vulcan could not turn an apple into gold.

Distinguished Chancellor, members of the University, I present to you

JONATHAN IVE, K.B.E, R.D.I, Hon. F.R.Eng.,

Chief Design Officer, Apple Inc., designer,

that he may receive the title of the degree of Doctor of Science, honoris causa.

ACERBAM illam anum meministis, quae plaustrum automatarium in domus aditu positum iii Alustra habitabat? in scaena eam scriptorem geminatum obiurgare an in uelo cinematographico potius nuper repraesentatam uidistis? aut corpulentum illum Hectorem non in amore quam in birota fortunatiorem? aut quidem Lyram quae aurea cum pyxide superbo Magisterio in intermundiis resistebat? hos omnes nobis produxit hic uir. quod si apud mimos soccatos ad siparium obrepentes eum petitis, fortasse nebuloni binis dominis seruienti irrisistis, fortasse etiam in scaenam adductis uobis ipsis irrisum est. sin autem melico in theatro quaeritur, quis puella Saigonensi pulcherrima coronata non gauisus est, morituram eandem quis non deplorauit? sin iterum in altiore Musae cothurnatae aede, nonne regem Persarum amore uictum omnibus plaudentibus xxx post annis adhuc celebrant existimatores? idem apud Angelopolitanos quamuis laudatus non diu est moratus. ‘mei stomachi non erat,’ inquit. ‘angustiosem amo scaenam. si in alias res interdum incubui, semper ad theatrum rediui: ne sutor ultra crepidam.’

theatrum apud Londiniensis populare xii annos incoluit, diligentia direxit, ad populum patefecit. numquis *Equum Militarem*, numquis *Nocturnum Canem* non cognouit? et si tamquam angustias illas nauiganti quarum dextrum Scylla latus, laeuum implicata Charybdis obsidet¹ nonnumquam medium cursum sibi tenendum existimabat, quis dubitat quin aliis rerum nouarum cupidis *Anglis Iucundissimis*, fastidiosioribus aliis *Salicibus Inhalatis* delectatis sospes ad terram sit regressus? nunc iam illo munere alii tradito cum in alteram fluminis ripam ad nouum condendum theatrum se contulit, speramus omnes Melpomenen non minus quam Thalam nouis sedibus arrisuras esse.

dignissime domine, Domine Cancellarie, et tota academia, praesento uobis egregium hunc uirum, equitem auratum, Baccalaureum in Artibus, Aulae Sanctae Trinitatis honoris causa socium adscitum, Popularis Theatri Regalis olim rectorem, spectaculorum theatricorum cinematographicorum cothurnatorum magistrum,

NICHOLAS HYTNER,

ut honoris causa habeat titulum gradus Doctoris in Litteris.

¹ Verg. *Aen.* 3.420 et seq.

DO you recall the cantankerous old lady who spent fifteen years living in a van parked in Alan Bennett’s driveway? You may have seen her on the stage haranguing twin Bennetts. Or at the cinema, possibly. Or corpulent Hector, as unfortunate in love as on his motorcycle? Or Lyra with her golden compass, staunchly fighting the Magisterium as she travelled from world to world? This man showed us all of them. If farce is more to your taste, perhaps you laughed at *One Man, Two Guvnors*—or perhaps you were brought on stage to be laughed at. In the musical theatre, who did not cheer when Miss Saigon was crowned the most beautiful? Who did not weep at her death? If you prefer the loftier temple of a buskined Muse, his production of *Xerxes* for the ENO draws plaudits thirty years on. In Hollywood, too, he won praise, though he did not stay there long. ‘It wasn’t to my taste,’ he says. ‘I’m better at smaller canvases. I can’t see myself as a film-maker. I always see myself as visiting from the theatre, which is where I belong.’

For twelve years he called the National Theatre his home. He directed it with care, and he drew in new audiences. Who does not remember *War Horse* or *The Curious Incident of the Dog in the Night-Time*? And if he sometimes felt that he was sailing a narrow course between the Scylla of those seeking radical new plays and the Charybdis of those who had come for a respectable night at the theatre, when his productions ranged from *The Wind in the Willows* to *England People Very Nice*, who can doubt that he controlled the tiller and brought his boat safely to shore? Now that he has passed the helm to another in order to found a new theatre on the opposite bank of the river, we trust that Melpomene and Thalia will both smile on their new home.

Distinguished Chancellor, members of the University, I present to you

NICHOLAS HYTNER, Kt, B.A.,

*Honorary Fellow of Trinity Hall,
formerly Director of the Royal National Theatre,
director of theatre, film and opera,*

that he may receive the title of the degree of Doctor of Letters, honoris causa.

BINOS uiros qui in artibus apud Britannos fouendis eminent uelim memorare, Magistri, quorum alter diuitiis e saccharo defaecando comparatis primum quas collegerat picturas ciuitati deinde nomen suum pinacothecae donauit. alter hic uir qui rebus oeconomicis relictis ut Musarum apud nos studiis se deuoueat, paulisper apud Oxonienses, postea ad Album Sacellum moratus, eandem pinacothecam xxx fere hos annos curat.

ex eo tempore quo Tatianam ut dixit urticam manu prehendit, stirps a proximo rectore apud Liuerpulis sata germinauit, surculus in Cornubiam promissus floruit, instituta xxxv per totam Britanniam diuorsa in unum ideo conuenerunt ut societatis amicitiaeque fructum percipiant. nec nisi adiuuasset hic uir illa Camenae casa nostra ad S. Petri aedem condita nuper amplificata et omnino restaurata ianuas mox aperitura esset. sed hoc ei summum et colophona attribuo, hoc eum ad recentioris aetatis artium curatorum fastigium euexisse mihi uidetur quod templum nouum cum Artis tum Industriae ad Thamesis ripas condidit quo iam agmine perpetuo festinant spectatores ut non tantum helianthi semina sescenta, neque immanem araneam aditum custodientem, ne tuas quidem chartulas perfossas, Henrice, Francogallorum decus, uerum etiam ipsum illud immensum turbinis atrium inhiantes mirentur.

quis noui saeculi artem timeat roganti nonnulli neotericorum operum nouitatem adhuc aliquid sibi fastidi offerre conitentur. quibus ille 'esto,' inquit. 'solitae enim elegantiae fines artificibus opus est transcendere. an cunctam uitam dulcem esse putatis?' hoc quoque promittit, si modo perseueremus, omni dubitatione paulatim residente timorem nobis tandem in amorem mutatum iri.

dignissime domine, Domine Cancellarie, et tota academia, praesento uobis egregium hunc uirum, equitem auratum inter comites honoratissimos adscriptum, Baccalaureum in Artibus, Collegi Christi honoris causa socium adscitum, pinacothecarum Tatianarum rectorem, artium scriptorem musaeorumque rectorem,

NICHOLAS SEROTA,

ut honoris causa habeat titulum gradus Doctoris in Litteris.

THERE are two men who stand out in the history of the cultivation of art in Britain whom I should like to mention. The first was a sugar magnate who gave his collection of paintings to the nation, and later his name to a gallery. The other stands before us. He changed from reading the Economics Tripos to the History of Art, and, after a brief sojourn in Oxford and later in Whitechapel, has directed Henry Tate's gallery for the past thirty years.

Since he first grasped that nettle (as he has put it),¹ Tate Liverpool, founded by his predecessor, has flourished; a new outpost in St Ives has grown up; and the Plus Tate network has brought together thirty-five institutions across Britain to enjoy the fruits of friendship and collaboration. Indeed, it is through his help that our own Kettle's Yard is about to re-open its doors after extensive renovation. But this, I think, is his crowning achievement, this is what elevates him to the pantheon of curators of Modern Art: that he has established at Bankside a new temple of Industry as well as of Art, where now an endless line of visitors comes not just to admire Ai Weiwei's millions of Sunflower Seeds, nor Louise Bourgeois' giant spider, nor even the colourful cut-outs of Henri Matisse, but also to stand agape at the immensity of the Turbine Hall itself.

¹ 'Grasping the Nettle' was the title of the seven-year plan which formed part of Sir Nicholas' application for the post of Director of the Tate.

Some years ago in his Dimpleby Lecture he asked ‘Who’s Afraid of Modern Art?’ For many people still, he admits, contemporary work can be unnerving. But that, he says, is part of its appeal: ‘Art should be transgressive. Life is not all sweet.’ And he makes us this promise, if only we will be patient: ‘Your scepticism will gradually diminish, and your fear will turn to love.’

Distinguished Chancellor, members of the University, I present to you

NICHOLAS SEROTA, Kt, C.H., B.A.,

Honorary Fellow of Christ’s College,

Director of the Tate, art historian and museum director,

that he may receive the title of the degree of Doctor of Letters, honoris causa.

AGMEN clausuram hanc mulierem quo pacto uobis depingam, Magistri? quibus uerbis eam circumscribam quae nullis musicae nullis uitae finibus contineri potest? clauicena est quae eadem inter priscae aetatis modorum scriptores eminentissimos utitur familiaritate qua apud eos qui lassici ut dicitur generis peritissimi habentur modulatores. modo suauius Amadei cantibus nos delectat, modo poeta corniculario dirigente in uia choros agit, modo asperiores sonorum seriem inter se repugnantium effundit. quae non musicam modo sed omnes artes cuiusuis ordinis hominibus summa beneficia praebere credit, quo modo in odeis uel notissimis potest latere? quippe, ex hoc senaculo uix egressa in Deuoniam ad Musaea uaria curanda festinabit quibus Dionysum ipsum laureas Atheniensis concessurum iudico.

sed quamuis et saecula et genera amet lustrare, semper ad magistrum Lipsiensem regreditur. ‘eo enim adempto’ inquit ‘quem ad modum uiuam? omnia ei referuntur, omnia ab eo oriuntur.’ non mirum igitur si e uariationibus Goldbergianis, quorum clausus libellus clauicino xx fere annos insidebat, non minus uoluptatis tandem nobis dedit quam ipsa priuatim recipit. nam quicquid auctori sit ingeni illis in modis inueniri dicit, qui

omnia transformant sese in miracula rerum:¹
iam leuiter ludunt ut qui iocularia rident,
carmina iam maestae modulantur tristia Musae.

quibus de ipsa aptiora haud possum dicere uerba, magistri, sed

non aliter stupeo quam qui Iouis ignibus ictus,² nec scio
quo teneam uolus mutantem Protea nodo.³

dignissime domine, Domine Cancellarie, et tota academia, praesento uobis egregiam hanc mulierem excellentissimo ordini Imperi Britannici adscriptam, Baccalauream in Artibus, Collegi Trinitatis apud Londiniensis sociam, Collegi Musicae Regalis sodalem, Collegi Murray Edwards honoris causa sociam adscitam, Vniuersitatis Londiniensis professorem necnon Collegi Musicae Regalis clauichordi magistram, plectrocymbali pulsatricem, cantorum reatricem, numerorum creatricem,

JOANNA MACGREGOR,

ut honoris causa habeat titulum gradus Doctoris in Musica.

¹ Verg. *Geo.* 4.452.

² Ov. *Trist.* 1.3.11.

³ Hor. *Epist.* 1.1.90.

HOW should I introduce our final honorand? How can an Orator pin down with words one who will not be restrained by boundaries of art or life? She is a pianist who is equally at home with the great Classical composers and with jazz. Sometimes she delights us with a concerto by Mozart, now she leads us in Moondog's Sidewalk Dances, now she plays something more avant garde. Nor is she to be found only in the concert hall: how could she be, when she believes in the power not just of music but of all arts to benefit humanity? Indeed, shortly after leaving this Senate-House she will hurry to Devon to direct a festival of such breadth that it would put to shame even the Athenian Dionysia.

For all that she ranges over the ages and genres, she always returns to Bach. 'I couldn't live without his music,' she says. 'Everything comes back to him. He acts as a springboard for everything.' A copy of the Goldberg Variations sat unopened on her piano for twenty years. Now at last through her recording we can enjoy as much as she does this work of which she says, 'It's quicksilver in the way its moods fly past you in the blink of an eye; playful and witty one moment, heavy and serious the next, but above all lit up with extraordinary fireworks.'

I can think of no better words to describe our honorand herself.

Distinguished Chancellor, members of the University, I present to you

JOANNA MACGREGOR, O.B.E., B.A., F.T.C.L., F.R.A.M.,

*Honorary Fellow of Murray Edwards College,
Professor of the University of London and
Head of Piano at the Royal Academy of Music,
pianist, conductor, and composer,*

that she may receive the title of the degree of Doctor of Music, honoris causa.

J. W. NICHOLLS, *Registrar*

END OF THE OFFICIAL PART OF THE 'REPORTER'