

Everyone needs time off to soak up good impressions, to 'feed the soul'. This day of talks and discussion aims to give you the best such food, in good company and in a beautiful setting.

Fee: £40 (Concessions £35) This includes refreshments and a buffet lunch.

Pre-booking is essential. To obtain forms please call or email us, as below.

If you are booking from abroad, please contact us first.

Finding Waterperry

From Oxford take the A40 towards London and turn off at the Wheatley exit, before reaching the motorway. Follow the brown signs to Waterperry Gardens.

From London and Banbury, leave M40 at Junction 8 and follow signs to Wheatley and then to Waterperry Gardens.

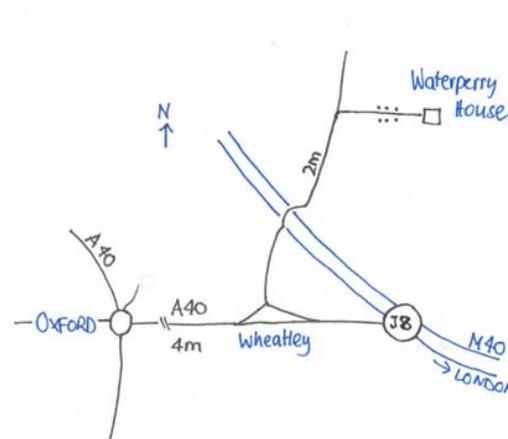
Car Parking

Drive up to the house from where you will be directed to free parking.

Disabled Access

All floors are served by a lift that can take wheel-chairs.

PROGRAMME		
9.30 – 10.00		Registration and coffee
10.00 – 11.00		Bruce Ramell
11.00 – 11.30		Refreshments
11.30 – 12.30		Gerald Harvey
12.30 – 2.00		Buffet lunch
2.00 – 3.00		Tom Bree
3.00 – 3.30		Refreshments
3.30 – 4.30		John Cannon
4.30 – 5.00		Panel discussion
5.00 – 5.30		Convivium



School of Economic Science (Oxford Branch)
Enquiries and Bookings: David and Linda Smith
01865 556215
info@ses-oxford.org.uk

Portraying the Divine

Waterperry House



Saturday October 2nd 2010, 9.30 – 5.30

Bruce Ramell *Architecture and Music*

Gerald Harvey *Palladio and the Serenity of Reason*

Tom Bree *The Sacred Language of Geometry*

Jon Cannon *Incarnative Art: the spiritual challenge of medieval architecture*

Waterperry House, Waterperry, nr Wheatley, Oxon.

OX33 1JZ



The Sacred Language of Geometry

What is it that makes non-religious or even atheistic people admire sacred architecture? How can it be that a person from one particular religion will recognise a transcendent beauty in a temple that belongs to a different religious tradition?

The answer is 'True measure' .

Sacred geometry emulates the True proportions of nature and the cosmos and thus when we enter into a well-proportioned building we are immediately reminded of the 'Good' through beholding the beauty that surrounds us.

Above the doorway of Plato's academy was written "Let no man ignorant of geometry enter here" for he recognised that order brings about harmony and from harmony comes peace – the peace of the 'inner' sanctum that lies at the heart of the temple.

Tom Bree is a Geometer/artist, teacher, musician and writer. He studied geometry at the Princes School of Traditional Arts in London, under Professor Keith Critchlow and Paul Marchant and now teaches for the Princes School in the UK and abroad as well as on his own teaching projects. He lives in the City of Wells in Somerset with his wife Helen and their baby son Theo.

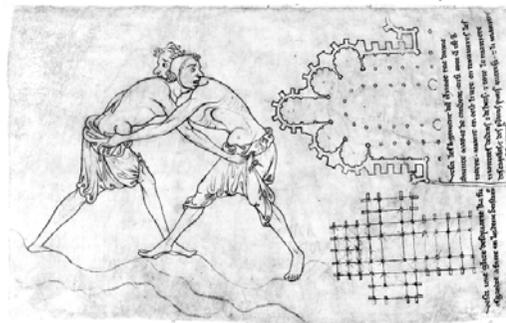
www.tombreegeometry.co.uk

Incarnative Art: The spiritual challenge of medieval architecture

Gothic art is over-familiar: the world over, the pointed arch indicates a 'church'. It has also been bowdlerised: churches have been stripped of paintings, statues and imagery. These two factors serve to shield the modern viewer from the radical and challenging nature of medieval religious art: its power to shock; its power to overwhelm; its power to communicate as effectively as the profoundest poetry, yet without the use of words. This talk will seek to restore to medieval art – English gothic architecture in particular – its original, challenging quality, and outline the ways in which this makes it relevant today. It also investigates the connection between this art and the spiritual traditions that created it: in particular whether the idea of incarnation, so vital to Christianity, has somehow helped shape this art-form.

Jon Cannon is an architectural historian and writer who worked for English Heritage and its precursors for ten years, and in 2007 published *Cathedral: the great English cathedrals and the world that made them*. His BBC TV documentary, *How to build a cathedral*, was broadcast the following year.

<http://joncannon.wordpress.com>

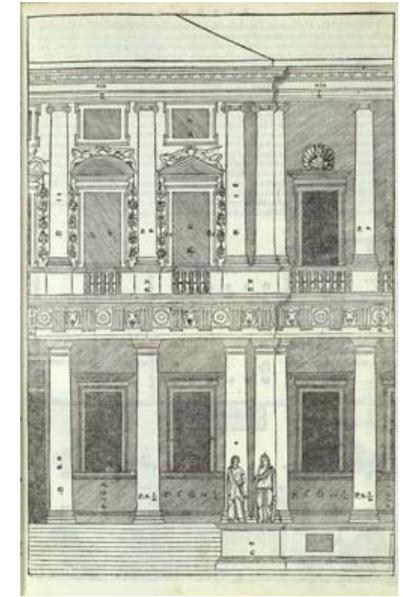


Architecture and Music

Architecture is often considered to be closely related to music and, indeed, Goethe referred to it as 'silent music'. It is both easy and difficult to see why; easy because both are based on number; difficult because music has the dimensionality of time which it does not share with architecture. Nevertheless music played in great buildings such as ancient cathedrals may achieve a sublimity not experienced in concert halls. It's as if number is resonating with number.

With any great art, you are looking through to something beyond. Simply knowing the science of number and proportion, however, will not of itself produce great buildings or music. That only happens when the artist resonates with the divine.

Formerly a music and mathematics teacher and headmaster, **Bruce Ramell** is the director of *DISCANTVS*, the choir of the School of Economic Science in London.



Palladio – The Serenity of Reason

Timeless, serene, reasonable - just some of the descriptions used to describe Palladio's architecture. Trained as a stonemason in Venice at the latter end of the high renaissance, he combined principles from Vitruvius with studies of ancient Roman ruins, and with musical and mathematical theory. His *Four Books of Architecture* spread knowledge of the classical style across Europe and inspired such English architects as Inigo Jones (Queen's House, Greenwich), Lord Burlington (Chiswick House), and William Kent (Holkham Hall, Norfolk). He is many architects' favourite architect, partly because of his supreme competence and partly because he told us how it could be done, even if none could match him.

Gerald Harvey is a retired architect who spent 35 years in his own practice, and has been teaching architectural history since 1976. In doing so he has found that there can be no favourite periods, all having their splendours, but Palladio remains special.