Clip: REEVES MARJORIE_MARJORIE REEVES WITH GILLIA

Name: REEVES MARJORIE_MARJORIE REEVES WITH GILLIAN LEWIS OXFORD _EDIT MASTER_BOX8_cust ref_MID19726599

Clip: REEVES MARJORIE_MARJORIE REEVES WITH GILLIA

S1 **10:00:11:02**

Why is it that the English dissenting tradition has produced in this century so many engaged and independent minded historians? Marjorie Reeves is one such descendant and chronicler of Wiltshire. Nonconformist. She comes of Baptist stock. She took her first degree at Oxford and her second at London. And in the 1930, she taught in teachers training colleges in London, returning to Oxford in the Second World War and thereafter being fellow and tutor in modern history at Saint Anne's College, Oxford, where generations of undergraduates encountered her enthusiasm and benefited from her readiness to take their efforts seriously and in this way to get them to think for themselves. Marjorie Reeves Contributions to historical studies have been of two very different kinds. One has been in medieval studies where she was a pioneer, now internationally recognised in demonstrating the central importance of the writings of the abbot Joachim of Fiore, as a contribution to the central tradition of European of Christian prophecy in European thought from the 12th century almost to the present day. This achievement has been recognised in her Fellowship of the British Academy. There are many books and articles to her name in this area. The other contribution, the more unusual one among historians, a reclusive lot on the whole, has been her humane, liberal and incisive engagement in the debates of the last half century on educational issues in general and on the teaching of history in particular. This achievement has been recognised very recently by the award of the Medal from the Historical Association. Long before we had a national curriculum to sharpen and perhaps also, who knows, to narrow the focus of historical teaching in schools. Marjorie was bringing to the question her own recognition of the powerful ness of history and of myth for good and for ill. And this has contributed, I believe, to her engagement all her life with the moral dimension of the way in which history is studied and is taught. Marjorie, it's very good to have you here today. Before we come to the Abbott, Joakim. Can we start perhaps with your early life? You were born in Wiltshire.

Clip: REEVES MARJORIE_MARJORIE REEVES WITH GILLIA

S2 **10:02:55:09**

Yes, I was born almost underneath the West white horse. And I grew up with surroundings which really almost made me want to be an archaeologist when I was very young. My great idea was to was to excavate the barrows on the on the white horse hill. But then I went to to, to Trowbridge Grammar School. Grammar school for girls, one of these good old grammar schools, which really kind of a made it possible for the young who had not got much money to get to Oxford in those days. And I had a splendid history mistress, and she really made one interpret as well as as well as trying to to analyze the nature of history. And I think what really started me on the track of being a historian was that I suppose when I was about the middle school and we were doing the Civil War in the 17th century English Civil War, and I wrote an impassioned imaginary speech which Cromwell was supposed to have delivered in the long Parliament, you see. And that's really I really discovered then I was a natural Roundhead, and I got what was then called in the school, an excellent lesson for it. And this is in a way what really kind of started me off. Perhaps I should say that I suppose this linked in with my own family background because my family, who'd been in the area for a long time, had from from the middle of the 17th century had been Baptists. And this kind of took me into a world really where, on the whole, you didn't believe in establishments.

S1 **10:04:42:05**

Perhaps this led you later to your interest in heretics and dissenters.

S2 **10:04:46:15**

Indeed, I think it did, yes.

S1 **10:04:48:16**

And after Wiltshire, you came as an undergraduate to the Oxford?

Clip: REEVES MARJORIE_MARJORIE REEVES WITH GILLIA

S2 **10:04:53:24**

Yes. Yes, indeed. Where I was extremely happy. It was in the days, of course, when I suppose if you were a man and you didn't belong perhaps to the select group, you might have felt a bit out of it. But I do think a woman's college in those days was very egalitarian. There was no kind of sense of of difference between people like myself. I would call myself a little country rabbit coming out from an extremely rural background and highly sophisticated people. I was very happy there. I had as my as my tutor, General tutor Marjorie Pelham, who of course became famous for her. Dame Marjorie Pelham later became famous for her work in Africa. But the person who really influenced me most was Dr. Cecilia Adey, known in those days as, I think still probably known to some of you anyway, as a great Renaissance scholar. And she lived across the road from Saint Hugh's, and I did dance a special subject with her. And this really in in modern parlance, turned me on.

S1 **10:06:02:06**

So you became interested in the history of medieval Italy.

S2 **10:06:06:01**

And very much indeed you.

S1 **10:06:07:18**

Decide to embark on some research just about at that time?

Clip: REEVES MARJORIE_MARJORIE REEVES WITH GILLIA

S2 **10:06:11:03**

Well, no, I didn't actually think about research at that time because these were long days, long before straight student Studentship and there was no money in my family for me to go on. I was passionately interested in teaching. And so after I'd taken down my done schools, I stayed on a year and did the education diploma. And then I took myself off to to to a girls old foundation school in Greenwich, again, a girls grammar school and taught for two years there, trying out my hand with very unruly classes at doing all kinds of experimental history work. And then at the end, about the middle of my second year, two things happened. One was that my my principal from Sir Hugh Esquire wrote me a typically laconic little note saying, you ought to apply for this. And this was a very small studentship at Westfield for research. And at the same time, Miss Adey was also also was advising me about what I should do on that. So I made one. I won the scholarship from Westfield, went there and made one full shot in sorting out on a project on Lombard Communes, which interested me when I was doing Italian history in in the undergraduate course. But that didn't work. I found I was bored with this.

S1 **10:07:37:20**

And how did you find the Abbot? Well.

Clip: REEVES MARJORIE_MARJORIE REEVES WITH GILLIA

S2 **10:07:40:16**

It was entirely by accident, really. I was looking around and. Read an essay by an by a French historian, Emil Gebhart, on Italy in the Middle Ages. And in this there was a very good eye. Looking back, I regard this as a really very seminal essay on your theory about who people knew really in those days, very little or didn't take him very seriously. The only historian previously to to only two historians who had taken himself say was A.R. Rahman, the Frenchman, and Anthony writing in German. But this essay was really, really inspired by imagination, I think partly because here was a man who, though he remained a very devout member of the of the Latin church living in the 12th century, nonetheless really was quite radical in the implications of some of his views, particularly the notion that there was a third age of the spirit which was coming in, which there would be all the institutions of the present age would be revolutionized, you see. So this is how this is how I started.

S1 **10:08:55:04**

And where did you find the material in this?

S2 **10:08:58:08**

Well, this was a problem the Westfield people were in the first place were really rather annoyed with me for wanting to change from a nice conventional subject. The Lombard Communes, and I may say various other people said to me, This is a great mistake for your career. You ought to be doing something conventional, like investigating the wardrobe under Edward the second, which was one of the topics in those days, which was very much on the cards. So they had a great difficulty in finding me a supervisor. But in the end, they, they they found I got a famous Italian scholar, Ernest Gardner, and at.

S1 **10:09:40:00**

University College.

Clip: REEVES MARJORIE_MARJORIE REEVES WITH GILLIA

S2 **10:09:41:03**

At University College. But before that, I had taken myself off to the British Museum to find out who had been writing about Jackie Fiore. And the first thing that struck me was that some in the in the beginning of the first two decades of the 16th century, a group of Venetian Augustinian friars had edited and published the main works of this abbot. Now, in those days, one's idea of the Renaissance was that on the whole there was almost a kind of cuts between the Middle Ages and, and, and, and the and the 15th, 16th century. Now that I know that view has changed. But I said to myself, why in the world were these these Augustinian hermits interested in in a 12th century he was Benedictine and then Cistercian later. So my first project was to find out why they had started publishing these works. And that led me into all kinds of ways. So I used to work in the British Museum all day. It was a great, I suppose I should call it the British Library, but I'm awfully wedded to the old and the great round reading room with all its strange, eccentric readers. I had a friend, a research student along with me who did wonderful little sketches, pencil sketches of all these these strange people. And then in the evenings I would go along to Edmund Gardner in University College to report what I had been finding.

S1 **10:11:07:09**

And you finished this initial piece of research quite early in the late 1920s, did you?

S2 **10:11:12:19**

Well, no. I started in 29, having had my two years teaching, and I finished it in 3233. By that time I had a I had got a post as a lecturer in history in what was then called a teacher training college down in south east London at Camberwell Saint Gabriel. That's right. It was some people just a rather south. So between the Oval, between Kennington Oval and Camberwell Green, this sort of area.

Clip: REEVES MARJORIE_MARJORIE REEVES WITH GILLIA

S1 **10:11:42:07**
And was this the occasion on which you're interest in the teaching of history and the different problems in the teaching of history to different age groups among schoolchildren developed?

S2 **10:11:55:08**
Yes, very much so. At least it's really started in my two years teaching when I think I was rather chaotic in my class management. But we did some rather amusing things in the way of sort of investigatory work, project work. And so when I got in Gabriel's, I was encouraged by a very innovative principal to do a good deal of work in schools. Oh dear. We, we used to track round by tram and bus to all these schools behind the elephant and castle and all around that sort of area.

S1 **10:12:27:19**
This was a tough time.

S2 **10:12:29:08**
It was a very tough time. They were. They were they were mostly they were terrible schools in very old buildings. But there was some absolutely marvellous teachers.

S1 **10:12:36:23**
And in fact, you're actively involved in some of the. Well, I am.

S2 **10:12:40:15**
I'm involved in this project at the British Library. The Education Department of the British Library on preparing material on the video, audio, video material for use in the national curriculum in the medieval period, you see. But what is.

S1 **10:12:59:06**
A CD rom resource where the children can search for themselves?

Clip: REEVES MARJORIE_MARJORIE REEVES WITH GILLIA

S2 **10:13:03:16**

Yes. Yes. Yes. You prepare a whole list of headings and cross headings and so on. And then if they kind of learn to press the right buttons, this is how I understand it. I don't really know the technology of it. They they can really pursue, find the documents or the or the or the picture which they want and as it were, do their own research.

S1 **10:13:25:14**

So the merit of this is not only the information they can find, but that they get a habit early of following lines of inquiry of their own.

S2 **10:13:33:16**

And of course, what makes me so cross about the the debate at the moment is that the assumption is that if you produce, if you pursue that method, they don't learn how to to read, how to write and spell and, and make grammatical sentences. And that is nonsense. I think the the the depression then was far, far, far more obvious, perhaps more obvious and then than than the recession. Now.

S1 **10:14:02:06**

Did you get back to the late medieval prophecy before the Second World War broke out?

Clip: REEVES MARJORIE_MARJORIE REEVES WITH GILLIA

S2 **10:14:09:23**

Well, yes, yes and no. It was in the back of my mind all through this period, although my mind was really basically concerned with with the education of children. But nonetheless, the 30s was a period when obviously something dreadful was about to happen to history. And more and more one felt that the that the the study of history that the kind of expectations and fears which people had in the past were were very relevant to one's own experience in that age. It was a period when those of us who were tall, politically minded and I was very pretty left wing in those days, though I never became a Marxist. Nonetheless, we were frantically trying to to to find to see where panaceas or where remedies lay. I know it was a period when I was thinking furiously about these things. So in a sense, Prophecy and Joakim were very connected with my own political life at that time. Yes. But I didn't get back to any basic research until I came back to Oxford.

S1 **10:15:17:08**

Yes. And when was.

S2 **10:15:18:10**

That? That was in 1938. I remember sitting in the camera writing my first lectures for a large horde of past students on outlines of English constitutional history. I was writing them just when Munich was happening and thinking, Shall I ever give these lectures, you see? Yes. So then, of course. But during the war I was not called up to do any outside work. You know, the obvious policy was to keep a certain number of people in Oxford. So I was really involved in certain amount of war work, but remained in Oxford. Lecturing to such people has turned up. And of course the women's colleges kept going all the way through.

S1 **10:15:57:14**

And of course some of the people who turned up, most interestingly, were refugees from scholarly refugees from Nazi Germany.

Clip: REEVES MARJORIE_MARJORIE REEVES WITH GILLIA

S2 **10:16:05:08**

Very much so. Yes, very much so. And this is, as I told you before, is how in a sense I am I sort it on or partly I sort it on my my next phase of of work as a historian, in a sense, it was almost like a kind of voice coming out of the out of the past or out of another world, I should say. Not when it was about 1942. I can't put an exact date on it, I'm afraid I, I got an article sent me by Professor now, Professor Nikolai Rubinstein, one of these refugees who was spoken about saying, I think this would interest you. Now, this took me back to another refugee, Otto Pate, who was then in Oxford, an art historian basically, who was working through all the Oxford manuscripts, medieval manuscripts that were were illuminated, illuminated, and she'd come across a manuscript which belongs to Corpus Christi College, which was then deposited in Bodley, which had a very interesting, rather unique set of pictures. In it, he decided that these had some connection with Jacob before he passed this information on to to to doctor, to Saxo, Doctor who was already at the Warburg. I think this was already in London, wasn't it? And it was it was a Saxon who wrote the article that that that Nikolai Rubinstein sent to me. So I owe this clue to three different refugee scholars when I got. I rushed down to Bodley, got out the manuscript, and then remembered that a Franciscan Friar Salvini had mentioned in his chronicle he was a great admirer, rather a follower of Jurgen, what someone one might call a joke. Right. And he had he had three times over mentioned what he called Jerkins, Liber Figueras, a book of figures. So I went and got the solid in Chronicle off the open shelves, found the references, and in about five minutes, a shorter time as that I could match them up with with the pictures. And they were exactly it was an exact fit.

S1 **10:18:25:14**

So that was one of those extraordinary coincidences which seemed to crop up in the history of scholarship, where some clue leads you at the right moment to something really significant. Well, this.

S2 **10:18:37:09**

Has happened to me all the way through, and I'm enormously grateful to what I might call the scholarly fellowship for the way in which in which I have profited by these clues. But I was discussing this only the other day with Sir Richard Southern. He said, Well, you know, it's a case that in the field of history, in the world of historical scholarship, all sorts of people give you nudges. So when he heard something very unique, these figures. So there and then I started thinking about addition of these of these figures and then another refugees scholar comes into the picture because Dr. Beatrice Hirsch Reich, a Jewish refugee from I think Vienna, was also in this. She came and looked over my shoulder as I was examining in Duke Humphrey and in the body and library and said, What are you doing? And there and then we decided to do an addition together, which.

S1 **10:19:34:07**

Yes, and this was very well received in the scholarly world because in a sense, the novelty of these figures, which spelled out the pattern of his prophecies, was was quite considerable.

S2 **10:19:47:21**

Wasn't it? Yes, but.

S1 **10:19:48:23**

Very few, like medieval figures, did this.

S2 **10:19:51:16**

No, I think the uniqueness of them lies in the in the in the combination of a very strong visual imagination. And in German's writing, she says this kind of idea about history or about theology, about the Trinity is better expressed in a picture, in a in a figure. He would call it a figural, then in words. And and the uniqueness of these pictures lies in this combination of an imaginative of a visual imagination with a very clear intellectual discipline which made him use geometrical forms for the for the pictures. But I have to say that this, I think in this country didn't make the the impact it ought to Italy. But in Italy it did.

S1 **10:20:39:03**
And shortly after this on the track of these things, you you went to Italy yourself. Yes.

S2 **10:20:44:01**
Yes.

S1 **10:20:44:20**
And and to collaborate with Fiore.

S2 **10:20:46:17**
Yes. That was.

S1 **10:20:47:23**
Around in.

S2 **10:20:48:08**
50. And then in 1950, as you said, I went to Italy for my first trip, really taking a great trawl all around Italian libraries. And there seem to be manuscripts almost everywhere, including, of course, I spent some time in the Vatican. And as you say, I went to Calabria, where in those days were not many tourists. The the superintendent of museums and galleries took me or arranged for me to go up to San Giovanni in Fiore, which is where where Jack built his monastery when he retired up into the mountains. And I saw various other things. So that was a rather disappointing visit because at that point the local commune wasn't really interested in the and the abbey was in ruins. And I had a feeling that the people there were more interested in the Marxist experiments in cooperative farming than they were in their relics. And that is all changed now. Turkey is a great province in Calabria, hailed by everybody. And well, in the event it took me a good long time to get this together. But in the event when I published my main book called The Influence of Prophecy in the later Middle Ages, it took up quite a number of these different themes.

Clip: REEVES MARJORIE_MARJORIE REEVES WITH GILLIA

S1 **10:22:08:05**
So what had become clear then was that the episode where the Augustinian friars in Venice at the beginning of the 16th century were interested in the works of Durkheim, that they were not all that unusual after all, and that there were many people all over Italy who preserved his manuscripts and transmitted his ideas, and that you'd, in fact, uncovered really a whole aspect of the transmission of prophetic ideas in the late Middle Ages, which had perhaps at this until this time not been seen to. Be quite so central. You found them among the Dominicans, the Franciscans.

S2 **10:22:47:13**
And even Jesuits. This is very hard to believe, but at least one Jesuit thought that Durkheim in Durkheim's age of the Holy Spirit, he prophesies that there will be a new order of spiritual men who will lead the church into a into a into this new life, this radical new life. And really, his the words in which he prophesies this new order. He calls it 11. a society designated in the name of Jesus. Really, it was almost looked like a prophetic scoop. So at least one Jesuit, Daniel Patrick, man, who edited the the volume in the act of sanctorum in which he made he puts jerkin, you see. And he really believed that Joakim had prophesied the the the coming of the Jesuit order. And he represents a very interesting trend in these Renaissance people. Well, his post renaissance, of course. But but anyway, in the post medieval people he illustrates very well this trend that they were applying methods of humanist scholarship because he dismisses the more unlikely legends. At the same time, they really still had a very medieval outlook on the nature of history and the and how it would be fulfilled and in particular, the end product of Jerkins prophecies was this vision of of world unity, which would be headed up by an angelic pope and a lost world emperor. And this is very widespread.

Clip: REEVES MARJORIE_MARJORIE REEVES WITH GILLIA

S1 **10:24:25:13**

And this raises, of course, one interesting aspect, which is the political attractiveness of a good many of these prophecies, perhaps to interested parties in the 15th and early 16th century. Yes, yes, yes. So did you come to the conclusion that powerful people were interested in dealing with these prophecies for their own purposes?

S2 **10:24:54:05**

Oh, yes. This is a fascinating thing about the Renaissance aspect of this. I kept getting pushed, being pushed later and later in following because Joakim kept popping up, popping up in these later centuries. And in the as you know, I've just published a set of of essays which I wrote a couple called Prophetic Rome in the High Renaissance period. And the fascinating thing there is that your high ecclesiastics cardinals and heads of religious orders and so on, and people very much in with the series of Renaissance popes. Leo Julius the second. Leo the 10th. Clement the seventh. They were, they were highly sophisticated humanists in, in many aspects in the oratory. Francis Their rhetoric, their use of classical sources and all this. But at the same time they retained so or they seem to retain so much this medieval perspective on on the near future, which would be this this this visionary or part of it. The visionary is part of it, of course concerns tribulation. But the question one asks oneself all the time is, did they really believe this? Were they because their actions were often so in both in diplomacy? Well, as you know very well, because you're into this field very much, but both in diplomacy and in military expeditions, think of how Italy is torn into pieces in that early in the early 16th century struggles. Was it at.

S1 **10:26:30:11**

This stage that Egidio Viterbo. Yes. Yes.

Clip: REEVES MARJORIE_MARJORIE REEVES WITH GILLIA

S2 **10:26:33:14**

Yes. Yes. Yes. Nigeria was the was a brilliant humanist scholar. Classical scholar. He always caught himself a disciple of Marsilio Ficino, who? The great man in the Florentine Platonic Academy. But as as a cardinal, he was very much patronized by Julius the second. Well, all through all the three popes I've mentioned, he's he he advises them and is very powerful, very powerful influence. But he writes a history. He calls it the history of 20th centuries there, not centuries. There are periods of time, really ten before the incarnation, ten in the Christian era. He writes a history which has really nothing to or very little to do with what we would call modern history in trying to to discover what actually happened in events. It is much more tracking down the signs of prophecy.

S1 **10:27:36:17**

So it's a providential plan.

S2 **10:27:38:10**

It's a providential plan right through.

S1 **10:27:40:06**

It's an element in the. Perpetual renewal of these prophecies that they were so flexible they could be reinterpreted in so many ways.

S2 **10:27:50:07**

Yes, yes, indeed. This is the thing. And indeed, the prophecies I'm talking about now are really developments of Jakob's ideas. But after all this, this idea, this vision of a possible new age, which is going to be better or possibly even nearing perfection, is something that is a thread that runs right through the history of men. And we still have it today, even though we happen to be in rather a trough of gloom at the moment. But there have been plenty of representatives of this idea.

Clip: REEVES MARJORIE_MARJORIE REEVES WITH GILLIA

S1 **10:28:25:22**

And how did it come about that you found that these ideas were had a renewed appeal to the Romantics in the now in 19th century?

S2 **10:28:34:17**

Well, yes, that was really very strange. I had really thought I'd almost finished with with when I had got to the end of the 16th century because the the after that, the except for for the mid 17th century people in England where there are some interesting traces. But after the end of the 17th century, it seemed to me that the whole interest in in apocalyptic, in visions of the future and so on really dies down. And then actually, it was at a British Academy dinner, I think, that I met Professor Norman Cohn, whom I know very well, and who, of course, wrote this very seminal book called The Pursuit of the Millennium quite a long time back. And he said to me, Did you know that Johnson in the middle 19th century wrote a story about Joachim and said, Look, I just know why in the world is this? And this started me off on something which turned into a book, which in which I which I then I did with with a collaborator called The Jerk and the Fury in the Myth of the Eternal Evangel in the 19th century. My collaborator is Warwick Gould from from from it's now Royal Holloway and Bedford College, isn't it? And he is a great Yates experts. And the reason why I fetched him in the first place was that he I couldn't cope with the chapter on Yates because Yates also wrote a story about Gertie. But what this turned into was a book about a whole range of people, all of whom in very different ways, of course, but including, in a certain sense, George Eliot's and even possibly, possibly D.H. Lawrence in England and a number of people in France, Pierre Leroux, a Republican and Mazzini in Italy. And then I'll mention my my my check found in a moment. But what characterize all these people was their their sense that though they or they were all on the radical side, they had broken with establishments both in some cases both political and religious, certainly with religious establishments. But they were all religious people in the sense that they believed there ought to be in the new religion of humanity in the future. Some

elements from the past, their future, they felt their future had to be, as it were, confirmed out of the past. History was very important to them in building up their notion of this vision of the future. And actually when he heard that their initial inspiration in finding out, in getting hold of this comes from Lessing, who unearthed for some reason I think I've got the link. I think I can get the link through but he he he unearthed some of Jerkins more radical and certainly heretical followers in the in the 13th century who had proclaimed this idea of the eternal evangel, which is a new gospel for the future.

S1 **10:31:45:03**
Yes. So the eternal evangel could be a very seditious notion. In yes, certain hands it could mean the dissolution of ecclesiastical institutions.

S2 **10:31:54:15**
Yes. Oh, exactly. This is the thing. And this is what I think. It's this image. It comes, of course, originally from from the apocalypse, from the Book of Revelation, where one of the angels flies through the heavens, having in his hand the eternal evangel. And I think this, this, you know, Jung fastened onto this and he said, this notion of the eternal evangel, these heretics of the 13th century who pursued this is a very archetypal image which, which which will crop up again and again and again.

S1 **10:32:28:02**
So your interest, in fact, has been first in the content of the Abbot Durkheim's thought for its own intrinsic interest, but really also, and perhaps to a greater extent in the extraordinary things that people. Yes. In various. Countries at various times have done with these ideas and how fertile they've proved for a variety of different purposes, which is a historical curiosity in itself.

Clip: REEVES MARJORIE_MARJORIE REEVES WITH GILLIA

S2 **10:32:53:18**

Well, yes. Is it a curiosity before we move on to that point? I think I really because it's so topical today, I think I must really mention my again, an extraordinary little nudge which I got, which took me most unexpectedly to a Czechoslovakian source. I went to Prague on a on a musical tour for the festival there. And the leader of this, this this tour was of this group is a specialist in Janacek's music. So when he heard that I made my subject research with the average Georgian, he said, Oh, you can write me a footnote because I'm doing a life and an analysis of of Janacek's music. And he wrote a cantata based on a or rather, it's it's it's actually uses the whole text, the text of a poem which a Czech poet wrote in 1895, in the period when when when Czech culture bohemian culture was just reviving. And this poem is a poem about jerkin and the eternal evangel. I got a translation of the poem. It's a very it's rather a fine one, even in English translation. And it pictures jerk him sitting on a mountain at the top of of the mountains in Calabria. And the earth is dark below him and all the peoples are moaning and groaning. And the angels, the eternal evangel flies through the heavens, flashes through the heavens with the evangel. And then the angel proclaims the great new age to come.

S1 **10:34:28:17**

And this was made into a cantata.

S2 **10:34:30:24**

And this was made into a transformative by by Janacek, who gave a, let me think, a tenor part to the angel, and I think a baritone part to Joakim, and then a chorus of people who take up the whole message of the Age of the Spirit and who singing about liberty and love and illumination. You see, if I could come back to your your point about the about the about the power of history, really, this is what we were we were really getting on to almost, wasn't it?

Clip: REEVES MARJORIE_MARJORIE REEVES WITH GILLIA

S1 **10:35:05:13**
Well, the power of these ideas to appeal to all kinds of people in different circumstances. Yes. And what is it about them, do you think, that has made them so recurrent?

S2 **10:35:17:05**
Well, I think because there is a basic there's a a a basic doctrine of optimism about whatever tribulations are going to come. And I may say, Jurgen and of course, in his medieval frame of thought, never underrated Antichrist or the or the or the tribulations, but essentially history was going to reach a climax which in which there was a fulfillment in time and space, not the fulfillment was not was not as it were, postponed to eternity.

S1 **10:35:50:14**
And the fulfillment was not a cataclysm, no fulfillment disaster.

S2 **10:35:55:09**
It was a renewal was an apotheosis of history in which all the potentialities of men and women would would would reach a higher level. And indeed, when Yeats wrote his story, he portrayed the age as an age of artists, though he was a bit ambivalent about it because he saw it also as very anarchic and wasn't really quite sure. In the end, the story ends up as if he was frightened of it.

S1 **10:36:22:05**
And what are your current plans?

Clip: REEVES MARJORIE_MARJORIE REEVES WITH GILLIA

S2 **10:36:24:12**

Well, I've I've got 1 or 2 sort of, what shall I say, 600 jobs to, to, to, to finish up on, on on ism. But I think really what I'm, I'm very I'm very much concerned with this British library project but more widely than that at the moment I really am wanting to involve myself more in the general educational scene coming back to almost to, to, to my experience that I realize I'm terribly out-of-date on this now, not that the books that I wrote, the then they are series of history books which I wrote for schools, is any longer used very much because I must.

S1 **10:37:14:16**

Have influenced two generations.

S2 **10:37:17:00**

Well, yes, I believe it did. I mean, there was a stage when people said, Well, you find that then in their books and in all these, what was.

S1 **10:37:25:05**

The aim of that formula?

S2 **10:37:26:24**

The aim was quite what was to was to take children young, I should say, because they were really focused mainly on on the 12, 13 year olds, but more widely a better either end. And the aim was to to get away from the. Dehydrated general statements, which sometimes you can learn off without really kind of understanding or using any imagination to get away from that and to take the young into specific patches of history. Very specific. Each book there were more than 100 in the series by the time I'd finished was on with most of them. Almost all of them were on quite a narrow topic, like the Medieval village or or the the Elizabethan country house in which you tried to recreate as close to the sources as possible a specific piece of life section of life, which was then it was in a specific date and a particular time then and there you see.

Clip: REEVES MARJORIE_MARJORIE REEVES WITH GILLIA

S1 **10:38:32:17**
So the concrete. Yes. And the particular yes was a means to raise inquiry in their minds.

S2 **10:38:40:17**
And then the idea of.

S1 **10:38:41:20**
Don't use.

S2 **10:38:42:10**
This in conjunction with outlines in which you could, as it were, thick beads as you strung on perhaps a rather thin string. Do you see? And I do think it works. I think it works in two ways. One is that you give the young a chance to enter into what for you and B, I'm sure is the is the for both of us is is the one of the great attractions of history, which is history is an intellectual puzzle. You have your sources and you really try to work out the various puzzles. And I think it's possible for for for for children to at their own level to do something of this sort of thing. And so you get a great sort of intellectual kind of stimulus that kind of way. And that's the kind of external objective side of it. But I also think that the whole meaning of history in our civilization very widely for everybody is to at various various various ways to enter into some kind of an imaginative experience of it. Because as I've been trying to say about all these ideas of the Abbot, him, we seem to need the ideas of the past through, as it were, fuel our our understanding of our own own place in the present.

S1 **10:40:02:07**
So that encountering something quite alien and exotic, encountering and other as it were. Yes, yes. Perhaps one of the roots of tolerance.

Clip: REEVES MARJORIE_MARJORIE REEVES WITH GILLIA

S2 **10:40:13:13**

It is indeed. And as I think you were reminding me when we were talking before, at the moment, what what what else so much is needed is terribly badly needed because history, of course, can also be a terrible thing. It can become a whole set of prejudices that lock you into a kind of past that makes you incapable of understanding anything different from yourself, anything outside your culture and the outside, your religion and produces. Of course, I don't need to topical.

S1 **10:40:49:00**

Events.

S2 **10:40:50:00**

To mention the terrible topical events which all have such an awful historical legacy behind them. And it seems to be the only way to counter that and is to is to develop dialogue with history. Really, that's what it comes. That may sound an awfully inexact way to speak about historical scholarship, but I think, in fact, true dialogue, though there is a subjective element. And though I think all historians have a subjective element.

S1 **10:41:23:23**

Of course many people will have encountered you personally as distinct from your work or as well as your work. They'll have encountered you in your tutors capacity in the University of Oxford over many years. And can you tell us really what you think happens in the tutorial or perhaps.

S2 **10:41:44:00**

I don't know, happens? Well, of course the Oxford tutorial is a marvelous system because you start by hearing what a student has done with a bit of investigation on his or her own before you give any pronouncements at all. And this to me is I mean, of course, one has always has one's boring times when you sort of anyway. But at its best, this can be a very exhilarating experience because you're watching a young mind. And it's the same way with children wrestling with material that you've wrestled with yourself and you're very keen to see what's going to come out of it. Quite often what comes out of it is something different from what you would have said if you were making a kind of magisterial pronouncement. And so to me, the essence of the whole thing always was, again, a real, real dialogue in which if a student was really taking quite a different line from your own line, provided he or she really worked hard. Building up a good case. This was this was absolutely splendid. And once the last thing one wanted to do was to be magisterial. So this is, of course, something that some something that I've applied. If you teach in America, if you teach, for instance, in Berkeley, it goes down beautifully every other minutes When you are even when you're lecturing in a rather magisterial fashion, you will have people putting up their hands and saying, you know, please you so-and-so. But if you go to Hong Kong, it's quite, quite different. And you try to use this method. The Chinese tradition of teaching, of course, is very magisterial. And you you find that they are really, really horrified if your students contradict you.

S1 **10:43:33:03**

Yes.

S2 **10:43:33:14**

Well, shall I say, disagree? Perhaps contradicts a bit, too.

S1 **10:43:37:06**

Yes. But deference is perhaps not something that you want to encounter very well. I mean, I.

Clip: REEVES MARJORIE_MARJORIE REEVES WITH GILLIA

S2 **10:43:43:04**

Say I think there I hope that there can be a natural deference when when it really kind of penetrates the mind of the younger not not me, but that some of the great historians are really are great and indeed I've seen this kind of thing. But I think the essence of the teaching method is certainly on the whole, though, there is a place, of course, for the grand lecture. Yes, of course there is. But in the kind of, what shall I say, the really kind of seminal stages when students are finding their way through the through the stuff, I think it has to be very much non magisterial. Thank you. Some.