

The Fountain

Issue 29 • Summer 2020



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Welcome from the ARDO

Welcome to the Summer 2020 edition of *The Fountain*.

Thanks to the wonders of technology, we are still able to serve you a taste of Trinity during these turbulent times, and to keep you in touch with what has been happening over recent months. If you are receiving a postal version of ARDO publications, you may have slipped off our email list, or we may not have consent to contact you. Please consider giving us your email address if you have one: alumni@trin.cam.ac.uk.

On the menu in this edition is a 'Day in the life of' interview with Trinity Chaplain **The Reverend John Summers**. Junior Research Fellow in English, **Dr Clare Walker Gore** (e2016) discusses her research on Life-Writing and the Novel in the Nineteenth Century; **Dr Gerhard Fasol** (1978) shares the story of his inspiring great-grandfather Ludwig Boltzmann, Trinity and Japan; and we have a special viewing of **Davey Jose's** (2001) art. We finish the feast with illuminating interviews with two Trinity journalists – award-winning documentary filmmaker **Robin Barnwell** (1991), and **William Keegan** (1960), Senior Economics Commentator of *The Observer*.

We hope that by the time the next *Fountain* comes around we will be back in College, ready to welcome you to a full range of alumni events and activities. Until then, please look after yourself and do keep in touch: alumni@trin.cam.ac.uk.

The Alumni Relations Team

Letter from the Lodge



It has been truly inspiring to hear from alumni all around the world who are involved in the global effort to halt the pandemic, and also to learn about the many different ways that you are coping with the situation. Our thoughts

have been with you all, and thank you to each and every one of you who have been in touch.

If you have registered to join Trinity Members Online (TMO), you may have seen my weekly 'From the Master's Lodge' email to Fellows, students and staff, in which I share my reflections on each week, its challenges, and those that lie ahead. Recently, I shared my belief that in this moment of crisis we should draw inspiration from

Trinity visionaries of the past. What sort of society do we want to be living in in 30 years' time? How should things be in our new 'utopia'? In one or two hundred years' time, I think future generations should be able to say, 'Look at the ideas that came from the terrible coronavirus pandemic; Trinity was visionary'.

So I invite you, to write to me about your vision at alumni@trin.cam.ac.uk and share your ideas and hopes for the future, on whatever it is that you think most warrants our attention. It would be a great privilege to read those ideas now. We all have a role to play in shaping the future.

With my very best wishes,
Dame Sally Davies, Master

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Trinity News

The Litmus

Ali Smith, Trinity Senior Fellow Commoner in the Creative Arts, has launched a creative writing project for Year 9 to Year 13 students at UK schools – The Litmus: Writing in Common – which she hopes will become ‘a writing collective like no other.’

Students have been invited to submit an artwork and/or 500 words in poetry, prose or any other format that considers the phrase ‘in common.’ Each entry will be published in an online gallery.

The Litmus is generously supported by an alumnus. Professor Adrian Poole



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(1967), Fellow for Communications, said ‘It is wonderful that a Trinity alumnus shares our enthusiasm for connecting with students from a wide range of backgrounds who might be inspired to write creatively and so get their voices

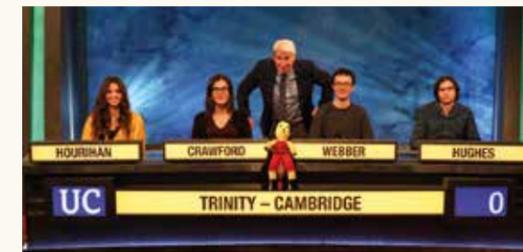
heard. Any initiative that encourages more young people to express themselves in thoughtful and creative ways in our fast-changing times is to be welcomed. Who knows, it might set someone on a path they never dreamt of.’

This sporting life

Physics PhD student **Louise Shanahan's (2019)** year has got off to a flying start, after she bagged gold in the Indoor 800m in the British Universities & Colleges Sport Nationals in February. In March, Louise built on her success, triumphing as Irish Senior Women's Indoor 1500m champion – no wonder she was shortlisted for Cambridge University's Sportsman of the Year Award 2020.



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University Challenge

Congratulations to the Trinity University Challenge team of **Lillian Crawford (2016), Liam Hughes (2015), Nadia Hourihan (2016) and Joseph Webber (2016)** who made it through to the semi-finals of this year's tournament. The fearless foursome were pipped at the post for a place in the final by Imperial College London, who went on to triumph in the final against Corpus Christi Cambridge on 20 April.

Alumni News



Congratulations to documentary filmmaker **Robin Barnwell (1991)**, double winner at the British Journalism Awards 2019, who took home the Journalist of the Year and Foreign Affairs Journalism awards, for his work shining a light on China's use of detention camps for Muslims, and the battle against the oppression of women in Iran (see page 15). Robin has also been nominated for two BAFTA Awards at the July 2020 ceremonies.



Trinity Fellow and Shell Professor of Chemical Engineering **Professor Lynn Gladden (1983)** was honoured as Dame Commander of the Order of the British Empire in the Queen's New Year's Honours 2020.



Professor Robert Hadfield (1994) was awarded the Institute of Physics' 2019 James Joule Medal and Prize, for the advancement of infrared single photon detection technology, through innovations in superconducting devices and cryogenic engineering. In 2019 he was also elected Fellow of the Royal Society of Edinburgh.



In October 2019, **Péter Juhász (2014)** was appointed to the Order of St John, a British Crown Order, in recognition of his charity work helping the homeless in Cambridge and Oxford.



In the Queen's New Year's Honours 2020, **Dr Sue Paterson (1977)** was awarded an MBE for services to the community in North East Scotland, (Aberdeenshire).



Congratulations to **Dr Bee Wilson (1992)**, winner in the Food Book category of the 2020 Fortnum & Mason Food & Drink Awards for *The Way We Eat Now*, published by 4th Estate.

THE FIRST PLANET DISCOVERED AROUND A SUN-LIKE STAR



51 Pegasi b

Discovered October 6, 1995

This year we celebrate the discovery of 51 Pegasi b in October, 1995. This giant planet is about half the size of Jupiter and orbits its star in about 4 days. '51 Peg' helped launch a whole new field of exploration.

Journey to 51 Pegasi b



It was a full house in the Winstanley Lecture Theatre on 26 February, when **Professor Didier Queloz (e2013)** delivered his Nobel Prize Lecture.

He shared the 2019 Nobel Prize in Physics with Professor James Peebles and Professor Michael Mayor for their pioneering advances in physical cosmology and for discovering an exoplanet, 51 Pegasi b.

Professor Queloz took some convincing when he first noticed something unusual in his results. 'At that time I didn't think at all it was a planet, I thought I had just found something that was wrong, and I had better sort it out. After some time when it continues to be wrong ... you think maybe it is not wrong at all, maybe it is a planet.'

Watch the full lecture via YouTube: www.trin.cam.ac.uk/news/didier-queloz-the-inside-story-of-pegasi-51-b/





“Working with the students is a real blessing. Their vitality and energy is infectious. But the life giving force of College is not limited to them. Hearing people from every part of Trinity talk enthusiastically about their lives – whether their research, or homes and countries left behind, or past careers, or ideas for the future – is genuinely wonderful.”

Q Tell us about your background before Trinity.

I was born in Scotland, but moved to Cambridge first when I was 5, and went to a local primary school, and then to the Perse School on Hills Road. Cambridge was a great place to grow up, though having been young here means I am now one of those people who likes to reminisce about how it used to be much smaller and quieter (it really was). I managed to escape at the age of 18 to read Jurisprudence at Oxford. But Cambridge pulled me back and I studied graduate law at Gonville and Caius College after Oxford. When I left the law to train for ordination some years later, I returned to Caius to study theology.

Q You practised as a chancery barrister in London for 8 years before your ordination. Why did you decide to change paths?

I had never intended to practise law forever. Around the time my first daughter was born I thought it was a good time to review whether I should change tack. I took several months off to look after her and didn't miss practice for a moment, so it was the right time. I thought about different new ventures, but theology chimed with various academic interests I was exploring. I was also attending a very lively Anglo Catholic Church in Cambridge at the time with a variety of priests who had come to the church after interesting careers in differing fields, and who brought a fresh and lively edge to their ministries as a result. I wondered if I could do something similar. I was really inspired by that church, because it was a place where faith in practice met unashamed vigorous intellectual enquiry, and where doubt and scepticism were not only tolerated but welcomed and explored as real, human concerns and things which could be consistent with honest religious conviction. That spirit has never left me.

Q What appealed to you about the opportunity to join Trinity, and what did you hope to bring to the College community?

When I decided on ordination I was clear that I wanted to end up as a chaplain: I've never really felt comfortable in most churches! I was lucky to have contact with an excellent college chaplain in Oxford when I was an undergraduate. He was a brilliant pastoral presence to all members of college, whether or not they ever had any religious stirrings (at the time, I was fairly ambivalent). I went to his memorial service in the university church in Oxford a while back and it was full to overflowing on a weekday afternoon with members of college both young and old, which I thought was testament to the really useful impact that good chaplaincy can have at this formative stage of people's lives.

I was very fortunate that Trinity was advertising for a chaplain when I started looking for a job at the end of my curacy and I jumped at the chance to apply. I knew the College by its magnificent reputation but not much more. So I was a little daunted about applying, but soon realised how friendly a place it is.

Q What is a typical day as Trinity Chaplain?

I go ten rounds with my three young children from about 6am. Once they are all packed off to school and nursery, I come into College around 9am and am ready for some mental recuperation. I often do this by reading for a while, and taking stock of my day in the context of some edifying piece of writing. It is rather a cliché to say so, but thereafter no day is the same. I will often meet up with students who have been in touch, and we get coffee and chat either in my room or out of Trinity if breaking out is helpful. Some students prefer to get help and counsel by email so I attend to that as well.

I always go to lunch as it is a good way to meet people. In fact, a lot of my day is spent thinking of and executing plans for generally profitable hanging around – aiming to be visibly present in College as an approachable person if anyone needs anything, be it great or small. The bar and libraries are good places to do this, and I try to get to as many concerts and talks as I can. I supervise a little law, so I might give a couple of supervisions on real property (which I used to practise). I will then say evening prayer – three times a week this takes the shape of choral evensong in Chapel. It is the highlight of my working week: I am constantly overwhelmed by the quality of singing in chapel. I'll then head home, unless I am dining in College, to help with the children's bedtimes. On Wednesday I come back into Trinity for compline – a weekly service of choral night prayer from 9.45pm. It is amazingly popular with students: we sometimes have over 200. After the port and refreshments which follow, I get home at about 11 o'clock.

Q What are the things you most enjoy about Trinity and its community?

Although, before I began working here, I knew as an abstract fact that Trinity was big, I am constantly amazed by its variety and depth. At times it feels like a city state, yet it manages to maintain, in my experience, a family atmosphere. This isn't to say that life is always easy – everyone knows that families can be very stressful, but there is a general sense of people looking out for each other and the institution as a whole. As a small example, the Porters are brilliant! When I was an undergraduate the porters were pretty terrifying, likely to shout at you or fine you for losing your room key as much

as anything else. But in Trinity I have lost count of the number of students who have told me about exceptional and friendly help offered to them by the Porters, sometimes in the most trying of circumstances. Plus, they haven't yet fined me for (consistently) locking my keys in my room... All this is to say nothing of the incredibly beautiful and resourceful surroundings we all enjoy: from my travels around Trinity and interactions with all the many people who work here, I am conscious of just how much hard work goes into keeping the College buzzing.

Q What are the joys and challenges of working in university chaplaincy?

Working with the students is a real blessing. Their vitality and energy is infectious. But the life giving force of College is not limited to them. Hearing people from every part of Trinity talk enthusiastically about their lives – whether their research, or homes and countries left behind, or past careers, or ideas for the future – is genuinely wonderful. It feels like the best sort of thing that life has to offer. But, of course, many people are struggling, sometimes below an exterior which is apparently fine. Walking with those people through their problems is humbling.

Q You offer guidance and support to all members of Trinity, irrespective of their religious persuasions (or lack of them). How do you ensure everyone feels welcome?

I try to speak to as many people as possible, and to be physically present around College: I know that I would be far more likely to share a problem



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to Cambridge by the members of the church and a pop-in group for local residents in Camberwell, both kindly supported by the Friends of Trinity in Camberwell group. Both Trinity and the centre in Camberwell have a lot to offer each other, and I look forward to developing these potential links in the rest of my time at College.

Q You are coming towards the end of your first Trinity year. What have been your most unexpected, favourite and humorous moments so far?

I have learnt not to expect anything; it makes life easier. The COVID-19 crisis has been really tough for everyone in College, but I am so impressed at the resilience shown by the community. As for my favourite experience, I mentioned evensong earlier on (if you haven't tried it yet, you must: past services are available online and the Sunday evening service is broadcast live on YouTube during Full Term) – but I also just love the grounds and seeing how they change over the seasons. As for (printable) humorous moments ... that I was asked if I was a tourist when going into the Wren recently probably suggests that I should be spending more time there.

Q You spend your days listening to, and supporting, others. How do you look after your own wellbeing?

My children are wonderfully uninterested in my work life (though they enjoy using the empty Chapel as a climbing frame), so it is easy to be distracted by them when I get home. Prayer and reflection are important parts of any priest's life, but I interpret those concepts broadly. In his brilliant poem, *Sea Watching*, RS Thomas had a great aphorism about prayer; that we should wear out our eyes, as others wear out their knees. I try to do that.

Otherwise, I keep busy. I play real tennis, run, walk long distance mountain trails, read, and hugely enjoy cooking and feasting.

Get in touch...

If you are interested in discovering more about Trinity in Camberwell, I would be delighted to hear from you:

john.summers@trin.cam.ac.uk
www.trinitycollegechapel.com/camberwell/

Listen to services from Chapel:
www.trinitycollegechoir.com/webcasts/

or concern with someone I had encountered before than with an abstract person at the end of a phone or email. By meeting people personally, and demonstrating that I am not trying to convert anyone to any particular worldview, I hope to demystify the role of the chaplain and do away with the (not always entirely helpful) stereotype of a priest.

Trinity chaplains arrange a wide variety of social activities at which all members of College are welcome, and these are good ways to get to know people from a variety of contexts. During this past year we have enjoyed cheese tasting, ice skating at Christmas (with a crowd from first year undergraduates to a 79 year old Fellow), ten-pin bowling, trips to the ADC Theatre and a walk on top of King's Chapel roof.

Q Tell us about the College's outreach work with Trinity in Camberwell.

Trinity set up a 'mission' in south London in the nineteenth century. Its establishment is still going, and the College has the 'living' of the parish church in Camberwell, which means that it appoints the priest. More importantly, the College indirectly runs the charity which manages the parish community centre next door to the church. This centre plays an incredibly important role in the provision of services to local people in what has traditionally been a very deprived part of London. There are groups before and after school for local children, holiday clubs, sports clubs and groups to encourage young people into university. I say Trinity runs the charity, but what is so inspiring is that those who take on the day to day tasks involved are so varied: not just students and Fellows, but also spouses and partners, alumni and friends. We are always pleased to hear from anyone who might like to get involved in any way. I am trying to set up links between the students in College and the centre and its adjoining primary school. There are also visits



Writing Lives: Life-Writing and the Novel in the Nineteenth Century

By Dr Clare Walker Gore (e2016),
 Junior Research Fellow in English

I am both amused and a little abashed to realise that I fashion the story of my own research into something resembling the Victorian novels I work on: like any good bildungsroman, it all starts in childhood, with my fascination with Susan Coolidge's children's classic *What Katy Did*.



Writing Lives: Life-Writing and the Novel in the Nineteenth Century

All academics are used to being asked not only what their current project is, but how they came to be working on it.

Perhaps because I'm currently working on the biographies and autobiographies of Victorian novelists, it strikes me that answering this question means extemporising an academic autobiography of sorts, one which fashions the untidy experience of academic research, with all its false starts, red herrings, and unexpected discoveries, into a story that convincingly connects the finished work to the first thought. If it's a good story, it will re-make the experience of research into a coherent, even compelling narrative, where the ending and the beginning make sense of each other in a satisfying way. I am both amused and a little abashed to realise that I fashion the story of my own research into something resembling the Victorian novels I work on: like any good *bildungsroman*, it all starts in childhood, with my fascination with Susan Coolidge's children's classic *What Katy Did*.

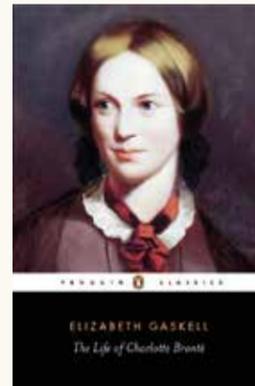
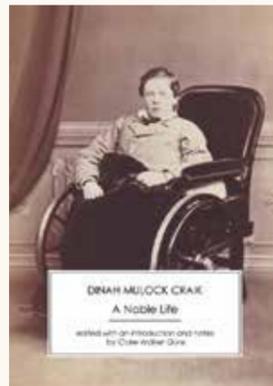
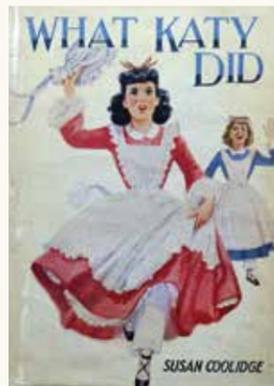
As a child who used a wheelchair, I was delighted to find a novel that starred a heroine who couldn't walk, but deeply disconcerted by its plotting. Katy Carr's four years of paralysis are represented as a kind of crash course

in femininity, transforming her from loveable tomboy into perfect lady. The text seemed to take the connection between disability and femininity for granted, but it was far from obvious to me why immobility should confer patience, passivity and selflessness. What I might now describe as the intersection of disability and gender identity seemed to me bizarre, but also intriguing: although it wasn't a story I liked, I was struck by the idea that disability was amenable to interpretation. After all, if you could tell this story about it, then clearly you could also tell a different one.

I began to notice that while this disability-as-improving plot-line cropped up regularly in Victorian novels, it jostled with another – and, from my perspective, even more unpalatable – tradition of using physical disability to signify moral depravity, a paradigm which seemed to dominate in later fiction. Why does the same bodily experience signify so differently in different periods, and in different kinds of novels? Much later, as an undergraduate, it struck me that the demands of the novel itself might shape the representation of disability: that

texts needed disability, but needed it in different ways. Tracing the work of disabled characters in fiction became my doctoral research project; plotting them across the field of Victorian fiction, I found them everywhere, performing a whole host of necessary narrative roles, all of which were made to depend on their disabilities. Whether as tediously saintly invalids like Katy Carr herself, or unrepentant villains like Miserrimus Dexter – a Wilkie Collins character I like so much I put him on the front cover of my book – disabled characters keep the wheels of Victorian plots turning, even as they tend to be defined by incapacity.

I was working on a new edition of a particularly interesting novel by Dinah Mulock Craik, *A Noble Life*, when my supervisor happened to mention that she believed Craik's disabled protagonist – a wheelchair-using nobleman – might have been based on a real-life aristocrat. A bit of digging revealed that this was indeed the case, but also revealed that the differences between the plot of Craik's novel and the narrative of Arthur Macmurrough Kavanagh's life were enormous. Born without arms and legs, Kavanagh nonetheless travelled the world, married, had a large family, was a member of parliament, and led a remarkably active life as a notably keen rider and crack shot. Happening upon his late-Victorian biography, I wondered how the writer had managed the divergence between his life story and the conventions of fiction – in which disabled men are never allowed to do any of those things – and found that she had chosen to write out his disability almost completely. In the transition from person to character, he effectively had to be un-disabled in order to render the narrative of his life representable.



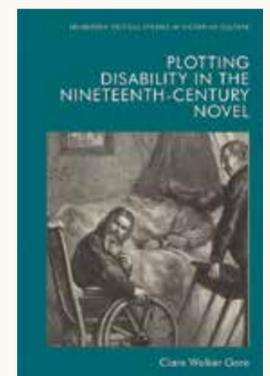
There wasn't space in a book that was squarely about fiction to explore these ideas, so I decided that my next book would bring together fiction and life-writing. At first, I assumed that my focus would again be on disability, but once I started work on the project, I found that I really wanted to work on Elizabeth Gaskell's *Life of Charlotte Brontë*. It's a biography that's often described as 'novelistic', and as such provided the perfect test case for what was becoming my central question: are Victorian auto/biographies governed by the conventions of fiction, or is it the other way around? Brontë's *Jane Eyre* is subtitled *An Autobiography*, after all. The relationship between *Jane Eyre* and Gaskell's *Life* is both fascinating and complex: by reading *Jane Eyre* as semi-autobiographical, Gaskell can justify her literary decision to represent Brontë as very much like one of her own heroines, her *Life* taking the shape of a Brontë novel, albeit one which takes on so many features of her own fiction as to become an interesting kind of

Gaskell-Brontë hybrid. Yet while some of the more scandalous elements of Brontë's life – her brother's alcoholism, or her sisters' highly controversial novels – were made narratable through novelistic treatment, others actually became more problematic if read in the light of her novels. If *Villette* were to be read autobiographically, for example, the likeness between the romantic hero, M. Paul, and Brontë's own teacher – who was, crucially, married – would clearly destabilise Gaskell's narrative, which has space for only one romantic relationship, that of Brontë and her eventual husband.

Thinking about Gaskell's struggles led me to wonder how other female novelists managed the diversion of their own (or their subjects') life stories from fictional paradigms. Did they try to make themselves into heroines like those they created in their fiction? And how did they write about those elements of their own lives which would never have befallen their fictional heroines?

Failed marriages, cohabitation, even the centrality of paid work in women's lives are all largely beyond the scope of the mid-Victorian novel, but were all elements in the lives of the female novelists I'm studying. At the moment, I'm working particularly on Margaret Oliphant's moving *Autobiography*, which breaks down altogether under the strain of trying to bring her bereavements and her work, her grief and her success, into one, coherent narrative; her resemblance to her own comic heroines becomes a source of tragedy in this fraught but profoundly compelling work, simultaneously so like and so unlike her novels. Tracing the way this consummate story-teller tries to make sense of her own life story offers a window, not only into her way of thinking about her work and her identity both as a woman and as a writer, and into a particular moment in the history of the novel and the autobiography, but also into the tensions that inhere in turning experience into narrative.

Margaret Oliphant (1828–1897) was a prolific Scottish novelist, critic and biographer. In addition to ninety-eight works of fiction, she wrote a brilliant but fragmentary autobiography depicting her struggle to keep her extended family afloat by her writing.



Clare Walker Gore read English at Selwyn College, where she went on to study for her MPhil and PhD. She was named one of the BBC/AHRC 'New Generation Thinkers' for 2015-2016, and was elected to a Junior Research Fellowship at Trinity in 2016. Her book *Plotting Disability in the Nineteenth-Century Novel* is out now with Edinburgh University Press.

[@CHWGore](https://twitter.com/CHWGore)



The Fountain, Boltzmann and Japan

Ever since I was a small child in Vienna, my great-grandfather, the mathematician, physicist and philosopher Ludwig Boltzmann (1844–1906), was a great inspiration. Over time I realized how strongly his results impact today's world.

For example, I recently became friends with mathematician and politician Cedric Villani via the French Embassy in Tokyo. Cedric's work in optimal transport is almost totally based on Boltzmann's work, including the Boltzmann transport equations, and Cedric told me that he considers himself part of our family.

Among Boltzmann's most important work is linking the macroscopically defined Entropy, which was introduced to optimize steam engines, to the atomic world using statistical mechanics, before the existence of atoms was generally accepted. He was puzzled about how Newton's time reversible laws could lead to non-reversible thermodynamic

By Dr Gerhard Fasol (1978)



Left: Ludwig Boltzmann, age 31.

Above: Speakers at the 9th Ludwig Boltzmann Forum, 16 February 2017 at the Embassy of Austria in Tokyo. Left to right: Professor Masato Wakayama, Executive Vice President and Trustee, Kyushu University; Chuck Custo, Licensed Nuclear Power Station Operator and leader of the US integrated efforts during the Fukushima nuclear accident; Gerhard Fasol; Her Imperial Highness Princess Takamado, Yayoi Kamimura, INTEL Global Account Executive; Minoru Koshibe, Executive Vice-President, Mitsui Chemicals, Mr Konstantin Saupe, Minister for Culture and Science, Embassy of Austria in Tokyo, and Makoto Suematsu, President, Japan Agency for Medical Research and Development (not in the photograph).

processes. To study non-equilibrium processes, he created the Boltzmann transport equations, partial differential equations for the density of atoms in real space and momentum space, inspired by Trinity's James Clerk Maxwell. Optimal transport was created by French mathematician Gaspard Monge to solve military problems. Boltzmann's transport equations greatly expand this field, and today are applied in areas from modelling jet engines to artificial intelligence. Boltzmann is linked to Clerk Maxwell's work and the Maxwell-Boltzmann distribution.

Excited to follow my great-grandfather into the field, I arrived in Cambridge in 1978, and I spent most of my PhD student days at Trinity in my time-resolved luminescence spectroscopy lab at the Cavendish Laboratory in the dark - sensitive optical experiments almost always have to be done in darkness. I had built much of the equipment myself. I kept my Boltzmann connection a secret, because I wanted to be known for my own research work, not for my connection to Ludwig Boltzmann. After my grandmother died, I took two weeks

off my PhD work in secret, to study and catalogue my great-grandfather's remaining notebooks and documents which I had inherited. I discovered many important unpublished works, including his notebooks and his lecture manuscripts on natural philosophy, which had been believed lost and the content was unknown, except for the first two public lectures of a two year course. Over the next few years, I ensured that my great-grandfather's previously unknown works were published.

During my PhD research, I found and studied new defect centres in amorphous phosphorous. I knew about the Trinity Junior Research Fellowship competition, but felt I had no chance of winning. One week before the deadline, I decided that I could never win if I didn't compete so, within the seven days left, I wrote my Fellowship thesis, and against all my expectations was awarded a Trinity Research Fellowship in 1981 as one out of three that year. The Fellowship changed my life, and enabled me to make bold independent decisions on my path, and to take calculated risks.

During my Fellowship, I visited Japan for conferences, and also to help build research co-operations with NTT Fundamental Research Laboratories. I realized that Japan is very focused on advancing technology, that links to the outside world are weak, and that there are major difficulties in bridging this intellectual distance, including the language barrier. So I decided in 1984 to make Japan my secondary focus after physics, and I kept to this decision, as Dr Steve Satchell (e1986) well knows, who lived above my room in Queen's Gate and listened through the walls to my taped Japanese language lessons!

Later I became a tenured University Lecturer at the Cavendish Laboratory, where I built a group of about 5 PhD students and Post-Docs, and we studied electronic excitations, femto-second processes, and phonons in semiconductor structures with Raman spectroscopy. From 1986 to 1990, I was Teaching Fellow and Director of Studies at Trinity. Many of the High Table discussions still resonate with me today as if it were yesterday. As a

Former Fellow, I try to visit College and dine at High Table as much as possible, which is always an amazing experience, especially intense discussions with the former Master, Sir Gregory Winter (1970). At both of my most recent visits, he very kindly invited me to sit next to him, and some of his discussion points anticipated the current coronavirus crisis. He also asked me about subtle aspects of Japanese culture.

I moved to Tokyo in 1991 and, after five years as faculty at Japan's top University, Tokyo University and winning a 'Sakigake' (Pioneer) research award from the Japanese Government for my project on spin-electronics, I became an entrepreneur. By that time I had already worked with Japan for about 13 years, so almost immediately after founding my company we won NTT, SIEMENS and Asahi Glass as customers. We are building Japanese business for foreign technology companies. For the NTT Communications global M&A team we worked on their investment and acquisition strategy for all of Europe. We work on cross-border business development, investment and acquisition projects, advising the President of Germany on Japan, and even the singer Madonna came to us, because she wanted to be on the mobile internet, which started in Japan about 10 years earlier than in the rest of the world. In the middle of the current



COVID-19 crisis, we started building a UK medical device company's Japanese business. Only about 0.5% of the Board Directors of Japanese stock market listed corporations are non-Japanese but I was one for four years. I was invited onto the Board to bring changes to this cybersecurity group, during which time we increased the market value by a factor of 3-4.

The Fellowship changed my life, and enabled me to make bold independent decisions on my path, and to take calculated risks.

Discussions with former Trinity Senior Bursar Sir John Bradfield (1942) and many interactions with Trinity's Science Park, inspired me to initiate building a science park in Kyushu, one of Japan's largest islands, in cooperation with one of the country's largest regional universities. This involved convincing the local Mayor and local Government, and negotiating with regional Japanese banks.

About 15 years ago I founded the Ludwig Boltzmann Forum as a global leadership forum based on science and technology and as a platform for change. My focus so far has been on helping to achieve positive developments in Japan. At each Forum conference I invite about 5 Japanese 'superstar leaders' as keynote speakers, and an audience of about 50 people, including Nobel Prize winners, CEOs, University Presidents, government and industry leaders.

As an example of the Ludwig Boltzmann Forum's focus, Tokyo's population on average sleeps about 5.5 hours, while current scientific understanding tells us that humans need about 8 hours, and Japan's leading researcher in the field Masashi Yanagisawa believes that Tokyo's lack of sleep is unsustainable. So I invited Masashi to explain his

Left: Visiting Ludwig Boltzmann's honorary gravestone at Vienna Central Cemetery. Engraved on top of the stone is the equation linking Entropy S and Probability W via Boltzmann's constant k : $S = k \log W$.

research, while I invited members of Japan's leadership to listen, including the Vice-Chairman of JR-East, who gave a talk on MaaS (Mobility as a Service). I am working to expand the Ludwig Boltzmann Forum globally, and you can find details on the website: www.boltzmann.com/forum/

All of us use Ludwig Boltzmann's work every day. For example, Boltzmann's constant k , which links temperature with energy and entropy with probability, is one of the pillars of the renewed international SI system of measurement units. He was also a global science leader, in passionate debate with the scientific leaders of his time around the globe. I feel his legacy as a great responsibility for me. He sparked my deep curiosity and passion for physics, which brought me to Trinity for more than 12 years.



I founded the alumni group Trinity in Japan in 2014, with the help of then Master Professor Martin Rees (1960) and many others at Trinity. Our friendly group meets regularly in Tokyo, and recently we began including talks and discussions. Dr Michael Banner (e2006) has given us talks on humanitarianism and ethics, Wolfgang Ungerer (1990) talked about the future of the mobility industry, and His Honour Judge Witold Pawlak (1966) talked about his 'view from the Bench'.

My main aim is to build our Trinity in Japan community, and to create impact. All Trinity members, Fellows, and especially students, are very welcome to attend. If you would like to share your story with us, please let me know, and I will try to arrange a Trinity in Japan meeting with you. You can find details here: <https://trinityjapan.org/>

Join us! www.trin.cam.ac.uk/alumni/associations/



Robin Barnwell (1991) Award-winning documentary filmmaker

Q What has been your path since leaving Trinity?

I started in the BBC's national newsroom before focusing on foreign affairs, directing and producing documentaries around the world for BBC2's 'Correspondent' series. After 9/11, I joined the UN as a diplomat, working in Afghanistan where I was Special Assistant to the head of the UN. I helped set-up the peacekeeping mission in South Sudan before restarting my career in journalism and filmmaking in conflict zones, concentrating on human rights issues.

Q Did anyone in particular inspire you to enter journalism, and how did you break into the field?

Jim Naughtie – a brilliant and insightful broadcaster and writer. I wrote for *Varsity* and then secured work experience at *The Times* and the BBC before passing an exam/interview for a BBC newsroom job.

Q Did you have a journalist role model?

Jeremy Bowen. The best journalist I've worked with in the field. Brave, calm, rigorous, eloquent.

Q Tell us about your current work/projects and describe an 'average' day in your life.

I've just finished an observational documentary about frontline protesters in Hong Kong and an undercover film in China, examining how Chinese tech companies are using Xinjiang as a laboratory, creating the most oppressive surveillance state in history that specifically targets the Muslim population. No day is ever quite the same. I am variously involved in researching, interviewing, writing, filming and editing.

Q What are the biggest challenges you've faced in your career?

In pursuit of the truth and whilst attempting to hold power to account, I've faced numerous challenges, including being held hostage, imprisoned, shot in the head with a plastic bullet, performing emergency first aid on a colleague injured by a mortar round, multiple car crashes in remote places, malaria and more...

Q How can a journalist operate in a world where the term fake news has become a rallying cry?

It's challenging, but as a student of history (1991–1994) I am particularly conscious how fake news has always existed and been manipulated. I like the BBC's 'reality check' and the *New York Times*' 'fact check' (among others) that are fighting back.

Q How can the delivery of news survive in a climate in which people inform themselves from social media?

The COVID-19 crisis has seen people flock back to mainstream media for trusted information. Will they stay post-crisis? As with the battle against fake news, we need to step-up and work harder to keep audiences, to develop and retain trust.

Q How do you stay motivated?

My work is a vocation. You have to give everything to stay in the game.

Q What's the piece of work you're most proud of, or wish to be remembered for?

The film investigating the building and export of China's surveillance technology. The 21st century will be defined by the battle between digital authoritarianism and liberal democracy. We must ensure the latter wins.

Q Is there something you've got horribly wrong?

The war in Syria. In the early days, I thought the conflict might end sooner and that reconciliation (based on Syria's history) would be possible. I was horribly wrong.

Q What advice would you give to aspiring journalists?

Please become one. We need good journalists more than ever. It's tough to succeed but don't give up. There's no one route in. It's a fabulous and rewarding career.

Discover more about Robin and his films on his website: www.robinbarnwell.com/

© LOL KEEGAN



William Keegan CBE (1960) Senior Economics Commentator, *The Observer*

Q What has been your path since leaving Trinity?

Having applied to join the *Guardian* and had a good interview with Richard Fry, then Financial Editor, I was told he would like to take me on but had no vacancies. He suggested I write to Gordon Newton, Editor of the *Financial Times* and Patrick Sergeant, City Editor of what was then the *Daily Mail & News Chronicle* – a more liberal paper in those days and not what it became. I was interviewed by both. Newton offered me a job from October, Sergeant offered what was known as a summer relief job – helping out while regular staff were on holiday. Always hard up, even on a good grant when there were no tuition fees, I gratefully accepted Sergeant's offer, and began to learn about financial journalism in the *Mail & Chronicle's* very Dickensian City Office in Angel Court, near the Stock Exchange. This was in July and August 1963. When I left for a holiday in Italy, Sergeant said he would like to offer me a permanent job, but was a great admirer of the *FT* and said he quite understood that I wanted to go there.

Q Did anyone in particular inspire you to enter journalism, and how did you break into the field?

Teachers at both primary and grammar school (Wimbledon College). I was always interested in newspapers and essay writing. An early inspiration came from my mother, who was born in Cork City and took the *Cork Weekly Examiner*. She encouraged me to go in for their weekly essay competition, and that was how I first got into print, at the age of 11. Later there was undergraduate journalism – pieces in *Varsity* and a magazine called *Image*, founded by Cambridge graduate Adrian Bridgewater, who published the *Directory of Opportunities for Graduates*. It was after reading some articles I had written for *Image* that Newton offered me a job. Both Jonathan Agnew (1960) – close friend and Trinity contemporary – and I edited *Image* in successive terms. I think Adrian and Jonathan encouraged my journalistic ambitions, as did my economics teachers Amartya Sen (1953) and Frank Hahn (a founding Fellow of Churchill College).

Q Did you have a journalist role model?

During the September holiday I took in Italy before starting at the *FT* my brother Victor and I met a portly man on the beach at Lerici. He was called Vernon Bartlett, a legendary figure in journalism who had covered Chamberlain's meeting with Hitler at Bad Godesberg. He was looking for a retirement villa in Tuscany. He was the first famous journalist I had met, and became a kind of role model. But as my career developed, Sergeant, Andrew Shonfield (then of *The Observer*), Samuel Brittan and Alan Watkins were certainly role models – Shonfield and Brittan for writing about economics, and Watkins for politics; Sergeant for the importance of getting out and about, meeting people, attending press conferences and finding interesting people at events that don't, superficially, sound interesting.

Q Tell us about your current work/projects and describe an 'average' day in your life.

I write a fortnightly column 'In My View' for *The Observer*. Having been economics correspondent of the *FT* from 1967 to 1976, and been lured away by the Bank of England for work on the Bank's *Quarterly Bulletin*, I was later offered the dream job – for me – of being economics correspondent of *The Observer*. I used to be on the reporting staff, but am now semi-retired – although I think about my column much of the time and don't feel retired. My title is Senior Economics Commentator. My Column is in its 40th year.

I have had thirteen books published, mainly on Chancellors and macro-economic policy. I am currently still promoting my latest book – *Nine Crises – Fifty Years of Covering the British Economy, From Devaluation to Brexit* – and working on a book of essays covering various people I have met, episodes that stand out, and assorted memoirs which I try out on friends.

Until the onset of the coronavirus, my average day began with ten minutes of exercises for injuries to shoulder and knee in recent years. Then breakfast of porridge, my daily drive up from Barnsbury, Islington, to Hampstead Heath and Kenwood, for a walk and coffee with friends. Then return home, read newspapers (hard copy, not online), then as brief as possible email duty, followed by an hour's writing – journalism or new book – at our local, the Drapers Arms. This was always over coffee, followed by a 1 pm half pint of Harvey's bitter, before a trip to the Garrick Club or one of my favourite restaurants for lunch with a contact or friend or both, always accompanied by the quantities of wine of which our new Master of Trinity would no doubt disapprove! I forgot to mention that there might well have been another coffee at Pistachio & Pickle in Liverpool Road, after a brief shop at the local convenience store – often with my neighbour Paul Whitehouse.

I also attend a lot of think tank and Embassy briefings and parties, book launchings being particularly good places to meet contacts. In the Michaelmas Term I am on a panel every Friday at the Strand Group, King's College, London, with Ed Balls and Lord Nick Macpherson – former Permanent Secretary to the Treasury – where we cover British economic history since WW2 as Visiting Professors, under the chairmanship of Dr Jon Davis, Head of the Strand Group.

Q What are the biggest challenges you've faced in your career?

Survival. If you have a prominent position as a columnist you survive if there are enough readers who like what you write, but you are threatened if a proprietor or new editor decides against you. There were a number of such episodes, but the big one was in the early 1980s when our new proprietor Tiny Rowland, head of Lonrho, did not like my attacks on the Thatcher government's economic policies and tried to get rid of me. My editor Donald Trelford skilfully handled the situation by moving my column to a less prominent position. But it was a nervous time.

Q How can a journalist operate in a world where the term fake news has become a rallying cry?

This is clearly an appalling development and demands great training and journalistic skills to fight back. There are some excellent investigative journalists doing their best.

Q How can the delivery of news survive in a climate in which people inform themselves from social media?

This is also worrying, the real problem being that people sound off and tweet without enough reflection. Again, there has to be a fight back. Good journalism demands hard work and reflection, not instant opinion and tame acceptance of anything that appears on the internet.

Q How do you stay motivated?

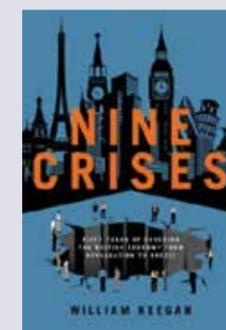
You have to love and enjoy what you are doing. If a journalist is bored by what he or she is writing, so is the reader.

Q Is there something you've got horribly wrong?

Yes: in 1973 during what was known as the 'Barber Boom' – after the then Chancellor Tony Barber – a more senior colleague and I had lunch with the Chief Secretary to the Treasury, who is in charge of public spending. When there was much speculation that there would have to be expenditure cuts, he told us there wouldn't be. I was asked to write up this story for the front page of the *FT*, and did so with some doubts. These doubts proved well founded: cuts were announced, within a day of the story appearing.

Q What advice would you give to aspiring journalists?

You have really got to want to do it. I have had a wonderful career, for which I am extremely grateful. The media were not so crowded in my earlier days. Indeed, as you will have gathered from the above, I was lucky enough almost to walk into journalism. But don't be put off by rejections: keep trying, and pursue prominent journalists for their advice. Few people can turn down a request to spare ten minutes. Also, it seems that these days it is necessary to try to proceed via a journalism school. As noted, undergraduate journalism certainly helped to set me on my career. Good luck!!



Nine Crises: Fifty Years of Covering the British Economy from Devaluation to Brexit is available from Biteback Publishing.

The Cure

“The doctor studies the body to improve its fate; the artist to improve its spirit.”
 – *Human Anatomy – Depicting the Body from the Renaissance to Today*, B.A.Rifkin

Medicine and art have a long history together, going back hundreds of years. For my latest oil canvas series ‘The Cure’, most recently shown in a month-long exhibition in Canary Wharf at the beginning of this year, I drew upon this interplay and infused it with my own experience of living with a spinal cord injury. For ‘The Cure’ exhibition, I combined these paintings with my virtual reality (VR) short-film ‘Living with Spinal Cord Injury’, which was curated from the perspective of the year 3000, by when I imagined spinal cord injuries could be fixed by ‘the cure’, using technologies such as Brain Computer Interfaces (BCI). The exhibition tries to show a future viewer what it felt like to live with a disruptive injury.

My paintings examine the internal and external aspects of the human body. The first part of ‘The Cure’ series depicts the internal, focusing on spinal cords and organs that are impacted due to the repercussions of the injury. The inspiration was twofold: the x-rays I saw during many prolonged stays at Stoke Mandeville’s National Spinal Injuries Centre (I was run over by a car, at the age of 2), and Leonardo Di Vinci and Jean-Michael Basquiat’s anatomical drawings and paintings (Basquiat was also run over during

his childhood). The second part of the series reimagines iconic paintings by well-known artists (Leonardo, Basquiat, Vermeer, Van Gogh, Klimt and Picasso) by juxtaposing these images with disability. I do this by painting the subjects wearing orthotics like the neck collar, body braces, head support, hand splints or tracheostomy. These are items that I’ve had to use over my life. It was my way of trying to normalise disabilities visually, to say it’s okay to be different and that we should embrace difference. The series was first exhibited, aptly, at the spiritual birthplace of the Paralympics and the place where I first learnt to draw as a child – the National Spinal Injuries Centre.

Being acutely aware that people with mobility issues and complicated medical circumstances find travelling to experience things like art tricky at the best of times, I decided to convert my oil series into a VR short-film called ‘Living with Spinal Cord Injury’. My goal was to show people a glimpse of the future, how we might be able to experience things without travelling. It won’t be the same as viewing the art in real life, but it’s perhaps the next best thing. I was thrilled that my film was selected for a number of international film festivals, from the UK all the way to South Korea, New York,

By Davey Jose (2001)

Georgia and Bhutan! It won Best VR Film at the 2019 London Short-Series Festival in Covent Garden. Even though travelling isn’t easy for me, I was very fortunate to have the opportunity to visit South Korea, where my film was in the Official Selection at an Academy Award qualification festival. It was also selected to be screened in New York City at the Philip K. Dick Film Festival at the Museum of Moving Image (MoMI) in March 2020.

It may surprise some readers to learn that I didn’t study the arts during my time at Trinity. I believe the Mathematics and Computer Science Tripos enhanced and formalised the foundations of my methodical approach to everything thereafter. I felt at home, surrounded by many multi-disciplinary friends and the incredibly supportive Fellows at Trinity.

In the 1980s, as a child with a disability, for many of my educational years I attended a special school, which didn’t follow the national curriculum. I spent most of these years programming and drawing independently, but I was still very much behind the national curriculum by the time I transferred to a mainstream school as a teenager. While catching up on my studies, I read about this inspirational guy called Professor Stephen Hawking. Fortuitously, shortly



Far left: Meeting the Master during Antony Gormley’s Royal Academy special alumni viewing last year.
Left: Speaking at the British Library’s Art/science of the polymath’ event in September 2019.
Right: My painting Orthotics – neck collar juxtaposition.





after I found his email address in a book about the internet, so I wrote to him asking for advice about Cambridge. He generously replied, sharing his thoughts. I eventually met Professor Hawking during Freshers' Week at the Cambridge Union, and I thanked him in person for his invaluable perspective.

Drawing and painting is isolating, so during my time at Trinity I wanted something that would not only continue to spur my visual creativity but would also allow me to be social too. This led to my love of film-making, and I eventually formed my own society called The Trinity College Short-Film Making Society, screening short-films and documentaries in the Winstanley Lecture Theatre and The Cambridge Union. I still have dozens of hours of footage documenting student life at Trinity. Perhaps one day I will get around to editing them; they could give us a historical look at Trinity life in the early part of the 21st century!

Back to the present, I recently had the privilege of exhibiting 'The Cure' paintings at the British Library, as one of the panellists for an event called 'Art/science of the polymath', celebrating the 500th year anniversary of arguably the ultimate polymath, Leonardo Da Vinci. I was so excited to have my paintings exhibited under the same institutional roof as the original inspiration for my series, Leonardo's anatomical drawings! During the event, I discussed the influence Trinity has had on my life, and

on my background in mathematics and computer science, along with firing my passions for creating art, 3D printing, building robots, making short-films and more. And all while I juggle a full time job of writing about disruptive technologies for investors at an investment bank.

What's next? My VR short-film has been selected for the final judging round of the Royal Academy of Art's Summer Exhibition later this year – wish me luck! In addition to expanding 'The Cure' series through a variety of media including oils, more VR, sculpture (inspired by Sir Antony Gormley's special Trinity alumni viewing at the Royal Academy last November) and digital art, I'm on the lookout to find more institutions to exhibit this on-going series in the future. Fingers crossed you'll get to see them all in person one day!

Much appreciation to Mebrak for all her help during my shows; Mr Belci, Mr Reynard, National Spinal Injuries Centre and Dr Hussain for supporting my exhibition, art and health; my brother Bobby Seagull for hosting the talks at exhibitions; my parents and family – Johnny, Tommy, Cedric, Fredric, Roderic, Derek and Colleen helping me prepare for exhibitions; George and Eugenio (Trinity, 2001) for all VR image capture; Daniel for curating my show "The Cure" in Canary Wharf; Andres for photographing my paintings. Special thanks to Mr. S. Assaf for kindly supporting my arts.

Left: My painting Supporting Lisa.

Right: At work in my studio.

Far right: My painting Close encounters of the tracheostomy kind.



My award from the London Short Series Festival 2019.

Davey Jose pursues projects at the intersection of and inspired by art/science, which involve visual arts, technology, mathematics and film-making innovation, exploring themes such as disability and others. He does all this whilst working full-time in finance (from M&A, trading to research).

 www.instagram.com/daveyjoseart/

 www.dj2048.com

 [@daveyjose](https://twitter.com/daveyjose)

 facebook.com/daveyjoseart



Trinity Cryptic Crossword No.6

Trinity Summer 2020 by *Encota*

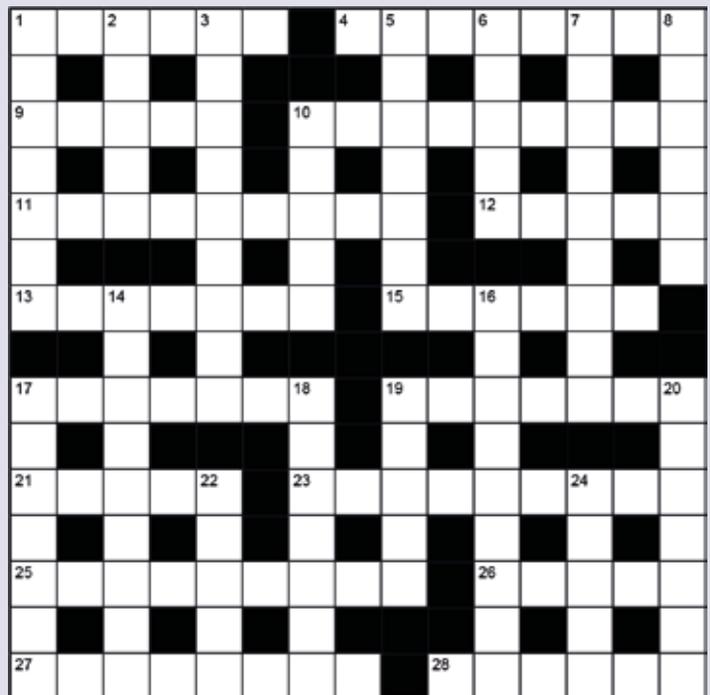
Visit *The Fountain* web page for a word version of the crossword: www.trin.cam.ac.uk/alumni/publications/the-fountain

ACROSS

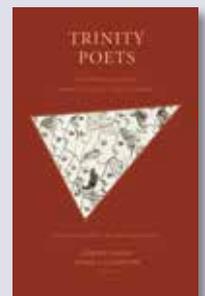
- 1 Originally discovered quantum spins in October? (6)
- 4 Chaplain's invitation to sit down? (4,1,3)
- 9 John, much-loved British TV producer and silent film star (5)
- 10 Doctor's family sheltering in old chemical company (9)
- 11 Scotch distillation of lentil and veg (9)
- 12 First and Third Trinity talked regularly in a championship (5)
- 13 One rowing ace Richard's initially adopted by 7's co-creator (7)
- 15 Dreadful singer Johnny? (6)
- 17 Soviet satellite put into relationships following revolution (7)
- 19 Disturbing our rest is appropriate (7)
- 21 Doctor finally changed to a newspaper or TV? (5)
- 23 Aircraft's one lamp on in motion (9)
- 25 Go with work-stream for one discovery of Nobel prize-winner Didier (9)
- 26 Star of novel *The Idiot*, according to its Contents (5)
- 27 Sally's first to remove low-cut clothing (8)
- 28 Careful redacting a source (6)

DOWN

- 1 Oral gel spread in lively manner (7)
- 2 Baron's into quality large steak (1-4)
- 3 Peculiar satire involving this intermediary might be maladministered (9)
- 5 One of the most celebrated, "Seasonal" author Smith's back shortly (1-6)
- 6 Be without First (5)
- 7 Switch on set, slip into TV quiz show (9)
- 8 Cold spell for Nobel prize winner Sir Gregory? (6)
- 10 Group of witches starts to curse our village every night (5)
- 14 Alter 11 to become 10 maybe, or perhaps one into Neo, cryptically speaking? (5,4)
- 16 Men transported by this muddy hippo sort (5-4)
- 17 Smith's beginning to support her 2020 novel for arithmeticians (7)
- 18 Asian communist statesman touching large Japanese garments (7)
- 19 Opinion maintained as true whichever way you look (5)
- 20 Winding river in Germany flowing North (7)
- 22 Hard algebra regularly used by Austrian psychologist with inferiority complex (5)
- 24 Excuse boxer liking women as well as men (5)



Please email your entry to alumni-comms@trin.cam.ac.uk or send it to us: The Editor, Alumni Relations & Development Office, Trinity College, Cambridge CB2 1TQ. Entries are due by 30 September 2020.



The first correct entry drawn will win a copy of *Trinity Poets*, and the winner will be included in the next issue of *The Fountain*.

For the solution to Cryptic Crossword No.5 visit *The Fountain* web page listed above, or email us at alumni-comms@trin.cam.ac.uk

WINNING ENTRIES:

Alumni competition

Congratulations to **David Lefroy (1979)**, who successfully completed Trinity Cryptic Crossword No.5, winning a copy of *Trinity Poets*.

Student competition

Congratulations to **Susanna Mackay (2019 English)**, winner of the second student crossword competition in memory of avid crossword fan John Grenfell-Shaw (2011). The prize of a generous Trinity catering credit is kindly supported by John's parents, Jenny and Mark.

Tim King (1980) is the Ipswich-based professional crossword compiler *Encota*. Tim also sets personalised puzzles as unique and thoughtful gifts. If you'd like to know more, contact him at: specialisedcrosswords@gmail.com and visit his website: www.specialisedcrosswords.co.uk