Who wrote Magna Carta?
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Our Spring issue went to press soon after it was announced that Eddie Redmayne had received his Academy Award for Best Actor, and we were not able to include an article in his honour. In making good the omission, Henry Coburn has extended his research to other distinguished Oscar-winners from Trinity.

Two articles are prompted by anniversaries. Earlier this year Professor Stephen Elliott held a fascinating exhibition in Trinity to celebrate the bicentenary of the death of the satirical artist James Gillray. Here he presents an outline of Gillray’s career and discusses works of his caricaturing university life. It seems that surprisingly little has changed.

The 800th anniversary of Magna Carta is marked by Dr Teresa Webber with an account of a collaborative project to locate and analyse all the surviving charters of King John. Here the palaeographer’s talents combine the skills of forensic scientist and detective.

Graham Speake has visited the isolated monastic community of Mount Athos regularly since 1988. A student of Classics, he was attracted initially by the libraries, but he found instead a way of life of appealing order and simplicity. Here he relates how he came to set up the Friends of Mount Athos, which this year celebrates its silver jubilee.

Since this is my last Editorial, I should like to express my gratitude to all those who have spared time from busy schedules to contribute to this and to earlier issues.

Dr Neil Hopkinson (e1983)
Fellow, Editor
James Gillray: Acerbic Satirist of Academia

An exhibition entitled ‘Pricking the Bubble’ was held in Trinity on May 23rd and 24th, 2015, to commemorate the bicentenary of the death of the celebrated satirical artist James Gillray.

The title of the exhibition was chosen to signify the aim of satire: the deflation of ego, hubris, humbug and pomposity by means of ridicule, either by caricatured visual or parodied literary means or, most effectively, as a combination of both, as in Gillray’s prints.

Gillray – the man

James Gillray died 200 years ago – on June 1st, 1815. During his lifetime, he was regarded as the greatest graphical political satirist, but his reputation faded during the Victorian era, partly as a prudish response to the outrageous and shocking nature of some of his images. It is only in the last 50 years or so that his genius has been rediscovered.

Gillray was born on 13th August, 1756, the third of five children, and the only one to survive to maturity. He was brought up in a strict Moravian (United Brethren) household in Chelsea, and was sent away to a Moravian school in Bedford until the age of 8, when the school closed. He then returned to the family home in London, and his education thereafter is unclear, but he was apprenticed to the celebrated engraver Henry Ashby of Holborn while in his teens. Gillray was later admitted to the Schools of the Royal Academy in 1778, ten years after its foundation, to study engraving.

Gillray tried at first to make a living in the very lucrative profession of engraving copies of old-master and academy paintings. In this he was unsuccessful so, instead, in 1786, he turned his hand to producing political and other satirical etched prints. In his early career, his work was published by a number of London print-sellers, first by William Humphrey (1745–1810) and then by Samuel William Fores (1745–1818). However, from 1791, Gillray produced etched prints exclusively for Hannah Humphrey (ca 1745–1818), an unmarried woman who adopted the title ‘Mrs’ for respectability. She was the younger sister of William Humphrey and several years older than Gillray. By 1793, Gillray was lodging and working above her print shop at 18 Old Bond Street, moving to her new shop at 34 New Bond Street a year later, and lastly to her final shop at 27 St James’s Street in 1797, where he remained until his death. Their precise relationship remains unclear, but almost certainly it went beyond the purely professional.

His eyesight began to fail in 1807 and, with it, his creative output. Although he continued to produce a few prints thereafter, often based on the ideas of others, his mental health started to deteriorate after 1810 and he went intermittently mad. He was cared for by Hannah Humphrey until his death in 1815, two weeks before the battle of Waterloo; he was 58. He is buried in St James’s Churchyard, Piccadilly.

Gillray – the artist

Gillray, like other contemporary satirical artists such as Thomas Rowlandson and Isaac and George Cruikshank, produced prints mainly by etching because the process is relatively quick and allows reasonable artistic freedom. However, Gillray was also trained in engraving, and, uniquely, he employed engraved passages in otherwise etched images to achieve finer detail in his prints.

Gillray forged a new, highly effective form of visual satire by combining satirical images and words, such as a title, speech ‘bubbles’ and accompanying text, all deeply parodying the subject of the print, but often full of allusions to Milton, Shakespeare and other great works of literature. He was unique in combining great draughtsmanship, effective artistic composition and biting, even savage, wit in his satirical prints.

Gillray produced around 1000 different satirical prints. Of these, about two-thirds are political satires (mainly concentrating on the rivalry between the politicians William Pitt and Charles Fox, the excesses of the Royal Family, the French Revolution and the rise of Napoleon); the others were social satires. Several of his images have become iconic, such as “The Plumb-pudding in danger – or State Epicures taking un petit souper” (26 February 1805; BMSat 10371*), depicting Pitt and Napoleon carving up the globe; they still provide visual inspiration for today’s cartoonists. His nearest contemporary equivalent, at least in terms of cruel parody, is perhaps the cartoonist Gerald Scarfe (1936 –).

Gillray and academia

Although Gillray had very little formal education, university academics provided fertile material for him as subjects for satirical prints. His contemporaries Thomas Rowlandson, Henry Bunbury and Matthew Darly also produced images satirising academic clerics. The combination of their good living and consequent corpulent form,
made academics an irresistible subject for caricature. There is no evidence that Gillray spent time in either Cambridge or Oxford observing his subjects, but the caricatured figure of a fat academic must have been widely known at the time.

One such (late) print by Gillray of a Cambridge academic is “A petty-Professor of Modern-History, brought to light”, published on March 20th, 1810 (BMSat 11590) – see fig.1. This depicts Professor William Smyth, then Regius Professor of Modern History and a Fellow of Peterhouse, giving a lecture to an audience of bored students. Such displays of ennu among undergraduates are experienced by all lecturers and, sadly, are as true today as then.

Gillray also produced, on October 22, 1806, a series of five prints satirising the petty foibles and regulations of University life, entitled “The Rake’s Progress at the University” (BMSat 10639-10643), a parody of the deeply moralizing series of eight satirical pictures entitled “A Rake’s Progress” painted by William Hogarth in 1733 (now in the Sir John Soane Museum, London), and engraved as prints by Hogarth in 1735. In these, the character Tom Rakewell, the son of a rich merchant, wastes his inheritance on wine, women and gambling, ending his days in Bethlem Royal Hospital (‘Bedlam’).

In Gillray’s series, minor College transgressions by an undergraduate, such as walking on the grass in the Court (see fig.2), using the Fellows’ lavatory and bringing a dog into College, leads to the inevitable denouement of his being sent down. The final scene (see fig. 3), entitled “Convened for wearing Gaiters – sad offence! Expelled – nor e’en permitted a defence”, shows the unfortunate undergraduate appearing before a College tribunal of Master and Fellows, and being sent down for the heinous crime of wearing gaiters (no longer an offence today – although walking on the grass and bringing a dog into College are still forbidden).

There is also a possible Trinity connection. In her magisterial work “Catalogue of Political and Personal Satires in the Department of Prints and Drawings in the British Museum”, Dr Dorothy George says of this print: “At the door, and immediately behind the undergraduate, stands a College servant, his hand on the door-handle, holding a long wand (like that held by the butler of Trinity College, Cambridge, in BMSat 7017)”. The latter reference is to the print “The Petitioning Cantabs” (anon.), published on 13th March 1786, with the description: “Behind his chair stands Henry Gordon, butler of Trinity College, holding his wand of office and looking sourly at the petitioners”.

The wand of office depicted in Gillray’s Rakes Progress No 5 and in the ‘Petitioning Cantabs’ is considerably longer than the short wand currently used by the Trinity College Head Porter at College Feasts.

[*The principal UK collection of satirical prints is held by the British Museum, with catalogue numbers in the form ‘BMSat xyz’.*]
The addition of a fourth little golden man to the pile of Oscars (more than any other college of the dozen or so total from Cambridge) with Eddie Redmayne’s triumph for his part as physicist Stephen Hawking in *The Theory of Everything* in February’s Academy Awards brought a whole new wave of pride to the College. No longer were we just “Those Uni Challenge geeks”, and it was a small recompense for the college not featuring anywhere in the film itself (thanks to those camera hogs John’s). It’s worth looking back not only on Redmayne’s time at Trinity, but at the careers of the other alumni who have been successful at the Academy Awards: Dan Piponi, Peter Schaffer and Ian Dalrymple.

First things first though:

Eddie Redmayne

Redmayne matriculated in 2000 to study History of Art – his year’s photo is hanging now in the lower JCR, and you can see him, sullen-faced and looking distinctly hungover, on the lower left-hand side. An old Etonian and classmate of Prince William, he was friends with actors Rebecca Hall, Dan Stevens and Tom Hiddleston during his time at Cambridge, during which he was active in the theatrical scene at the ADC and Corpus playrooms.

It wasn’t until 2002 that Eddie got his big professional break, playing Viola in a gender-swapped version of *Twelfth Night* for Shakespeare’s Globe, and he continued his career on smaller stages around Britain. His nomadic career doesn’t seem to have damaged his degree, however, as he graduated the following year with 2:1 honours. He wrote his Art History thesis on the decidedly niche topic of Yves Klein’s use of the colour blue, despite the slight disadvantage of being colour-blind. He only returned to Cambridge to film *The Theory of Everything*, during which he confessed to ‘floods of nostalgia’ and a disappointment that his favorite greasy spoon, Martin’s, opposite the History of Art Faculty, had since closed down.

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His career rolled ever onwards: he won the Tony Award for Best Performance for the Broadway show *Red* in 2010, modeled for Burberry, and starred in the Hollywood films *My Week with Marilyn* and *Les Misérables*. All this culminated in the career-topping performance as Stephen Hawking, which won him not only an Oscar but a BAFTA, and an OBE from the Queen in the 2015 Birthday Honours List. He’s one Emmy shy of a full house, only 33 years old, and, by any metric, doing things right.
Sir Peter Shaffer

Peter Shaffer entered Trinity College in 1947 on a scholarship to study History, alongside his twin brother Anthony Shaffer, who studied Law, and who would become a Golden Globe winning playwright.

A former Bevin Boy in the coal pits, Peter became a librarian in New York, then worked for a music publishing company, before finding fame as a playwright and screenwriter.

Famous plays of his include Five Finger Exercise, Black Comedy, and the always-titillating Equus. His biopic play through the eyes of his rival Salieri, the Tony Award-winning ‘Amadeus’, premiered to huge acclaim in 1979. When ‘Amadeus’ came to be adapted for the screen in 1984 (following films of Equus, Five Finger Exercise and several other of Shaffer’s plays) it swept the Oscars, garnering Shaffer the award for Best Adapted Screenplay, and the Best Screenplay Golden Globe into the bargain.

Shaffer was awarded the CBE in 1987 and named Knight Bachelor in the 2001 New Year’s Honours. In 2007, he was inducted into the American Theater Hall of Fame.

Dan Piponi

The only TrinMo to feature on this list, Piponi entered the Trinity maths hyposphere in 1985, studying Part III and going on to do a PhD in Theta Functions on Riemann surfaces (whatever that might mean). His work led him into writing software for visual effects in films such as ‘The Matrix’, ‘Star Trek’ and the Harry Potter franchise. He was accredited as part of the team behind the Best Visual Effects win for the SciFi film ‘Gravity’ last year at the Oscars, and also in the Academy’s annual Scientific and Technical Awards for pioneering work in the creation of realistic human facial animation.

In correspondence with the Fountain for this article, Dan recalled his time at the college in not particularly studious terms, saying, “I almost didn’t touch a computer the whole time I was at Trinity – too busy having a social life, much of it at the Maypole,” and describing his recollections as “hazy.”

“I think the great thing about Trinity was having like-minded peers who were passionate about what were studying,” says Piponi.

“It was pretty daunting going up to Trinity – you meet a lot of people who are a lot smarter than you and you’re faced with statues of intellects like Newton to remind you of whose footsteps you’re trying to follow,” he remarked, “On the other hand this does encourage you to have high aspirations for yourself for the rest of your life.”

Piponi now works as an engineer for Google in Oakland, California, but no doubt enjoys the privilege of having been a Mathmo at Trinity with a rich and fulfilling College life to look back on.

Ian Dalrymple

Born in Johannesburg, screenwriter Ian Dalrymple (or ‘Dal’ as he was usually called) matriculated way back in 1922.

Following a foray into film editing after graduating, Dalrymple went on to co-write, produce and direct dozens of films in the golden age of cinema between 1930 and 1960. Some of his best known work was done during the Blitz: he produced motivational films for public morale, such as London Can Take It, alongside TV veteran Humphrey Jennings.

His Academy Award came for his work adapting George Bernard Shaw’s play Pygmalion for the screen, with whom he shared the Best Adapted Screenplay award in 1938 (the year before Gone with the Wind would sweep the same award, along with nine others). Dalrymple went on to found his own production company, Wessex Productions, which made films at Pinewood Studios. He was a Fellow of the Royal Society and Chairman of BAFTA between 1957–1958. He died in London in 1989.
Who wrote Magna Carta?

By Dr Teresa Webber (e1997), University Reader and College Lecturer in Palaeography

Palaeography – the study of the handwritten script of the past – might be thought to occupy one of the more arcane corners of research in the humanities.

Since its beginnings as a critical discipline in the seventeenth century, however, palaeography has been concerned not only with the minutiae of the shape and construction of letter forms but with all aspects of the presentation of texts in written form and what that evidence may reveal about their communication and reception. In recent decades, English political historians of the period after the Norman Conquest have also come to appreciate the potential value of studying the material form in which their sources were produced and disseminated. The anniversaries in 1986 and 2015 of the production of the two most famous written artefacts of Anglo-Norman political history – Domesday Book (1086) and Magna Carta (1215) – have been especially important for stimulating not only the renewed study of their texts but also systematic analysis of the manuscripts themselves.

A chance discovery of the hand of the scribe of Domesday Book in a manuscript that I was consulting for my doctoral research on the early history of Salisbury Cathedral led to my own involvement in the study of the Domesday manuscripts in 1986. It also sparked a continuing interest in the scribes and script of documents of the Anglo-Norman period, culminating most recently in my participation (as special palaeographical advisor) in an AHRC-funded collaborative project to locate and analyse all the surviving original charters of King John, including the four surviving originals of Magna Carta.

The most oft-stated fact about the writing of Magna Carta is, of course, wrong: it was never signed by King John. Magna Carta is the written record of promises and concessions made by a reluctant king to bring about peace, but it was not a single document authenticated by an autograph signature. Instead it was issued as multiple ‘originals’, each authorized by the application of the king’s great seal, and then distributed for wider publication. Four of these originals survive: one each at the cathedrals of Salisbury and Lincoln and two at the British Library, one of which is badly damaged (a victim of a fire at Ashburnham House in 1731 regrettably caused through the negligence of the then master of Trinity, Dr Richard Bentley). To celebrate the 800th anniversary, all four were brought together at the British Library for the first time since their production in 1215, and members of the research project were given a unique opportunity to study them side by side.

Although all four contain identical texts (give or take the occasional scribal variant inevitable when copying a text of some 3550 or so words), they are not physically identical. Each was written by a different scribe on a single sheet of parchment, the sheets being of somewhat differing dimensions. The handwriting of the four originals is also not identical in character, but ranges across almost the full spectrum of handwriting that can be encountered in early thirteenth-century charters: from rapid cursive handwriting (in the burnt British Library charter) to a much more deliberate script that shares some of the features of formal book hand (in the Salisbury charter). These ‘book hand’ characteristics cannot be paralleled in any other charter issued by John, but can be found in charters and other written acts issued by bishops and other non-royal agencies. For this reason some scholars have questioned whether the Salisbury Magna Carta is a genuine original, and have argued that it was a later copy, perhaps made locally at Salisbury. Such doubts, however, reflect an assumption that the ‘genuine’ originals of Magna Carta would have been made by scribes of the royal chancery. One of the aims of the Magna Carta project was to test this assumption, by carrying out an analysis of the scribes and handwriting of all King John’s charters known to survive as originals.

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Thus far it has proved impossible to identify the hands of either of the British Library originals in any other surviving charter, royal or otherwise. I myself and the two project leaders, Professors David Carpenter and Nicholas Vincent, have observed certain similarities in the handwriting of other royal charters but
we consider them to be insufficient to establish a secure scribal identification. Our research, however, has yielded more positive results for the scribe of the Lincoln Magna Carta. His hand was first identified in two charters of John issued in January and July 1215. Since both these charters were granted in favour of the cathedral chapter of Lincoln, and I had not found the hand in any charter of John issued for another beneficiary, we considered the possibility that the scribe was not a member of the royal chancery but was associated with Lincoln Cathedral and its bishop, Hugh of Wells (himself a former royal administrator). By 1215 it had become the norm for royal charters to be produced by royal scribes, but it was still occasionally the practice for beneficiaries to produce the document themselves, and bring it to the king or his chancellor for sealing. The possibility that the Lincoln Magna Carta had been written by a scribe of the bishop of Lincoln was strengthened when we found the hand in a document issued by the bishop, and closely similar handwriting in other Lincoln episcopal acts. Most recently, I identified his hand in the original of the re-issue of Magna Carta by Henry III in 1217 displayed in the magnificent Magna Carta exhibition at the British Library. But here, too, there is a possible Lincoln context for its production. This was the original almost certainly sent for ‘publication’ to the sheriff of Oxfordshire, which was then part of the Lincoln diocese. Furthermore, the writs of distribution for the 1217 reissue sent to each sheriff in the diocese of Lincoln state that they were issued ‘per dominum Linc.;’ i.e. through the bishop of Lincoln. A skilled scribe might well have operated on behalf of more than one person, and so we cannot rule out the possibility that the scribe of Lincoln Magna Carta moved between the households of the bishop of Lincoln and the King, but cumulatively the evidence points to a particularly close association with the household of the bishop.

The Lincoln associations of the scribe of the Lincoln Magna Carta not only help to dispel the cloud of suspicion that has hung over the authenticity of the Salisbury Magna Carta but also reinforce the central role played by bishops in the process of negotiation, and ultimate production and dissemination of Magna Carta itself in June and July 1215. In 1986 palaeographical analysis brought to light the role of scribes from the circles of the bishops of Salisbury and perhaps also of Durham and elsewhere in the production of the drafts of Domesday Book itself. Almost thirty years on, palaeographical analysis of the charters of King John has demonstrated that, despite the extraordinary developments that had taken place in royal administration between Domesday Book and Magna Carta, bishops and their clerical entourages were still key players in secular politics and administration.
Friends of Mount Athos

By Graham Speake (1964)

Every year some 40,000 entry permits are issued for pilgrims to Mount Athos. Who are all these people? And why do so many wish to visit this remote peninsula in northern Greece? What is the attraction of a place that is closed to women and for over a thousand years has been devoted exclusively to male monasticism?

Athos is the chief centre of spirituality for all the Eastern Orthodox Churches (i.e. the group of Churches that owe allegiance to Constantinople) and so there are houses not only for Greeks but also for Russians, Serbs, Bulgarians, and Romanians. There are twenty ‘ruling monasteries’, so called because between them they rule the peninsula as a self-governing enclave, and in addition there are numerous smaller establishments (sketes and cells), every one of which is a dependency of one of the monasteries. The population has fluctuated a great deal, but there was a strong revival in the second half of the twentieth century and there are now about 2,200 monks. Their backgrounds are extremely diverse and cosmopolitan; contrary to earlier stereotypes, many are young and highly educated.

Every visitor to Athos is by definition a pilgrim. The bureaucracy to obtain an entry permit is deliberately daunting to deter mere tourists, and there is a quota system to ensure that the monasteries are not swamped by visitors. A maximum of 100 Orthodox pilgrims are admitted each day and ten non-Orthodox. The permit entitles the pilgrim to stay for up to three nights. Accommodation is available without charge in all the monasteries and most of the sketes and must be booked in advance. At particular points in the calendar (e.g. major feasts) there can be as many as 500 visitors staying in any one monastery. The guest master’s job is not a sinecure.

On arrival in a monastery you are directed to the guest house where, if you intend to stay the night, you will be given a bed, probably in a dormitory with a number of others, and told the times of services in church and meals in the refectory. There is nowhere else to sleep, nowhere else to eat, and nowhere else to worship. It is assumed that you will follow the monastic regime for as long as you remain in the monastery. This means rising in time for the services, which usually begin around 4.00am. (The times vary according to the season and from one monastery to the next.) There are generally two meals a day, one after the end of the morning services around 8.30am, and the other after vespers, around 5.30pm. Monks have work to do (each has a specific task allocated by the abbot), so they are not much in evidence outside services and meal times. Pilgrims are left to their own devices and are normally expected to move on after just one night to another monastery.

So what is the attraction? Why do thousands of pilgrims return to Athos, not just for a second time, but in many cases year after year? Of course there is no single answer that will cover all, but sociologists have done studies which tell us that, even though most visitors do not really think of their first visit as a pilgrimage before they get there, by the time they leave they realize that they have made a pilgrimage. And what constitutes a pilgrimage? Again there are many answers. But it may be helpful to remember a phrase from the Cherubic Hymn which is sung just before the procession bearing the gifts of bread and wine in the Orthodox Liturgy: ‘Let us now lay aside every care of this life’.
Every one of us living and working in this world is confronted daily by countless cares and often enormous pressures, simply in order to survive and maintain our position, in our families, our jobs, our studies, and in everything we do. The stress is colossal and for many it is at times almost unbearable. Attending the Divine Liturgy and listening to the Cherubic Hymn brings some relief from this stress, but the relief is sadly often short-lived. I find, and I can only speak for myself here, that the moment I arrive on Mount Athos, even before I have reached the first monastery, all my worldly cares simply fall away. I can almost feel myself shedding them, and I feel refreshed in a way that I have never experienced anywhere else.

Now I do not aspire to become a monk and I never have done. My life is firmly rooted in the world where I have commitments to family, friends, and work. But my pilgrimage to Athos, which is now an almost annual event in my calendar, if only for a few days, has become a deeply enriching experience that helps me more than anything else to cope with my life. And there are thousands of others who feel as I do.

Twenty-six years ago, in 1989, I met Derek Hill, an artist, after we had both published letters in The Times about monasteries. Derek found inspiration on Athos not only for his painting but also for his spiritual life. Together we founded a society which we named the Friends of Mount Athos and we invited anyone who had a concern for the well-being of the monasteries on Athos to join us. Sir Steven Runciman (1921) was our first President, and Bishop (now Metropolitan) Kallistos of Diokleia our Chairman. To our surprise, the society grew in numbers (we now have 960 members from all over the world); we registered it as a charity in 1995; and we are proud to have HRH The Prince of Wales (1967) as our Royal Patron.

Prince Charles used to paint with Derek, and I think it was Derek who first persuaded him to go to Athos – as a place to paint as well as to ‘lay aside every care of this life’. He continues to make regular pilgrimages, and has instigated a project, now taken up by the Friends, to clear the footpaths and mule tracks on Athos for the use of pilgrims. Athos is clearly important to his spiritual life, as are the contacts that he maintains with the fathers there.

My first visit to Athos, in 1988, was driven largely by curiosity. I had seen enticing photographs of the monasteries and their treasures and I had heard that the natural environment was exceptionally beautiful and unspoilt. Having read Classics at Trinity (1964–7) and done some research at Oxford into the manuscript transmission of ancient Greek literature, I was also interested in the libraries. At that time I had no particular interest in Orthodoxy, but I was pleased to find that there were opportunities to talk to the monks, and they seemed pleased to tell me about it and about their life.

It soon became apparent to me that the monks of Athos were among the happiest people I had ever met. Yes, they worked hard and what we would consider unsocial hours. They lived without women and they had cut their ties with their own families, but they had joined another family with bonds of deep affection for one another. They had no possessions of their own, but who needs possessions when everything you need is provided for you? The hardest thing of all is obedience: total obedience to the elder whom you must obey without question. But even that they seemed able to cope with: those who could not left, usually after a few months.

And why had they gone there? Very few of them had gone with the intention of becoming monks. Most had gone simply as pilgrims, just as the rest of us do. But gradually they had come to realize that the monastic regime, or more usually the teaching of one particular elder, was irresistibly attractive to them; and then they had found that that was more important to them than anything else in their lives, and they committed themselves to stay. For ever.

Trinity Women’s Network Launch

By Omega Poole (1998) and Amna Hadziabic (2004)

Over one hundred guests attended the inaugural Trinity Women’s Network Event, which was kindly hosted by Shearman & Sterling’s London office on 6 May 2015.

The attendees included ladies and gentlemen, ranging from the first ever intake of women undergraduates in 1978 to current first-year students, with at least one present from each matriculation year. We were joined by female Fellows as well as friends and colleagues, with total numbers surpassing any other inaugural Trinity alumni network event.

The evening started with drinks over which old friends met again and new ones were made. Dr Emma Widdis (e1998) welcomed everyone, highlighting some of the great stories of women at Trinity, which are unfortunately still waiting to be given the place they deserve. She invited everyone to participate in sharing their experience as a woman at and after Trinity.

We were delighted and privileged to have the producer and author Daisy Goodwin (1980) as our keynote speaker. Daisy gave a vivacious and frank overview of some of the highlights of her varied career, including her time at Trinity, as a producer at the BBC, setting up and subsequently selling her own company, and becoming a successful novelist. Many of the lessons she learnt and shared with the audience, including saying ‘yes’ wholeheartedly to get the most from life and the importance of finding a fulfilling career role, seemed to resonate with the audience regardless of background and profession.

Ellie Davies (1999) concluded by highlighting the aims of TWN, after which the networking part of the evening continued. The event was buzzing with energy and excitement until late into the evening.

It was wonderful to meet with such a diverse group of Trinity members from all walks of life, including alumnae in media, law, banking, science, engineering and not-for-profit, entrepreneurs, full-time mothers and current fellows and postgraduate students, each with a different and inspiring perspective. We were very happy to welcome a good number of current undergraduate students, who shared their experiences.

It was also an opportunity to take stock of how female alumnae are celebrated by Trinity and to consider what more can be done to increase access for the younger generations and encourage more talented people to apply. We were also able to canvass views from the attendees of what future events would be popular and of interest, whether with professional, social or cultural emphasis.

The next meeting of the Trinity Women’s network will take place on Sunday 22 November in College. The TWN is partnering with the Trinity Medics Association to present a panel on “Women in Medicine” featuring Fellows, alumnae and students in the field of medicine. There will be a networking drinks reception and lunch beforehand, and all alumnae and female students will be invited to attend. Details can be found at http://www.trin.cam.ac.uk/events/trinity-medics-association-partnership-trinity-womens-network
Telethon sets Trinity Record

What a successful Campaign! Thank you to all who showed their support in the Telephone Campaign this year: your gifts will make a significant and immediate difference.

In March, 60% of the alumni who spoke with one of the 16 current students pledged a record-breaking £502,000 during the Telethon. The telephone campaign provides an effective way for students to listen to and learn from the stories of your time during and after Trinity; update you on what has been going on at College recently; and inform you of any upcoming events that you may be interested in. It also offers you the opportunity to help the College in raising crucial funds to help Trinity remain the leading institution it is known to be.

The first Telephone Campaign was held in 2011, and since then the campaigns have gone from strength to strength. As those who have been contacted will know, Trinity’s student callers are a fantastic and dedicated group. Countless graduates have contacted us to let us know how much they have enjoyed the chance to speak with current students on the telephone and so became more involved with the Trinity network.

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Thank you once more to all donors who helped us raise such an impressive amount of money this year, in particular those opting to join the 1546 regular donors’ society. We are excited about the possibility of students meeting and networking with alumni at the 1546 Society members’ event this September.

We are delighted to offer an insight into life as a student caller, as we hear about Martin Freimüller’s (2014) experience:

“As I currently receive generous support from Trinity, I do have a personal attachment to Trinity’s fundraising efforts. That being the case, I really enjoyed the conversations I had at the 2015 Telethon as our alumni do seem to take great interest in what is happening at Trinity as well as in giving back to the institution where they spent some of the most memorable years of their lives. Not just that, getting to know on a personal basis which diverse career paths open themselves to our alumni I found not just interesting, but surprisingly useful for my own career considerations.

It would often not take more than such light-hearted conversations reminding our alumni of how much they enjoyed their time at Trinity to convince them that improving on the experience of being a student here and making such an experience more accessible to everyone is a cause worth supporting. It is a cause which I fully believe in and thus genuinely enjoyed promoting.”

If you haven’t received a call or we have missed you this time, do find out more about our Annual Fund by visiting: www.trin.cam.ac.uk/givingtotrinity
Remembering Michael Neuberger (1953–2013)

To honour his enormous contribution to science, the College has established the Michael Neuberger Studentship Fund to support Ph.D. students in the MRC Laboratory of Molecular Biology (LMB). With initial donations from the LMB and College donors, the fund will support students in the pursuit of cutting-edge scientific research.

The molecular biologist Michael Neuberger’s research into antibodies did much to increase our understanding of how the body defends itself against microbial targets – single-cell organisms including viruses and bacteria.

Neuberger first came to Trinity in 1971 to read Natural Sciences. After receiving a Ph.D. from Imperial College, he was awarded a Junior Research Fellowship in 1977, but he decided to go to Cologne to learn immunology. He returned to Cambridge in 1980, taking up his Fellowship (and ultimately becoming Director of Studies). He conducted his research at the MRC Laboratory of Molecular Biology (LMB), focussing on the mechanisms by which B lymphocytes make antibodies; this led to his discovery of how the immune system improves the tightness by which antibodies bind to their targets.

His work led to the development of methods for making therapeutic antibodies. One of Neuberger’s seminal contributions lay in developing mice that carried human antibody genes, with the aim of tricking the animal to produce human antibodies when confronted with specific targets. Human antibodies are now transforming medicine and have engendered a multibillion pound industry. These advances ensured Neuberger’s international reputation and his election as a Fellow of the Royal Society in 1993.

Despite his enormous scientific achievements, Neuberger was a very modest man with unique leadership skills. From 2002 onwards, he jointly headed the Protein and Nucleic acid Chemistry division of the LMB (later becoming Deputy Director of the LMB), where previously the Nobel laureates Fred Sanger, Cesar Milstein and John Walker had conducted their research. He ensured the continuation of its scientific vigour and world-class reputation. All this was achieved quietly, with no fuss, by force of personality and through a profound sense of duty. His students now run research teams at leading universities around the world.

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Neuberger was sustained by a wonderful family life with his wife Gill Pyman, an Australian doctor, whom he married in 1991. She survives him, along with their two daughters and two sons.
Honouring Sir John Bradfield (1925–2014)

In recognition of his great contribution to Trinity and Cambridge, the College has established the Sir John Bradfield Bursary Fund to provide merit-based support for PhD students. A first such bursary has been established in the Biological Sciences, allowing for the first student recipient in the Michaelmas term 2015.

The Sir John Bradfield Bursary Fund was established with initial contributions from College donors, including a legacy from Sir John himself. Income from the Fund will be used to provide merit-based studentship support for one or more students enrolled in the three-year PhD programme at the College. Preference will be given to students pursuing experimental studies. The general intent is to enable these students to pursue research in the areas that Sir John might have pursued had he not dedicated himself to bursarial work.

During Sir John’s tenure as Senior Bursar of Trinity from 1956 to 1992, the College established the Cambridge Science Park, which kick-started the Cambridge Phenomenon – the explosion of technology, life sciences and service companies that has occurred in the city. Sir John was also instrumental in the development of Felixstowe into Britain’s largest container port.

Trinity’s success benefited the University too: in 1964, Sir John was instrumental in the foundation of Darwin College, and in 1988, at a time of cutbacks in higher education funding, Trinity established the Newton Trust, to help the University’s research costs and student scholarships.

The Sir John Bradfield Bursary Fund has already secured donations to support a bursary in Biological Sciences. We are now seeking additional funds to allow for more student recipients and we are targeting a fund of £1M which would permanently endow a full-cost PhD student.

For further information about supporting these funds, please contact: Jennifer Garner, Director of Development & Alumni Relations Jg699@cam.ac.uk

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### Forthcoming Events

#### October 2015
- **Thursday 1**
  - TBCA Drinks (Hush Bar, London)
- **Wednesday 7**
  - Alumni Drinks (Kuala Lumpur)
- **Friday 9**
  - Trinity in the Classroom (Harrow, London)
- **Wednesday 14**
  - TEA Autumn Meeting (Trinity College)
  - Fellows’ International Research Talks (Washington, DC)
- **Thursday 22**
  - TMA Lecture & Drinks (Royal College of Surgeons, London)

#### November 2015
- **Sunday 8**
  - Remembrance Sunday Service & Luncheon (Trinity College)
- **Thursday 22**
  - Amartya Sen Lecture (New York, in association with Cambridge in America)
- **Friday 30**
  - Trinity in Japan Dinner (Tokyo)

#### December 2015
- **Monday 7**
  - Alumni Carol Service (St Sepulchre, London)
- **Thursday 10**
  - Varsity Match (Twickenham, London)
  - TWIN at the 29th Women’s Varsity Match (Twickenham, London)
- **Thursday 26**
  - TBCA Festive Drinks (The Panoramic, London)
- **Sunday 22**
  - A joint TWIN & TMA Meeting. TMA Poster presentation followed by Panel Discussion: Women in Medicine (Trinity College)

#### February 2016
- **Saturday 6**
  - TEA Lent Term Meeting (Trinity College)
- **Wednesday 10**
  - TAMA Panel Discussion: Today’s challenges & opportunities in all areas of the media (Trinity College)
- **Thursday 25**
  - Fellows’ London Research Talks (The Royal Society, London)

#### March 2016
- **Tuesday 8**
  - International Women’s Day TWIN (London)
- **Wednesday 16**
  - Trinity Talk: San Francisco (United States)

#### April 2016
- **Sunday 10**
  - Great Court Circle Luncheon (Trinity College)
- **Monday 11**
  - Trinity Dinner (Fullerton Hotel, Singapore)
- **Wednesday 13**
  - Trinity Dinner (Four Seasons Hotel, Hong Kong)
- **Saturday 23**
  - TFCA Sports Day (Trinity College)

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### Trinity Online

- [http://alumni.trin.cam.ac.uk](http://alumni.trin.cam.ac.uk)
- [www.facebook.com/TrinityCollegeCambridge](http://www.facebook.com/TrinityCollegeCambridge)
- [@Trinity1546](http://www.twitter.com/Trinity1546)
- [www.linkedin.com/groups/Trinity-College-Cambridge-2633390](http://www.linkedin.com/groups/Trinity-College-Cambridge-2633390)
- [https://www.youtube.com/channel/UChAU4XMLMkypu2wn9OVQ/feed](https://www.youtube.com/channel/UChAU4XMLMkypu2wn9OVQ/feed)

For a full events listing and to book, please visit: [http://www.trin.cam.ac.uk/events](http://www.trin.cam.ac.uk/events)

If you would prefer to read The Fountain and/or the Annual Record online, please let us know by email: [alumni@trin.cam.ac.uk](mailto:alumni@trin.cam.ac.uk)

Don’t miss out on our regular email communications – make sure we have your correct email address.

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