Tara Westover (2008) on her struggle for an education, and her remarkable journey from rural Idaho to Trinity.
Welcome to the Summer 2018 edition of The Fountain.

It is over fifty years since I arrived at Trinity as a fresh-faced youth, and over forty since I became a scarcely more brow-furrowed Fellow. Over the years I have directed studies in English and given many more supervisions than I've had dinners in Hall. I am still doing some of the latter (the supervisions), still relishing my encounters with the eager and animated students we attract. My other job is a new one, for me, as Fellow for Communications, and so it is my great pleasure to introduce this edition.

Dr Tara Westover (2008), discusses her New York Times Number 1 best seller Educated: A Memoir, which chronicles her struggle to get an education, and the influence of her time at Trinity. Dr Alan Weeds (e1975) and Adam Prada (2014) visit Terling Place, the home and laboratory of one of College’s most eminent physicists, Lord Rayleigh.

Simon Weil (1973), discusses his role as Chairman of the Handel Trust, its activities, and the treasures of the House. He also reveals the serendipity that brought Handel and Hendrix (yes, the Jimi Hendrix) together, two centuries apart. Clinical psychologist Dr Shaifali Sandhya (1994) explores why addressing the psychological trauma of refugees is key to ensuring better integration into their new lives and communities. Lastly, my article celebrates the 50th Anniversary of Trinity Fellow Commoners in the Creative Arts, and the riches they bring to the lives of the College community.

We are pleased to introduce a new feature, ‘A Day in the Life’, and our first subject is Dr Mona Shehata. Trinity Krishnan-Ang Senior Postdoctoral Researcher, whose research is enabling a better understanding of the cell of origin of breast cancer. Tim King (1980) has set another Trinity Cryptic Crossword, to challenge even the most ‘in the know’ Trinitarian, so we hope you will test your College knowledge for the chance to win a copy of Trinity Poets, the anthology published last year by Carcanet Press.

As you will see from the listing included on the back cover, we have a busy calendar of events over the coming months so there are plenty of opportunities for you to get involved – we do hope you will be able to join us. Please do share your feedback on this edition with us too; we would be delighted to hear your thoughts.

Professor Adrian Poole (1967)
Fellow for Communications

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The views expressed in The Fountain do not necessarily represent the views of Trinity College, Cambridge.

Acknowledgments
Trinity College would like to thank all those who have supported the production of this edition of The Fountain.

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Front Cover © Hill & Aubrey
Vicky Ford (1986), has been elected MP for Chelmsford, and is the first Trinity alumna Member of Parliament.

Richard Christou (1963), was announced as Master of The Worshipful Company of Marketors 2018, and was installed at a special ceremony at Goldsmiths’ Hall, London.


Finale Doshi-Velez (2007), a computer scientist at the Harvard John A. Paulson School of Engineering and Applied Sciences (SEAS) has been named 2018 Alfred P. Sloan Research Fellow, joining 126 early-career scholars who “represent the most promising scientific researchers working today,” according to the Sloan Foundation.

Professor James McKernan (1982), has been jointly awarded the Breakthrough Prize in Mathematics 2018, for transformational contributions to birational algebraic geometry, especially to the minimal model program in all dimensions. The Prize in Mathematics rewards significant discoveries across the many branches of the subject.

Dr Kimberly Schumacher (1989), has been appointed as new Chair of the Trinity Women’s Network (TWN). Kimberly will continue the good work begun by Ellie Davies (1999), supported by an enthusiastic committee.
Dr Yang Xia (2003), has been awarded the Outstanding Civil Servant Award 2018 by the Chinese government.


Tony Banton (1975), has been appointed to the University of Cambridge Alumni Advisory Board.
Now nearing the end of this first year, Lewis is planning to volunteer to encourage more students like him to apply.

Four Trinity students competed in the 164th Cancer Research UK Boat Races in March this year, which saw a clean sweep for Cambridge.

It followed Light Blue victories at the Varsity Lightweight Boat Races at Eton Dorney the week before.

The Men’s Blue Boat was coxed by Trinity Chemical Engineering student Hugo Ramambason (2014), who is President of Cambridge University Boat Club.

Medical student, Imogen Grant (2014) was in the Women’s Blue Boat, and Anglo-Saxon, Norse and Celtic student, Millie Perrin (2014) was in Blondie, the Women’s Reserve Boat.

Chemical Engineering student, Piers Kasas (2014) and Anglo Saxon, Norse and Celtic student, Reggie Mitchell (2017) rowed in Goldie, the Men’s Reserve Crew.

Imogen Grant summed up the feeling of the Light Blues: ‘A different day and a different crew to last year but the joy of crossing the finish line first is still the same. The only thing that made it better was that we were able to share our joy with all the boats!’

www.trin.cam.ac.uk/news/

Working Class White Men – undergraduate Lewis Croney (2017) stars in Channel 4 documentary

Bravely, Lewis Croney agreed to be filmed checking his exam results for the Channel 4 documentary, Working Class White Men, which was broadcast in January this year.

To the relief and joy of Lewis, his family and the documentary presenter and musician, Professor Green (Stephen Manderson), Lewis made the grades and last autumn arrived at Trinity to study Maths.

‘A lot of people think “Cambridge? It’s not for me”. Getting the information out there about the opportunities available is necessary to ensure the top universities get the applicants with the most potential, from a wide range of backgrounds,’ he said.

Now nearing the end of this first year, Lewis is planning to volunteer to encourage more students like him to apply.

To read more about his journey to Trinity, and to discover what happened to Lewis after the Channel 4 documentary, visit:

www.trin.cam.ac.uk/news/
Trinity Members Online – the new way for Trinity Members to connect

In a world where there are so many social media channels, the Alumni Relations and Development Office wanted to provide alumni with a secure way of connecting and networking, which would also offer a mentoring platform.

Trinity Members Online is a secure, password protected site, exclusively for members of Trinity College.

There are a host of features including:
- Search, connect with, and message other Trinity alumni
- Mapping, which locates other members around the world
- Peer-to-peer alumni mentoring
- Publicity and information for upcoming alumni events
- Synch your LinkedIn profile to populate your business details

All alumni for whom we have an email address will receive a personalised invitation to join Trinity Members Online.

Pitch-perfect: Varsity triumph

A rugby Blue in his first term, Jake Hennessey (2017) is muscular proof that playing serious sport is compatible with studying hard. Cambridge defeated Oxford 20-10 at Twickenham in December 2017.

The first-year student of Ancient Greek and French said the match made for the ‘perfect day.’

‘It’s a huge honour just to play at Twickenham, so to win over Oxford is something else.’

Jake also plays for Harlequins so he is busy, both at Cambridge and at home. But he says, ‘that’s how I like it.’

‘Having the ‘silver-lining’ of rugby at the end of the day is the perfect motivation to study hard during the day. Having both is a great way to challenge and improve myself both on and off the pitch.’

MAPPING THE HEAVENS: Inaugural Women of Trinity Lecture

Astrophysicist, Trinity alumna and now Yale Professor, Priya Natarajan (1993) gave the inaugural Women of Trinity Lecture on 14 March, with a spellbinding overview of her research into dark matter in the universe and black holes.

The event was part of the 40th anniversary celebrations marking women’s arrival at the College. Professor Natarajan was the first woman in Astrophysics to become a Fellow of Trinity and, in addition to her research in cosmology, she is committed to the public dissemination of science and an advocate of women in science.

www.trin.cam.ac.uk/news/
Trinity College Science Society visits Lord Rayleigh’s Laboratory at Terling Place

The Trinity College Science Society (TCSS) was officially created on 11 November 1997, when Nobel Laureate and Fellow Professor Brian Josephson (1957) delivered the Society’s first lecture.

The highlight of the programme in the Society’s twentieth anniversary year was a field trip to Lord Rayleigh’s Laboratory at Terling Place to follow in the footsteps of one of Trinity’s most distinguished physicists. The invitation to see the house and his great-grandfather’s laboratories came from the current Lord Rayleigh and arose from a talk by Professor Edward Davis on the scientific legacy of John William Strutt, the 3rd Baron Rayleigh. Professor Davis is carrying out the mammoth task of conserving and cataloguing Lord Rayleigh’s scientific equipment and memorabilia, and proved an expert guide to describe some of his many achievements. We were also privileged that the current Lord Rayleigh showed us parts of the house and gardens and gave us some appreciation of what life for the aristocracy in the 19th century was like. Farming was the mainstay of the family’s wealth and remains a major activity of the family to this day.

John Strutt graduated from Trinity as Senior Wrangler in 1865 and was elected to a Fellowship the following year, but had to resign his fellowship in 1871, when he married Evelyn Balfour, (although Cambridge University relaxed its rules on celibacy in 1860, for reasons largely beyond the College’s control, it was only in 1882 that our Statutes were changed in this regard). He succeeded to the barony in 1973. Although Rayleigh was later to become the 2nd Cavendish Professor of Physics, succeeding James Clark Maxwell, most of his research was done at the family home in Essex. He was elected FRS in 1873 and in 1899 was awarded the Copley Medal, the Society’s highest award. He later served as President of the Royal Society and Chancellor of Cambridge University and was one of the first recipients of the Order of Merit when it was established in 1902.

The laboratories occupy two floors of a whole wing of the house and testify to the immense breadth of Lord Rayleigh’s interests. In addition to a large library, there is a chemistry laboratory, still containing shelves of chemicals and a great deal of hand-blown glass that was essential for gas handling and other experiments. Lord Rayleigh was an expert glassblower and this was all the more impressive when we were shown the hand-held blowtorch with a shoulder strap for the gas cylinder and a foot treadle to pump the air.

The majority of Rayleigh’s 500 published papers relate to optics and acoustics. He had a dark room for photographic work where he fabricated diffraction gratings by photographing India-ink drawn patterns, and investigated interference effects of light as related to the colours of butterfly wings and beetles. His studies of acoustics led to an explanation of “whispering-gallery” waves, such as can be experienced in the dome of St Peter’s Basilica in Rome. These surface waves are currently used in modern electronic devices. He designed and built apparatus for the production and detection of sounds of specific wavelengths and also carried out extensive work on electricity and magnetisation.
Lord Rayleigh’s most impressive achievement was the award of the Nobel Prize in Physics in 1904 for his research on the atomic weights of gases, which led to the discovery of argon. His measurements, using standard laboratory scales, led to the puzzling result that nitrogen extracted from air was 0.47% heavier than nitrogen obtained from ammonia or nitrogen oxides. His publications in 1893 and 1894 show the immense care he took to control temperature, contaminants and to eliminate vibration. This convinced him that the atmosphere contained a new and unknown constituent. He was joined in his research by Sir William Ramsay and together they isolated the first inert gas, named argon from the Greek word for “lazy”. William Ramsay was awarded the Nobel in Chemistry in the same year. One of the most precious artefacts in the laboratories is an ampoule with the first sample of argon ever isolated. Next to the balance used for these experiments is a display case containing his Nobel Prize medal, together with his Order of Merit and many other medals and honours.

**Lord Rayleigh’s discoveries:**

There are over 20 discoveries that carry Rayleigh’s name. His seminal work on light scattering explained why the sky is blue. The scattering intensity is inversely proportional to the 4th power of the wavelength, so blue light scatters about eight times more than red light. The dark blue colouring of the hyacinth macaw is also attributed to **Rayleigh scattering** from air pockets in the feathers. As such it is a ‘structural colour’ rather than a chemical pigment.

In optics, the **Rayleigh Criterion** describes the resolving power of telescopes and microscopes in terms of aperture and wavelength. In acoustics, he designed the **Rayleigh disc** to measure the intensity of sound.

He defined **Rayleigh surface waves** as acoustic waves confined to 2 dimensions. They occur in earthquakes and can be detected in whispering galleries. They are widely used in electronic circuits, e.g. mobile phones.

The **Rayleigh-Ritz method** is an approximation for evaluating complex oscillating systems, such as the oscillations of a drum or any circular membrane under tension and fixed at its boundary.

**Rayleigh instability** explains how a falling stream of fluid breaks into droplets; it is important for inkjet printing and aerosols.

The **Rayleigh number** is a dimensionless number that describes the instability of a layer of fluid when heated from below, due to differences of temperature and density at the top and bottom.

The **Rayleigh-Jeans law** arose from collaborative work by Lord Rayleigh with Sir James Jeans in 1905 and describes the intensity of electromagnetic radiation at long wavelength emitted by a black body at a given temperature.

The **Rayleigh law** describes the behaviour of ferromagnetic materials at low flux densities.

The Science Society greatly appreciated the opportunity to visit this private laboratory, which remains almost as it was over 100 years ago, and to see how research was conducted then. We wish to express our gratitude to the current Lord Rayleigh and also to Professor Davis (Emeritus Professor of Physics, University of Leicester and Distinguished Research Fellow, Department of Materials Science and Metallurgy, University of Cambridge) for facilitating and conducting the tour, as well as providing insights into Lord Rayleigh’s research. It was a truly inspirational experience.
It is half a century now since Trinity appointed its first Fellow Commoner in Creative Arts (FCCA), the composer Nicholas Maw. Last October, the College hosted a special event to celebrate the anniversary, attended by a substantial number of the artists who have held this prestigious post.

I regret that as an undergraduate and graduate student I was unaware of Maw’s presence, and that of his immediate successors. My fault for not being in College enough, doing student theatre, getting married, absorbing myself in a PhD. The first FCCA of whom I was conscious when I became a Fellow in 1975 was the painter David Inshaw. He had recently painted the magical ‘The Badminton Game’, now at Tate Britain, which gave every indication that he was ‘likely to make important contributions to the Creative Arts’, as the College Ordinance puts it. During his two years with us, David produced numerous new works including ‘The Cricket Game’, ‘The Orchard’ and ‘The Room in Cambridge’.

Since then Trinity has hosted writers, composers and visual artists, who have indeed gone on to make ‘important contributions’ to the Arts in the UK and beyond. In this 50th year, we have welcomed the 25th FCCA, the composer Tom Coult, whose orchestral piece, St John’s Dance, opened the first night of the Proms last July. Tom’s new works include commissions by the Arditti Quartet and the Britten Sinfonia – an orchestration of Schumann piano pieces – for performance this summer.

The Fellow Commoner in Creative Arts Fellowship is unique within the university world in the liberty it provides artists to develop their work for two years, free from financial pressures, pressures that often require them to spend a lot of time teaching. Writer Deborah Levy remembers gratefully the hospitality and intellectual stimulation accorded to ‘a young writer in need of time to read and think’. For novelist and poet Ben Okri it felt ‘like a second youth’. Unlike other posts in the Creative Arts elsewhere – and unlike most academics at Cambridge colleges – our FCCAs do not have to teach, though many choose to hold workshops and share their work informally with students and Fellows.

Trinity’s FCCAs are simply required ‘to devote themselves to the production of original work in the Creative Arts and to enter as much as possible into the life of the College’. The life of the College is a mysterious affair and it means different things to different people, both to the FCCAs themselves and to the students and Fellows with whom they have interacted. For some, such as the poet Kit Wright and the painter Thomas Newbolt, it meant vigorous participation in the Fellows’ cricket team. Less surprisingly, Ulyana Gumieniuk was commissioned to paint a portrait of the Master at the time, Sir Martin Rees. Then again, an essential aspect of daily College life is caught by Ben Okri when he speaks of ‘the casual illumination’ arising from a chance exchange.

My own professional and personal interests have led me to close contacts with novelists and poets Kit Wright, Deborah Levy, Ben Okri, Sophie Hannah, Jacob Polley and Sean Borodale, which is not to say that I haven’t relished the music of Judith Weir and Thomas Adès, the paintings of Thomas Newbolt and Ulyana Gumieniuk, and the films of Eugenio Polgovsky. I remember listening for the first time to a gifted pianist limbering up, in the rooms beneath mine, with the Prelude to Tristan and Isolde – who was this? – a moment to pause in the middle of teaching, if ever there was one. It was the newly arrived Thomas Adès. I also have memories, all the more precious in light of his sadly premature death, of walking through the College gardens with Eugenio and looking through the enthused eyes of a filmmaker and photographer at the rich colours and shapes, so different from his native Mexico.

Some of the FCCAs, including Eugenio, worked closely with other members of College. For example the poets Jacob Polley and Sean Borodale held workshops that inspired Rebecca Watts, among others. Rebecca is
now published by Carcanet and was shortlisted last year for the Seamus Heaney Centre Prize for First Full Collection. The Latvian composer Eriks Ešenvalds collaborated with Trinity’s Choir, recording, under Stephen Layton’s direction, *Northern Lights & other choral works* (Hyperion Records, 2015). Eugenio Polgovsky was prompted by a colleague to create a video artwork, ‘Lightbyrinth’, for the new Maxwell Centre in Cambridge, in celebration of the nineteenth-century physicist James Clerk Maxwell, who was also a Trinity Fellow.

Maxwell is far less well-known for his poetry than for his scientific discoveries but he serves as a reminder of the interplay between the arts and the sciences at Trinity, in all their varieties, from Francis Bacon in the seventeenth century onwards. The literary tradition at Trinity has been particularly strong, distinguished by figures such as Herbert, Byron, Tennyson, and Housman, and more recently, with the welcome advent of women in the late 1970s, poets including Angela Leighton, Sophie Hannah, Emma Jones and Rebecca Watts, all featured in the anthology *Trinity Poets*, published last year by Carcanet.

However, until the inauguration of the Creative Arts Fellowship, music and the visual arts played a less prominent role at Trinity, and it was the desire to increase the presence of all the Creative Arts that prompted the College’s Director of Music at the time, Raymond Leppard, to promote the case, leading to the appointment of the first post-holder, Nicholas Maw. Though Raymond was unable to join us for the celebration last October (he now lives in Indianapolis) he sent a heart-warming message of congratulations on ‘the collective results of the Fellowships, which represent a collective body of culture worthy of the Great College that sponsored it’. During his time at Trinity, Maw completed his opera, *The Rising Moon*, premiered at Glyndebourne in 1970 (and conducted by Leppard). Other FCCAs who have gone on to create major operas include Judith Weir, whose *A Night at the Chinese Opera* premiered in 1987, and Thomas Adès, who followed *Powder Her Face* in 1995 with *The Tempest* in 2004.

Our FCCAs speak eloquently and often memorably about what their time at Trinity meant to them. Sophie Hannah declares, that ‘It gave me the confidence to think of myself as a proper writer (rather than as a secretary who skived off work to write poems, which was my official job title before Trinity rescued me!).’ Proper artists all, they have enriched the life of the College in ways that at times – when the rest of us are stuck in our daily routines – can seem like a lifeline, a reminder of what makes life worth living after all, of what the Creative Arts can do for us.

### Fellow Commoners in Creative Arts, 1967–2017

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<tr>
<th>Year</th>
<th>Name</th>
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<tbody>
<tr>
<td>1967</td>
<td>Nicholas Maw</td>
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<td>1971</td>
<td>William Entwistle</td>
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<td>1973</td>
<td>Douglas Young</td>
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<td>1975</td>
<td>David Inshaw</td>
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<td>Kit Wright</td>
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<td>Thomas Newbolt</td>
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<td>1981</td>
<td>Jane Boyd</td>
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<td>Judith Weir</td>
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<td>1985</td>
<td>Philip Grange</td>
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<td>1987</td>
<td>Mario Rossi</td>
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<td>1989</td>
<td>Deborah Levy</td>
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<td>1991</td>
<td>Ben Okri</td>
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<td>1993</td>
<td>Alan Parker</td>
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<td>1995</td>
<td>Thomas Adès</td>
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<td>1997</td>
<td>Sophie Hannah</td>
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<td>1999</td>
<td>Kate Palmer</td>
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<td>2001</td>
<td>Deirdre Gribbin</td>
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<td>Richard Causton</td>
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<td>Jacob Polley</td>
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<td>2007</td>
<td>Tarik O’Regan</td>
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<td>2009</td>
<td>Ulyana Gumeniuk</td>
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<td>2011</td>
<td>Eriks Ešenvalds</td>
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<td>2013</td>
<td>Sean Borodale</td>
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<td>2015</td>
<td>Eugenio Polgovsky Ezcurra</td>
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<tr>
<td>2017</td>
<td>Tom Coult</td>
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A day in the life of Dr Mona Shehata, Trinity Krishnan-Ang Senior Postdoctoral Researcher

My alarm goes off. I’m not a really early riser but I set the clock early enough so that I can contemplate going to the gym. More often than not it is just contemplation rather than action! As I try to wake up for the day ahead, I start thinking about the tasks that lie before me.

I see what awaits in my email in-box. I’m currently trying to publish a manuscript with a couple of my collaborators based overseas, so we need to keep in close contact. I quickly scan my Twitter and social media accounts to see what’s happening – it may also be the only time in the day that I have to look at posts, and it’s surprising what gets verbalised so quickly. Journals often publish the latest articles via social media so it’s an easy way to review them.

It’s a pleasant walk to my lab at the Hutchison/MRC Centre, based at Addenbrooke’s Hospital. I’ve always been interested in science, and in breast cancer as a disease because it’s so complicated. Cancer cells are normal cells that have lost their way. They’ve either acquired mutations and changed, received wrong signals, or they don’t know when to stop doing their normal activities. Most cells do what they’re doing and know when to rest. They stop. Cancer cells don’t stop.

What I want to understand through my research is, as breast cancer originates in the normal breast, what happens? What are the changes that occur from a normal cell to preliminary, pre-cancer cells? I’m trying to understand the advantage of these key mutations (driver mutations), which we know

“The important thing is never to get too fixated on achieving a particular aim. If it’s not working, and I’ve tried multiple things and contacted everyone I know and it’s still not working then it’s not worth my time. I have to let it go. Science is never a still being, it’s constantly changing.”

The mature mammary gland showing the outer layer of basal cells (yellow) surrounding an inner layer of ER+ (cyan) and ER− (red) luminal cells.
occur early on. What about these mutated cells drives them towards a cancerous phenotype and how do they manage to survive in an environment that has signals to stop this activity from going out of control? I was so fortunate to be awarded the Trinity Krishnan-Ang SPR position, which is a fantastic opportunity – a real privilege. It allows me to develop my ideas further, and to answer the fundamental questions I’m asking about the disease.

I arrive at the lab and I look at my list for the day, to break it down into stages of aims – what date or time do I need to achieve the task by? What technique do I need to establish, or which set of experiments do I need to perform? Which samples will need maintenance? I check my diary to see what meetings I have for the day. Action plan sorted, I tackle the first thing on the list.

Before I know it, it’s lunchtime already, so I head off to eat with my colleagues. I’m fortunate because it’s a sociable lab, great to work in, and there are multiple research groups so there’s always someone to sit and relax with. At least once a week however I head into College for lunch, which allows me to meet Fellows from all academic fields informally and to get to know things that are going on in Trinity.

If I have had lunch in College I may head to my office space in Burrell’s Field, a serene location with beautiful gardens all around me. In the afternoon, it’s time to focus on the 3D cell culture user group I’ve established within the institute. I need to ensure its activities meet everyone’s needs, and I schedule in the next round of meetings, which will need to be integrated amongst our experimental work.

There isn’t really a ‘typical’ day in the life of a scientist, the only days that are alike are when you’re writing. There are days of pure frustration, when nothing seems to go to plan, but you also have days of pure joy when experiments go well and are working, and you have a “yes!” moment. The important thing is never to get too fixated on achieving a particular aim. If it’s not working, and I’ve tried multiple things and contacted everyone I know and it’s still not working then it’s not worth my time. I have to let it go. Science is never a still being, it’s constantly changing. So you always need to keep asking: “is what people were doing five years ago still relevant now? I can do this instead, which is actually much more exciting. So why don’t I try it?” Some things work, some things don’t. But you have to try.

I enjoy the walk back from work, which is my way to de-stress. I just let my brain do what it needs to do - I contemplate and it flits like a butterfly. Once home, I sit down to relax over dinner. I have a good social life, and I’m often out in the evenings at talks including those run by the Trinity Postdoctoral Society, or events (and occasionally College Feasts). If there are a few things that still need addressing I Skype call my collaborators who are based in Australia, the US and Canada. Due to the time difference we always touch base in the evening, so I share the highs and lows of my day with them. I try and read a new article and answer a final few emails.

At last, it’s time to unwind before heading off to sleep and recharge. It’s been a long but productive day, and tomorrow there will be more of the same – rinse and repeat.

@Dr_MonaShehata is a stem cell biologist, focusing on mammary gland biology and the transition towards cancer.
This year marks my 40th anniversary with the firm but my love of history and the arts extends to nearly 60 years. I also developed at an early age a special interest in the 18th century and baroque music, especially Handel’s music, not least because, in the 1960s, he was underappreciated, especially within the musical profession at that time. I was, however, blessed in having parents who were both professional musicians. My father, Terence Weil, known as ‘the continuo king’, was prominently involved in the revival of baroque music between 1945 and 1980, including early baroque opera at Glyndebourne.

I first became involved with The Handel House Trust in 1997, when the possibility of acquiring 25 Brook Street first became a reality, and I have sat on its Board since 1999.

The Trust was established in 1991 to open up the house in Brook Street, Mayfair, where Handel resided for 36 years from 1723 until his death there in 1759. It was unusual at that time for someone to settle in one house for such a long period. It was here he wrote many of his greatest works, including Messiah. He also established himself as a prominent figure in 18th century London society and amassed in his house an important picture collection, including works by Rembrandt, Teniers, Canaletto, Watteau and Carracci.

No other private houses in London in which great works of music were composed are open to the public. Nor are there any other museums in London specifically dedicated to music from the 18th century.

Handel House opened its doors to the public in November 2001, the fruit of meticulous research to restore the upstairs rooms, staircase, panelling and...
paint colours to their appearance in Handel’s day; he was the first occupant of the newly built house when he moved into it in 1723. Detailed inventories taken at the time of Handel’s death were also used to source appropriate period content, some on long-term loans from the Royal Collection, the V&A and the National Portrait Gallery.

Now the rooms are open to the public every day except Sunday, and concerts are held weekly in the very room where Handel’s music would first have been rehearsed and heard. Over the course of a year 20,000 people visit the house, and around 2,000 young people attend our imaginative programme of learning events. We also run special music programmes for the visually impaired and nurture young baroque musicians on the brink of professional careers through our Handel House Talent programmes, and our Composer-in-Residence scheme.

A loyal bank of approximately 100 volunteers, ranging from students to pensioners, who interpret the house for visitors, enables us to put on temporary exhibitions, hold talks and various special musical events throughout the year.

In February 2016 we opened up the Hendrix Flat at 23 Brook Street, next door to Handel’s home at number 25. It is a bizarre and intriguing coincidence that, over 200 years after Handel lived there, Jimi Hendrix moved in to the flat at number 23 in 1968/69 with his girlfriend, Kathy Etchingham. Now the main room of that flat has also been carefully recreated from photographs and memories, and is open to the public daily, with an associated exhibition.

Although almost all of Handel’s complete music manuscripts were given by J.C. Smith to George III and found their way from there to the British Library, some interesting and important original Handel manuscript fragments are housed at the Fitzwilliam Museum. The Founder, Viscount Fitzwilliam, was passionate about Handel and helped to organise a huge concert in Westminster Abbey in tribute to him, 25 years after his death. Other items in the Fitzwilliam collection also reflect the founder’s interest in, and enthusiasm for, Handel and his music, and we are fortunate to have recently secured from the Museum a long-term loan of Handel’s bookcase, which it is believed was at 25 Brook Street when he was resident. More recently, many Trinity College directors of music, including Raymond Leppard who worked with my father at Glyndebourne, Richard Marlow and now Stephen Layton, have been associated with some of the advances made in Handel performance in modern times. Indeed, Stephen conducted a memorable performance of Handel’s Solomon at St John’s Smith Square in May 2016.

I have been Chair of the Trust since April 2016. Currently only the upper floors of 25 Brook Street are recreated and on public display; we rely on rental income from letting out the ground floor and basement. Our mission is to complete the house, including original frontage, basement (kitchen) and ground floor (front and rear parlours).

Handel & Hendrix in London is located in the heart of London’s West End at 25 Brook Street, Mayfair, just off Bond Street between Grosvenor Square and Hanover Square. Full details can be found on the website: www.handelhendrix.org.
Shaifali Sandhya joined Trinity as a Cambridge Commonwealth Scholar and Rajiv Gandhi Fellow, and was the first female scholar from India to study psychology. She is a cultural and clinical psychologist, working with the German government to study the effects of psychological trauma among refugees, and advising on the role of mental health in integration.

“We will never see life again.” Making refugee integration work by addressing trauma

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“The first time I was electrocuted, the force was so strong, it thrust me against the wall and I must have fainted but my body kept thrashing. I lost my memory, I could not remember what happened, my tongue was paralysed. Afterwards, I could not walk, I could not keep anything in my mind and anything I would hold, it would fall down. I was 16-years old at that time. We will never see life again, I thought.”

Gulnaz, the Syrian refugee who shared this story with me, is now twenty-six and living in a German refugee settlement where we met as part of my ongoing clinical study. Although his torture at the hands of the Assad regime took place a decade earlier, Gulnaz had never spoken of it before confiding in me. What kind of burden will these experiences place upon families, societies and the refugees themselves as they integrate into new and unfamiliar environments?

If we hope to improve the lives of displaced people while keeping host societies safe, integration of marginalised communities is crucial. It is a titanic task. Efforts must begin with a better understanding of mental health conditions that can impede social cohesion.

What will happen to a man like Gulnaz when he is thrust into a new and unfamiliar environment? How will his trauma manifest? Trauma is typically hidden from view and a challenge to unearth, emerging in unexpected ways. Research has shown that violence inflicted on the individual psyche has lasting effects on a refugee’s future behaviour and on that of the community in which they settle.

Before escaping their home country, a typical refugee’s experience is marked by considerable trauma. Aerial bombardment, rape and sexual violence, public humiliations, torture, executions of family and loved ones, kidnappings or disappearances and forced service in paramilitary factions are recurring themes in the stories of the displaced. Such was the case for Arbaz, an Afghani. Before he had turned 13, four of his siblings died, lost to bombing and Taliban attacks. When he was 16, another sibling died. His parents, unable to cope with their misfortune and without treatment for their own trauma, died in quick succession, grief-stricken.

Arbaz told his story to me as if he were reading a telegram, using short, declarative sentences delivering horrifying news and ending abruptly, “I saw little children take pictures of the war, of dead corpses. People were being flagellated, strung up as chickens with
their flesh torn up.” Missing from his retelling was any description of his own horror at having witnessed such events, the terror he must have felt under constant fear of death, or the heartbeat of watching his parents die. To a clinical researcher, this is not surprising. A survivor such as Arbaz may experience “dissociation,” a term psychologists use to describe a manner of coping where normally related mental processes fork, resulting in one process functioning independently from the rest. If such victims are able to tell their stories, they describe horrific events in anodyne, emotionless ways.

Making detection even more difficult is the part culture has to play. Manifestations of psychological distress are shaped by culture, and therefore vary among ethnic groups. Today’s refugees may exhibit symptoms that deviate from the typical ways westerners experience distress, and may not be immediately visible to host communities. For example, Salvadoran female civil war refugees can suffer from a condition called “calorias,” a perception of intense heat in their body, while among traumatized Cambodians, it is sometimes manifested as hallucinations of vengeful spirits. Psychological trauma can manifest itself in many guises, but one that has no diagnosable medical cause. My interviews among Syrians, Afghans and Iraqis focused on identifying the particular manifestations of their unique psychological injuries so they could be more easily identified and treated.

Overall, refugees have a 27% higher risk of suffering from psychotic disorder compared to non-refugee immigrants. Without deeper knowledge of the problem, the prospects for the successful integration of large newcomer populations psychologically disposed to remain detached are poor.

Longitudinal research on resettled refugee families reveals the long, intergenerational, reach of psychological trauma. For example, 62% of the Cambodian refugees who resettled in Long Beach, California, reported symptoms of trauma – depression, insomnia, passive behaviour, and violent outbursts – years after arriving. More significantly, despite never having experienced trauma themselves, their children struggle with symptoms of post-traumatic stress disorder.

Unaddressed trauma has social and economic consequences. It increases the likelihood of delinquency, aggressiveness, alcoholism, and crime. As psychological resources are limited, it can also reduce interest in meaningful contact, interaction with people who are different, tolerance of diverse viewpoints, and engagement, all of which can result in creating isolated communities.

There are economic consequences too. Diverse ethnic communities in many western nations are facing alienation, their disadvantaged status, in turn, affects social cohesion. Low starting incomes, low-income progression over two decades and reliance on public health benefits two decades after resettlement, coupled with poor language skills and education on arrival, all exacerbate social isolation and provide fertile ground for dangerous pathologies.

One young Syrian girl who witnessed the deadly Al-Ghouta sarin gas attack said to me, “I saw dozens of people frothing at their mouth, children choking, and people writhing.”

What are the prospects for a child who has witnessed such cruelty? It is up to us. We must learn the stories of those who may come to live with us and soothe their unseen injuries.

Tara was born in rural Idaho and raised by radical survivalist parents who did not believe in sending their seven children to school. When she was 17, because her father’s beliefs had become more extreme, and because a brother had become violent toward her, she decided that education was the best escape.

Through self-study, she passed the ACT – the standardised college admissions test – enabling her to read History at Brigham Young University, Utah. After graduation she was awarded a Gates Cambridge Scholarship, and at Trinity she achieved a PhD in Intellectual History. At 28 she began to write the story of her struggle for education and of what that education had cost her: at the end of her educational journey, she was estranged from her family. In February 2018 *Educated: A Memoir* was published.

Unlike most students, at 17 Tara had never stepped into a classroom, written an essay or attended a lecture. She determined to teach herself. How did she cope? “I was taught to read and write, but there was an absence of formal education. I had never seen maths with letters before. I asked my mother, who told me it was algebra. So there were gaps in my knowledge but I wasn’t starting from scratch.”

Estrangement from family members was the catalyst that drove her to begin writing her memoir: “People tend to write about estrangement when they are older, when family members have passed on, which I suppose makes the writing easier. But I wanted to do it before the chaos had settled. If I’d waited until I was older, I would have written a different book, a book in which the decision was settled, final, entirely played out. I wanted to write the book now, while the future is still unknown. Because that is what estrangement feels like: you don’t know if one day you will regret it.” When her memoir debuted at Number 1 in the *New York Times* Best Sellers list earlier this year, it felt “overwhelming, terrifying, surreal and exciting. You’d think everything about your life would change but it’s surprising how little it changes the day-to-day. I’m still surprised every time someone says I’m a best-selling author. I always pause and think, am I? Really?”

How did she achieve so much in such a short space of time? “I had a lot of help from a lot of people. Cambridge is a wonderful place to take ideas seriously – it is saturated with them. To be in an environment where important ideas came into being gives you licence to take ideas seriously. It was the first place I heard the term feminism used positively, not as an insult. I really began thinking about gender, and also engaging with philosophy and those thinkers, such as John Stuart Mill, who are so important to my writing today. Cambridge gave me space to think.”

Perhaps equally as important as providing the freedom for intellectual pursuit, College also offered Tara a safe haven: “A favourite memory is of a Trinity Christmas Feast, singing carols with good friends. There was candlelight and great conversation, food and wine. I felt at home, which is a rare feeling for me.”
Trinity Cryptic Crossword No.2

ACROSS
1 Goddess’ ring enthrals Irish poet to begin with (10)
7 Practical skills of Russian leader’s cycling (4)
9 Having the power to make erect via elastic (8)
10 Simple and plain – trust Iceland boxes (6)
11 Queen acquires former supplementary building (6)
13 & 26 Few following Trinity Baron’s answer to: “Why is the sky blue?” (8,10)
14 Editor’s difficulty can be creating warmer script (7,5)
17 Stop during the solving of a problem after much effort (12)
20 Fish is in drum for ancient priestly ceremonies (8)
21 Secured raise reportedly moving in single direction (3-3)
22 Remove maybe Oxford North in House reshuffle (6)
23 Initially annoyed about half a description of Cambridge life? (8)
25 Dam strange having degree annulled (4)
26 See 13 (10)

DOWN
2 Rambling about, ran into Terry stumbling (8)
3 She-oak regularly seen by the beach (3)
4 Cost’s unknown for college reward (5)
5 One largely wealthy takes one in that’s dreamy (7)
6 Left during the match for one in Aquae Sulis maybe (5,4)
7 Very acidic response on messaging device (11)
8 Throw Iberian gorse – ends in momentary pain (6)
12 Settler in tribe lashes out (11)
15 In a state, being tall and thin, ex Trinity Master eats sandwiches? Quite the reverse! (9)
16 Niagara’s failing to entertain king of the land (8)
18 Capital spirit possessing rising MA friend (7)
19 Scope to support German country house (6)
21 Not involved in this geometrically precise style (2,3)
24 Pearl barley in part (3)

Please send entries to:
The Editor
Alumni Relations & Development Office
Trinity College,
Cambridge CB2 1TQ

Entries are due by 1 August 2018.

The first correct entry drawn will win a copy of Trinity Poets, the winner will be included in the next Fountain.
For the solution to Cryptic Crossword No.1, email us at alumni-comms@trin.cam.ac.uk or visit The Fountain web page www.trin.cam.ac.uk/alumni/publications/the-fountain

Winning entry:
Andrew Todd (1986), successfully completed Trinity Cryptic Crossword No.1, winning a copy of Trinity Poets.

Tim King (1980), is the Ipswich-based professional crossword compiler Encota. As well as setting puzzles for national newspapers and for magazines, Tim also sets personalised puzzles as unique and thoughtful gifts. If you’d like to know more, contact him at encota@btinternet.com and his website at www.specialisedcrosswords.co.uk
Please make sure that the Alumni Office has your up-to-date contact details and let us know your communication preferences. We take the protection of your data very seriously. We use it to keep in touch with you, and to keep you informed of College news and activities.

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Full details of how your data is held and used are set out in our Data Protection Statement at www.trin.cam.ac.uk/alumni/information/dataprotectionstatement

You are welcome to request a hard copy from us. Some sensitive personal information may be held in the database. You have the right to contact us at any time to change how your data is used, or to tell us that you do not wish to receive a specific communication. Please contact us using the details below.

Forthcoming Events

June 2018
Thursday 28 June
Trinity Golf Day (Royal Worlington, Newmarket)

July 2018
Wednesday 4 July
TBCA Distinguished Speaker Series (London)

Sunday 8 July
Family Day (Trinity)

Saturday 14 July
Annual Gathering 1984–1986 (Trinity)

September 2018
Saturday 8 September
First and Third Trinity Boat Club Association Biennial Dinner (Trinity)

Saturday 15 September
Annual Gathering 1978–1980 (Trinity)

Sunday 23 September
Trinity: Aspects of Global Security (Trinity)

October 2018
Thursday 18 October
Trinity Engineers Association Meeting (Trinity)

November 2018
Thursday 8 November
Trinity Law Association Autumn Event (London)

Sunday 11 November
Remembrance Sunday Service (Trinity)

Saturday 17 November
Trinity Women’s Network (TWN) Lunch & Panel Discussion (Trinity)

For a full events listing and to book, please visit: www.trin.cam.ac.uk/events

Save the date

Sunday 17 March 2019
1546 Society, Trinity
(By invitation)