College News

Economics Nobel for Angus Deaton

Fitz alumni and Honorary Fellow Angus Deaton (Economics 1984) has been awarded the Sveriges Riksbank Prize in Economic Sciences 2015. Professor Deaton, from Princeton University, USA, has received the prize from the Royal Swedish Academy of Sciences “for his analysis of consumption, poverty, and welfare.”

The Academy website says: “The consumption of goods and services is a fundamental part of people’s welfare. The Laureate, Angus Deaton, has deepened our understanding of different aspects of consumption. His research concerns issues of immense importance for human welfare, not least in poor countries. Deaton’s research has greatly influenced both practical policymaking and the scientific community. By emphasizing the links between individual consumption decisions and outcomes for the whole economy, his work has helped transform modern microeconomics, macroeconomics and development economics.”

Helena Morrissey

University Honorary Degree

Helena Morrissey (Philosophy 1984) was one of eight renowned individuals from the worlds of sport, the arts, business, medicine and architecture chosen by the University Council to be admitted to Higher Doctors honoris causa in 2016. Helena Morrissey, CEO of Newton Investment Management, and Founder and Chair of the 30% Club (launched in 2010 with the aim of achieving a 30% female representation on FTSE 100 boards), was described by the University Council as a ‘business leader and gender champion’.

New Rooms

The completion of ‘A’ staircase on 16 October marked an important moment in the realisation of the College’s ambitious refurbishment project to update all its 50-year-old student accommodation. ‘A’ staircase now has 20 newly-refurbished semi-ensuite study bedrooms, in three ‘flats’, on three floors, new kitchens and social spaces, a wheelchair accessible room and a new glazed porch to minimise heat loss. The renovation project was carefully coordinated to preserve aspects of the original College accommodation design, an early project of renown architect Sir Denys Lasdun. The ambitious project was kick-started by a generous donation from alumni Roger Graham OBE (Engineering 1958) and his wife Irene, who made a lead gift of £500,000 towards the refurbishment. In addition, the College is grateful to a number of other alumni whose donations helped make the refurbishment possible. The College is refurbishing staircases ‘B’ and ‘C’ this summer.

English Fellow awarded two prestigious fellowships

Dr Hazel Wilkinson, Fellow in English, has recently been awarded the Carr-Thomas-Ovenden Visiting Fellowship in English Literature at the Bodleian Libraries (2016-17), and the 2016 Mark Samuels Lasner Fellowship in Printing History by the American Printing History Association. Hazel will use these fellowships to carry out research for her book on the Wild Court Press, an eighteenth century printing house, spending 10 weeks in Oxford next year and travelling to the US this summer to visit libraries in New York and Boston.

Bulk Superconductors: Revolution or Red Herring?

Fellow David Cardwell, Professor of Superconducting Engineering and Head of the Department of Engineering, will give this year’s Foundation Lecture on Thursday 17 November at 6pm. ALL WELCOME!

In Conversation with the Master

This year’s discussions were on the challenges of running an NHS hospital, with former Cambridge Hospitals CEO Dr Keith McNeil and Fellow Dr Sourub Saht-Parsy, transplant surgeon at Addenbrooke’s; the use of weapons in history and literature with Fellow Dr John Leigh, author of Touché: The Duel in Literature (Harvard University Press, 2015) and bladesmith Magnus Sigurdsson; and the challenges involved in the search for stability in the Middle East with former UK Ambassador to Jordan and Iraq Edward Chaplin (right), Ardi Imesi (Fitzwilliam 2014, centre), a UN lawyer currently doing a PhD on ‘The UN and the Question of Palestine’, and Jonathan McVor (Diploma in Applied Criminology and Police Management 2000), former soldier and policeman turned security sector reform consultant (left). The Master’s thoughts on the ‘Stability in the Middle East’ conversation can be found on her blog (www.fitz.cam.ac.uk/about/blog).

The Problem with Economics: 2016 Arrol Adam Lectures

This year’s well-attended lectures organised by Fitzwilliam’s President Dr Sean Holly explored ‘The Problem with Economics’. The first lecture on 18 February was delivered by Professor Coen Teulings, Montague Burton Chair of Labour Economics and Economic Relations at the University, during which he discussed ‘Secular stagnation, the introduction of the pill and house prices’. The second lecture, ‘Neoliberalism: The theory and the empirics’, was given by Dr Ha-Joon Chang, Reader in the Political Economy of Development at the University’s Faculty of Economics.

These lectures were set up in memory of William Arrol Adam (Chemistry 1905) as a way to disseminate knowledge, promote discussion of issues of general interest and concern, and to foster the use of plain and simple English.

Lee Kuan Yew Anniversary

On 31 October 2015, Fitzwilliam hosted The Legacy of Lee Kuan Yew and the Future of Singapore, a conference in commemoration of Lee Kuan Yew’s passing, and in celebration of the 50th anniversary of Singapore as an independent state. The conference brought together expert speakers, notable dignitaries from around the world, and international students from across the UK.

Contact the Editor

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A Golden Footballer...

Peter Phillips arrived at Fitzwilliam 50 years ago to read History under Leslie Wayper and David Thompson, and to play a little sport. He was a member of the University football team that beat Oxford three times, and contributed to two College soccer Cuppers wins and one Cuppers cricket win. After graduating Peter became a professional footballer, injury curtailed his sporting career. He spent the remainder playing for Luton Town and Cambridge United before serious College soccer Cuppers wins and one Cuppers cricket win.

A Golden Winemaker...

I was elected a Fellow of Fitzwilliam in 1979, the year that women were first admitted as Fellows to the College. Being a woman in a male-dominated environment was not a problem for me. I had done it all before! When I entered Johns Hopkins University in Baltimore in 1961 they had only recently started admitting women to their undergraduate school and the undergraduate school was still all male. I had also started working at the Cavendish Laboratory in 1975 as a post-doctoral researcher and women were very thin on the ground at that time.

When I joined the College, the Bursar, Ray Kelly, became my guide and mentor and made me feel very much at home. From the start I became the first female Tutor at Fitzwilliam College, firstly for undergraduates and then later, for graduates. I remained a Tutor until my retirement in 2005.

During the academic year 1990–91, together with Bill Allison from Fitzwilliam and others, I organised a course at the Cavendish for young girls just finishing their GCSE exams, to encourage them to take A Level Physics and hence to be eligible for university training in the Physical Sciences. The girls stayed at Fitzwilliam during the course and this was an important factor in its success. We repeated the experiment for several years following.

Fitzwilliam has always been a very musical college and for many years I played with the College Orchestra (later the Orchestra on the Hill), and in various College chamber groups. Nowadays I play with a small group of musicians devoted to playing and promoting English Baroque music under the directorship of David Woods.

We rehearse in the College chapel and are currently working on organ and string concertos of the period.

When I retired from the Cavendish I became a Life Fellow of the College and Fitzwilliam still plays a very important role in my life.

That was then, this is now...

Elisabeth Marseglia writes about her time as the first female Fellow of the College.

Matriculation 1983. Her first year as Tutor - still the only woman in the front row, between Bursar David Bowyer (right) and the President Harry Hudson (left).

1979: from left, The Duke of Edinburgh with Senior Tutor Robert Leithbridge, Dr Cup Poosty, Dr Edward Davis and Dr Elisabeth Marseglia.
Our opponents were baffled. The schoolboy rugby side they thrashed last year had just returned the favour with interest. Even more bizarrely, after the match our boys began writing in pocket books. The reason for the turnaround was in those books.

I volunteered to coach the under 15s because they had not won a game since 2015 because they had not won a single game the previous season. I had seen the power of Tougher Minds programmes and was sure they could help.

Tougher Minds encompasses performance psychology, neuroscience and human behaviour research; it addresses learning, concentration, motivation and confidence and critically, emotional regulation. Nothing is more important to success and well-being, yet most children receive no explicit teaching of these concepts. That is now not the case at Colfe’s, the coeducational independent school where I have worked since 2009.

As Head of GCSE Performance back in 2012, I was aware of Tougher Minds’ work at other schools and I thought it would be helpful for us to present it to our Year 11 pupils. While watching these sessions I realised this was not just a ‘nice-to-have’ but absolutely central to what we were trying to achieve.

Whether the challenge is a sports fixture, a piece of homework, sticking to a diet or preparing an important work presentation, we will be more likely to achieve our aims if we have a metacognitive process to follow.”

Tougher Minds

Alumnus Andrew Foster (History 2000) writes about the development programme he has run successfully at Colfe’s School in Greenwich, improving learning and attainment outcomes for pupils.

Andrew Foster (right) with Tougher Minds founder Dr Jon Finn.

Fitzwilliam’s Widening Participation initiatives

Inaugural conference ‘Progress in English Studies’

Twenty-one Year 12 (lower sixth) students from maintained schools from across the country, and their teachers, attended the College’s first-ever ‘Progress in English Studies’ conference held on 14 March.

Dr Paul Chirico, Senior Tutor, said: “Fitzwilliam has a history of pioneering access initiatives, and this event was designed to help students and their teachers find out more about studying English at Cambridge and, in particular, at Fitzwilliam College.”

Three English Fellows gave mini-lectures on topics showcasing some of the more recent, exciting developments in their research fields. Dr Kasia Boddy spoke on ‘Poetry and Painting: Interconnections’; Dr Hero Chalmers discussed ‘Shakespeare’s Things: Renaissance Literature and Material Culture’; and Dr Paul Chirico asked ‘Did Romanticism Happen?’.

The Year 12 students were also able to experience what Cambridge supervisions are like by taking part in small-group discussions of poetry with some of the College’s current English students. The supervision-style discussions were enjoyed by all and our students commented on how willing the Year 12s were to take part and the insightful nature of their contributions. A similar event is planned for next year.

Both the College staff and student access team organise regular events with schools and colleges across the country, to inspire able students to realise their potential and consider making an application to a top university. Contact the Schools Liaison Officer Aemilia McDonnell on: 01223 332063 or slo@fitz.cam.ac.uk for more details.

New Fitzwilliam Shadowing Scheme

This year the ICR initiated the Fitzwilliam Shadowing Scheme, modelled on the successful Cambridge University Students Union (CUSU) initiative. The pilot scheme focused on sixth-formers from state-maintained schools and academies in Hammersmith & Fulham, one of three University allocated ‘link’ areas (also Cumbria and Cheshire) with whom we work particularly closely.

Fitzwilliam undergraduates volunteered their time to mentor 10 pupils thinking of applying to Cambridge or Fitzwilliam. These pupils stayed in College, and ‘shadowed’ their mentors from Thursday to Saturday in the Michaelmas Term, attending lectures, supervisions, seminars and practices. Fitzwilliam’s Admissions team advised on admissions procedure, writing a good personal statement, and planning finances for undergraduate study. The Shadowing had a taste of the fun stuff too: participants joined their mentors in their sports, drama and music activities, ate in Hall and hung out in the café with the other undergraduates.

“I am incredibly motivated to work hard at school in order to get into Fitz. I feel hopeful for my future, but I realise the work I need to put into my dreams.”

2015 participant

Applications to the Fitzwilliam Shadowing Scheme are subject to the same rigorous criteria as those applying to the College directly. The ICR continues to work hard to ensure that all those who meet the academic conditions (predicted As or higher in their A levels or equivalents) and criteria for Widening Participation; these include those pupils who would be the first in their family to attend university, those who attend schools which rarely send pupils to university, pupils in receipt of free school meals, pupils who are young carers, and pupils who are in care.

“The remaining positivity of all the feedback we received from the visiting students and Fitz mentors alike speaks for itself: it was an incredibly enjoyable and inspiring weekend for all of us.”

Sophie Keating, JCR Target & Access Executive

The 2016 Shadowing Scheme will take place from 29 November – 1 December, and the ICR plans to extend the invitation to sixth-formers from state-maintained schools in Cumbria, another Link Area.
Optima, Fitzwilliam College Newsletter

SwiftKey: making typing smart

Back in 2008 Fitzwilliam alumnus Ben Medlock (PhD Computer Science 2002) and his friend Jon Reynolds (Bealyn 2004) came to the conclusion that typing on touchscreen was not only painfully slow, but also frustrating. And so Swiftkey was born for Android in 2010 with the iOS version released four years later.

The Swiftkey Keyboard app uses artificial intelligence to make typing intuitive and personal. It is capable of learning the habits of its users and can predict their next word, meaning less time is spent correcting typos. Now found in more than 300 million devices worldwide, it has been estimated to have saved more than 50 trillion keystrokes and 100,000 years' worth of typing time in the past six years. The app has received numerous awards since its launch including the Guardian Digital Innovation Award (2012) and the Sunday Times Tech Track 100 Ones to Watch (2013). It also featured on both Google’s and Apple’s ‘best apps of 2014’ lists. Swiftkey was recently bought by Microsoft for £174 million, but Medlock and Reynolds have assured Apple’s ‘best apps of 2014’ lists. SwiftKey was recently bought by Microsoft for £174 million, but Medlock and Reynolds have assured

Influenced by the highly successful ‘Humans of New York’ blog and Facebook page, ‘Students of Cambridge’ started out as a way to breakdown people’s stereotypes of Oxbridge and provide prospective students with a real feel of what people and life are like in Cambridge. Joe Binder says: “I wanted to create an opportunity for people to virtually ‘meet’ students by gaining an insight into their lives”.

It was after a 2014 post on the ‘Black Lives Matter’ campaign following the Ferguson shooting, which reached over 20,000 people, that Joe realised how ‘Students Of’ could also provide a platform for student representation and expression. Its posts on mental illness, wildlife conservation, lighting anti-semitism or sexual assault have demonstrated how powerful this and other social media are, and how something that started out as an ‘alternative prospectus’ has the power to be more than just that.

SwiftKey: making typing smart

‘Students Of’ project

Joe Binder, a second-year Geography student at Fitzwilliam, is behind the successful “Students Of” project. What began as a simple Facebook page on our University students now comprises 15 universities across the UK, US and Italy with more than 25,000 combined followers and 200,000 unique visitors each week.

Students are benefiting from the new Fitzwilliam Society Awards. This year’s successful bids from undergraduates included £100,000 for an Arts & Humanities trip to Italy; £220 for the Fitzwilliam Allotment Society; £700 for sound equipment for events; £1,008 to the graduate bid for a digital arts project under the FestVivo programme. Allotment Society (£220), a contribution to student arts (English 1988), debate the merits of Remain v. Leave. Andy Burnham Vince Cable (Economics 1966) and The Rt. Hon. Andy Burnham MP (English 1988), debate the merits of Remain v. Leave. Andy Burnham delivered an impassioned appeal for Remain, Vince Cable expanded on his call to protect the European project and its economic advantages for the next generation, while Lord Lamont countered that the project’s aims extended no further than protecting the Euro as a currency. Contributing from the floor were Marina Wheeler QC (Law 1983) for Leave, and Catherine Barnard (Law 1986), Professor of EU Law at Trinity College, Cambridge, who refuses to supervise students who have not registered to vote!

From drinks to debating to a rousing round-up of the achievements of current Fitzwilliam students from former ICR President Alex Cicle, the 85th London Dinner made for an edifying and entertaining evening, bringing together old faces and new to celebrate Fitzwilliam’s contribution to this and many other debates.

Fitzwilliam Society Awards

Students are benefiting from the new Fitzwilliam Society awards scheme that launched this year after 2015’s successful pilot. Applicants pitched for a share of the £2,000 pot, which was divided equally between undergraduates and graduates. This year’s successful bids from undergraduates have led to the purchase of a mini greenhouse for the Alimentation (Life 2013); a contribution to student arts publication Foostmates (£100) and a grant to the JCR to buy sound equipment for events (£700). £1,008 was awarded to the graduate bid for a digital arts project under the auspices of the Fitzwilliam College Art Society.

Rachael Webb (NatSci 1979) is on the Society sub-committee that worked with the JCR and MKR to run the bids process: “The grants panel really enjoyed discussing the variety of excellent student projects, and we have no hesitation in continuing with the programme next year. As well as providing funds to help enhance the student experience, we hope the whole process of applying for grants will contribute to the learning curve for life after Fitz.”

Pioneering lung biopsy method

Dr. Sam Hare (Medicine 1995) has introduced a revolutionary way of doing lung biopsies for medical tests at North London’s Barnet Hospital.

The new method, which uses a small compact device called the Henrich valve chest drain, instead of a traditional bulky chest drain, could free up hospital beds and increase the number of life-saving tests carried out each year. Dr. Hare said: “This really is a paradigm shift in the way we carry out lung biopsies”.

Dr Hare, consultant thoracic radiologist and chief of radiology at Barnet Hospital, began piloting the new method in 2011 after returning from a thoracic radiology fellowship at The Ottawa Hospital in Canada, where the biopsy technique was well-established.

Dr. Hare and his ambulatory lung biopsy team at Barnet Hospital were awarded the 2015–2016 NHS England £100,000 Cancer Challenge Prize for this innovative service. www.lungdiagnosis.com

Fitzwilliam Society

London Dinner and EU referendum debate

The 85th Fitzwilliam Society London Dinner met with exceptional demand, due to the addition of a timely debate on the EU referendum. As a former Master Stationer, Society President Nigel Stapleton (Economics 1965) hosted Fitzwilliam in Stationers’ Hall for the third year running, while the referendum debate found a worthy home in the Guild Church of St Martin-within-Ludgate – an early design by Sir Christopher Wren.

Two hundred alumni – many of them attending the dinner for the first time – heard Lord Lamont of Lerwick (Economics 1961), Sir Vince Cable (Economics 1962) and The Rt. Hon. Andy Burnham MP (English 1988) debate the merits of Remain v. Leave. Andy Burnham delivered an impassioned appeal for Remain, Vince Cable expanded on his call to protect the European project and its economic advantages for the next generation, while Lord Lamont countered that the project’s aims extended no further than protecting the Euro as a currency. Contributing from the floor were Marina Wheeler QC (Law 1983) for Leave, and Catherine Barnard (Law 1986), Professor of EU Law at Trinity College, Cambridge, who refuses to supervise students who have not registered to vote!

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**Producing tragedy**

_Adele Thomas (English 2000) produced Aeschylus’s _Oresteia_ at Shakespeare’s Globe last year and then came to Fitz to talk to students about the production. James Sutton (English 2013) reports._

“Tragedy” is a word that gets thrown around with surprising nonchalance. Consider how frequently bad news stories are labelled ‘tragic’, or how the clamour around headline writers to be the first to land the “Greek debt tragedy” pun as the country’s labelled ‘tragic’; or the clamour among headline writers to be the people flocked to see Benedict Cumberbatch as Hamlet at the man in the lead role than with the virtues of that particular production, it tells us something about how we treat tragedy – both the emotional experience and the literary genre – as the pinnacle of Western culture.

It’s no coincidence that Cambridge’s English and Classics Triposes encourage cross-period, cross-cultural and cross-disciplinary drama of Aeschylus, Sophocles, and Euripides, through to Shakespeare and his early modern contemporaries, and beyond, up to the modern day.

Of course, this privileging of tragedy above other modes is nothing new; we don’t have to look beyond our ancient theatre, which threatened the overthrow of his dynasty. Agamemnon’s wife Clytemnestra is enraged by his decision to sacrifice one of their daughters, Iphigenia, in order to begin the war ten years earlier, and plots to kill him and install herself and her lover in his place.

The action then follows their son Orestes, reunited with his sister Electra after years in exile, as they attempt to avenge their father's death. To do so, however, Orestes must commit a blood-crime by murdering his mother, earning him the terrible ire of the goddess who punishes crimes against blood relations, the Furies.

Tragedy was politically inflected from the start, and retains that significance today; we need only look to the politicisation of the debate over whether the British and other European nations should respond to the tragic plight of refugees to see this at work. Tragedy is perennially relevant, and continues to find new meanings, even if the theatre is no longer our first port of call for entertainment and culture.

In October, a group of English and Classics students from Fitzwilliam went to the Globe Theatre for the closing night of Fitz alumna Adele Thomas’s production of Aeschylus’s _Oresteia_ – the sole surviving complete trilogy of Greek tragic plays. In this bold adaptation, Adele sought to unite old and new. While retaining some of the important classical details, including the traditional Dionysian dance sequence at the end, the production featured not police, a chorus of Greek citizens in modern dress, and a boarded-up stage and backdrop covered in graffiti – all recalling the civic disorder on the streets of Athens in recent years.

Set in the aftermath of the Trojan War as the Greek leader Agamemnon returns to his native Argos, the _Oresteia_ tells the story of the cycle of violent revenge which plagues him, and which threatens the overthrow of his dynasty. Agamemnon’s wife Clytemnestra is enraged by his decision to sacrifice one of their daughters, Iphigenia, in order to begin the war ten years earlier, and plots to kill him and install herself and her lover in his place.

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When she returned to Fitz in February to speak about the production for the Fitzwilliam College Literary Society, Adele explained that the mash-up works well for her as a director, having previously made “a lot of naturalistic plays that weren’t very good”. In 2013 Adele worked on _Passion_ a play for National Theatre Wales, which culminated in a 72-hour performance on the streets of her hometown. Starring Michael Sheen, that production took the story of the ultimate Christian tragedy to the people, with performers and audience mingling to make a crowd of 30,000 people for the last spectacle. She describes how, after that mammoth production, she now finds it impossible to make theatre which isn’t “an event”.

However, Adele explained that that sort of theatre is not possible at the Globe, where the daylight means that the audience remains constantly aware of the distinction between themselves and the actors. This time, tragedy could not simply step down off the stage into the audience, and Adele had to find a different way to make this ancient text work for modern eyes and ears.

The Globe, though not the sort of theatre space she was necessarily used to, does come with its own advantages. It was, in Adele’s words, “the first place of proper public theatre in England”, and the structure of the space is not dissimilar to that of the ancient Greek stage, with the recessed doors at the back of the stage serving in much the same way as the small building which stood at the back of the Greek amphitheatre. On an equally grand scale, the Globe was, then, the perfect place to stage the first “ civic tragedy”.

Of course, the almost unavoidable contemporary references helped to reach across the actor-audience divide too; this was, according to Adele, “a predominantly visual” production which made good on the striking parallels between the crisis in which the city of Argos finds itself in the _Oresteia_ and the unrest in modern Greece.

What made the most significant difference, however, was the quality of Rory Mullarkey’s new translation. Adele describes how, during the first read-through, they had used Ted Hughes’s translation, only to find that it was “too cerebral and didn’t reach beyond the edge of the stage.” A new, more accessible translation was commissioned from Rory, who, with strong family links to the military, found a particular personal resonance in the _Oresteia’s_ exploration of soldiers’ experiences of returning home from war.

For Adele, however, the translation’s greatest virtue was its focus on the failures of language; Rory and Adele had consulted the Cambridge classicist Simon Goldhill during the production’s development stage. He had stressed that Ancient Greece had an unwritten, oral culture. The chorus, for example, repeat the lines “Speaking will be our undoing” and “Speak only good things.” “You just know tragedy’s going to happen,” says Adele. Indeed it does, and, with directors as engaging as Adele working on the stage, it will surely continue to do so.

The Globe trip, and Adele’s visit to Fitz, were made possible by the Chris Martin Theatre Fund, which supports students of English in attending the theatre.

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**Fancy writing an essay? Here are some questions from recent Tragedy papers.**

“Tragedy is assimilated in [the] image of the tragic.” (WALTER BENJAMIN) Consider the dialogue between tragic and judicial performance in at least two cultures or periods.

“It is characteristic of tragedy that it should affirm poetic justice.” (A.D. NUTTALL) Discuss.

“Metaphor can appear to be a gesture of healing – it pulls a stitch through the rift that our capacity for language opens between us and the world.” (JAN ZWICKY) Discuss the relation between metaphor and extremity in tragic art in any medium.

“[Tulliver] had a destiny as well as Oedipus, and … might plead, like Oedipus, that his deed was inflicted on him rather than committed by him.” (GEORGE ELIOT) Do tragedies train us to believe, or question, such pleas?
Publisher’s description: *Sacred Spaces* (2015) is an independent publisher, writer and editor. He has worked at the Architect’s Journal, and taught at the Architectural Association. *Sacred Spaces* (2015) is a former US naval officer and airline pilot who, after the fall of Rome, the sea is increasingly the stage upon which conflicts and conquests are enacted. Staging rooms, walls and places of worship from intimate, reflective chapels and cemeteries to grand cathedrals and memorials, Sacred Spaces documents each project with lavish in-depth photography, drawings and texts by James Palister that provide a modern historical context. An existent collection and thorough survey, the buildings in Sacred Spaces will appeal to architects and designers as well as the general public intrigued by culture, religion and spirituality.

James Palister (DS 2002) is an independent publisher, writer and editor. He has worked at the Architect’s Journal, and taught at the Architectural Association.

*Medieval Maritime Warfare* (2015) is a comprehensive investigation of the institutions, performances, and actors through which the Tibetan government-in-exile is rehearsing statecraft. McCollum offers new insights into how communities officially excluded from formal state politics enact hopes for futures and seek legitimacy in the present. The book offers timely and original insights into early Tibetan politics based on detailed qualitative research in Tibetan communities in India and advances existing debates in political geography by bringing ideas of statecraft and state into dialogue with geographies of temporality.

Dr Fliona McCollin (2001) is Associate Professor in Human Geography at the University of Oxford and sits on the Board of Directors of the Tibet Justice Centre.

Peter McKenna (2007) is currently in his fifth year of practice at the Bar of Ireland and is based in Dublin.

Deborah Leblanc, Tony Mitchell, and Alastair McLean

**Tales from the Rabbi's Desk**

**Volume 1**

**Rabbi Walter Rothschild**

September 2015

www.lulu.com

Publisher’s description: *Tales from the Rabbi’s Desk* offers new insights into exile Tibetan politics and the fall of Rome, the sea is increasingly the stage upon which conflicts and conquests are enacted. Staging rooms, walls and places of worship from intimate, reflective chapels and cemeteries to grand cathedrals and memorials, Sacred Spaces documents each project with lavish in-depth photography, drawings and texts by James Palister that provide a modern historical context. An existent collection and thorough survey, the buildings in Sacred Spaces will appeal to architects and designers as well as the general public intrigued by culture, religion and spirituality.

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Fitz and Footlights

Fitz students Guy Emanuel, Sam Grabiner, Jordan Mitchell and Theo Wethered have been making Cambridge (and Edinburgh) audiences laugh for three years now in shows produced by Alex Cartlidge. Alex is one of the Footlights ‘Lagoon’ tour managers this year and Sam, Guy and Jordan are three of the writers and performers. Alison Carter talked to them.

How did you all meet?
Sam: Guy was the first person I met when I moved into my room on the first day of first year.
Jordan: Sam, Guy and I met on the Fitz Freshers’ bar crawl. We were either the cool ones or the loser ones because we splintered off and talked about movies. They came up to me about a week later and propositioned me with a sketch idea.

What were you like as children?
Alex: Quite cynical, quite serious. I don’t think I was that dissimilar to how I am now. I was quite focused about what I’m achieving.
Guy: I was very energetic, very much brimming with energy, played a lot of sport. I was obsessed with football. I still am.
Théo: I was quiet but also quite cynical and I’m told that I had quite a sharp wit.
Jordan: I was quite innocent, and much more introverted and thoughtful about things.
Sam: I was very hyper and loud and buzzy, and also very into drama and theatre and things.

How would you describe your comedy?
Théo: Inclusive.
Sam: Yes. We’re really interested in playing with the audience and the audience playing a role in a show.
Jordan: I don’t think we’re really interested in sketch comedy. We’re doing sketch shows but everyone came to it from different places.
Sam: There has brought much more theatrical interest and knowledge, making it more physical and more clowny. Guy hadn’t really seen any comedic scene is very different and rubbish…
Guy: In the setting.
Théo: Not until you learn to keep it down.
Jordan: We’ve been slowly making jokes about that to Theo to the point where in ten years, he’ll probably be surprised if that’s not the case. We three currently live in a house in Cambridge and are hoping to carry on writing together.

You’ve got quite a following in Cambridge… has that gone to your heads at all?
Sam: Yes, massively! Comedy in general is in a really healthy state here, which is the result of the work of hundreds of people over the last 60 years.
Guy: There’s definitely a risk of it going to your head but, when you venture outside of Cambridge, it’s very grounding.
Alex: I wouldn’t say it’s gone to our heads but I think it definitely means a lot more to me when I hear someone talking about Pelican because ‘Pelican’ is a name that we invented in one of our rooms. For us, it has so many connotations of our friendship and years of messing around and working together.
Théo: When you feel appreciation for what you’re doing, it gives you the confidence to perform differently and try out new things.
Jordan: I think it’s a very rare thing really to have access to crowds. The nicest thing was when this middle-aged couple saw us in Cambridge and came to see the show in Edinburgh and afterwards said, “We’ve seen all your shows”. They were lovely.

What have you appreciated about being at Fitzwilliam?
Guy: Initially didn’t sign up to play football because I was scared about the reputation of English sports teams being very masculine and drinking a lot. When I did pluck up the courage to sign up, they were the nicest bunch of people and I think that applies to a lot of Fitzwilliam.

Alex, what does a producer really do?
Alex: I’d also like to ask that. I think, generally, I sit back and they come to me and say “We want…”. For our first show it was a giant ear…
Sam: Also, to sell the show.
Guy: Yes, selling the show, obviously, is really important and we’ve sold mostly really well. My first exposure to Cambridge was through knowing about the Footlights so I always wanted to get involved. I’m not funny or brave enough to go on the stage… I’m definitely funny enough but I’m not brave enough, so producing was the closest I could get to it.

Who has been the biggest influence on you?
Sam: Chaplin and Buster Keaton and old clown stuff as well as Cambridge people like Peter Cook.
Jordan: All the other students doing comedy. The person who influenced me most would be Trygve Wakenshaw, who’s a clowny person Sam introduced me to.
Théo: I watched about ten YouTube videos of a guy called Michael Davis, I like him.
Guy: In first year Jordan and I were watching the old Mitchell and Webb or Mighty Boosh.
Alex: I grew up watching quite a lot of Jewish comedy so Woody Allen and Mel Brooks and Jerry Seinfeld and Larry David. Since I’ve come here, I’ve been to the fringe for the first time and watched a lot more experimental out there stuff.

You’ve got quite a following in Cambridge… has that gone to your heads at all?
Guy: Yes, massively! Comedy in general is in a really healthy state here, which is the result of the work of hundreds of people over the last 60 years.
Guy: There’s definitely a risk of it going to your head but, when you venture outside of Cambridge, it’s very grounding.
Jordan: I wouldn’t say it’s gone to our heads but I think it definitely means a lot more to me when I hear someone talking about Pelican because ‘Pelican’ is a name that we invented in one of our rooms. For us, it has so many connotations of our friendship and years of messing around and working together.
Guy: When you feel appreciation for what you’re doing, it gives you the confidence to perform differently and try out new things.
Théo: I think it’s a very rare thing really to have access to crowds. The nicest thing was when this middle-aged couple saw us in Cambridge and came to see the show in Edinburgh and afterwards said, “We’ve seen all your shows”. They were lovely.

What have you appreciated about being at Fitzwilliam?
Guy: Initially didn’t sign up to play football because I was scared about the reputation of English sports teams being very masculine and drinking a lot. When I did pluck up the courage to sign up, they were the nicest bunch of people and I think that applies to a lot of Fitzwilliam.

Jordan: I think there is a spirit to the place that does get handed down and you come and it’s so friendly. I think us four or five meeting so early on and feeling comfortable enough to start working and suggesting ideas together in a really open way felt quite linked to the atmosphere at Fitz.
Sam: All of the academics I’ve encountered associated with Fitz English have been not only really good at teaching you English but pastorally really aware and supportive of comedy and theatre which has been really good and which I think is unique to Fitz.
Théo: I think there’s also quite a nice supportive atmosphere amongst the students where every time we’ve done a show there’s always been a Fitz night, especially at the beginning where we had 50 people from Fitz.
Sam: Not even close friends.
Théo: In fact, some people I hated.
Sam: I think we were lucky in that we came in the year in which theatre and comedy were thriving at Fitz, with Hunter Allen, Joshan Chana, Seb Sutcliffe, Sarah Livingstone and Rachael Hunter.
Jordan: Rachel Hunter was my college mum and she did loads of producing.

Plans for the future…?
Jordan: Theo’s quit the biz.
Théo: They’ve actually suggested that I don’t join the next show. I don’t think I want to do comedy as a long-term game, so I’m petering out a bit. I guess, I am taking six months off and after that, I’ve got a job contract in London for business stuff.
Guy: He’s going to be funding, basically.
Jordan: We’re going to be living in Theo’s garage, the three of us, continuing to write comedy and getting scraps of food.
Théo: Not until you learn to keep it down.
Jordan: We’ve been slowly making jokes about that to Theo to the point where in ten years, he’ll probably be surprised if that’s not the case. We three currently live in a house in Cambridge and are hoping to carry on writing together.

Guy: We’ll probably be writing a lot of music, that would probably be my ideal career path.
Sam: We’re all really united in this endeavour of making comedy. We also, individually, have things that we’re excited to pursue outside of that, whether it’s music or film or writing.
Jordan: The main plan is we’re going to clear out our garage and make a sci-fi film in there. Theo’s promised that he’s going to play a robot.
Théo: I have not promised that.
Guy: You signed the contract.
Jordan: There will be ‘Accountant bot’ or something.
Sam: I think it, basically, means that we’re really set on making our own work.
The Caro donation

The 24 paintings recently donated to the College by the family of Sir Anthony Caro, the internationally renowned sculptor, include works by some of the leading exponents of abstract painting of the last quarter of the 20th century. Although most are by British artists, the collection is international and American, Canadian, Catalan, French and South African painters also feature.

By their nature and period the paintings are entirely appropriate for the Modernist architectural setting of Fitzwilliam College and will have a mutually enhancing impact. Collectively they present the multifaceted nature of non-representational painting and in several instances, notably Robert Scott’s Barcelona and Graham Mileson’s Silent Running, the boundaries between painting and sculpture are blurred – hence probably their appeal to Caro.

Overall the paintings represent a diversity of approaches to space, light, colour, surface and texture. With the acquisition of this collection Fitzwilliam College, together with Churchill, Murray Edwards, Girton and Kettle’s Yard, forms a major focus for contemporary art in Cambridge.

Professor Richard Marks, Keeper of the Works of Art

The collection will be available to view at Fitzwilliam College in due course.

Dark Planet installed

A new sculpture, Dark Planet, was installed in Tree Court on 4 February. The sculpture – designed by David Harber – was donated by alumnus Roger Graham OBE (Engineering 1958) and his wife, Irene, as part of their major gift towards the refurbishment of ‘A’ Staircase. Dark Planet has been created using hundreds of Welsh slate pieces joined together to form a sphere. It is transformed at dusk as light from inside permeates through the fissures between the stones.

Fitzwilliam Art Society

The College’s Art Society was revived this year by Ollie Vanderpoorten (MRes Sensor Technologies 2015) and Isa Bonachera-Martin (MPhil Physics 2015) with the aim of providing a space for student artists to develop their work alongside others with a shared passion for all things art.

Thanks to the generosity of the Fitzwilliam Society, the Art Society has been able to purchase and install a digital art system comprising a Lenovo desktop, Wacom Intuos Pro and Wacom Intuos Draw.

This new system appeals to students who want to produce art but cannot afford to buy canvas and art supplies. Recent projects have included a poster for a student stand-up show and several cartoons (pictured).

A Fitz Fine Arts Competition will take place on 15 – 16 June. Artwork on any topic produced by Fitzwilliam undergraduates, graduates, staff and Fellows will be on display in the old SCR room with a £100 prize for the winner and £50 for the first two runners-up.

College photography competition

In Michaelmas Term 2015 students from all years and subjects were invited to submit their own photographs in four categories: Colour, Community, Fresh and Shadow. The overall winner (and winner of the ‘Shadow’ category) was Matteo Mirolo, a third-year HSPS student.

LUX: Illumination in Fitzwilliam Chapel

As part of the College’s 50th Anniversary celebrations an exhibition entitled ‘LUX: Illumination in Fitzwilliam Chapel’ is being held in the Chapel crypt. The exhibits include posters of projects by seven first-year Architecture students (including Fitzwilliam student Tom Phillips), examining the effects of light in the building, as well as photographs by students.

Anatomy craft show

On 29 April the Fitzwilliam Medical and Veterinary Society held their annual Anatomy Craft Show. The prize for the most edible exhibit went to the cow’s udder (pictured) by Fitzwilliam second-year vets Lea Wenger and Ben Haythornwaite.

The prize for the most imaginative use of materials went to Dr Angie Tavener, Fitzwilliam Veterinary Fellow, for her dog’s intestinal tract exhibit. The judges were Dr David Bainbridge (University Clinical Veterinary Anatomist) and Dr Annalise Katz-Summercorn (Fitzwilliam Medical Anatomy Supervisor and Bye-Fellow).
Music news

Yehudi Menuhin centenary

This year sees the centenary of one of the greatest violinists of the twentieth century. Fitzwilliam College hosted a series of events to commemorate the life and career of Yehudi Menuhin as a musician, teacher and leader. The series also marked Menuhin’s special relationship with this College; following a symposium of masterclasses and concerts for young players in 1990 he was elected an Honorary Fellow in 1991.

The series began in February with a lecture from Humphrey Burton CBE, also an Honorary Fellow and alumnus of Fitzwilliam College, based on his biography of Menuhin, reissued this year by Faber & Faber to mark the centenary. Lord Menuhin’s association with Fitzwilliam College began with quartets, so it was fitting that the second and third events in this series were concerts by the Fitzwilliam String Quartet (FSQ), founded here in 1968. In May, the FSQ performed the mighty Beethoven Op. 130, the slow movement of which Menuhin chose as part of his ‘Desert Island Discs’ in 1977. Our initial series came to a close with a Gala Concert as part of our annual Music Reunion on 21 May featuring alumni and current students.

During July we are delighted to welcome back Akiko Ono, who first visited the College as one of Menuhin’s students in his symposium for string quartets. Akiko, who also won the Menuhin Competition in 2000, is bringing a new generation of outstanding violinists to Fitzwilliam for a summer school and concert.

Yehudi Menuhin Award

With the support of Chris Wood (MML 1977), British Ambassador in Taiwan, the College has set up a new award in the name of Yehudi Menuhin. The first recipient is violinist Hannah Roper (Music 2013) who was the youngest ever regional finalist for BBC Young Musician and also briefly attended the Menuhin School. She performs regularly as a soloist and is a member of the University’s best ensembles. Hannah has been Junior President of both the Music Society and the Orchestra on the Hill, and has brought several large scale community performances to Fitzwilliam.

Music news

Master’s Conversation with Humphrey Burton CBE

In February, Humphrey Burton CBE, (Music 1951) Honorary Fellow and Menuhin’s biographer, joined the Master, Nicky Parfield, for a very special ‘In Conversation’ event to mark the centenary of the artist’s birth. The event coincided with the re-publication, by Faber & Faber, of Menuhin: A Life (first published in 2000) as well as with the broadcast of his twenty-part Classic FM series Yehudi Menuhin: The Master Musician on Saturday nights at 9pm.

Humphrey entered the BBC as a sound studio manager in 1955. In 1958 he joined the ground-breaking TV arts magazine Monitor. He has won many international awards, including three from the British Academy, four Emmies and the Italia Prize (for The Making of West Side Story). He is best known as the original presenter of the BBC’s Young Musician series. In a long career he has been involved in many other aspects of musical life, directing and hosting televised operas and concerts, running busy creative departments in TV and BBC, working in many of the world’s leading musical venues, lecturing on courses, and broadcasting with Radio 3 and Classic FM.

Second Fitz Mackerras Fellow

Fitzwilliam alumnus and conductor Matthew Waldren (Music 1995) has been appointed joint recipient of the 2016 English National Opera (ENO) Mackerras fellowship. The Mackerras fellowship awarded to an outstanding emerging conductor – offers the recipient the opportunity to work and develop at ENO, mentored by Music Director Mark Wigglesworth. The award is an ENO initiative in association with the Philip Loubser Foundation, and celebrates the great legacy of conductor Sir Charles Mackerras, ENO Music Director between 1970 and 1977. Fitz alumnus Fergus Macleod (Music 2005) was the recipient in 2015.

Graduate film score

A new 3-minute film for prospective graduate students showcasing aspects of life at Fitzwilliam was launched by the College and the MCR back in December. The film featured former MCR President Masaō Ashtine and several other graduate students talking about life at Fitzwilliam. The film was produced by Kip Loades, and the music was composed by recent graduate Gabriel Chernick. Watch the video here: vimeo.com/147837808

Upcoming composer Gabriel (Music 2012) has already won awards for his film scores: notably a silver Global Music Award for Outstanding Achievement for silent comedy film Swag, directed by Matt Holt (grandson of former Master Jim Holt) and produced by Sara Shulman. This also won Best Foreign Short at the LA indie Film Festival, and is currently in competition at Cannes.

www.youtube.com/watch?v=V5E6V7Z2S

Music news

Jazz and Folk events


Under the banner of FitzJazz, ensembles featuring Fitzwilliam students and members from across the University are bringing jazz, swing and close-harmony vocal music to the College. FitzJazz nights in the 2015/16 academic year include established groups such as Fitz Swing, Sirens and Barbershop, plus relative newcomers The Handlers, who are quickly establishing themselves as a fixture in the Cambridge May Ball circuit. Richard Bateeman, The Handlers’ drummer, said: “Nothing surpasses the feeling of locking into a groove alongside your best friends who also happen to be amazing musicians. And having the opportunity to do that at Fitz - our spiritual home - is always special.”

Bringing folk into the Music Society term card has also involved an exploration of the wider possibilities of music in College outside the concert format. In January, the College Bar played host to a folk session on Burns night. In Easter Term, the College welcomed the group ’Silent Sessions‘ for a performance of their version of Shakespeare’s The Tempest intertwined with a live folk music score (previously performed at the St Alban’s Folk Festival).

Barbershop: Utrecht 380th anniversary

Fitz Barbershop has been highly successful ever since its formation in 1994. In March the all-male a cappella group performed in the Twijnslede Concert Hall for Utrecht University’s 380th anniversary. To mark the occasion, Utrecht invited groups from its affiliated universities and Fitz Barbershop was the only group chosen to represent the University of Cambridge. Barbershop President Isaac Jarrett-Barnham (Philosophy 2014) said: “It was an exciting trip and we performed three sets throughout the evening at the multi-stage concert venue in front of approximately 3000 people.”

The Fitz Barbershop will be at the Edinburgh Fringe 12-15 August. They are available to hire for foreign tours and special occasions. barbershop@fitz.cam.ac.uk
Student news

Cambridge University charity fashion show

As President of Cambridge University Charity Fashion Show (CUCFS), Anna Hameed (Theology 2013) led a 17-strong team producing one of the biggest philanthropic events of the Cambridge student calendar. CUCFS aims to bring together students from across the University to showcase their creative talent. This year, the show was held at the Cambridge Corn Exchange and raised £10,000, all of which will go towards tackling social injustice in South London through Cambridge House, a charity set up by University alumni in 1889. Anna said: “We wanted to create a celebration of the arts on a grand scale, and show Cambridge is not only about academic prowess, but imagination, creativity, and fun.”

Epidemiology of malaria in Zanzibar

Sundus Ahmed (MPhil Public Health 2015) is currently researching and writing up her findings on the impact of travel on the epidemiology of malaria in Zanzibar (Tanzania) as part of her final-term requirements. The aim of her study is to determine the extent to which malaria is being imported onto the island, and will inform current malaria efforts in the region.

Sundus, from Frederick, Maryland is funded by a Rotary Club Global Grant and is hosted by the Rotary Club of Cambridge. She has been giving talks on her public health research to Rotary clubs in the region, most recently in Ely, where she also talked about her work on dengue fever in Ecuador.

Based in the city of Machala, her daily work consisted of visiting dengue patients and conducting clinical surveys, collecting blood samples and taking anthropometric measurements. “It was very eye-opening to see the impacts of an infectious disease outbreak on the local community and the work that was being done to control it. This trip played a huge part in my desire to study public health this year.” Sundus returns to the US in August to start medical school.

Rowing for refugees

On 3 March at 3pm a 24-hour constant Erg session, in which 34 Fitz students took part, kicked off outside the College’s JCR to raise money towards a scholarship for an ‘at-risk’ or refugee scholar to pursue a Master’s degree at the University of Cambridge. The event at Fitzwilliam raised just over £500.

mcf.fitz.cam.ac.uk/events/fund-an-academic-refugee/

Help us reach our target of £1,500. Donations raised will be used to cover the scholar’s University and College fees.

Winter Ball 2016

Dr Black has been murdered and you are all suspects. Join us on 1 December for a night of intrigue and enigma, in a setting of glamour and excess, as we unravel the mystery and unmask the culprit.

www.fitzwilliamcollegeball.co.uk/tickets

CUTEC

Freddi Scheib (PhD Anthropology 2013), President of the Cambridge University Technology and Enterprise Club (CUTEC), has founded an entrepreneurship programme called Sustainable Features Challenge (SFC) – an incubator where start-ups are guided by mentors on business planning, strategy and structure.

SFC has already launched Entomics, a biotech business which has received funding and lab space. “We asked the team to look at the waste that the City of London throws away,” Freddi explains. “It needs to be transported to different locations such as farms, where it can be broken down and used for its bacterial advantage. Entomics formulated a business based around the Black Soldier flies which are used to turn waste food into biomass by digesting the materials.” Freddi and the CUTEC team will also be hosting the Tech Ventures Conference on 25 June with notable speakers, technology start-ups and workshops.

Debating Society

The Fitzwilliam College Debating Society kicked off this year with a debating workshop and a debate on the powers of the security services. Invited guest speakers this year have included Dr Madisen Pine, President of the Adam Smith Institute, one of the UK’s leading free market think-tanks, who discussed state ownership; Sir Peter Bazalgette (Law 1973), Chair of Arts Council England, who talked about the importance of Arts Council funding and the possible ramifications of cuts; and Sir Vince Cable (Economics 1962), former Secretary of State for Business, Innovation and Skills, who took part in the debate ‘This house believes there is no long term economic plan’ hosted together with the College’s Economics and Finance Society.

My PhD

Investing with foresight: regional wind gust parameterization for the wind energy sectors of the UK and Caribbean. MasaØ Ashitgne explains what his work involves.

Wind turbines and climate models are more similar than you might think. We see both everywhere and they pose a constant reminder both of our inability to tackle climate change, and the lacklustre attempts our politicians make.

My PhD title includes ‘Investing with foresight’ - because it is something the wind energy industry fails to grasp. The erection of a £2m wind turbine demands clear thought on its siting, efficiency and future, but it is often prefaced with 3 to 6 months of inadequate data collection to assuage the worries of investors. After all, the greater the risk, the less likelihood of funding; and no funding will lead to a bad UN ‘Report Card’.

To make my research worthwhile, I have tried to plug this industry gap, channeling information from climate models to the developers. Although it is a ‘work in progress’, my PhD models the wind across the UK and Ireland, as well as the Caribbean – where I am from, and where the wind industry is “ripe for the picking”.

The increasing strength and frequency of gusts can affect the production of electricity and cause severe disruption to turbines. Yet, resolutions of climate models are far too coarse to fully capture the intricacies of wind and turbulence across complex terrains and over extended periods into the future. While our knowledge is very limited at hub-heights (ca. 80 -100m) where today’s large-scale wind turbines capture energy, current methods of modelling have been largely restricted to the 10m height, with minimal information given by global climate models to better inform the wind industry.

My research examines methodologies to bridge the gap between climate models and gust parameterization with specific emphasis on the needs of the wind energy sector. End goals can be very elusive but results are allowing us to better understand the impacts of climate change on the wind energy sector.

MasaØ Ashitgne (2013) is a geographer from Trinidad, studying for his PhD in the Centre for Atmospheric Science. He was MCR President 2015-2016. maa55@cam.ac.uk www.geog.cam.ac.uk/people/ashitgne/
Fitzwilliam has a strong reputation for table tennis, and this year, Juan Antonio Rubio-Lara (PhD Engineering 2013) and ‘Eddie’ Shau Wei (MPhil Gender Studies 2015) have successfully reinvigorated the College’s table tennis team.

As well as captaining the club, they both coach less experienced players. Juan said: “Table Tennis is an all-ability-friendly sport as it is convenient and affordable especially with the introduction of the new table tennis table. It’s also a good way to train the body and relax the mind. And in an environment like Cambridge, some form of exercise is necessary.” They are currently second in the first division in British Universities & Colleges Sport (BU&CS).

Women’s Varsity Rugby victory

Hannah Cooper (Natural Sciences 2013) and Chloe Withers (Medicine 2012), played in the team which beat Oxford 52-0 at Twickenham on 10 December with Chloe scoring a try. The Cambridge team became the first side to score more than 50 points in a single match.

In this historic first-ever women’s rugby Varsity match at Twickenham, Cambridge scored eight tries in a dominant performance making this the 11th win for the Light Blues in 29 matches. About 70 alumni and friends – including the Master and Christopher Padfield – attended and were seated together having booked tickets for the Blues Village through the College Development Office.

Commenting on the significance of the occasion the Master, Nicky Padfield, said: “I thought they accomplished what might have seemed the impossible: many of the men to whom I talked afterwards, traditional supporters of ‘male’ rugby, had arrived ready to be sceptical and left duly and genuinely impressed. What greater compliment?”

Boat Races

Fitzwilliam alumnus Clemens Auenberg (MPhil Management 2014), now studying at Peterhouse, was a member of the winning Cambridge crew this year. The Light Blue Men powered to a decisive two-and-a-half length victory over their Dark Blue rivals, ending Oxford’s three-year victorious run on the Thames.

Few people watching can have failed to be moved by the extraordinary sight of the Women’s Light Blue rowing half under water for a full 20 minutes of the 2016 Cancer Research Boat Race. Oxford took the victory, finishing 71 seconds ahead of the Light Blues, which included Fitzwilliam’s own Ashton Brown (PhD Education 2015) in bow. Rob Clegg, umpiring, said Cambridge put on “an absolutely stunning performance, so brave, hard as nails. They deserve a medal.”

“May you have lost the race but you won the hearts of all who love sport by your absolutely amazing spirit and courage to not give in – it really moved me and epitomised the very best in sport.”

Email message to Cath Bishop, Chair of the Cambridge University Women’s Boat Club

Table Tennis

Fitzwilliam has a strong tradition of excellence in football, and in the last few years Fitz has been the most represented College on the Varsity squad. This year Henry Warne (Vice-Captain/Goalkeeper, Human, Social and Political Sciences 2013), Joe Painter (Centre Mid-Field, Natural Sciences 2012) and Peter Rutzler (Wing, History 2014) are all in the team.

Henry, who played semi-professionally for Brighton, Docking and Sutton United Youth Squad, confesses he chose Fitzwilliam on the basis of its performance in football: “The College team is a great platform for football enthusiasts and aspirational Varsity players alike. Peter Rutzler started off playing for Fitz, before joining the Blues, slipping the seconds altogether to take up a place in the first team.”

The Blues may have lost 2-1 to Oxford at this year’s Craven Cottage match, but Henry says the benefits of playing football at university are extensive. “Fitting my training around my academic work means I have to plan my time effectively and work efficiently, this seems to work well for the whole squad; most of us are getting Firsts or high 2:1s. And unlike many university football teams, the Blues are very accepting, friendly and socially inclusive – everyone feels comfortable.”

Football Varsity Match

Fitzwilliam has a strong reputation for table tennis.
Stepping down as Development Director after five years, Helen Bettinson (History 1982) reflects on how Fitzwilliam has come of age.

Returning to Fitz in 2010, after an absence of 25 years, was a little strange at first, and also bitter sweet. It was the same place that I’d graduated from in 1985, but it wasn’t… for one thing, it was twice the size. The addition of New Court, Wilson Court, the Chapel, Androstium, Gatehouse and The Oils Library, meant that I’d come back to a College that had not only expanded hugely in a physical sense, but had grown in confidence too.

As a 20th century historian I am fascinated by Fitzwilliam’s coming of age narrative. Reading about the experiences of our early Fellows and the cohort of young men that arrived here in 1956, is a reminder of how much has been achieved. As a member of Governing Body I’ve been struck by how hard our Fellows work – not just in their academic positions, but as members of committees and in fulfilling pastoral and administrative roles that enable this place to function. Fitzwilliam’s small Fellowship (by Cambridge standards) means that there is much work to be shared by a limited number, and it is done with efficiency, humour and commitment. Many of our Fellows have served and guided the College for decades and their personal contributions to making Fitzwilliam what it is, has been immense, and continues to be so.

This summer I shall step down from my role as Development Director and resign my Fellowship. I do so with a little sadness, tempered by the knowledge that as an alumna I have the opportunity to remain engaged in College life. And if you were wondering what has been the ‘better’ part of the bitter-sweetness of returning after a quarter century away – it is simply the daily reminder that I am no longer a student and that our students weren’t even born when I graduated. Time marches on, exactly as it should do.

In August Dr Nicola Jones will be joining the College from Robinson College to take over as the new Development Director.

I am delighted that the Saffron system, which we have been using at Fitzwilliam for four years, has enabled us to provide detailed dietary information to all our students. We have a QR code system which enables everyone to check ingredients and allergens nutritional information on their smartphones or on the website before they come in for meals.

To be eligible to participate, the College had to offer a minimum of three gluten-free and two dairy- and egg-free savoury dishes and three gluten-free and two dairy- and egg-free sweet dishes each day and have an emergency protocol for dealing with allergic reactions.

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