The new centre of the universe is... Cambridge. Honestly.

Astronomy and magic, mothers and sons: an early modern story.

Great Place to Live
Great Investment Opportunities

House prices in Cambridge have risen by 47% in five years: faster than any other British town or city. With a second train station being built and large-scale developments underway across the city, it is an exciting time for properties in Cambridge.

With over twenty years’ experience, our team offers leading local expertise and an unparalleled contact network. Whether you want the inside track on an advertised property or to secure an off-market deal to meet your needs, we are here to help.

info@bloomhall.com | www.bloomhall.com | +44 (0)1223 653183
Bloomhall, 20 Station Road, Cambridge CB1 2JD

House price information from the Office for National Statistics
CAM
Cambridge Alumni Magazine
Issue 78 Easter 2016

Contents

02 LETTERS
Campendium

07 DON’S DIARY
Dr Emily So feels the earth move.

08 MY ROOM, YOUR ROOM
Peter Bazalgette (Fitzwilliam 1973).

11 SOCIETY
Cambridge University Cruising Club.

13 BRAINWAVES
Dr Stephen Cherry on sin.

Features

14 THE NEW CENTRE OF THE UNIVERSE
...is Cambridge. This is why.

18 FORBIDDEN FRUIT
This year, the University Library is 600 years old. Time, we felt, to break the final taboo and go up the tower.

26 THE ASTRONOMER AND THE WITCH
It is 1615 and your mother a witch. Professor Ulinka Rublack tells a story of astronomy, magic – and love.

32 LET THE MUSIC PLAY ON
Professor John Rink discusses why performance depends on the audience as much as on the musician.

36 SUN, SAND, SOFTCOVERS.
Can’t fit the Long List into your suitcase? You need our handy guide to beach reading. Cambridge style.

Extracurricular

43 REALITY CHECKPOINT
Aya Waller-Bey on the ALB.

44 SHELFIE
Dr Alecia Carter.

45 CAMBRIDGE SOUNDTRACK
Owain Park (Trinity).

47 UNIVERSITY MATTERS
Jon Beard, Director of Undergraduate Recruitment.

48 CROSSWORD

Editor
Mira Katbamna
Commissioning editor
Steve McGrath
Design and art direction
Steve Fenn and Tom Pollard
Picture editor
Madeleine Penny
Executive editor
Morven Knowles, CUDAR

Publisher
The University of Cambridge Development & Alumni Relations
1 Quayside
Bridge Street
Cambridge CB5 8AB
Tel +44 (0)1223 332288

Editorial enquiries
Tel +44 (0)1223 332288
cameditor@alumni.cam.ac.uk

Alumni enquiries
Tel +44 (0)1223 332288
contact@alumni.cam.ac.uk
alumni.cam.ac.uk
facebook.com/cambridgealumni
@comalumni @camalumni

Advertising enquiries
Tel +44 (0)20 7520 9474
sharon@lps.co.uk

Services offered by advertisers are not specifically endorsed by the editor, YBM Limited or the University of Cambridge. The publisher reserves the right to decline or withdraw advertisements.

Cover
Forbidden Fruit
by Sam Armstrong.

Copyright © 2016
The University of Cambridge.
CAM is published three times a year, in the Lent, Easter and Michaelmas terms, and is sent free to Cambridge alumni. It is available to non-alumni on subscription. For further information please email contact@alumni.cam.ac.uk. The opinions expressed in CAM are those of the contributors and not necessarily those of the University of Cambridge.

YBM
CAM is produced for the University of Cambridge by YBM Limited. ybm.co.uk

IMAGES FROM TOP - JOE SNOW; SAM ARMSTRONG; ROBERT FRANK-HUNTER
Welcome to the Easter edition of CAM.
“What exactly is going on in Cambridge?” I have lost count of the number of people who have posed this particular teaser in the last few months. The answer, it seems to me, is simply this: Cambridge is the new centre of the universe. We talk to the movers and shakers on page 14.

Everyone knows about the ‘witch craze’ that gripped early modern period Europe. But few have heard the story of what happened when Johannes Kepler – one of the greatest astronomers of all time – discovered that his mother had been accused of witchcraft. Professor Ulinka Rublack tells their story on page 26.

On page 36, we present our intriguingly highbrow beach reads and on page 32 Professor John Rink discusses the relationship between audience and musician in creating performance. Finally, this year the University Library celebrates its 600th anniversary. Time, we felt, to break the final taboo. Find out what CAM discovered in the UL tower on page 18.

Mira Katbamna (Caius 1995)

STOP PRESS
I am delighted to report that CAM has won a Silver Award in the international CASE Circle of Excellence. The judges praised CAM’s intelligence and sense of humour, concluding: “Can we keep this magazine? There’s so much in here we want to read.”

Letters home
My mother has recently returned a pile of letters that I had written home every week from Pembroke between 1978 and 1982. The letters describe the life of a diffident state school student coming to terms with an impossible amount of reading and the cornucopia of opportunities available outside studying. They capture impossibly beautiful mornings looking out over the Bowling Green from my room in Orchard Building, the plethora of famous speakers, trips round the Kite to find secondhand cooking implements, wondrous concerts in various chapels, idyllic summer evenings rowing for the College, followed by ’Boat Hall’, and even Elvis Costello at the Trinity May Ball.

Most importantly they describe the formation of a group of friends from Pembroke and New Hall via the good offices of a marvellous Director of Studies, Dr Robin Glasscock. This group still holiday together nearly 40 years later; it is the most important legacy of my time at Cambridge.

Nick Tawney
(Pembroke 1978)

My airmail letter left every Wednesday morning to my parents in India and I received their response – without fail – the following Monday. The weekly rhythm was like a punctuation mark in a continuum, something to expect and enrich; the weekly chapters capturing
much of my intellectual leanings and interests. And I gradually realised that my parents were scared that I would convert to communism!

**Nawshir Khurody**  
*(Trinity 1955)*

My letters show the anxieties of an ordinary student from Wales cast into the exciting but worrying life of a Caius historian facing the ups and downs of life, which included serious illness and the death of my father soon after my 21st birthday. I cannot re-read them as the Proustian angst would be too painful but the Caius Archive – to whom I have left them – will, I hope, appreciate them.

**John Trice**  
*(Caius 1959)*

**The big sleep**

As a long-time and continuing resident of Japan I was intrigued by the piece on inemuri (CAM 77). Only once during my 30-odd years of attending meetings in Japan was I blessed with inemuri religiously, from sitting down to standing up three or four hours later. We others saw this as emblematic of his well-known total uselessness at absolutely everything.

**Martin Bonar**  
*(Sidney Sussex 1964)*

**Folk story**

It was fascinating to read the article about the St Lawrence, which brought back many, probably confused, memories of folk singing in Cambridge. I still have a collection of yellowing papers on which there is a variety of handwriting. We avidly collected and exchanged the words of songs – I didn’t own a songbook until I bought the famous *Penguin Book of English Folk Songs* in 1963. One song (The Four Marys) is written on two diary pages with a note at the bottom of the second page which says “one more verse”. The latter is written on the back of a folded bill from A.E.Clothier for Dunlop Red Flash!

**Jill Bransby**  
*(née Dobson, Homerton 1961)*

The delightful article ‘Folk story’ (CAM 77) brought back many happy memories of my weekly visits to the St Lawrence during my undergraduate years at St John’s.

The club was delightful for being a co-operative venture between town and gown. Some townies would display dazzling virtuosity as flat-pickers on the guitar, as I recall, while the more effete (and probably drug-free) gowries contented themselves with offering up renditions of *Cocaine, all around my brain*.

**John Titford**  
*(St John’s 1964)*

In 1969, I was in my second year at Pembroke and listening to West Coast groups such as Jefferson Airplane and The Grateful Dead. On 24 September I had a Damascene conversion to folk music when I heard Fairport Convention at the Royal Festival Hall. As soon as I got back to Cambridge, I joined the St Lawrence. I wanted to form a folk-rock band (I’m a drummer) and I soon noticed a lovely girl singer named Sue with a voice like Joan Baez.

In January 1970, I got together with Chris Birch, fiddler, guitarist and brother-in-law of the folk singer, Peter Bellamy, and went off to the St Lawrence to see if Sue would join the newly forming band. She did. Forty-six years later we’re still married.

**Ian Maun**  
*(Pembroke 1968)*

**At home and astray**

I was pleased to see that Selwyn College has permitted its Master to keep a dog on the basis that it is a “very large cat” (CAM 77). When I was still at the Bar I often acted for the New Zealand Kennel Club (it had a slight tendency to ride roughshod over the rules of natural justice). Its show rules were perfectly clear: “For the purposes of these rules, ‘dog’ shall include ‘cat’.” In Cambridge, it seems the reverse is also true.

**Stephen Kos**  
*(Sidney Sussex 1984)*

**Praise**

It is only since I have become more retired that I read the content of your magazine. Was it always as good as this issue? If so, I have missed too much.

**David Moore**  
*(Emmanuel 1960)*

Editor's note: Back issues of CAM are available to download at: alumni.cam.ac.uk/magazine

Write to us

We are always delighted to receive your emails and letters.

Email your letters to:  
cameditor@alumni.cam.ac.uk

Write to us at:  
CAM, 1 Quayside, Bridge Street, Cambridge, CB5 8AB.

Please mark your letter ‘for publication’. You can read more CAM letters at alumni.cam.ac.uk. Letters may be edited for length.

@camalumni  
facebook.com/cambridgealumni

**MORE FROM THE CAM MAILBAG**

We enjoyed reading your many letters on letter writing. Rachel Calder (Queens’ 2010) wrote – on paper, no less – to tell us that a mere three years ago she was indeed posting “proper pen-and-paper letters home. My mother kept every letter, hoarding them in the sideboard drawer.”

Barney Tyrwhitt-Drake (Pembroke 1966) emailed to urge readers to reprint their letters home on acid-free paper because “they are primary source and will be of interest to both genealogists and social historians.”

David Buck (Emmanuel 1954) wrote to say that his mother kept all the assorted letters he sent home but, looking back, “most interesting are the things I did NOT tell my mother!”

In contrast, Kathryn Peake (Newnham 1975) declared on Twitter that she never wrote letters home: “Maybe an occasional phone call,” she concedes. “But letters to fiancé (now husband of 38 years) every day almost!”

Mary Appleton (Homerton 2003) tweeted that she was pleased to see the magazine had moved from glossy to matt paper, and Bob Knowles (Corpus 1971) reckoned that CAM 77 had an unusually high nostalgia quotient: “My room, your room reminded me vividly of my visits in New Hall in 1971/4,” he says. “It’s quite remarkable how little the décor has changed.”
Sir David’s hub

Sir David Attenborough has opened a new global conservation hub, in the David Attenborough Building, aimed at finding solutions to some of the many challenges facing the natural world.

The driving force behind the campus is the Cambridge Conservation Initiative (CCI), a collaboration between the University and nine biodiversity conservation organisations. Sir David said that no one institution could hope to address all the threats to the natural world. "It is for this reason that the work of the Cambridge Conservation Initiative is so exceptional. By bringing together leaders in research, practice, policy and teaching, we stand the greatest chance of developing the solutions required to save our planet."

The legendary conservationist shunned ribbon cutting in favour of abseiling down the building’s 15-metre-high ‘living wall’.

The opening booking date for the Alumni Festival, which runs from Friday 23 to Sunday 25 September. Join fellow festivalgoers at the Vice-Chancellor’s Reception at the UL, hear Sir David Attenborough and Dr Rowan Williams speak, or join the alumni scratch choir at Come and Sing in King’s College Chapel. Visit alumni.cam.ac.uk/events/alumni-festival-2016 for more details.
DECONSTRUCTED

IT’S ALL GREEK TO THEM
THE CAMBRIDGE GREEK PLAY. ONCE EVERY THREE YEARS. IN GREEK.

Greek play you say? Yup, this is unadulterated classical drama, performed in Greek, with surtitles. The 2016 plays will be Sophocles’s Antigone and Aristophanes’s Lysistrata.

So this would be for the Classicists, right? Wrong. The Greek Play attracts all disciplines. The 1933 production of The Oresteia featured an Athena who had bowled Bradman for a duck at Fenners – JGW Davies.

Any big names involved then? Oh yes. Top director Helen Eastman is back for the third time – and then there is the calibre of student talent the productions attract. And did I mention that Tom Hiddleston (Pembroke 1999) starred in Electra back in 2001?

And of course it’s a Cambridge tradition. Since 1882, fact fans. That year the play was Ajax (possibly chosen because there was only one female character – one AR Maclin of Caius excelled as Tecmessa). Today, a production is mounted every three years.

So where do I get tickets? It’s on 12-15 October at the Cambridge Arts Theatre. Tickets sell out fast so to book, visit: cambridgeartstheatre.com

CAMBRIDGE TRIUMPH

Light Blue men rule the waves

Cambridge have won the men’s Boat Race for the first time in five years. Their victory in the 162nd race saw the Light Blues win by two and a half lengths, despite high winds resulting in tough rowing conditions on the Thames. “A lot of hard work goes into this – we wanted it more,” Cambridge Boat Club president, Henry Hoffstot, said.

It was the second year that both the men’s and women’s races have taken place on the Tideway. Conditions worsened significantly towards the halfway mark of the course during the women’s race. On the Middlesex station Cambridge were presented with the worst of the water and slipped back to a length behind the Dark Blues. The team conceded victory to Oxford’s Blue Boat, but courageously battled on and completed the course.

TWEET OF THE TERM

Good piece on the demise of the letter and the subsequent loss of precious details of ordinary lives due to social media. I should have really written a letter. @camalumni

CAMPAIGN

TWOf MINUTE TRIPoS

SUBJECT
DESCRIBE HOW MASCULINE FACIAL CHARACTERISTICS AFFECT PERCEPTION OF LEADERSHIP QUALITIES

It’s the beard, isn’t it? It gives me a certain… gravitas. Sadly, no. Masculine characteristics: thicker and flatter eyebrows; a squarer jaw; more pronounced cheekbones. It’s the beard, isn’t it? It gives me a certain… gravitas. Sadly, no. Masculine characteristics: thicker and flatter eyebrows; a squarer jaw; more pronounced cheekbones. It’s the beard, isn’t it? It gives me a certain… gravitas. Sadly, no. Masculine characteristics: thicker and flatter eyebrows; a squarer jaw; more pronounced cheekbones. It’s the beard, isn’t it? It gives me a certain… gravitas. Sadly, no. Masculine characteristics: thicker and flatter eyebrows; a squarer jaw; more pronounced cheekbones. It’s the beard, isn’t it? It gives me a certain… gravitas. Sadly, no. Masculine characteristics: thicker and flatter eyebrows; a squarer jaw; more pronounced cheekbones. It’s the beard, isn’t it? It gives me a certain… gravitas. Sadly, no. Masculine characteristics: thicker and flatter eyebrows; a squarer jaw; more pronounced cheekbones. It’s the beard, isn’t it? It gives me a certain… gravitas. Sadly, no. Masculine characteristics: thicker and flatter eyebrows; a squarer jaw; more pronounced cheekbones. It’s the beard, isn’t it? It gives me a certain… gravitas. Sadly, no. Masculine characteristics: thicker and flatter eyebrows; a squarer jaw; more pronounced cheekbones. It’s the beard, isn’t it? It gives me a certain… gravitas. Sadly, no. Masculine characteristics: thicker and flatter eyebrows; a squarer jaw; more pronounced cheekbones. It’s the beard, isn’t it? It gives me a certain… gravitas. Sadly, no. Masculine characteristics: thicker and flatter eyebrows; a squarer jaw; more pronounced cheekbones. It’s the beard, isn’t it? It gives me a certain… gravitas. Sadly, no. Masculine characteristics: thicker and flatter eyebrows; a squarer jaw; more pronounced cheekbones. It’s the beard, isn’t it? It gives me a certain… gravitas. Sadly, no. Masculine characteristics: thicker and flatter eyebrows; a squarer jaw; more pronounced cheekbones. It’s the beard, isn’t it? It gives me a certain… gravitas. Sadly, no. Masculine characteristics: thicker and flatter eyebrows; a squarer jaw; more pronounced cheekbones. It’s the beard, isn’t it? It gives me a certain… gravitas. Sadly, no. Masculine characteristics: thicker and flatter eyebrows; a squarer jaw; more pronounced cheekbones. It’s the beard, isn’t it? It gives me a certain… gravitas. Sadly, no. Masculine characteristics: thicker and flatter eyebrows; a squarer jaw; more pronounced cheekbones. It’s the beard, isn’t it? It gives me a certain… gravitas. Sadly, no. Masculine characteristics: thicker and flatter eyebrows; a squarer jaw; more pronounced cheekbones. It’s the beard, isn’t it? It gives me a certain… gravitas. Sadly, no. Masculine characteristics: thicker and flatter eyebrows; a squarer jaw; more pronounced cheekbones. It’s the beard, isn’t it? It gives me a certain… gravitas. Sadly, no. Masculine characteristics: thicker and flatter eyebrows; a squarer jaw; more pronounced cheekbones. It’s the beard, isn’t it? It gives me a certain… gravitas. Sadly, no. Masculine characteristics: thicker and flatter eyebrows; a squarer jaw; more pronounced cheekbones. It’s the beard, isn’t it? It gives me a certain… gravitas. Sadly, no. Masculine characteristics: thicker and flatter eyebrows; a squarer jaw; more pronounced cheekbones. It’s the beard, isn’t it? It gives me a certain… gravitas. Sadly, no. Masculine characteristics: thicker and flatter eyebrows; a squarer jaw; more pronounced cheekbones. It’s the beard, isn’t it? It gives me a certain… gravitas. Sadly, no. Masculine characteristics: thicker and flatter eyebrows; a squarer jaw; more pronounced cheekbones.

It’s the beard, isn’t it? It gives me a certain… gravitas. Sadly, no. Masculine characteristics: thicker and flatter eyebrows; a squarer jaw; more pronounced cheekbones.

Well, I think defining masculinity by pictures of George Clooney isn’t fair. Sigh. Nobody is doing that. Jochen Menges (Cambridge Judge Business School) and his co-authors set out to investigate gender theory which states that women with feminine facial characteristics are associated with nurturing behaviour, while those with masculine characteristics fare well in competitive settings.

So they showed people pictures of George Clooney and Taylor Swift, and asked them which one they’d rather have running the country?

No. They looked at a series of studies which examined different reactions to images of faces with masculine and feminine characteristics.

And they found that everyone wants George Clooney to lead us into a better age?

This is the really interesting bit, actually. The research concluded that while men in competitive settings benefit from high levels of facial masculinity, women fare well when they look either particularly masculine or when they don’t look masculine at all. So women with feminine characteristics may have a better chance of being perceived as leaders than previously thought.

And did I mention that Tom Hiddleston (Pembroke 1999) starred in Electra back in 2001?

Light Blue men rule the waves

Cambridge have won the men’s Boat Race for the first time in five years. Their victory in the 162nd race saw the Light Blues win by two and a half lengths, despite high winds resulting in tough rowing conditions on the Thames. “A lot of hard work goes into this – we wanted it more,” Cambridge Boat Club president, Henry Hoffstot, said.

It was the second year that both the men’s and women’s races have taken place on the Tideway. Conditions worsened significantly towards the halfway mark of the course during the women’s race. On the Middlesex station Cambridge were presented with the worst of the water and slipped back to a length behind the Dark Blues. The team conceded victory to Oxford’s Blue Boat, but courageously battled on and completed the course.

Light Blue men rule the waves

Cambridge have won the men’s Boat Race for the first time in five years. Their victory in the 162nd race saw the Light Blues win by two and a half lengths, despite high winds resulting in tough rowing conditions on the Thames. “A lot of hard work goes into this – we wanted it more,” Cambridge Boat Club president, Henry Hoffstot, said.

It was the second year that both the men’s and women’s races have taken place on the Tideway. Conditions worsened significantly towards the halfway mark of the course during the women’s race. On the Middlesex station Cambridge were presented with the worst of the water and slipped back to a length behind the Dark Blues. The team conceded victory to Oxford’s Blue Boat, but courageously battled on and completed the course.

Light Blue men rule the waves

Cambridge have won the men’s Boat Race for the first time in five years. Their victory in the 162nd race saw the Light Blues win by two and a half lengths, despite high winds resulting in tough rowing conditions on the Thames. “A lot of hard work goes into this – we wanted it more,” Cambridge Boat Club president, Henry Hoffstot, said.

It was the second year that both the men’s and women’s races have taken place on the Tideway. Conditions worsened significantly towards the halfway mark of the course during the women’s race. On the Middlesex station Cambridge were presented with the worst of the water and slipped back to a length behind the Dark Blues. The team conceded victory to Oxford’s Blue Boat, but courageously battled on and completed the course.

Light Blue men rule the waves

Cambridge have won the men’s Boat Race for the first time in five years. Their victory in the 162nd race saw the Light Blues win by two and a half lengths, despite high winds resulting in tough rowing conditions on the Thames. “A lot of hard work goes into this – we wanted it more,” Cambridge Boat Club president, Henry Hoffstot, said.

It was the second year that both the men’s and women’s races have taken place on the Tideway. Conditions worsened significantly towards the halfway mark of the course during the women’s race. On the Middlesex station Cambridge were presented with the worst of the water and slipped back to a length behind the Dark Blues. The team conceded victory to Oxford’s Blue Boat, but courageously battled on and completed the course.

Light Blue men rule the waves

Cambridge have won the men’s Boat Race for the first time in five years. Their victory in the 162nd race saw the Light Blues win by two and a half lengths, despite high winds resulting in tough rowing conditions on the Thames. “A lot of hard work goes into this – we wanted it more,” Cambridge Boat Club president, Henry Hoffstot, said.

It was the second year that both the men’s and women’s races have taken place on the Tideway. Conditions worsened significantly towards the halfway mark of the course during the women’s race. On the Middlesex station Cambridge were presented with the worst of the water and slipped back to a length behind the Dark Blues. The team conceded victory to Oxford’s Blue Boat, but courageously battled on and completed the course.

Light Blue men rule the waves

Cambridge have won the men’s Boat Race for the first time in five years. Their victory in the 162nd race saw the Light Blues win by two and a half lengths, despite high winds resulting in tough rowing conditions on the Thames. “A lot of hard work goes into this – we wanted it more,” Cambridge Boat Club president, Henry Hoffstot, said.

It was the second year that both the men’s and women’s races have taken place on the Tideway. Conditions worsened significantly towards the halfway mark of the course during the women’s race. On the Middlesex station Cambridge were presented with the worst of the water and slipped back to a length behind the Dark Blues. The team conceded victory to Oxford’s Blue Boat, but courageously battled on and completed the course.
Dear Alumni,
Newton, Hodgkin and Hawking. Iris, Zadie and Salman. Malthus, Venn and Keynes. Great minds, grown here. Will you help nurture the next?

Yours, Cambridge

Our campaign for the University and Colleges of Cambridge is raising funds to attract the brightest minds, create the finest facilities and give the freedom to create more world-changing ideas. To do this, we need your help.
www.cam.ac.uk/YoursCambridge
“His coach can’t get on site!” Definitely not what you want to hear on a crisp February morning. My second year architecture students and I were at Gravel Hill Farm to visit the North West Cambridge development, as part of my course on the fundamental principles of structures.

The visit is compulsory – and not just because the site at the time was a glorious pick ’n’ mix shop with precast concrete modular units and timber, concrete and steel frames all being erected at the same time. I believe you only truly become an engineer after going on a construction site. To appreciate design, construction and practical constraints, you need to be physically present – and mentally engaged – with people who will realise your scheme. Luckily for me, with some clever negotiations and manoeuvring, the fantastic team at NW Cambridge worked their magic and managed to get the coach and the entire class on to the site.

Alongside undergraduate teaching, my Lent Term was dominated by PhD supervisions. Supervisions are a pleasure. Not only do they lead my students to pursue and strengthen potential lines of enquiry, but I gain tremendously from the breadth of the questions under review.

This term, we examined the UK, Canada, India, Indonesia, Nepal and the Amazon. We discussed how religion and heritage can catalyse disaster mitigation, examined the place of construction codes and 3D printed materials in the rural environment and pondered whether the Gorkha earthquake in Nepal was a near miss.

In fact, as luck would have it, supervisions conducted on this latter topic meant I was much better informed for a phone interview with Newsweek in early April. Although the size and location of the Nepalese earthquake was expected, the subsequent damage was not, due to a combination of factors: the direction of seismic wave propagation, the underlying sedimentary soils, and the fact that ground motion did not match the natural frequency of the main building stock in Kathmandu.

Back at College, the school liaisons officer and I were busy putting together the programme for the annual College residential. Every year we invite 50 Year 12 students from our link areas of Merseyside, North Wales and Ceredigion to come to Cambridge for three days to experience University and College life. Participants attend a wide range of lectures and practical sessions and speak to current students. There are also talks on admissions, workshops on writing and mock interviews.

At the end of term, I was approached by The Inquiry programme on BBC World Service to talk about quake-proofing cities. I was one of four speakers and, as I settled myself in to a dingy recording studio at the Cambridge Business Park, I recounted what had led me to embark on this career in risk. It was the Pakistan earthquake of 2005. As a young engineer working for Arup, I could not understand why people were still dying from earthquakes. I told the presenter my motivation is the frustration that we know how to build against building collapse and prevent these deaths.

That frustration is still with me today. As I sit here composing this entry for Don’s Diary, three significant earthquakes in Japan and Ecuador are dominating the headlines, and the UK government has just sent me a request for structural engineers to fly to Ecuador to be part of a team under the EU Civil Protection Mechanism. “Everything can be rebuilt but lives cannot be recovered, and that’s what hurts the most,” the President of Ecuador, Rafael Correa, told the state radio. The human suffering and destruction caused by natural hazards cannot be overstated. I hope I never become complacent.
Room N12, Fellow’s Court, Fitzwilliam

Peter Bazalgette (Fitzwilliam 1973) and second-year geographer Joseph Cant talk staircase politics and the merits of green tea.

“He came by once before,” says geographer Joseph Cant of the esteemed visitor he’s expecting today. “But he only put his head round the door to say ‘hello’.”

This time, when Sir Peter Bazalgette arrives, he steps eagerly inside and the conversation flows. “We were all very happy here,” recalls Bazalgette of his 1973 cohort. “But the College was small and underfunded. There was no chapel, no theatre, no library and no gardens. When I reconnected with the College in the 1990s, through the Development Committee, I was totally amazed by the transformation of the place.”

Bazalgette, who had spent a year teaching before coming up to Fitzwilliam, arrived with a relatively sophisticated haul of possessions: “Three posters, 25 books, my coffee machine and a record player.”

Cant was more minimally laden. “Just my computer, some clothes, my bedding,” he recalls. No coffee is drunk in N12 now. “Whittards Moroccan Mint Green Tea,” Bazalgette says, studying Cant’s shelf approvingly. “I used to buy coffee with chicory because it was half the price of the real thing. It was disgusting.”

Staircase politics, too, is not what it was in Bazalgette’s day. He recalls: “There was one chap who’d go shooting, and come back and hang ducks and pheasants outside the window to mature.”

“I used to buy coffee with chicory because it was half the price of the real thing. It was disgusting.”

Staircase politics, too, is not what it was in Bazalgette’s day. He recalls: “There was one chap who’d go shooting, and come back and hang ducks and pheasants outside the window to mature. Somebody down the other end of the corridor was pretty leftwing and he regarded these birds hanging up as a sort of provocation. That’s my abiding memory of this staircase. The political struggle for the soul of the nation.”
These days, Cant says, smiling, “it’s just me trying to convert everybody into a Labour supporter. I’m not doing a particularly good job.”

The people who live around him are friends, who snaffled rooms together in the ballot. Next year, Cant will live out with friends – including one housemate with political views distinctly different from his own. “That’s rather wonderful,” says Bazalgette. “That gives me hope. Because people of different opinions need to not only debate, but to co-exist.”

The two talk with passion and pride about Fitzwilliam’s identity and in particular, its commitment to broad access. “When I was here,” says Bazalgette, “the undergraduates were about 60 per cent state-school educated – a very high percentage for the time. This College has a tradition of seeking out people of talent from whatever background.”

Cant occupies N12 thanks to just this tradition. “I went on a summer school for people from deprived bits of London, to help them see Oxbridge,” he explains. “We toured Fitz, so I knew it when I applied. I had misconceptions about what Cambridge would be like, but here has been even better than I imagined.”

There’s only one respect in which N12 today doesn’t quite match its 1973 incarnation – the view from its window. “The art room wasn’t there. Those fir trees hadn’t grown up. And that modern building hadn’t been built. The garden opposite was kept beautifully by one of the Colleges. I used to sit here when I should have been working and watch the gardener. He was a splendid sight, in a yellow waistcoat and a bowler hat and a red handkerchief in his top pocket. It was like a secret garden.”

Sir Peter Bazalgette (Fitzwilliam 1973) is Chair of Arts Council England.

Joseph Cant is a second-year Geography student.
A World of Wonders

Over 35 years' experience • Cultural, guided tours, worldwide • Limited group sizes

---

**India**

3 lunches & 11 dinners included

**The Taj Tour**

12 nights from £1795

Explore India's Mughal and Maharajas' heritage and experience the majestic Taj Mahal on this tour featuring India's prestigious 'Taj' hotels. Travel from the colonial hill station of Shimla via Delhi, Agra and Jaipur to Old Bombay on the Arabian Sea. VJV Special Event – Maharaja's Residence.

---

**Iran**

New Tour

**Return to Persepolis**

8 nights from £1795

Trace the history of the Persian Empire staying in Tehran, Shiraz and Isfahan. Visit the National Museum, Saad Abad Museum-Palace complex, Naranjestan, the tombs at Persepolis, Pasargad, Ali Qapu Palace, the Shaking Minarets and the old bridges. Enjoy a VJV Special Event.

---

**Vietnam, Laos, Cambodia**

Prices reduced by up to £100 (selected dates)

**Treasures of Indochina**

13 nights from £1945

Journey through Indochina's most fascinating destinations, steeped in religious traditions and ancient cultures. Visit Ho Chi Minh City, the temples of Angkor Wat, serene Luang Prabang, Ha Long Bay and Hanoi. VJV Special Events – Baci Ceremony, Apsara Theatre & Art Academy.

---

**Finland & Russia**

New Tour

**Passage to St. Petersburg**

5 nights from £795

Sail from Helsinki to the former imperial capital, visiting Senate Square, the Presidential Palace, St. Isaac’s Cathedral, Church on the Spilled Blood, Catherine Palace, the Hermitage, Fabergé Museum, Yusupov Palace and the old wooden painted town of Porvoo.

---

**Sicily**

Sorrento extensions available

**Treasures of Sicily**

7 nights from £895

A rewarding opportunity to tour the picturesque and historic treasure house that is the beautiful island of Sicily. Visit Catania, handsome Syracuse, Piazza Armerina, Agrigento, Selinunte, Palermo, medieval Cefalù, Taormina and iconic Mount Etna. Enjoy a VJV Special Event.

---

**Cuba**

7 dinners included

**Return to Havana**

8 nights from £1495

Discover colonial heritage, revolutionary history and natural beauty. Explore both old and modern Havana, Cienfuegos, Trinidad, Sancti Spiritus and Santa Clara, enjoying stunning national parks and resplendent Spanish architecture. VJV Special Event – Hemingway’s Haunt. Extensions available.

---

VJ VoyaGES Jules Verne

020 3733 6853 | www.vjv.com/cambridge

Sales & Information: Monday to Friday 8am to 7pm and Saturdays 9am to 5pm.
Messing about in small boats

The windsurfers and small craft skippers of the Cruising Club can’t think of anything better. Olivia Gordon reports.

Can there be anything half so much worth doing as simply messing about in boats? Members of the Cambridge University Cruising Club (CUCrC) don’t think so. Specialising in small craft and windsurfing, club life is “fun and relaxed”, according to first year Natural Scientist and windsurfing co-president Helen White (Emmanuel).

But don’t be fooled. This Club’s laid-back attitude sits alongside the special levels of grit required for serious sport, as second year Chemical Engineering student Rachel Tilley (Christ’s), captain of the ladies sailing team, admits. “It’s a chance to be part of a group who are very competitive sportspeople and who are determined to train hard.” She’s not joking – the Club are Olympic mega-champions, with members boasting more than seven medals to their name, including two Golds.

Founded in 1893, CUCrC welcomes all who like to sail, yacht or windsurf. Students can join as experienced sailors or complete beginners. Practice takes place on Grafham Water, half an hour’s drive from Cambridge – a diet supplemented by national university competitions and adventures further afield.

Club alumni are just as successful. Olympic silver medallist Ian Walker (Downing 1988), Sam Davies (St John’s 1993) and Annie Lush (Emmanuel 1999) all emerged victorious in last year’s Volvo Ocean Race.

But it’s not all about winning. Life somehow feels different when you’re out on the water, says Tilley. “It’s so nice to get out at the weekend and escape the Cambridge bubble.”

In 2018, CUCrC will celebrate 125 years of sailing and 40 years of windsurfing. So whether you were a keen sailor or windsurfer at Cambridge or developed your interests after graduation, CUCrC would love to hear from you. admin@cucrcalumni.org.uk.
Historic Villa Tuscany
between Florence and Siena in Machiavelli/Guicciardini country,
with two apartments, one for eight, one for four people for short or medium rents for holiday or sabbatical
Contact info@villabaldasseroni.com

Our House in Tuscany
Perched on a vine and olive clad hillside near Lucca.
Less than an hour from Pisa and Florence. Peace, walks, breathtaking views and food/wine. Enjoy being in a real Italian hamlet. To let when we're not there. Sleeps 4/5. £590 a week. Or ask us about local friends’ houses which may be available. Similar to ours, or larger or smaller. Some with pool.
Tel 020 8965 4494 or 0039 0583 835820
Mike Wilson (Christ Church, Oxford) and
Jessica Corsi (St John's, Cambridge)
Email: to-mike@hotmail.co.uk
Web: www.tuscanycastello.com

BOOKFINDING SERVICE
All subjects. Also journal articles, bibliographic research, CDs & DVDs.
Books are willingly mailed overseas.
Visa, MC and AmEx welcome.
Barlow Moor Books
29 Churchwood Road, Manchester M20 6TZ
Telephone: 0161 434 5073
e-mail: books@barlowmoorbooks.co.uk

VILLA IN TUSCANY
Set in the Pisan hills, a delightful and unspoilt part of Tuscany, Villa Adelina, Chianni, is an idyllic place for a holiday or to celebrate a special occasion in style. Enjoy Tuscan hospitality in local bars and restaurants, take in magnificent views from hillside walks, or sample wines from local vineyards.
A great centre to explore the art of Tuscany. Pisa, Volterra and San Gimignano are a short drive away and Florence, Lucca and Siena can be reached in 1-2 hours. Or stay cool in our large swimming pool. The Villa accommodates parties up to 12 and from 2016, our newly restored house in the grounds will accommodate a further six.
www.adelina.org.uk • Contact Peter Stefanini (Trinity)
peterstefanini47@gmail.com • 01904 705262

Beautiful author and academic
This slim volume (50) divides her time between London and Venice. She has little interest in possessions or brands. For her it’s all about experiences. She is fluent in three languages and written several humorous books in Latin. She lectures in London and Europe and has had countless papers published. A very fit woman, she is currently attempting the Munros and loves wild swimming. She is a warm, loving and affectionate woman who has remained remarkably grounded and understated.

The Cambridge Knee Clinic
Specialist care for knee disorders in all ages.
Arthroscopic surgery.
Ligament reconstruction.
Joint replacement and realignment.
The Clinic is run by Mr Jai Chitnis, Consultant Orthopaedic Surgeon. Operations are performed by him at both private hospitals in Cambridge.
www.CambridgeKneeClinic.com
01223 253763

Fine selection of genuine old maps and prints.
UK and foreign topography.
Antique Maps & Prints
P.O.Box 5446, Oakham, LE15 8WW
www.antiquemapsandprints.co.uk

To advertise on this page please call Sharon Davies at LANDMARK PUBLISHING SERVICES on 020 7520 9474 or email sharon@lps.co.uk
Lust and gluttony may be the obvious sins. But don’t forget control and certainty.

Reverend Dr Stephen Cherry is Dean of King’s College and Director of Studies in Theology.

What is sin? The traditional list of deadly sins – pride, avarice, lust, wrath, gluttony, envy and sloth – is neither a model of coherence nor comprehensiveness.

The absence of ‘cruelty’, ‘hypocrisy’ and ‘revenge’ from the list has long been an embarrassment to the tradition, and to be more credible today any discussion of sin needs to engage with the realities of prejudice; not only the extremes of racism and sexism but also those forms of snobbery and chauvinism that receive less public approbation.

To make such a claim might appear out of touch with the dark side of life that talk about sin is meant to illuminate. And yet it is to stand in the heart of the religious tradition that distinguishes between sins (which are always going to be features of who we are and what we do and think), transgressions (breaking written and unwritten rules), and evil acts (which are extreme in their negative intent and consequences).

When we talk about ‘sin’ our concern is not exclusively with the truly rotten aspects of human nature but also, and perhaps primarily, with the aspects of our character that are a little sour or rancid.

This means that any attempt to dialogue with the tradition that speaks of ‘deadly sins’ has to eschew the idea that there are seven that are identifiable, capital and primary.

Indeed, that tidy notion was itself a bowdlerising of the much earlier idea in which sins or ‘thoughts’ were enumerated and discussed not in order to control or organise the laity, but to help hermit monks and nuns understand themselves, and deal with the demons and passions that beset and troubled them.

In fact, sin lurks in shadowy places and, while not obviously connected to the presenting problem, is often a distortion of love. Look behind the headlines of the most violent situations in the world today, as well as behind the scenes of the financial crash of 2008, and you will detect people who are, one might say, in love with certainty.

Look at the sorts of situations where leadership goes wrong, whether in a catastrophic way or in terms of chronic dysfunctionality, and you may well find a leader who is a well-defended, narcissistic control freak. That is, someone in love with control.

Perhaps the greatest scandal in the history of sin is the place given to pride in the western Christian tradition. There is sense in this – mistaking yourself for God is a good way to cause trouble for yourself and others – but pride has all too often been seen as people getting above themselves socially or intellectually; in a word being ‘uppity’.

As such, teaching that pride is a sin has been a tool of oppression.

However, just as pride, properly understood, is a genuine sin, so too, I would argue, is abjectness. Both are sins against humility – which is the virtue of understanding yourself realistically, and relating to others and your environment in ways that encourage their flourishing as well as your own in a context of justice and fairness.

Ultimately, sin is neither the bigging-up of trivial transgressions nor the naming of the more despicable actions of others; it is about the distortion of truth and misplacing of love.

For the word sin to have any useful meaning we must avoid the temptation to find it in the trivialities that trouble the ultra-scrupulous or in the extremes of psychopathology, but in the habits and attitudes that, for all their apparent virtue and praiseworthiness, leave us feeling a little anxious or queasy about ourselves, because we have not loved as well as we might or been as truthful as we could.

Reverend Dr Stephen Cherry’s book, The Dark Side of the Soul is published by Bloomsbury.
This is why Cambridge is the new centre of the universe.
Forget London. Bangalore, Beijing, San Francisco are nowhere. Meet Cambridge – officially the new centre of the universe.

WORDS SARAH WOODWARD ILLUSTRATION MARION DEUCHARS

Cambridge: city of bicycles, punts and... cranes. Loads of them. Maybe you’ve heard about all the tech and pharma companies moving to Cambridge – or that property prices are going through the roof – and wondered what was going on. The answer is, quite simply, success. Commercial success.

Patrick Maxwell, Regius Professor of Physic and Head of the School of Clinical Medicine, who came to Cambridge four years ago from UCL, couldn’t be clearer. “Part of my aim for the School is that it should be highly entrepreneurial. I am, of course, a very strong believer in the importance of fundamental scientific research, but anyone working on this campus needs to understand that the space they occupy is in very short supply. We enjoy an extraordinary location, sharing a site with a comprehensive hospital. Our scientists have a clear eye on their research going on to have an impact on peoples’ lives.” They do not, he says, need to do that themselves – “not everyone is an entrepreneur. But they should take a positive view of commercialisation.”

Victor Christou, CEO of Cambridge Innovation Capital, the £50m venture capital fund in which the University is the largest shareholder, feels that Cambridge is on the cusp of a new era. “When I came here three years ago, we all knew Cambridge could become this huge centre for development. Now the question is just how big it will become. The machinery, the infrastructure and the capital are being put into place at once. You only have to look at all the cranes to see it is real. Someone remarked to me recently that the number of construction cranes reminded them of Dubai.”

That might be going a bit far (thankfully there is no need to irrigate Grantchester Meadows) but there can be no doubt that the face of Cambridge is changing rapidly. One sign of that is the growing biomedical campus which recently attracted pharmaceutical giant AstraZeneca to establish its global headquarters in the city.

There can be no greater enthusiast for this change than Tony Kouzarides, Deputy Director of the Gurdon Institute, who has made it his mission to help academics work with the pharmaceutical companies flocking to Cambridge. Kouzarides has had his own share of success, co-founding Abcam, a supplier of protein research tools, with his post-doctoral student Jonathan Milner.

Abcam is now worth more than £1bn on the UK stock market; its protein tools enable researchers around the world to do life-changing research and it employs more than 800 people in five countries, “which is amazing, given that we started with just a bucketful of enzymes”. As well as providing investment for UK startups, Jonathan Milner is still on the Abcam board and together with Kouzarides has founded a new therapeutics institute in Cambridge – the Milner Institute. And Kouzarides is working with a former PhD student and group leader at the Gurdon, Eric Miska, to set up a new drug discovery company.

Translating research into therapeutics

In fact, Kouzarides believes that the future lies in the worldwide drive to therapeutics – something which Cambridge has the potential to be at the very core of. One of the things that makes this possible is the University’s recent – and unique – agreement with a consortium of pharmaceuticals which allows confidential material transfer of information. “Nowhere else in the world is there such an overarching agreement,” says Kouzarides. “It is a huge step in allowing the translation of research into therapeutics.”

Time and again those in the know mention the University’s generous attitude to intellectual property, which leaves many of the rights with the initiator of the research. As Christou says: “By its nature Cambridge can be seen as quite insular but, in fact and from very early on, when it comes to commercialisation the University has been both ambitious and open-minded, while never losing sight of its stated agenda of allowing academic freedom.”

Seed funds

It is 21 years since the University began seed funding, which is now run by Cambridge Enterprise. An evergreen policy of reinvestment has grown the fund from an initial £4m to £16m today, a rather better rate of return than many more aggressive venture capital companies achieve. Looking at very early stage investment means that, as Head of Seed Funds Dr Anne Dobrée explains: “We simply can’t tell who will be the winners, we just have to go with the gut and look for a credible team.” She believes that, these days, starting a company is just another part of Cambridge life. “Nowadays, entrepreneurship is seen as a natural progression for research,” she says.

Dr Robert Tansley (St Catharines’s 1993), Investment Director for Life Sciences at Cambridge Innovation Capital, agrees. “When I was working at Addenbrooke’s some 20 years ago,” he remembers, “there was definitely a degree of suspicion about those seeking to gain commercial funding to bring their research to an application. Now, however, my sense is that the translation element of research, which inevitably requires commercialisation, is not only much more acceptable but actually welcomed.” Indeed, this is something we all have reason to be thankful for – it is that...
translation of research into medicine that has the potential to make such a difference.

Commercialisation has also become easier, as Head of the Computer Laboratory Andy Hopper notes. He is proud that half of the 250 or so startups emanating from his lab are still going today – a success rate most VCs can only dream of – but he also sounds a note of caution. “When I tell student hopefuls that I almost went bust personally it does make them think twice,” he laughs. “There are plenty of people here to talk to who have already done it and who are here to give advice. We don’t take the rose-tinted view you might find in other universities, but if you have a good, marketable idea with a realistic valuation there are plenty of business angels based in Cambridge to help you out.” This wasn’t always the case, as Hopper, who worked with Hermann Hauser and Chris Curry to found Acorn Computers back in the 1970s, well knows.

College dons have always exchanged ideas at high table and cross-fertilisation has long been the norm here. But these days, it seems it is more likely to lead to an actual business. Last year alone Cambridge Enterprise put £3.8m into 13 startups and supported the commercial ambitions of 1,400 researchers.

Shirley Jamieson, Head of Marketing for Cambridge Enterprise, believes that rather than a rapid shift in momentum, Cambridge is seeing the benefits of organic growth in terms of realising its potential for marketable innovation. “All the major ingredients have always been there; but now we have reached critical mass and the mechanisms are in place to make things happen.”

The capacity to scale up
That is a view echoed by Stelios Kavadias, Margaret Thatcher Professor of Enterprise Studies in Innovation and Growth at the Cambridge Judge Business School. “We are finally bringing together what was missing, which is to create the capacity to scale up the good ideas into startups that have the potential to be successful on the international stage. Managing a startup is no longer an art form in Cambridge – instead it is part of a codified process which we can help with.”

Two PhD students whose company has benefited from that very process are Rebekah Scheuerle (St John’s) and Theresa Maier (St Catharine’s), founders of JustMilk Limited, a venture that, with the US non-profit JustMilk, has developed the technology to deliver drugs and nutrients to infants during breastfeeding. Recent winner of the Pitch at the Palace awards for budding entrepreneurs, JustMilk is part of the School’s Accelerate programme, which provides mentoring and technical expertise.

Last year, JustMilk set up the for-profit arm of the business and its founders have high ambitions – for social, rather than financial, gain. As Scheuerle, a Gates Scholar, explains: “We want to see the technology used in a low-resource setting, where the lack of access to potable water makes it difficult to give medicine safely. And to achieve that we have to scale up.”

Meanwhile, there is the small matter of finishing the PhD. “It’s all about good time
management,” says Maier, “and, anyway, the research we are doing is influenced by the next steps necessary for the development of the prototype, which will be tested in clinical trials at Addenbrooke’s next year.”

**In the heart of the village**

The pair are grateful that the facilities are on their doorstep, a point not lost on Tony Raven, CEO of Cambridge Enterprise who was struck recently by a conversation he had with a German engineer studying at Cambridge. “He said: ‘Why on earth would I want to go back to Munich when I can cycle to meet anyone I need to, right here?’ And he’s right: Cambridge is essentially a village, where everyone is constantly recycling skills. It’s just that they are very special skills with very special people.”

One such is Ed Rex (King’s 2007) of Jukedeck, a company bringing artificial intelligence to music composition that was Cambridge Enterprise and Cambridge Innovation Capital’s first joint investment. As Victor Christou remembers it: “Ed came to us with an interesting idea in a very rough form. But we felt he, as an individual, was hugely backable.”

Rex says now that “Jukedeck simply would never have happened without Cambridge.” As a chorister at King’s, he benefited from Director of Music Stephen Cleobury’s teaching of not just the choral tradition but also of music theory. Later, as a choral scholar at King’s on his way to a First class degree, he studied for a paper on music and science and became fascinated with the way in which our brains learn music. But it took a lecture in computer science at the other Cambridge over the water to make him ponder the possibility of writing code for the composing of music. Many would just have left that as an idea; Rex decided to teach himself to code. Supporting himself by singing in choral gigs, he sat in his bedroom until he had cracked it.

Then he wrote a business plan and, he says, took it to, among others, Cambridge Enterprise who “as luck would have it, had someone on their team who had worked in this field and so understood what I’d built. And because it is Cambridge they were brilliant at understanding the need for R&D costs and helping us with the intellectual property rights.” Rex enlisted the help of his fellow chorister Patrick Stobbs (King’s 2006), who had helpfully gone to work for Google after leaving Cambridge. Together the pair went on to make Jukedeck such a successful proposition that Cambridge Innovation Capital recently put in another £2m of venture capital funding.

Everyone hopes that Jukedeck will be a great success, but no-one knows how long it will take for Rex’s vision of personalised music to become commonplace. It’s just one of those brilliant ideas which is well on the way to reality. But, above all, Tony Raven believes that in its commitment to the translation of ideas into practice, the University is supporting its mission to contribute to society through education and research. If that makes money as well, all to the good. Because, as Andy Hopper says: “If you don’t launch, you’re guaranteed to fail.”
Forbidden Fruit
This year, the University Library is 600 years old.
Time, we felt, to break the final taboo.

WORDS LUCY Jolin PHOTOGRAPHY SAM ARMSTRONG

It is late into Michaelmas Term. The revelries of freshers’ week are forgotten and the reality of nine o’clock lectures and the round of weekly essays have begun to sink in. In College, Hall has just finished. And in the bar, a third year is holding forth on the secrets of the University Library.

The freshers know the basics. That the building was designed by Sir Giles Gilbert Scott, also the creator of Battersea Power Station. That it opened in 1934. That its tower extends more than 157ft into the air, 10ft higher than King’s Chapel.

And, of course, they know that Neville Chamberlain is said to have described the tower as a “magnificent erection”. But do they know that students are not permitted to borrow books from the tower? Do they know what is contained in the tower?

1. HOW TO MANAGE A HOME (1907)
This has all – and more – that you would expect from a domestic management manual for married women from the turn of the 20th century. From admonitions to the “unsatisfactory wife... always craving amusement, never satisfied”, to the sage advice to allow your husband at least an hour of relaxation and tranquility before bothering him with the pressing issues of the day, like bills. “A hungry man,” advises Mrs Stevens, “should never be worried. If anything unpleasant has to be told him, it is best to wait until he has had a good meal.” (Those bills, incidentally, should never be put on the mantelpiece, lest the furious angry bear of a husband should see them before he’s eaten and result in him going into a frenzy.) Yet there are surprises: Mrs Stevens points out in her preface that: “It is now quite possible for a woman of ordinary intelligence to earn a comfortable livelihood for herself”, making efficient household management more important than ever.

So how did all this stuff get here? “As a legal deposit library, in the 19th century, as now, we receive a printed copy of every book published in the UK,” explains Vanessa Lacey, Head of English Cataloguing, “so we have huge amounts of printed material that nobody ‘collected’ – it was all just sent here.”

In 2007 a group of six librarians, funded by the Mellon Foundation and the University, began cataloguing. “It’s all the ephemeral things,” says Lacey. “You get a very different view based around women and children, rather than the men who organised the military, political and educational life.” Which means, as Lacey points out, the tower contains everybody’s history – a truly titillating prospect.

Wherever you are, you can discover the Library’s collections at cudl.lib.cam.ac.uk and exhibitions at exhibitions.lib.cam.ac.uk.

And sometimes it is these small details, mentioned in passing in an introduction rather than the main body of the book itself, that can throw the gap between the generations into stark relief. In between puffs for Bird’s Custard, Artistic House Furnishers and Fry’s Cocoa, the back page of How to Manage a Home sports an advertisement for the author’s previous bestseller, How to Manage a Baby, warning the reader that “more than 120,000 babies died in England and Wales last year.”

Gentle readers, I hope you are sitting down. Because CAM has been to the Tower. We have carefully inspected its contents. And we feel duty bound to inform you that… it turns out that there is no pornography in the Tower’s shelves. None whatsoever.

Which is not to say that what is in the Tower is not highly stimulating – far from it. More than 200,000 items are held over 17 floors. Most are late Victorian or Edwardian. Many have never been opened.

Together, they give a unique insight into the glorious miscellany of a world that has otherwise disappeared: of dress patterns, courtship board games, picture books, cookery pamphlets, instructions for gas cookers, women’s magazines – in other words, anything and everything that ordinary Victorians and Edwardians spent their time actually reading.
2. THE FORBIDDEN FRUIT: HOW TO EAT A GRAPEFRUIT (1905)
One rainy day, Mrs John Lane went to see her greengrocer, who lamented that nobody was buying his exotic new shaddocks, or, as we know them today, grapefruits. But when she picked one up, she was transported. “As I looked at the splendid fruit, it seemed to bring back to me the glory of summer skies, the blessed warmth of the sun, the dreamy peace of a tropical day and the languorous perfume of snow-white blossoms against dark-green leaves... instead, I was in London, and miscellaneous citizens were hurrying through the February slush.” With commendable zeal for the new and exciting, Mrs Lane sets out to bring the grapefruit to the staid English masses. (They could be forgiven for their reluctance. Grapefruits available in 1905 were likely to have been smaller and much less sweet than today’s varieties.) To compensate, Mrs Lane recommends loosening the pulp and allowing sugar to soak into it, festooning it with glacé cherries, filling it with oysters sprinkled with cayenne pepper and horseradish, crystallising it, making marmalade from it... and, if all else fails, she says, you can dump a load of liqueur into it. In the same series are The Book of Rarer Vegetables, The Book of the Apple and The Book of Asparagus, providing a service to greengrocers everywhere.

3. INDOOR GAMES FOR AWKWARD MOMENTS (1900)
“The object of this volume is to try and lessen the number of dreadful pauses which so many hostesses have experienced with their guests,” writes Ruth Blakely. One certainly gets the feeling that the author is familiar with such pauses, as both guest and host: the book’s slightly waspish, world-weary tone marks it out from the relentless positivity of other how-to books of the period. It’s tempting to wonder how disparate groups of dinner party guests today would react when asked if they’d like a jolly round of Balancing a Bottle On The Head, in which the player must find a large, empty bottle, balance it on the back of his head while standing, get down on his hands and knees, pick up a cork with his mouth, and stand up again. Or how about Miew, in which a blindfolded guest (the Cat) has to kneel at the foot of a guest, ‘mewing’ pathetically, while the guest must then say ‘poor pussy’ three times with a straight face? Images of a certain politician come to mind, and are quickly pushed away. But beyond marvelling at the quaintness of those days in which you really did have to make your own fun with bottles and suchlike, there’s a sense of something rather rare: those staid, severe-mouthed Victorians, both young and old, being completely and utterly silly.”
These will be familiar to any parent: brightly coloured, squishy cotton books that babies can grab and throw and stuff into their mouths, featuring familiar animals and objects. As the cover promises: “A child can suck one and do itself no harm” – reassuring in an age where toys were covered in lead paint and clothing was routinely soaked in arsenic. No child has ever sucked these copies: they are absolutely pristine, and while their preservation is valuable, it’s hard not to feel a little melancholy that they’ve been shut away all these years. Today’s children might be a little mystified by the inclusion of a blackboard, an axe and a Heath Robinson-style telephone, and modern parents would probably raise an eyebrow at the box of safety matches (plus a smouldering match as a handy guide to what happens after you play with them). But essentially this is the same familiar, comforting landscape of childhood: a shuttlecock, a sheep, a cow, a key, a horse, a duck. No words are needed: the parents provide those. Incidentally, the publisher, Dean’s Rag Books, is still in existence, producing not books but highly prized teddy bears – the company was also the first to produce a Mickey Mouse toy, in 1930.
5. QUEEN MAGAZINE (1939)

Queen Magazine readers are exhorted to think about the contribution they could make to the impending war effort – with inspiration provided by a series of upper-class ladies. “Lady Reading’s interests are serious and somewhat highbrow. She impresses one most as a very balanced personality, with one of those clear, calm brains not given to under- or over-statement or to rash decisions.” Then there’s Mrs Laughton, who has “memories of pre-war days as a suffragette”, or Lady Iris Cappell, “one of the few women in Britain directly engaged in engineering”. But life for upper-class British women at the outbreak of hostilities isn’t all home and duty.

A travel piece extolls the glories of Ireland and the Irish – “a gay, informal, sporting sort of place where life romps along with a merry inconsequence”. We find a “glorified peasant gown with the new heavy-seeming jewellery” in the fashion pages. And we learn a refreshingly simple method of getting a good night’s sleep: if an apple before bed to combat “excess acid” doesn’t work, simply take a mild sedative. It’s all bright, positive, lively stuff and not so different from the women’s magazines of today. Apart from the recipe for “Cornish Heavy Cake”, perhaps, and the advert for Soddington Hall School: “Half fees to child with fluent French or good horsemanship.”

The object of this volume is to try and lessen the number of dreadful pauses which so many hostesses have experienced
See the whole gamut – Ancient Greek, Roman, medieval, Renaissance, Baroque and nineteenth-century sites on this carefully-paced 13 day tour, brought to you by the leading specialists in cultural holidays. We stay in Palermo, Taormina and Syracuse, vibrant and diverse cities, where we enjoy excellent standards of accommodation and food. Our tours are accompanied throughout by an archaeologist or art historian, who brings their expert knowledge and insight.

'So many unexpected treasures – that's what makes a Martin Randall holiday so special.' Tour participant in 2015

Contact us:
020 8742 3355
martinrandall.com

ATOL 3622 | ABTA Y6050 | AITO 5085
At a bargain ninepence, here we find both the latest Paris fashions and bathing suits made, mysteriously, out of wool. How? Why? Did they not sag? Was the itching not unbearable? Continuing the theme of how, when it comes to women’s magazines, there is nothing new under the sun, Peggy Morris asks: “Why not be slim?” “It’s folly to be fat,” she advises, “when ways of looking slim are many and so various. The first way to look slim is to look taller...vertical lines give this effect. Concentrate interest on the bodice, shoulder and sleeves.” She points to clothes that would suit “the woman little in flesh, as well as her slimmer sister”. Moving swiftly on, the celebrity designer is already very much in evidence, as we meet “Jeff, the man-milliner” who “hats all the best people”. And if you were labouring under the delusion that our forebears were somehow more intellectual than today’s Kim Kardashian-obsessed hordes, think again: the lament for a lost age of seriousness was alive and well in 1934. “Brows are worn lower, and the age of culture is past,” wails a writer. “Frankly, we own to interest in a flick. Solemnly, with pen, ink and tenacity, we settle down to that enticing occupation: spotting the stars.”
It is 1615. Your mother has been accused of witchcraft. What do you do? Professor Ulinka Rublack tells a story of sons, mothers, astronomy, magic – and love.
trustworthy witness, gave evidence that was both surprising as well as legally damning. Five years earlier, she said, she had employed a young local seamstress to carry out some needlework. Just before this time, this girl had worked for Katharina Kepler, who, she said, had once urged her to stay overnight. “Close to midnight,” the girl had reported to Klebl, Katharina had risen from her bed to “roam about” in the main room of her house. As the seamstress woke up, she asked: “Why do you roam about in the chamber instead of lying in bed?” Katharina replied: “Would it not please you to become a witch?” promising the young girl “joy and debauchery beyond measure”.

The defence
How do you defend a witch? It is often assumed that Johannes Kepler, the defender of Copernicus’s sun-centered universe, the man who discovered that planets move in ellipses and who defined the three laws of planetary motion, simply met ‘irrational’ claims of witchcraft with Enlightenment scepticism. In fact, modern distinctions between the rational and irrational – religion and magic – obscure how knowledge about humans and nature mattered equally to him and many of his contemporaries.

So, if not a straightforward refutation of witchcraft, what then? To understand the genius of Kepler’s defence, we need to understand the prosecution. At this time in England, James I advocated trial by dunking (famously, drowning proved innocence). Nonetheless, the notion that even a witch deserved a ‘fair’ trial remained important. That meant, for example, that an accused woman, whatever the crime, could not speak for herself – she required a man to speak on her behalf – and that women alone were not considered to be reliable witnesses. It also meant that evidence of witchcraft that occurred after an accusation had been made could not be included. For an accusation in Katharina’s home territory of Württemberg to be legal, a successful prosecution required not just the authority of the ducal governor, but also the duke himself, his Stuttgart chancellery and the professors of law at Tübingen University. Witness interrogations and the prosecution and defence cases were heard locally and then transcribed and delivered to the authorities for judgement.

Consequently, a successful prosecution depended on its meeting the requirements of the Imperial Law Code. By contrast, an effective defence required Kepler to discredit every single witness through legal reasoning. In addition, Kepler insisted that a particular procedure, developed in Roman Law, was to be used – meaning that all documents had to be presented in writing. This was a stroke of genius – it fully informed the defence about the evidence and, critically, enabled Kepler to mount a defence founded in the use of the tools of his intellectual life: textual scrutiny.

The fact-orientated inquiry of ‘things themselves’ was increasingly championed in all intellectual fields. Kepler’s education had nurtured his patience for puzzling over specifics. He had closely combed through literary and scholarly texts all his life,
encouraged by the humanist devotion to meticulous philological analysis as well as a new Mannerist delight in keeping the mind flexible through enigmas, riddles, hidden jokes, intricate conceits and allegorical word play.

This had trained Kepler to attend to details and contradictions in the testimonies, a skill he had also honed in refuting scholarly opponents. The new taste for experiments and observations taught him how to assess who was doing the thinking, with what kind of authority and intentions, in a particular case, to produce what kind of data. If history and philology were needed to evaluate data presented by ancient writers, sociological context was needed to evaluate contemporary scientific arguments about singular natural phenomena, such as comets.

Kepler rigorously interrogated testimonies to establish which might be reliable. It mattered to any natural philosopher whether someone who observed, say, orbits, was female, socially marginal, self-interested and known for major moral shortcomings, or, by contrast, male, possessed of a solid social status and was long-experienced in particular areas of knowledge. Such insights from the human sciences and legal hermeneutics forged in antiquity had become just as important in natural history, and explain why leading minds took care to appear authoritative in the impression they made on others through observing etiquette and decorum.

In their actual writing, good natural philosophers then drew on legal methods to argue persuasively about who deserved to be trusted. They tried to end fruitless controversies about what was true or not in tricky matters by reaching a consensus about reasonable conclusions. These methods “bound science to scholarship and mathematics to letters”. This was why Kepler not only read the documentation in his mother’s case but also listened attentively to her in prison, as she described how it was normal to act in her world, how a Leonberg widow did widow-like things. Kepler did not descend from an elevated life of the mind to dirty details of a criminal trial. Years of arguing his case in science had prepared him to mount an exceptionally effective defence based on demonstrating that his mother’s reported behaviour was not witch-like but widow-like, on identifying who was a reliable witness and who was not, on clarifying the exact sequence of cause and effect – on, in other words, examining and testing every single item of the prosecution’s evidence.

Torture
It would take more than a year for the defence and prosecution cases to be heard and due process to be followed. But on 20 August 1621, despite Kepler’s best efforts, the ducal court’s advocate, Hieronymous Gabelkhover, in a tightly argued final accusation, left no doubt that Katharina had to be tortured. Barely any time remained for Kepler to compose his concluding defence. A legal ultimatum had been set. He had been able to plan for it in outline since May, but now needed to respond to the specific points ›
Feel like a trip down memory lane?

King’s College
Corpus Christi College
Bridge of Sighs

Rooms to book in 20 Cambridge colleges

Whether it’s for a weekend break, reunion or a business trip; college accommodation is a great option. Single, twin and double rooms are available in Cambridge from £46.

UniversityRooms.com helps universities in over 100 wonderful cities worldwide rent their rooms when the students vacate during the holidays.

“Great to stay in a college again, more fun than just another hotel room!”

- Marc S

visit www.universityrooms.com
absolved either. A final attempt to “frighten the truth out of her” was needed. Katharina was to be led to the usual place of torture to face the executioner. He was to show his instruments and threaten to use them, although he was not allowed to actually touch or torture her. It would be Katharina Kepler’s final ordeal.

In the early morning of 28 September, having likely been warned by her son that this was a trial of nerves not flesh, Katharina was escorted from her tower gate prison to the town hall. There is no doubt that she felt this to be a dramatic moment. She was reported to have said: “I do not want to confess or admit anything at all. Even if you treat me whatever way you want, and tear one vein after the next out of my body, I would not know what to admit to.”

The governor, judges and executioner kept on threatening and reminding her of her deeds for some time, but she remained constant and entirely coherent. Finally, the guards were ordered to take Katharina back to her cell, where an anxious Johannes presumably awaited her. Six days later, his mother was unlocked from her iron chain and set free. She had spent 14 months in incarceration under the severest conditions. But her son had proven in law that she was not guilty of witchcraft.

Katharina Kepler died, aged 75, on 13 April 1622. No evidence survives about the final six months of her life. And Johannes Kepler never told anyone back in Linz the reason as to why he had temporarily moved back to Württemberg.

This epic tale has been transformed into an opera, Kepler’s Trial, to be performed on 28/29 October as part of the Cambridge Festival of Ideas. For more: festivalofideas.cam.ac.uk and keplers-trial.com.
There can be no performance without an audience. Professor of Musical Performance Studies, John Rink, discusses the spaces and connections between composer, musician and listener.

INTERVIEW LUCY JOLIN PHOTOGRAPHY ANNA HUIX

Let the music play

You might not realise that you know the third movement of Fryderyk Chopin’s Piano Sonata No. 2 in B-flat minor, Op. 35, but you do. It’s the Funeral March, the slow, solemn tones that have accompanied the last goodbye of everyone from John F. Kennedy to Leonid Brezhnev. Yet this piece of music, so strongly identified with such a specific mood of stately gloominess, was not intended to be performed solely at funerals. In its first impression, Chopin did indeed call it the *Marche Funèbre*. But in the second impression, that direction was removed – and it became, simply, *Marche*.

“There are a number of explanations, but the one I find most intriguing is this: if you are told that it is a funeral march, you hear a funeral march,” says John Rink, Professor of Musical Performance Studies, and Fellow and Director of Studies in Music at St John’s College. “If you are told it is simply a march, you are invited to hear the funeral aspect, but you are not told to. It allows that flexibility – and you can make it your own if you wish. The performer becomes not only a respondent but a generator of new ideas.”

Rink’s research and life’s work spring, in part, from a fascination with this mystical space between page and performance. A world authority on Chopin and a jury member at the International Chopin Piano Competition, he studied at Princeton University, King’s College London and Cambridge, and holds the Concert Recital Diploma and Premier Prix in piano. Today, he sits in a bare-walled practice room, with only a piano and a couple of rather sinister metal seats for decoration. (“Be careful with that chair,” warns a departing student. “It’s got bits of sharp metal sticking out of the back…”). Rink is animated, leaning forward, in his element. He shows no sign of wanting to be anywhere more comfortable.

A few decades ago, study of musical performance was discouraged. Performance was either something mysterious and untouchable (and therefore not to be analysed, in case it vanished under scrutiny) or it was a necessary evil, with performers themselves mere conduits for the composer’s intentions. But Professor Rink has pioneered a new way of thinking about performance. The traditional communication chain – composer writes the music, performer communicates it to listeners – is now being challenged. Performers are now seen to be actively creating the works they are performing, along with whatever texts they are working with, which are handed down by composers or other creative artists.

With that thinking, Rink believes, comes the task of understanding what that creative role is. In what way is the work of the performer creative? What knowledge is imparted in, or generated through, performance – not...
Unique signed and numbered limited edition prints of Cambridge Colleges

Beautifully coloured and detailed contemporary architectural prints of Cambridge and the University Colleges. These prints are unique to VA Prints and are made with the finest quality archival materials.

Free delivery on all orders over £200

Cambridge  Oxford  Venice

This is a small selection of the Cambridge prints on our website. Our prints make an ideal gift for alumni and those just graduating. They are a lasting memento of the college and the timeless architecture of Cambridge.

You can buy securely online or by telephone with all major debit and credit cards. Prints sizes are 483 x 329mm or 594 x 210mm. Unframed prints cost £109 each + p&p and are posted worldwide in large diameter cardboard tubes. (UK £6.50, EU £8.00, World £12.00.)

Tel: 01865 864100
www.vaprints.co.uk

St. John’s View from St. John’s Street

FRAMED PRINTS BY POST - UK ONLY

Framing Options

All our prints are also available framed for delivery by post to UK mainland addresses. They can be framed in a silver-gilt or gold frame with a double ivory mount for a traditional look or choose a black, white or oak frame for a more contemporary feel. Framed prints are £183 plus £16.50 p&p to UK mainland only.

Christ’s  Churchill  Clare  Clare Hall  Corpus Christi  Darwin  Downing  Emmanuel  Fitzwilliam  Girton  Gonville and Caius  Homerton  Jesus  King’s  Lucy Cavendish  Magdalene  Newnham  Pembroke  Peterhouse  Queens’  Ridley Hall  Selwyn  Sidney Sussex  St. Catherine’s  St. John’s  Trinity  Trinity Hall  Westminster
only on the part of the performer, but on the part of those observing? How does performance vary across different cultural contexts or idioms? “These are all important questions to ask and issues to understand – not least because performance, and indeed music, could hardly be more ubiquitous in people’s lives.”

But where do you start trying to pin down something as elusive as a ‘good’ performance? The ever-present nature of music means that it’s something different to everyone: an audience of one thousand will respond in a thousand different ways. We need to begin, says Rink, by throwing out the notion that any piece is ‘supposed’ to be performed a certain way.

“There may be value systems or sets of criteria which define how something is ‘supposed’ to be performed, but they cannot be and they are not absolutes,” he says. “Musical notation is under-specified and under-defined. It’s skeletal and primitive. Whether it’s jazz or Western classical music, you can’t transcribe it in its complexity. There is just too much subtlety going on. It’s not a free-for-all – you would wish to understand it in terms of its context and so forth – but what the performer is picking up and conveying is never going to match what the composer had in mind at any given time.”

Some elements of performance are intangible, he agrees. Last year he was moved beyond words by 21-year-old Kate Liu’s performance of the Piano Concerto No. 1 in E minor, Op. 11 at the International Chopin Piano Competition, which won the bronze medal. “A friend called her a sorceress: she cast a spell over the audience, though I don’t think she was even attempting to do so. She continually looked up to the heavens, as if communing with some higher power. She touched the essence of humanity, the deepest grief, through subtle touches on the keyboard. Afterwards, I spoke to another friend, whose opinion I respect hugely, and said: ‘Wasn’t that unbelievable?’ And the person said: ‘It left me cold. I felt it wasn’t sincere.’ That, I found fascinating.

“I could never have agreed with that person and, indeed, why should I? But while some things are intangible, in others you can very concretely define what makes a particular performance hang together and what gives it direction, according to the criteria you are using. And as there are no absolutes, quality or meaning are determined according to an individual’s own criteria.”

Chopin was not a composer who dealt in absolutes, Rink points out. There are testimonies that he never played a piece alike twice, and he took his zeal for annotation and improvisation to the extreme as a composer. Any of Chopin’s given works come in multiple versions, whether the original manuscripts or published copies. He changed his mind constantly. Indeed, when it comes to Chopin, there is no such thing as a ‘definitive version’: it’s a great paradox, Rink says, that the work of this most distinctive of composers speaks so differently to each individual.

So written music becomes a starting point for infinite journeys, rather than an end in itself. “We need to think more in terms of possibilities,” says Rink. “The quest for understanding is never-ending. There is no single answer. And that process of engagement, that quest, is right at the heart of what it means to be a musician and to be someone who think about responses to music. Perhaps you have answers for the moment, but you are always required to go further. And that quest is not just relevant to music, but to life. That’s how you could view the world around you, and chart your own destiny.”

Rink started playing the piano aged three, and vividly remembers correcting a mistake his sister made in a piano lesson, gleefully pointing out that she should have played an A. The teacher was astonished and tested him: he had absolute pitch (also known as perfect pitch) – able to identify any given note with no reference point. He listened to music constantly growing up – Schubert’s Unfinished Symphony, Chopin’s Waltz Op. 64 No. 2 – finding it “totally, overwhelmingly fascinating; never getting enough of it.” He still performs regularly, sometimes on the 1846 Pleyel ‘pianino’ that is kept in his office at the Music Faculty – and the type of instrument that Chopin used in his own teaching.

Among numerous other books, studies and directorships, Rink directed the £2.1m AHRC Research Centre for Musical Performance and Creative Practice, where his research focused on how creativity and originality in performance can be fostered through teaching and practice. He published, with co-author Christophe Grabowski, the Annotated Catalogue of Chopin’s First Editions. And his most recent project harmonises perfectly with a refusal to be pinned down to a definitive version: the Online Chopin Variorum Edition, funded by the Andrew W. Mellon Foundation. It is a new kind of edition, which not only contains digital images of Chopin’s manuscripts but allows the user to analyse and compare versions, tracing the creative history and dynamic evolution of the music. The project team is now working on a version which will allow a musician to combine elements from different sources, producing, if they wish, unique editions for every performance.

And now there is a new challenge: Rink is the inaugural director of the recently established Cambridge Centre for Musical Performance Studies. Again, he’s at pains to point out that there are no rigid structures here – “Cambridge thrives on its purposefully chaotic effervescences of activity,” he says – but, rather, a focal point for activities: events, talks, support for young musicians, an artist in residence.

Music, in whatever form, is at the heart of everything he does, and everything he is. “But it’s very hard to define – perhaps as a feeling that you cannot live without this. That grip increases over time. You push yourself harder and harder. The standards get higher and higher, not only your own standards, but the expectations of others. In some ways, I feel that I understand it. In other ways, I cannot explain the power that it has. And that’s wonderful, in a way. If you could explain everything in music, it wouldn’t have the hold that it does.”
Can’t fit the Long List into your suitcase? You’ll be needing our handy guide to beach reading, Cambridge style.

INTERVIEWS MEGAN WELFORD
ILLUSTRATION OWEN GILDERSLEEVE
MI Finley’s *World of Odysseus* (NYRB Classics) looks at *The Odyssey* as a way to reveal the legal structures of the modern world. It also compares the moral systems in *The Odyssey* with other societies, explaining things like guests, gifts, inheritance and kinship. It’s an excellent companion to Adam Nicolson’s book about *The Odyssey* and *The Iliad, The Mighty Dead* (William Collins).

1606: *William Shakespeare and the Year of Lear* by James Shapiro (Faber) is about the historical background to the writing of King Lear and Macbeth. You realise it was rather bold of Shakespeare to write them as court plays, knowing they would be performed in front of the King. I also enjoyed Carly Simon’s autobiography, *Boys in the Trees* (St Martin’s Press). It’s her search for love and happiness, and for someone of my generation it fulfils the promise of self-indulgence that rock ‘n’ roll made us.

**SIR DAVID HARE (JESUS 1965)**

*Playwright*

Barney Norris is already admired as a playwright, but his first novel, *Five Rivers Met on a Wooded Plain* (Doubleday), is an amazing debut. It tells the stories of a group of people who are all involved in an accident, but it’s also a portrait of the city of Salisbury. This kind of intensely emotional, deeply-felt, regional writing used to be one of the glories of British literature. Norris reminds you just how powerful that tradition was.

Helen Simpson is the best compressor in the business. Into her exquisite short stories she packs the exact mix of hope and despair, of energy and lethargy, of regret and determination that most of us go through on an hourly basis. I wolfed down her latest collection, *Cockfosters* (Jonathan Cape), at a single sitting. It’s that good.

**DR LYDIA DRUMRIGHT**

*University Lecturer in Clinical Informatics, Department of Medicine*

*Reaching Down the Rabbit Hole* (St Martin’s Press) by Dr Alan H Ropper and Brian Burrell is an anthology by a brain injury doctor, in the tradition of Oliver Sacks’ *The Man Who Mistook His Wife for a Hat*. His journey towards a diagnosis holds your attention like a thriller, and you learn how the brain works along the way.

In *Suburban Safari: A Year on the Lawn* (Bloomsbury), Hannah Holmes describes the wildlife in her garden like a David Attenborough programme. It’s a clever idea and very funny. She lets ants traipse through her house in a way I wouldn’t, but you end up seeing squirrels and crows in a new light.

*Ethics and Science: An Introduction* by Adam Briggle and Carl Mitcham (Cambridge
University Press) is a nice primer for those interested in the ethics of science and gives compelling real-life examples. Ethics are so important in what we do: scientists and the public need to be aware of the impact new discoveries will have.

**DR RUTH SCURR**  
*Politics Fellow at Caius*  
*A Man of Genius* (Bitter Lemon Press) by Professor Janet Todd is set in Venice in the 19th century. It’s a clever exploration of the themes of the gothic novel but with a modern sensibility. It builds on Professor Todd’s research into Mary Wollstonecraft and Mary Shelley and adds feminist concerns of the 1960s and 1970s. It’s the story of an obsessive relationship and evokes the beauty of Venice, but also its sense of menace and decay.

*SPQR* by Mary Beard (Profile Books) is a real tour de force – 600 pages of Roman history told with all Beard’s subversion, scepticism and questioning intelligence. You have the battles and emperors but also everyday life. It’s very approachable and still a distillation of all her years in the archives. *Dr Scurr’s biography John Aubrey: My Own Life (Vintage)* is now out in paperback

**PROFESSOR RICHARD GILBERTSON**  
*Li Ka Shing Professor of Oncology and Director of the Cambridge Cancer Centre*  
*1776* by Pulitzer-prize winner David McCullough (Penguin) is a brilliant book about the Declaration of Independence told through the eyes of everyday people – the watchmakers, cobblers and farmers – who found themselves fighting a war. They were basically a rabble but they defeated the superpower of the day thanks to their resolve. I lived in the US for 15 years and you can still see that spirit in Americans today.

The subject of Kevin Belmonte’s biography *William Wilberforce: A Hero for Humanity* (Zondervan) was an amazing individual. He could have been the next prime minister but instead his religious convictions led him to spend 20 years fighting for the abolition of slavery. At the time, people thought he was a nutcase but he had the courage of his convictions. This book had a profound effect on me. It reminds you that there is a right thing to do – and you must do it.

**DR JOHN CARR**  
*Reader in plant virology*  
I read *Biophilia* by Edward O. Wilson (Harvard University Press) while I was travelling in Kenya for work. It explores the idea that humans like certain landscapes because of evolution – we came from East Africa so we like a lush, open landscape with mountains in the background, for example.

One book I’ve read and re-read is *The Difference Engine* by William Gibson and
A book that I love is a collection of photographs called Lost London 1870-1945 by Philip Davies (Transatlantic Press). I love comparing Smithfield, where I live now, with how it was then and saying, “Ooh, that’s interesting!” a lot.

ANTHONY HOLLINGHURST (HUGHES HALL 2007) Bishop of Aston
One very thoughtful book is Led into Mystery by theologian John de Gruchy (SCM Press), dedicated to his son, who died tragically in a diving accident. I was drawn to it as I was looking for a helpful book for someone who had also lost a loved one. I’m so glad I discovered it. It is written from a place of deep honesty, and although it offers no easy answers, it is a strangely hope-filled book.

I’ve always enjoyed reading classical literature but my sister, a former English teacher, sends me contemporary novels to keep me up-to-date. Of these I loved Miss Garnett’s Angel by Salley Vickers (Harper Perennial). It’s a gentle, humorous, poignant book of many layers, tracing the visit to Venice of the previously rather cautious middle-aged spinster – Miss Garnett – and her encounter there with paintings of Tobias and the Angel.

ZOE CUNNINGHAM (TRINITY 1997) Backgammon champion and MD of Softwire
Recently I’ve loved the page-turner Angel Falls, the third in the Cassandra Bick Chronicles by Tracey Sinclair (self-published). Vampire stories are often a bit old-school – all straight, all white, with women whose chief skill is swooning. Instead, Sinclair’s tales are modern, sassy, diverse and entertaining.

The book that has had the biggest impact on my life is The Artist’s Way by Julia Cameron (Pan Macmillan). After spending 15 years as a technologist, reading this opened my eyes to other options and I now work as both a managing director and as an actor. Zoe Cunningham’s book Networking Know-How (Urbane Publications) is out now.
Inspiring young minds!

AQUILA Magazine is a big hit in the world of children’s publishing, bringing a unique blend of challenging ideas and irreverent fun to thousands of young fans around the world every month.

What is so special about AQUILA Magazine? Well, it has no ads, fads or swipy-buttons, just mind-stretching fun for the whole family to enjoy. It is carefully designed to harness children’s desire to find out more about the world and how things work. Fostering their interest in science and the arts, it always has a healthy dose of humour and general knowledge thrown in for good measure.

What’s inside? Every month the magazine introduces a fresh new topic – these are explored in an ingenious and exuberant fashion, with articles, experiments and creative things to make – the magazine also explores philosophy and wellbeing to make sure young readers maintain a balanced take on life. As well as all of this, AQUILA is beautifully illustrated by up-and-coming artists and includes photos and diagrams throughout.

If this all sounds too good to be true, then the evidence shows that thousands of teachers, parents and grandparents recognise a good thing when they see it, recommending AQUILA to their students and friends: the magazine receives nearly as many new orders by recommendation as it does from advertising.

Ancient Egypt: this double issue makes brilliant reading for the summer holidays!
In this issue children can make a Water Clock and find out how the Ancient Egyptians learned to measure time; explore ancient Star Science in 'A Tomb with a Vibe' and tackle some Ancient Egyptian Maths (including some astonishingly clever multiplication techniques!). Howard Carter describes the 'wonderful things' he found in Tutankhamun’s tomb and Pharaoh Amenhotep pens a hilarious advice column. We meet a bask of man-eating Nile Crocodiles – some of the world’s largest living reptiles, and find out what to do if you’re ever caught between a croc and a hard place! As well as baking some traditional Fire-pit Bread from scratch, make a Matchbox Mummy and enjoy a double helping of summer fun, games, quizzes and competitions – you’d have to be embalm-y to miss it!

New: THE AQUILA BOOK CLUB in association with BookTrust. We are reading The Nowhere Emporium by Ross Mackenzie.

SUBSCRIBE NOW
Full refund if you are not delighted, just let us know within 28 days.

£50 Annual subscription
Europe £55 Rest of World £65

☐ I enclose a cheque made payable to Aqula (Name and address on the reverse, please.)

☐ Please charge my Mastercard / Visa / Maestro
Card no: __________ / __________ / __________ / ________
Expiry date __ / __ Security code __

Post back to: AQUILA, 67A Willowfield Road, Eastbourne, BN22 8AP

Purchaser’s Name ____________________________
Address ____________________________________
Postcode ____________________________________
Phone number _______________________________

Please send AQUILA to
Child’s name _____________________________
Address (of different) ______________________
Postcode _________________________________

☐ Start ASAP ☐ Birthday Gift
Child’s birthday date _______________________
Gift message (20 words max) ____________________________

CAM 16

HAPPY BIRTHDAY ALL YEAR!
What could be more fun than a gift that keeps coming though the letterbox every month? If you wish the first issue can be dispatched in time for the special day, along with your gift message. Coming up next: WWII, Bones and Codes & Coding.

www.aquila.co.uk
Tel: 01323 431313
I grew up in Detroit, in a neighbourhood where few went to college. I’m a first generation college student, but that never stopped me from exploring educational opportunities inside and outside the US. When I arrived in September I felt very homesick. I’m a people person and outgoing, so signing up to work at the College bar has been a great way to get to know students and fellows. We call the bar the ALB – short for Anthony Low Bar. I work mostly Wednesday nights, which is Formal Hall night – it’s our busiest time. I see people I know, we play music – it’s a very social space and that ties me here in Cambridge.

My research is about how hip hop informs adolescents’ understanding of gender identity and sexual consent. I love music – I study and read listening to it, and my friends will tell you I’m the DJ when I work at the ALB. One of my favourite parts of the job is choosing the bar’s music and I’m very picky about what’s being played. My playlist might include Rihanna’s Work or a collaboration by Drake and Future – American artists connect me to home.

Working is also enjoyable to me – it grounds me and keeps me in the real world. Most of all, though, I get a rush seeing other people enjoy what I’m playing.
EXTRACURRICULAR SHELFIE INTERVIEW KATE HILPERN

Behavioural ecologists really just want to watch animals in the wild

CAM browses the bookshelves of Dr Alecia Carter, Junior Research Fellow at Churchill College, within the Department of Zoology.

I’d spent a lot of time getting to know kangaroos, but it’s not the same with baboons

BABOON METAPHYSICS
DOROTHY CHENEY AND ROBERT SEYFARTH

Behavioural ecologists like me really just want to watch animals in the wild. This book made it seem possible to do that in a scientific way and reading it at the start of my PhD gave me a feeling of great excitement.

The authors are behavioural ecologists, who happen to be working on primates. This is significant because primatology tends to get a bit of a bad rap with behavioural ecologists as it’s an area they don’t usually work in. This book cleverly bridges the divide by taking the reader through very well-designed experiments that really get to the heart of the psychology of baboon behaviour.

It’s not seen as a popular science book, which surprises me because it’s incredibly accessible and captivating. Personally, I think anyone who has a basic interest in psychology, primates or our origins would benefit from it, so although I don’t reference it much now, I still recommend it a lot.

ALEX’S ADVENTURES IN NUMBERLAND
ALEX BELLOS

I was very intimidated by maths when I started my biology degree. I’d done lots on stats, but that isn’t the same at all, and Bellos was a lifesaver. In this utterly fantastic book — which has stories, pictures and great descriptions of how things work — Bellos talks to mathematicians about their research. And by presenting these real people doing neat stuff with maths, he makes you realise maths really is so much fun. In trying to get us to visualise four dimensions, for example, he provides an example of someone who has knitted it!
This is Bach at his most impassioned and raw
Owain Park, Senior Organ Scholar at Trinity

A PRIMATE'S MEMOIR
ROBERT SAPOLSKY
This is so good. Not that I thought so when I first picked it up. But Sapolsky quickly had me hooked on baboon behaviour, what it’s like to do fieldwork and his great descriptions of Eastern Africa. It’s a combination of popular science writing and a travel diary, and I couldn’t put it down.

I first came across it in 2009 coming onto the baboon project at the beginning of my PhD. It turned out to be the book that helped me ask all the right questions. At that time, I’d spent a lot of time getting to know kangaroos, but that’s not the same kind of engagement as with baboons, and this book helped me understand what it’s really like to follow these creatures through time. I go back to it a lot.

SMALL GODS
TERRY PRATCHETT
I could have chosen any of Pratchett’s books, which I’ve been enjoying since I was 11. I don’t think of his books as science fiction or fantasy. His books explore a whole world that just happens to be in a different place.

CHIMPANZEE POLITICS
FRANS DE WAAL
You try so hard to be a dispassionate observer when you’re working with primates, but you can’t help liking some individuals and not others – or at least rooting for some and not others. This book brings together all the science, but at that very personal level.

The style that de Waal uses for this book is quite different from his others in that it’s anthropomorphic, yet still scientific. In fact, some argue it is too anthropomorphic, but I disagree. By engaging with chimps as individuals – and indeed spending much of the start of the book describing their personalities – I think he takes the reader on a journey with chimpanzees through time that really helps you understand them.

De Waal has argued for years that human beings are actually moral creatures and that the idea of us being immoral at the core is unjustified if you look at evolution – and this book fits neatly into that argument.

ST JOHN PASSION: BACH
I conducted this for the first time in Trinity Chapel during Lent. It’s one of Bach’s most impassioned works – extremely beautiful and, on occasions, very raw. We used period instruments, giving it a little more intensity and angst. It’s one of the biggest things I’ve done at Cambridge and it was everything I’d hoped for. Your first performance of a piece is always very special.

TENEBRAE RESPONSIERIES FOR MAUNDY THURSDAY: CARLO GESUALDO
It was a performance of this that brought The Gesualdo Six together. Gesualdo’s work is very chromatic and mysterious, with some dissonance and a changing harmonic landscape that is at once uncomfortable and incredibly beautiful. Renaissance composers didn’t always write in that style, so he was a real pioneer.

COLLEGIUM REGALE TE DEUM: HERBERT HOWELLS
We play this regularly as part of Chapel services. It was originally composed for King’s and is the epitome of Howells’ work, especially towards the end when the organ really takes over. It gradually gets louder and louder, with big, resonating held chords, and the bass line, played on the pedals, ends with a stomping great melody. The slow build-up produces something that’s incredibly powerful.

SPEM IN ALIUM: THOMAS TALLIS
This is one of Tallis’s masterpieces. It’s written for 40 individual vocal parts, which makes it a hugely complex but exciting piece. This summer, I’m conducting it in Nevile’s Court at Trinity, which will be an amazing theatre for the music. It’s really going to ring around the cloisters.

Owain Park (Trinity) is a composer, conductor and singer. He also directs The Gesualdo Six, whose debut CD is out later this year. www.thegesualdosix.co.uk
THE RAVERAT ARCHIVE


Gwen Raverat (1885-1957) is one of Britain’s most celebrated wood engravers and author of Cambridge classic Period Piece. The Raverat Archive holds an extensive collection of her work, including limited edition original prints and high quality reproductions of her engravings. With over 800 images to choose from, there is something to suit every taste.

Visit www.raverat.com to join our mailing list, view our gallery, and buy prints and other merchandise. Enter CAM16 at the checkout for an exclusive 15% discount.

LOOKING TO INVEST IN BUY-TO-LET PROPERTY?

For gross annual yields of 5% plus and significant capital growth (of 10% over the last two years) then look no further than the Oxford property market.

scottfraser, Oxford’s leading property investment consultancy, specialises in the purchase of investment property and in residential lettings and management in the UK’s strongest letting market.

To enable you to own a quality property in the heart of Oxford, whether for investment or occupation, we provide a complete service.

We offer expert advice on:

- Investment Property Search
- Refurbishment & Furnishing
- Residential Lettings & Management
- Portfolio Management
- Residential Sales
- Mortgage & Tax Efficiency

For your FREE consultation or more information on our services, call us today on 01865 760055 or email our Investment Team at investments@scottfraser.co.uk.
Ultimately, all that interests us is academic ability – and potential

Jon Beard is Director of Undergraduate Recruitment

Here is a strong relationship between the success of a university and the calibre of the students it admits. I’m pleased to say that at the moment, there is much to celebrate. Undergraduate applications and entry standards are at an all-time high, and the student body (from both the UK and overseas) is more diverse than ever before.

This may come as a surprise to you if, like me, you have heard some of the myths and misconceptions often cited as reasons not to apply to Cambridge. Sometimes these can be amusing (stories about the mysterious questions allegedly posed by our interviewers are an annual feature in several national newspapers) but when they deter bright candidates from applying the impact can be serious.

As a graduate, you are in a unique position to challenge these myths. There is no story more powerful than ‘been there, done that’. If you have ever wondered what to say to a keen young person wanting to apply who worries that Cambridge might ‘not be for me’, here are some facts.

The University actively seeks out and welcomes the most talented applicants from all backgrounds. In each of the last two years, we received 16,500 applications – a record high. Despite the introduction of higher-rate tuition fees in 2012, our numbers – including those from under-represented groups – have continued to rise.

We have made great strides in improving social diversity. Over the past 10 years, the proportion of undergraduate acceptances from state schools has risen from 54 per cent to 62 per cent; ethnic minority students make up almost one fifth of our intake; and around 10 per cent of our students come from households with an income of £15,000 or less. And we are more internationally diverse, with one in five undergraduates coming from overseas. They are all admitted from the same field, on their individual merits. We don’t have admissions quotas (other than where there is a specific funding contract, such as for Medicine).

We do not use the interview to pick students who fulfil a stereotype of what a Cambridge student should look like. While we do interview 80 per cent of candidates, their academic profile is by far the most important factor; no one receives an offer unless their academic performance warrants it. Likewise, while we value the qualities that they bring to the Cambridge community, we do not award places on the basis of ability in sports, music or any other extracurricular attribute.

Applying to Cambridge should not affect the likelihood of other universities making you an offer, as they cannot see your other choices at that point. For some, the choice of College is important, but actually Colleges are more alike than they are different and all students benefit from the same core of University teaching and from excellent small group teaching in College regardless of the College they are ultimately admitted to.

Then there are the myths about University life: that studying here is prohibitively expensive, and that the amount of study leaves little time for a social life. A Cambridge education actually represents excellent value for money. Although our fees are the same as at many other institutions, our concentrated, eight-week terms mean less money is spent on accommodation, which all Colleges guarantee for the whole three or four years. Students from low-income households receive up to £3,500 a year in non-repayable grants. As for workload, the fact that the University supports more than 700 student societies speaks for itself.

Sometimes, these myths mean that capable students choose not to apply. But there is much you can do to challenge these misconceptions. You are our most credible ambassadors. If our worldwide network of alumni can put forward the facts about Cambridge in day-to-day conversations – at the office, across a dinner table or at the school gates – it resonates more effectively than a dozen press releases.

We will be doing all we can to support you. We are developing online resources to provide easy access to all the up-to-date facts about the University and its admissions. Ultimately, our message is a simple one: in considering applicants, all that interests us is how bright they are, their interest in the subject and how they will take advantage of the opportunities that we offer.
CAM 78 PRIZE CROSSWORD

All entries to be received by 2 September 2016. Please send completed crosswords:

- by post to CAM 78 Prize Crossword, University of Cambridge, 1 Quayside, Bridge Street, Cambridge, CB5 8AB
- online at alumni.cam.ac.uk/crossword
- by email to cameditor@alumni.cam.ac.uk

The first correct entry drawn will receive £75 of vouchers to spend on Cambridge University Press publications and a copy of The Cam: An Aerial Portrait of the Cambridge River, which provides a unique view of the river and surrounding countryside, by Franz Bogner and Stephen Tomkins (Laber Foundation, £24.95). Two runners-up will also receive £50 to spend on CUP publications. Solutions and winners will be printed in CAM 79 and posted online at alumni.cam.ac.uk/magazine on 16 September 2016.

INSTRUCTIONS
One word must be removed from each clue before solving. An instruction is spelt by the letters formed by adding the initial letters of the clue answer and its removed word (A = 1,27; B = 2,28 etc). This will show a quotation pertaining only to the initial grid. Across answers are to be jumbled before grid entry.

ACROSS
1 Flamboyant Arab overcome by strong American beer (6)
7 Hospital orderly once admitting clumsy magician (6)
13 Spray not covering large dark spot (5)
14 Aloe vera mostly spread round tense infected muscle (8)
15 Biological change in ailment causing removal of waste material (9)
16 Drizzly rain is drifting outside Government House (7, 2 words)
17 Dead silence at Ibrox, not the last hot expressions of exuberance (5)
19 Capricious sailor returned in fine yacht (7)
22 Genuine as Zulu soldiers (7)
26 He eliminates eccentric easy-going Republican (5)
28 Inflexible hairy tail (5)
30 Injured ancient queen remains possessed by evil demon (7)
32 Male Asiatic bird in lousy condition (5)
34 Clever story with Troy appearing in confused untimely end (8)
35 Chaps in education to make instant improvements (5)
36 A settee partly made abroad by a dealer from the east (6, 2 words)
37 Nerve shown by the first socialist to excoriate an Irish writer and politician (6)

SOLUTION TO CAM 77 CROSSWORD
TERMINE BY SCHADENFREUDE

Winner: Nicholas Maxwell (St John’s 1970). Runners-up: Josephine Living (Newnham 2000) and Alan Chamberlain (St Catharine’s 1975).

Instruction from removed letters is ALTER SEVEN CELLS TO SHOW COMPLETE SEPTET. Highlighted cells give HOPE, CROSBY, LAMOUR, stars of the “Road to...” films: BALI,UTOPIA, ZANZIBAR, SINGAPORE, HONG KONG, MOROCCO and RIO (shown in bold italics). Altered entries are APERT/SPUE, BORDS, ORTS, TRUSS, ERSE, TIEN, SERAPHES (changed letters shown in red).
Highlights this season

Order these titles with your 20% Alumni discount* at www.cambridge.org/highlightsCAM

* Terms and conditions apply
SOMETHING THAT TAKES CARE OF EVERYTHING

Whether you hoard hundreds of books or gather works of art from around the globe, we all at some time crave extra space.

For 30 years Neville Johnson have been using the finest materials and craftsmanship to create bespoke furniture with longevity and style, so you can sit back and relax, in the comfort of your own home. With substantial savings on all styles and finishes, there has never been a better time to invest in Neville Johnson bespoke furniture.

Savings on all designs:
Free 100 page brochure
Buy now pay in 12 months**
British design & craftsmanship
Nationwide design service
10 year guarantee

Call 0161 873 8333 or visit nevillejohnson.co.uk for our latest brochure. CODE CAM32

NEVILLE JOHNSON
HANDCRAFTED BESPOKE FURNITURE