

# IMPRINT

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## From the Editor

A whole year has passed since I last sat down to write an editorial for *Imprint* magazine and, in that time, life has slowly returned to Lincoln. Our students are back in residence and are throwing themselves into their studies and extra-curricular activities. It has been a particularly strong year for the Boat Club and drama at Lincoln, and you can read more about both on pp.10-11 and pp.12-13 respectively. We have also introduced new initiatives to help support students with their study skills (pp.18-19) and to improve our access and outreach offerings (pp.6-9).

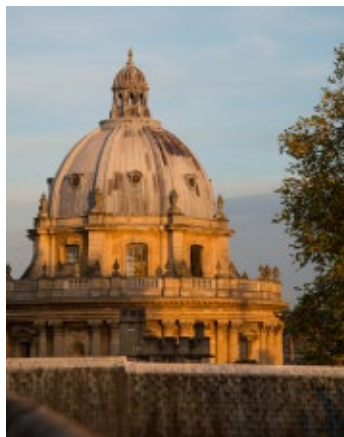
This past year we have been lucky to have been joined by Dr Di Wang as Lecturer in History of Art, and to learn more about her research into the relationship between science and art (pp.22-25). Meanwhile, Professor Jordan Raff has been making waves in the world of centrosome biology (pp.26-29), and Professor Edward Nye has recently released a new book on the nineteenth-century mime artist Debureau (pp.30-33).

In this issue we also consider some of the key topics of the day, with help from our alumni community. As General Counsel of Formula E team Envision Racing, Jenn

Babington (1998) is well-placed to discuss climate change and electric vehicles (pp.34-37), while foreign correspondent Richard Spencer (1984) has experienced the conflicts in the Middle East and Ukraine first-hand (pp.42-45). Other features include an interview with former BBC Chairman Sir David Clementi (1967) as the institution celebrates its centenary year (pp.38-41), and a reflection on Caroline Sarll's (1983) charity Widowed and Young as it marks its 25th anniversary (pp.46-49).

**Julia Uwins**, Website and College Communications Officer

# College News



## Lincoln places third in the Norrington Table

We are delighted to announce that Lincoln College came third in the 2020-21 Norrington Table, our highest position in over fifteen years. This is testament to the hard work and dedication of our finalists, all of whom achieved either a 1st or 2.1 degree.

Senior Tutor Dr Lydia Matthews comments: 'We congratulate all of our students who completed their degrees last year. The College is delighted to celebrate their achievement, which is especially commendable given the difficult circumstances that they faced. We wish them every success in the future.'



## Teaching Excellence Award for Law Fellow

Professor Andreas Televantos (Hanbury Fellow in Law) has been awarded a Teaching Excellence Award by the Social Sciences Division in recognition of his outstanding contribution to teaching, learning, and the academic development of students.

Professor Televantos joined Lincoln in 2018. He teaches undergraduates in both the Law of Trusts and Land Law. He also teaches Legal Concepts in Financial Law, Advanced Property and Trusts, and Modern Legal History on the BCL, MJUR, and MLF.

Commenting on his award, Professor Televantos says: 'It's an honour to have been given a Teaching Excellence Award. Oxford really is a great place, and it's a privilege to teach such bright students alongside such brilliant colleagues.'



## Honours and prizes for Lincoln Fellows

Congratulations to Professor Jordan Raff (César Milstein Professor of Molecular Cancer Biology, pictured) who has been made a Fellow of the Royal Society for his contribution to centrosome biology.

Dr Samantha Ege (Lord Crewe Junior Research Fellow in Music) won the Noah Greenberg Award for her collaborative recording project, *Renaissance Woman: Works by the Women-Composer-Pianist of the Black Chicago Renaissance*.

Finally, Dr Gabrielle Watson (Shaw Foundation Fellow in Law) was awarded the Policing Book Prize from the European Society of Criminology for *Respect and Criminal Justice*, while Professor Andreas Televantos (Hanbury Fellow in Law) won the Peter Birks Prize for Outstanding Legal Scholarship for *Capitalism before Corporations*.



## New scholarship appeals are launched

In response to the unprovoked invasion of Ukraine and the tragic refugee crisis this has caused, we have launched the Lincoln Ukraine Scholarship Appeal. This special appeal will fund a graduate scholarship for a student from Ukraine, for admission onto a one-year, full-time postgraduate taught course.

We are also establishing a scholarship to honour the memory of Lincoln alumna Catharine French (1966-2020). Together, we have now raised nearly £650,000 and, if we can reach our goal of £780,000 by December 2022, we will be able to access matched funding of £400,000 from the University.

We are hugely grateful to our fantastic Lincoln alumni for supporting these scholarships. More information is available at [lincoln.ox.ac.uk/support-lincoln](https://lincoln.ox.ac.uk/support-lincoln).





## Lincoln takes important steps towards sustainability

We are pleased to announce the creation of a new post in sustainability, in partnership with Exeter College and Corpus Christi College. Peter Nitsche-Whitfield has been appointed to the role of Sustainability Coordinator and will work across all three colleges to help develop, coordinate, promote, and implement effective sustainability initiatives. The creation of this post is an important part of Lincoln's wider commitment to sustainability as we work towards a greener future.

This year we also participated in the Green Impact award scheme, a programme designed to support environmentally and socially sustainable practice within organisations. The College was delighted to receive a Silver award (pictured).



## Kaleidoscope Ball takes place after hiatus

A Lincoln College Ball took place on 14 May 2022, the first Ball in over four years. Under the theme 'kaleidoscope', our students and recent alumni enjoyed music in Front Quad and Grove, culminating in the evening's headliner, Mungo's HiFi, and a silent disco until 3am. A selection of food vendors in College offered everything from wood-fired pizzas and gyozas, to mini doughnuts and Belgian waffles.

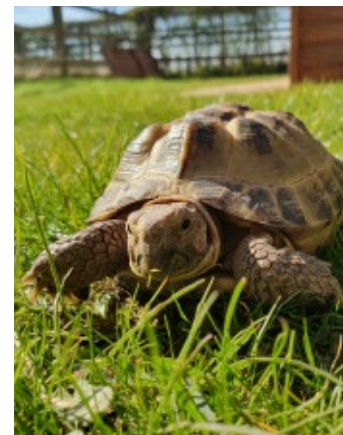
It was a beautiful evening and our attendees had a great time. Many thanks to the Ball Committee for their hard work in organising this event.



## Success for Lincoln College Boat Club

We are hugely proud of the Lincoln College Boat Club for a stellar year on the river. An impressive display in Torpids saw M1 row to victory and win blades, and all Lincoln boats ended the competition with a bump on the final day. We plan to commission a chalking in Chapel Quad to celebrate M1's success. The rowing year culminated in Summer VIII's, where all of Lincoln's crews performed admirably and recorded bumps on the river. Congratulations to the whole Club for their achievements this year.

An in-depth overview of LCBC's year, written by President Heather McTaggart, can be found on pp.12-13.



## Tortilla triumphs in annual Tortoise Race

This year, Lincoln's tortoise, Tortilla, took part in his first ever inter-college Tortoise Race as part of the Tortoise Fair held at Corpus Christi College on Sunday 29 May. Despite seemingly fairly uninterested at the start, Tortilla rose to the occasion and overcame stiff competition from fellow college tortoises Foxe (Corpus), Emmanuelle (Regent's Park), Aristurtle (St Peter's), and Tessa (New) to take pole position in his inaugural race. Well done Tortilla!

Many thanks to Corpus Christi for organising this fun event. Over 1,500 students attended and £7,000 was raised for the DEC Ukraine Humanitarian Appeal. We look forward to defending our title next year!



# Pathfinders





Left: Dr Lydia Matthews (Senior Tutor), Dr Craig Marsh (Pro-Vice-Chancellor for International Partnerships and Director of the Lincoln International Business School), Dr Maryanne Saunders (Access and Career Development Fellow), and Andrew Miller (Access Officer)

## Leading the way to Oxford

**W**hen I was interviewed for the position of Access and Career Development Fellow at Lincoln, one of the first questions I was asked was ‘why access work?’. Without hesitation I replied that I do it because it works; I know this because I am quite certain I would not have had the academic career I have without the access opportunities I had as a teenager. I participated in a UNIQ summer school in 2011; UNIQ is a university-run free programme, offering support and residentials to state-educated students. As a year 12 student I was invited to stay in Oxford for five days and attend seminars, classes, and museum visits to learn more about my chosen subject: History of Art. The residential, and the social activities organised alongside it, far exceeded my hopes as a first generation, state-educated young person and motivated me to apply to Oxford for my undergraduate degree. My colleagues and I wish to create similar inspiring and memorable experiences for pupils from disadvantaged backgrounds, which is why we have created the *Lincoln College Pathfinders* programme, offering ongoing support to children in the East Midlands who receive free school meals.





Dr Maryanne Saunders with  
Dr Craig Marsh

## Background

After the 2020-2021 admissions cycle, the College conducted an in-depth review of its admissions statistics, as well as our access and outreach work. This review found that we needed to do more to encourage applicants from underrepresented backgrounds to apply to Lincoln. Since joining the College, I have been working alongside the Tutor for Admissions and our full-time Access Officer on a number of 'in-reach' (work within College) and 'outreach' (work with external institutions such as schools) programmes. New initiatives have included information sessions for interviewers on how to understand contextual factors in admissions, a comprehensive training programme for undergraduate access ambassadors, student focus groups, and interviews with subject tutors to address specific concerns and to identify opportunities for promoting equality of access. We have also continued our work visiting schools, hosting residencies, and organising workshops.

A major part of our access and outreach offering is the development of an exciting and ambitious flagship programme, *Lincoln College Pathfinders*, which will launch in September 2022. Through this programme we will work with pupils from our link regions in the East Midlands who are eligible for free school meals. *Pathfinders* will be part of Lincoln's ongoing commitment to recruiting the best students from any and all backgrounds and encouraging applications from those who are currently underrepresented at the University and in College.

## Aims

The three core aims of the *Pathfinders* programme are to commit to tackling a specific area of educational inequality prevalent in our link regions; to create a long-term, sustainable and evidence-based flagship College access programme; and to involve the Fellowship, student ambassadors, and outside partners in the creation and implementation of College access activities.



## What will the programme look like?

*Pathfinders* will run as two key events per year for students. Starting in year 9, the cohort of roughly 40 students per year will attend one event in Lincoln and one event in Oxford per year. In the third and final year of the programme, the Oxford trip will be an overnight residential and will include a graduation. The events in each year will include practical and academic sessions revolving around a particular theme such as Exploration, Justice, and Value. For example, students may have a lecture about travel literature, a seminar on colonisation, and a trip to look at historical navigation equipment in the Museum for the History of Science.

Students will be put forward by their teachers to participate, providing they meet our criteria of being eligible for free school meals and show an aptitude for learning.

College staff, Fellows, and student ambassadors will be involved in the development and delivery of the sessions for students. There will also be additional information for parents and teachers about finance, university admissions, and skills development.

## How did we develop *Pathfinders*?

The development of the *Pathfinders* programme followed a period of in-depth research into disadvantaged demographics in the UK and how effective different forms of ‘intervention’ can be. We discovered that eligibility for free school meals has consistently been found to be a reliable indicator of disadvantage. The topic of free school meals, and more specifically, who and when people are entitled to them, has dominated the news over the last few years. In our link regions of Lincolnshire and Northamptonshire, there has been a marked increase in eligibility, with data from Lincolnshire County Council revealing that in January 2020, 17,612 Lincolnshire pupils were eligible for free school meals, compared to the latest figure of 22,675 – an increase of 28.7%.

The decision to launch a ‘continuous contact’ programme rather than one-off events or residential was based on evidence which suggests that continuous contact from an early stage in pupils’ education is the most effective form of access intervention. We also held this in mind when deciding the age parameters of year 9 (13/14 years old) and year 11 (15/16 years old).

## Partnership with the University of Lincoln

We are delighted to be partnering with the University of Lincoln and Lincoln International Business school on *Pathfinders*. Together with Dr Craig Marsh (Pro-Vice-Chancellor for International Partnerships and Director of the Lincoln International Business School) and Ian McGowan (Head of Schools and Colleges Engagement), we have drawn on the historic association between our two cities and institutions to create an initiative that is not a simply a recruitment exercise. The University will assist with recruitment, events, and venues for the programme, as we work towards our joint aim of giving pupils the tools to make informed choices about their futures and potential. The College will benefit from the University of Lincoln’s expertise and knowledge of our Lincolnshire link region, and will also provide us with an opportunity to host events in the city of Lincoln.

## The future

We are greatly looking forward to welcoming our first cohort of students in the 2022-23 academic year. We expect to learn a lot from this initial pilot of the programme, and we plan to continue to improve and expand *Pathfinders* over the next few years to include other geographical areas and an ‘alumni section’ where graduates of the programme can stay in touch with us and receive guidance and support while they are at sixth form. With the launch of *Pathfinders*, we are signalling the start of a new chapter for access and outreach at Lincoln. The programme joins the ever-growing catalogue of study days, residential, and school visits that we provide as part of our mission to address educational inequality and champion Lincoln as the friendly, inclusive, and encouraging community that it is.

**Dr Maryanne Saunders**

Access and Career Development Fellow



# Sports and Societies

## Cricket

After a successful previous season for Lincoln cricket, the new team was looking to build on that foundation and go even further. With Tom Nicholls (2020) as captain and a big crop of talented freshers joining, the team was looking very good. With many practice sessions in the nets, it was soon apparent just how far the strength in depth went, with a wealth of bowling and batting talent. Some rough stones turned into diamonds, in particular Alex Greenhalgh (2020) and Oli Preest (2021) who refined their bowling immensely.

The league games came quick and fast and Lincoln did not falter. In our first game against Teddy Hall, Imran hit an incredible 119 not out and guided us to a first league win in style. Against Oriel, again in the league, Tom Nicholls stepped up to hit a rapid fire 55 not out before retiring to allow the lower order a chance to impress. Gaurav Mediratta (2021) also batted well for a tidy 35. In what was a sensational fielding display, Lincoln impressed in very rainy conditions with catches from Ted

Bennett-Cronk (2020) and Michael Velloza (2021).

In Cuppers we faced St Anne's and cruised through, chasing down 132 at Barties with relative ease. Imran, who had found some serious bowling form, cleaned up. Alex Greenhalgh also shone with two wickets in two balls. As with most games, Imran and Gaurav played solidly and saw off the opening bowlers before Tom and Toby Robinson (2020) came in to score the few remaining runs. A win saw us progress to the next round of Cuppers.

The next league game was Somerville and another win followed. Michael Velloza, prodigy of the season, performed brilliantly with leg and off spin. Oli Preest took a fantastic running catch and George Ramsey (2021) bolstered the bowling attack with a wicket. With only 69 to chase down, Oli and Gaurav batted effectively with some late assistance from Tom.

Our first loss of the season came in the Cuppers round of 16 to a very strong Lady Margaret Hall team who were tidy in

the field and effective with the bat. Ollie Dixon-Szul (2021) took a sensational catch on the boundary and we restricted them to a respectable 120. But very sharp fielding combined with batting errors meant we slumped to 90 all out. Imran's 30 was not enough, but LMH did well and deserved to progress.

We bounced back and won the league semi-final against Oriel. Having beaten them earlier in the season we played with confidence and belief. Imran and Gaurav got out worryingly early which meant an increased role for the likes of Gabe Smith (2019), who was making his first appearance of the season. The skipper hit 97 and propped up the innings, meaning Oriel would need 173 runs to win. The bowling was tight and effective, Gabe in particular shone, but the field was impressive too with catches from Gaurav and Toby.

We ended the season with the league final against Pembroke who had only marginally lost to Worcester the week prior. Pembroke were a class side and fielded tremendously. Imran and Tom batted impressively in the conditions. Alex also put in a solid cameo to add some runs to the innings. Pembroke needed to chase 168 and did so with relative comfort. Despite our best efforts, their batters kept finding the gaps and the boundaries kept coming. Courageous bowling from Imran and Michael was not quite enough, while the highlight of the game was Alex's great catch on the boundary. In the end we were so close to silverware but just missed out to a big college who we pushed all the way.

It was a season to be proud of and something to build on next year. Special mention should go to Tom for the organisation throughout and also to all those who consistently turned up and showed commitment to the side!







## Rounders

Summer term saw the creation of a Lincoln rounders team led by Madi Hopper (2020) and Kaya Ghadia (2020) in a further extension of Lincoln sport. The rounders team grew as the season went on and was always open and receptive to new players who bolstered the ranks towards the end of the season. Their first game against Merton was a learning experience in which Amy Pryce-Jones (2021) hit and fielded particularly well, while in the next game the team performed well to earn a draw against Teddy Hall. In Cuppers, the team was unfortunately beaten by Balliol, but big hits from Max Hepworth (2021) were of note and his contribution over the term was very valuable. For a first season the rounders team achieved some memorable moments in a sparkling kit and have a solid team on which to build and improve next year.

## Indoor five-a-side football

Trinity term saw the return of the indoor football five-a-side tournament. Led by our new captain, Luke Harrington (2020), the Lincoln team played well all term long. The indoor tournament presented a different challenge to last year's outdoor tournament – playing with a smaller, heavier ball and on a smaller pitch took time to get used to – but Lincoln soon found their rhythm and dominated

the tournament. Michael Yates (2019) and Samuel Newman (2021) played consistently all term, and Adam Phipps (2018) alongside Tom Hatfield (2019) performed in exemplary style as usual. Particularly good performances were shown in the wins against Regent's Park, Wolfson, and St Hugh's. It was a good season and one which can be built upon as we go into the grass matches next year.

## Volleyball

Lincoln entered a volleyball team into Cuppers for the first time and, led by Elena Vicario-Santos (2020), they performed admirably. As many in the team had never played volleyball before there was a period of learning and adaptation when the season first began but soon we were in the groove.



A convincing win against Teddy Hall saw the team fully come together with Polina Danilana (2020), Chris Grassick (2018), Leon Galli (2018), Toby Robinson (2020), and Guru Ganeson (2020) all contributing. Peter Koyio, a College Porter, also bolstered the ranks with his volleyball experience and knowledge. In the next game the team was really harmonising and coming together, particularly Chris and Leon who were dominant at the front of the net, with Guru setting them up effectively. Having made it to the semi-final of Cuppers we faced a very strong team with two players from the Men's 1st team. In a very closely fought match we lost by two games to one, with the last game only lost by two points. It was the end of a great run and one in which we had a huge amount of fun with a new sport for most of us.

**“As Sports Rep, it has been fantastic to see a revival in Lincoln sport this last year and I encourage everyone to get involved however they can.”**

Toby Robinson (2020)



# Sports and Societies

## On the river

In the first full series of regattas following lockdown, Lincoln College Boat Club (LCBC) welcomed a strong cohort of novice rowers and thrived both on and off on the water.

Before the start of the academic year, the Club held a boat naming ceremony to unveil our two newest boats, and to pay homage to those whose names the boats bear. Our M1 crew now rows in the 'Timothy Knowles', named in honour of the former Bursar of Lincoln College who was instrumental in supporting the Boat Club, while our W1 crew rows in the 'Susan Brigden', named after the first female Fellow at Lincoln College. The festivities included speeches from Tim's family and Susan herself, and ended with a race between some of our LCBC alumni and current LCBC members. The ceremony

also marked the official reopening of the boathouse after its refurbishment. These purchases and the refurbishment would not have been possible without the financial support of the Lincoln College Boat Club Society, and our sponsor Darren Marshall (1982) at rEvolution.

Once term began, the Club began to recruit new novices. Led by our Novice Captains, Rebecca Harry (2020), Ben Tidswell (2020), and Ted Bennett-Cronk (2020), our recruitment numbers were strong and saw many new members commit wholeheartedly to LCBC. Supplemented by coaching from Sam Shepherd, the novices quickly earned their own achievements on the river. Our novice women's boat went on to win Nephthys Regatta, the first regatta of the academic year, in a sign of the success to come.

Importantly, Michaelmas also saw the return of our social traditions. Our Social Secretary Avery Warkentin (2020) reintroduced crewtable and our annual Christmas party, and diversified our social calendar throughout the year to help solidify our growing sense of community. Additionally, our Secretary Josephine Rügsegger (2020) organised our annual kit order, creating new kit items and ensuring that all members could proudly sport our College colours. Thank you again to rEvolution for providing valuable kit subsidies to help keep all aspects of the Club inclusive.

Joined again by our head men's coach James White, the Club also welcomed Ben Hinves as our new head women's coach. The coaches and squad are deeply grateful to our Men's Captain Christian Burke (2020) and



W2 at Summer Vllls (left)  
M1 at Summer Vllls (right)  
M2 at Summer Vllls (opposite)





our Women's Captain Olivia Holder (2020) for spearheading our training efforts. Special thanks also goes to Francesco Rolando (2021) and Polina Danilina (2020) who joined the LCBC captaincy team as Men's Vice-Captain and Women's Vice-Captain respectively to provide further support. Their efforts were proudly showcased by the club's wide participation in the IWL races in the lead up to Torpids.

With a starting order informed by last year's Summer Torpids, excitement for Torpids 2022 had reached an all-time high. Torpids proved to be an overwhelmingly strong showcase for the Club. M1 ultimately received blades by bumping Brasenose, Corpus Christi, Mansfield, and St John's. Our W1 boat also remained strong to bump Somerville and Balliol. Meanwhile, our lower boats also had an impressive showing with M2 bumping Brasenose M2, and W2 bumping Pembroke W2, Mansfield W2, and St. John's W2. These results meant that M1 rose back into Men's Division II and W2 fought into fixed divisions. Ultimately,

every single Lincoln boat ended their Torpids campaign with a bump, a club-wide success that is emblematic of the efforts of everyone in LCBC. The College is planning to commemorate M1's blades victory with a chalking in Chapel Quad.

After Torpids, we embarked on our annual Training Camp at Shrewsbury School for the first time since lockdown. Organised by our Treasurer Simone Fasciati (2018), we descended on Shrewsbury School where, over the course of four days, each squad member participated in multiple outings on a serene river. We were joined by coach Sam Shepherd, guest coach Oliver Hedges, and our previous women's head coach Dylan Mitchell throughout the camp.

The year culminated with our entry into Summer Vllls where the Club was able to both demonstrate its prowess on the water and celebrate a remarkable year. Having completed the trialling process for the University squads, our top boats were joined by Rollo Orme (2020) and Charlotte Wittram (2020). Rollo, having coxed the

lightweight men's blue boat, coxed our M1 boat as they went onto bump Worcester, Mansfield, and St. Hugh's. The W1 crew experienced great success in bumping Mansfield, Trinity, and Somerville. Due to his contribution to the Club, Rollo was awarded the prestigious Leo Blockley Award, named in memory of a former Lincoln student and rower. Once again, our lower boats shined with W2 bumping St. John's W2 and Wadham W2, and our W3 bumping Jesus W2 to become the second highest women's third boat in the Summer Vllls finishing order.

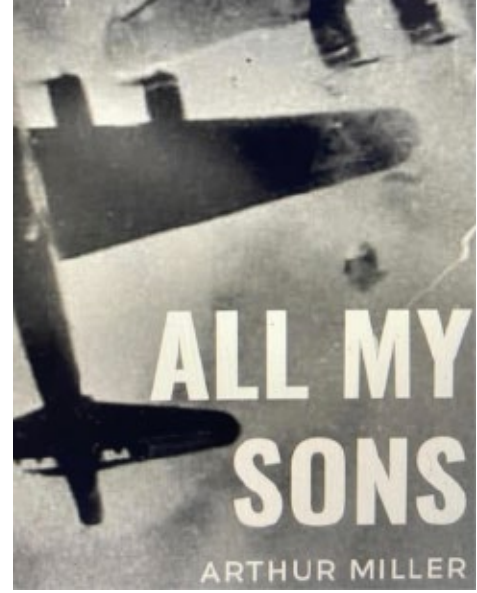
The regatta ended with the most beloved LCBC tradition, the annual formal dinner in Hall where LCBC and LCBCS join together for a celebratory meal to mark the end of the rowing year. This year we were joined by the 1981 M1 crew and the 1982 W1 crew; the first women's crew to ever receive blades at Lincoln. It was a celebration of our current success and a timely reminder that we as a club stand on the shoulders of giants.

I am immensely proud of this club, not only for the achievements we saw on the river, but for members' support of one another. I would also like to extend my thanks to the Boat Club committee members. In addition to those already mentioned above, I would like to thank our Captain of Coxes Angeliki Myrillas-Brazeau (2018), our Equipment Officer Anna Huhn (2019), our Welfare Officer Melina Schmidt (2021), and finally our Communications Officer Katie Child (2018). The Club would not have triumphed this year without the efforts of the entire committee. Thank you for such an incredible year, and I am confident that Alison Rep (2021) will build upon these achievements as the new incoming president.

**Heather McTaggart (2017)**  
LCBC President, 2020-2022



# Sports and Societies



## Lights, Camera, Action!

**C**oming into my first year at Lincoln, I was so excited to see what opportunities college life had to offer, and I was immediately greeted with the chance to get involved in the College musical, *The Legend of Troy*, directed by the wonderful Louise Burrett (2020). I was worried at first as I was very new to College and the other people involved were second years who I didn't know very well. Yet I finally decided to take part, and it was so much better than I could have imagined. Everybody was so friendly, and people with all levels of experience were welcomed and encouraged to join in. Rehearsals were always entertaining, and I made some wonderful friends both within my own year and across other years, which made the experience all the more enjoyable.

Given this, I was inspired to put on another production and so set up Lincoln College Drama Society and held auditions

for Miller's *All My Sons*. So many people got involved, and the cast worked so hard over a comparatively short period of time to get the show ready for 7th week of Hilary term. Despite many cast members being wiped out with Covid-19 during the seven weeks of rehearsals, myself included, we still managed to put on three fantastic performances, with all ticket proceeds going to support VacProj.

After this, Ellie McDougall (2020) and Lara Hatwell (2020), both of whom took part in *All My Sons*, put on a wonderful production of Oscar Wilde's *Importance of Being Earnest*. Again, so many people took part, and it was such a fun production to be involved with. This time I was on the stage instead of behind the scenes and I can promise you that both are equally enjoyable and rewarding. You can read more about the production of the *Importance of Being Earnest* in Ellie's report, opposite.

Both *All My Sons* and *The Importance of Being Earnest* had wonderful backstage

teams, with skilled makeup artists, amazing costume designers, and fantastic producers and stage managers. Thank you to everyone involved!

In Michaelmas term I will be directing a production of *Grease* with my fellow Revue Rep Aimée Larder (2021). It will be a great opportunity for students to show off their vocal skills as we perform this classic musical. I am also hoping to produce two or three plays next year which will be great for students who prefer acting over singing. As always – the more the merrier!

Overall, the drama scene at Lincoln is such a wonderful and welcoming environment, and one that I and many others love being a part of. I'm so excited to see what the next year holds for the Lincoln College Drama Society!

**Hannah Newman (2021)**

President, Lincoln College Drama Society;  
Revue Rep



# The Importance of Being Earnest

**T**he past year has been an exciting time for the College drama scene. First established in early 2022, the Lincoln Drama Society staged its first two productions across Hilary and Trinity terms: Arthur Miller's *All My Sons* (directed by Hannah Newman (2021)) and Oscar Wilde's *The Importance of Being Earnest*.

Lara Hatwell and I took part in *All My Sons* and decided during the run that we wanted to direct something of our own. The experience was a lot of fun, and we thought that the cast would be perfect for a production of *The Importance of Being Earnest* – and we were right! The whole thing came together in a relatively short period of time. Auditions were held in 8th week of Hilary term (only a couple of days after the final three-day run of *All My Sons*) and we had a cast by 9th week. We had an online read-through of the script during the Easter vacation, and then went straight into three rehearsals a week as soon as Trinity

term started. Since half of our cast had exams at the end of Trinity, we decided to perform in 5th week so that they had plenty of time to study. In the end we only had 12 rehearsals, but everyone put so much effort in each week and everything was perfect by the first performance.

We were blown away by the support from College when it came to ticket sales. All three nights sold out within a week, and when we added an extra night, it sold out within a day! Since Lincoln is a small college, we had expected to open up tickets to the rest of the University, but in the end all tickets were sold to the Lincoln community. It was so enjoyable and rewarding to be a part of a production that was fully college-based. With a lot more theatre on the horizon, I can't wait to see what other productions the Lincoln College Drama Society stages with the talent and support at its disposal.

**Ellie McDougall (2020)**

**"Playing Gwendolen in Lincoln's Drama Society's production of *The Importance of Being Earnest* was the highlight of my term. I made several lovely new friends from other year groups and got to be a part of a production I was really proud of."**

Rosa Calcraft (2020)



# Reflections on Trésors du Paradis

From the College Choir



**"The recording was not only an immensely enjoyable experience, but also one that challenged me to levels of musicianship I did not think I could ever reach. I am, undoubtedly, a much better singer than I was six months ago."**

Francesca German (2018)



In the wake of Covid-19, the beginning of this academic year was a very weird experience. Despite having been a member of College for a year, and the organ scholar for this duration, turning up for the first service of Michaelmas term did feel rather daunting, as though it was my first day at Lincoln.

The Choir had been silenced for much of the preceding two years, and, in some ways, it was a little like starting from scratch. I felt it was important to find something to really bring the Choir together, get them interested, encourage new members, and give the singers an experience they would never forget.

With international travel being the way it was, an overseas tour was out of the question, and with the Choir's last album release coming almost a decade ago, the decision to undertake a CD recording came rather naturally. However, this wasn't quite enough. We wanted to do something special, something that no other Oxbridge choir had attempted before, something that would provide an experience for the Choir unlike any other. We were also aiming to build the reputation of Lincoln's Choir as a pioneering and high quality one, despite only being a once-a-week choir.

One of the most beautiful aspects of making music with the Lincoln College

**“Recording in Notre Dame Church was absolutely surreal – the architecture, the incredible acoustic, the history, all made it such a memorable and worthwhile experience that I’ll never forget.”**

Ramesh Wilson

Chapel Choir is the opportunity to sing and play the organ in our amazingly beautiful and intimate little chapel. Especially since its recent renovation, and with the new organ built specifically to pay tribute to our ‘Wesleyan’ connections, liturgical musicmaking has never been more special. However, these wonderful attributes can also be some of the most frustrating limitations of the Chapel and mean that there are some amazing pieces of choral music we are simply unable to perform in our chapel.

It is these pieces of music we sought to learn and record. Each track on the CD has an intimate and special connection to this project and the Choir. The Castagnet *Messe Salve Regina* is certainly the musical titan of our recording. Written specifically for the two organs of Notre Dame de Paris, this

goliath of a piece requires instruments with exceptional tonal palettes and immense power. We decided to record at the only venue in this country which could pay adequate tribute to this work: the church of Notre Dame de France, London. Not only because of its connection to its namesake, but also because it houses one of the finest and only organs of the French symphonic style in this country. Following suit, and the French theme, the Choir decided they would like to record the Duruflé *Requiem*. This work is one of those pieces that, despite its difficulty, is a fantastic bit of standard repertoire that the vast majority of choral singers would, at some point, have the chance of singing. Again, due to the space limitations of the Chapel, we have been unable to perform this work in its entirety for an audience. Finally, the piece to which we owe the name of our CD: Jonathan Dove's *Treasures in Heaven*. We had the unique opportunity to undertake the premiere recording of this wonderful work. Originally commissioned for the tercentenary of the Lord Crewe's Charity, it seemed fitting that we should be the first to record it. To complement this work, we also chose two other favourites of Dove's corpus that also would have been difficult to do justice to in our usual chapel setting.

In the end, the recording sessions went amazingly well. We were extremely happy with all the final takes and the Choir and I will remember this week as being one of the greatest of our lives. We are hoping to release the CD towards the end of the year, so keep an eye out for details on how to order your copy!

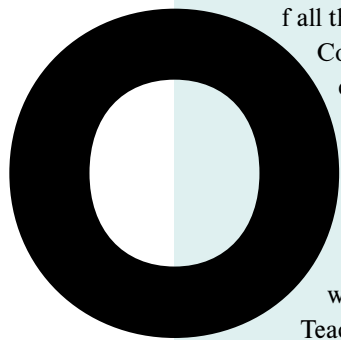
Matthew Foster (2020), Organ Scholar







# Study skills support



f all the things disrupted by the outbreak of Covid-19 in 2020, education was front and centre. Schools and universities across the country closed in March as the UK headed into its first lockdown. The impact of the following two years on students and education cannot be understated. Exams, including A-levels and GCSEs, were cancelled in 2020 and again in 2021.

Teachers were having to teach a condensed syllabus in a short period of time; leaving them with little scope to focus on essential, but off-curriculum, matters like study skills. This compounded an already existing issue: the fact that many students were going to university lacking the skills and techniques to help them maximise their learning.

With this in mind, the College decided to appoint Study Skills Lecturers to help students transition to university, as well as providing our existing students with additional support. Their focus would not be on teaching subject content, but rather on coaching students on the most effective ways to learn and revise. These new roles were made possible thanks to the generosity of alumni who contributed to the Covid Appeal and Annual Fund, allowing us to

make three appointments across the Humanities and Social Sciences, the Medical and Life Sciences, and Mathematics and Physical Science. We welcomed Dominic Alonzi, Daniel Gerrard, and George Booth to Lincoln in September 2021, and they were tasked with helping students with everything from time management, note-taking, and structuring essays, to presenting solutions to problems and improving revision techniques.

Medieval historian and Study Skills Lecturer in the Humanities and Social Sciences, Daniel Gerrard has a decade's worth of experience in the field of study skills. He first identified this as an area that required attention in 2010 when he found himself having to divert time in tutorials from the subject content and onto study skills issues. Having worked in the Study Skills department at Oxford Brookes University, Daniel is an expert at identifying the root of an issue. 'Sometimes a student will come to me because they have a problem with note-taking', he explains. 'But when you get into it, the actual issue may be difficulty in understanding what information is important enough to record. Or a student may struggle with essay writing, but again, the actual core issue is a problem in determining the difference between opinion and evidence.' Resolving

**“Few Oxford colleges offer this kind of dedicated study support, and the feedback we’ve had so far has been overwhelmingly positive. It has helped our Tutorial Fellows and Subject Lecturers, allowing them to focus on teaching the core course content, safe in the knowledge that study skills support was being provided elsewhere.”**



Daniel Gerrard, Study Skills Lecturer in the Humanities and Social Sciences (above), George Booth, Study Skills Lecturer in Mathematics and Physical Science (left)

these issues and providing a solution can, Daniel tells me, change the trajectory of a degree.

Students were referred to the Study Skills Lecturers by their Subject Tutors or the Senior Tutor, ensuring that those most in need of a little extra help were identified. Most students received four sessions as standard, although the amount of contact time was tailored to each students’ needs; some had a specific problem that could be resolved in one session, whereas others required more long-term help. The Study Skills programme doesn’t just help students who are struggling, it also gives a helping hand to students who are doing well but not quite reaching their full potential, or those who need an extra boost to get them through Finals and over the finishing line. In addition to these one-to-one sessions, our Lecturers also spoke to all freshers at the start of the academic year, providing them with helpful tips and advice on best practice for studying and taking exams.

George Booth, our Study Skills Lecturer in Mathematics and Physical Science, sees study skills as a vital component of access and outreach work, and widening participation. Some students may be anxious about coming to Oxford and worried about the workload. We hope that providing sessions with

dedicated advisors, tasked with helping them to learn in the most effective way possible, will help to allay some of those fears. ‘I came from a working-class background and attended a state school’, George tells me. ‘I am sure I would have benefitted from study support when I was a student.’ Through his role, George is now helping to bridge the gap between students of all different backgrounds, and is giving them equal opportunities to flourish academically.

Few Oxford colleges offer this kind of dedicated study support, and the feedback we’ve had so far has been overwhelmingly positive. It has helped our Tutorial Fellows and Subject Lecturers, allowing them to focus on teaching the core course content, safe in the knowledge that study skills support was being provided elsewhere. Our students, meanwhile, loved the tailored individual support, with one describing the experience as ‘invaluable’.

We have been so pleased with the impact of our Study Skills Lecturers that we have recently extended this scheme for another three years, and we are grateful to the EPA Trust for supporting the position in Medical and Life Sciences moving forward. Dominic, Daniel, and George will now be with us until summer 2025 and we are excited for them to continue their incredible work.





## The Imp, the crest, and the seal

### A journey through Lincoln's iconography

**T**his year, second-year art historians Arya Raval and Isobel Wilcox-Mahon (both 2020) put their knowledge into practice by gaining curatorial work experience in the Lincoln Archive, one of Oxford's world-class collections. Arranged by Dr J.P. Park (June and Simon Li Professor in the History of Art), this inaugural placement saw Arya and Isobel embark on cataloguing and preservation work during their first term, before working to conduct and plan their own exhibition. Here, they reflect on their time in the Archive, and the inspiration behind their final exhibition.

For our role in the College archives, we began by primarily organising and accessioning new items that were brought in. These largely consisted of boxes donated by Lincoln alumni, containing a myriad of items relating to their time at Lincoln, from photographs and letters to invitations and exam results. We also accessioned far more unusual objects and documents, such as piles of menus from College events and multiple volumes of cow records detailing the intricacies of farming life on properties that Lincoln used to own – wonderfully accompanied

by old photographs of the best performing cows! The items we worked with all ranged in date, spanning the almost 600-year history of the College from 1427 to present day. We got to work with the extensive, digitised archival database and learnt to navigate our way through the physical shelves of the archives, memorising accession numbers and locations. We handled and re-boxed all of the old accounting ledgers from the beginning of the College's existence, as well as all of the old stamps, suitcases, swords, and printing plates that are held in the depths of the archives.



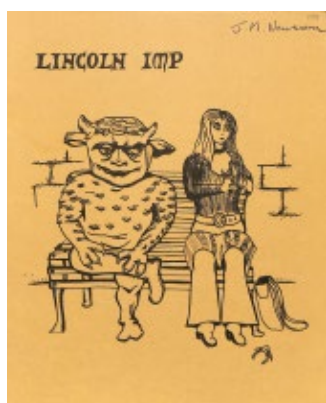
It was from all of this weekly exposure to these objects that we decided on our exhibition theme, the iconography of the College, due to some of the amazing objects we found that fell under this umbrella. Working in the archives for a year was a wonderful experience, full of fascinating documents and odd objects, and it was great to be responsible for their handling, accessioning, and cleaning. Furthermore, the environment of working there, of having the creative freedom to put together our exhibition and engage with the Archivist, Lindsay McCormack, over many a cup of coffee, was truly an experience we will cherish!

The exhibition that we ended up curating is called *The Imp, The Crest and The Seal: A Journey Through Lincoln's Iconography* and it works chronologically and thematically through the symbols and emblems through which our college makes itself identifiable. We chose this subject for a number of reasons; the first being that, whilst the vast majority of the Archive is comprised of paper and documents, this subject would allow us to showcase objects across a variety of mediums. It also meant that the exhibition is image focused, and therefore visually engaging and digestible. We were also keen for our exhibition to incorporate really special and weird objects across hundreds of years of Lincoln's history, while also involving a lot of modern material that fellow Lincolnites and visitors would find familiar. Ultimately, we hoped that viewers of the exhibition would be able to link the objects and

histories on display to images that populate the physical and digital College spaces.

The fifteenth-century College seals, one held within a contemporary ivory box, are two of the most striking objects in the exhibition and had stuck with us since our initial tour of the Archive in Michaelmas term. These fascinating artefacts demonstrate the beginnings of a college-specific visual language used in instances of legal authentication, and also provide an interesting point of comparison to the more playful workings of the College crest seen in our merchandise and modern branding. Our favourite element of the exhibition, however, was looking into Lincoln's Imp from its legend of origin within Lincoln Cathedral, various iterations within College, and manifestations in covers of the College's satirical magazine of the same name. For such a small exhibition space, the amount of work this project took was substantial. From choosing the theme and objects, to researching them, spending weeks' worth of sessions writing captions, and finally installing the exhibition within the case in the Berrow Foundation Building (all under the indispensable guidance of Lindsay who we quizzed to death over every detail), we are happy we were able to squeeze so much of the Archive's rich material into our exhibition and hope it reflects how truly passionate we became about the Archive and this placement.

**Arya Raval and Isobel Wilcox-Mahon (2020)**



Top left: The College seal

Above: The cover of *The Imp* from 1975

Left and top right: College stickers showing the Library tower, the Imp, and the Bishop's Mitre, 2022



# 良友

中華郵政特准掛號認爲新聞紙類 內政部登記證警字第一〇壹壹號中宣會登記證大字第二九九號

期〇二一第 號月九  
THE YOUNG COMPANION  
SEPT. 1936 NO. 120

Cover portrait of Ms. Hu Die, Liangyou [The Young Companion], no. 120 (1936), Shanghai Commercial Press, Shanghai

SCIENCE  
IN ART  
THE MODERN  
CHINESE NUDE



A renowned Chinese art historian once cautioned that examining art of twentieth-century China feels like a dentist facing a mouthful of bad teeth: not a pretty scene. I was initially drawn to this messy scene out of a sense of frustration. Before coming to Oxford for my doctorate research, I was working in New York for a superstar contemporary Chinese artist whose exhibitions trotted the globe, and I grew increasingly dissatisfied with the discourse of ‘rupture’ between the suspended modern that was seen as backward and reactionary, and the fashionable marketable ‘contemporary Chinese art’, the global contemporary art market’s most glorified underdog. The danger of this discourse easily reduces local agency and silences the struggles against the hegemonic power of Western art canon such as the nude.

I was particularly interested in the nude because during China’s empire to nation-state transition and its struggle with colonial imperial powers, the ideal representation of the human body went through a set of notable changes. In 1900, a typical beautiful woman was represented as a female with bound feet and bound breasts and dressed in a long gown. By the 1930s, a fashionable lady featured on magazine covers was characterised as having natural-sized feet, a full, voluptuous figure, and a high-cut *qipao* dress. The quick paradigm shift in body aesthetic standards points to the rapid change in the underlying

political regulation of the body and the meaning of its surfaces. On the other hand, the weight of the intellectual debates seemed not to rest on aesthetic discourses, but scientific.

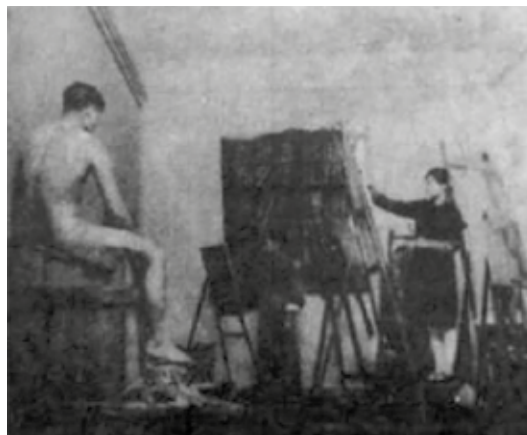
The nude model controversy became my starting point in understanding the role that scientific images and discourses played in China’s search for its modern beauty. In 1926 the warlord governor of Shanghai, Sun Chuanfang (1885–1935), ordered Shanghai Art Academy to stop using nude models in the private art school. The intellectual circles were split on the use of nudes, reflecting the confusion and anxiety over the meanings of the undressed human body, and larger concerns over the representation of beauty and truth for the modernising Chinese art. The debate led public intellectual Fu Lei (1908–1966) to voice his concern over Chinese modern art’s blind following of European trends. He argued that the reason why, throughout Chinese art history, regardless of painting or sculpture, one can never find a naked figure is that Chinese thought never positions the human being as superior over other beings. Humans are not thought to be made in the image of a god, like in the West, and hence, not particularly perfected. For Chinese art, nature is far superior.

Arguing for the use of nude models against Chinese visual tradition, Liang Qichao (1873–1929), a leading political reformer and board member of the academy, links the notion of beauty to scientific truth. He connected the nude to the newly introduced anatomy classes taught



Photographs of the students and models of Shanghai Art Academy, 1935, Shanghai Municipal Archive (below and left)

“The intellectual circles were split on the use of nude, reflecting the confusion and anxiety over the meanings of the undressed human body, and larger concerns over the representation of beauty and truth for the modernising Chinese art.”



at the art academy: to draw from a model is the last step to describing the truthful state of the human body. Without it, art would have a weak spot, and the scientific truth of the body would never be revealed.

Although scholarship often frames the eventual victory of the art academy as the progressive art circle versus the conservative government, it was not Western art that successfully won over the Chinese authority, but rather Western science, and in particular the body imagery of Western anatomy, that lent the nude its authority and became the conduit of Chinese reception of the Western nude.

Unlike in Europe, where the medical anatomical body developed much later in the European visual tradition in comparison to the artistic nude, modern China witnessed a historically contingent (and compared to Europe, compressed) emergence of the imagery of the exposed human body, first and foremost through anatomy. While the exposed body of the anatomical *Hercules and Aristotle* in medical illustrations may not appear as a classical ‘nude’ to a twenty-first-century audience, medical illustrations of the undressed classical body like this were nevertheless an a priori foundation upon which later perceptions of the Western nude were built in China.

In the modern print media of China’s coastal cities, the anatomical drawing of the body and the introduction of notions of classical beauty – both originally European matrices of discourse



and practice that had taken on universalising pretensions – occurred as simultaneous events. Shortly thereafter, the 1920s, eugenics, physiognomy, and translated Darwinian ideas of sexual selection based on a racialised notion of beauty further prompted a representational crisis regarding beauty and self-identity.

Darwinian ‘beauty’ was not simply aesthetic, but a central component of the making of sexual selection, therefore crucial to aesthetic selection in racial differentiation. As the nude exploded across the pages of Chinese pictorials, Darwinian notions of ‘beauty’ received tacit acknowledgment: beauty is race, gender, and class specific, weighted with political and economic significance.

Scientific racism has left an indelible print on the modern China’s urban visual culture. In addition to the nude, the prominence of classical and neo-classical art in both artistic and scientific visual cultures indicates that Western Antiquities’ aesthetic authority as neutral, timeless, and pure was in fact a racialised field that easily escaped scrutiny by intellectuals at the time.

It has been exciting to dance at the intersection of history of art and history of science. Re-evaluating China’s historically contingent negotiation with the Western nude, I look forward to contributing to a global history of art that bridges the ‘two cultures’, not just of the West and East, but of art and science.

**Dr Di Wang**

Departmental Lecturer in History of Art



A fluorescence microscopy image of an early Drosophila embryo. The background is dark, and numerous small, star-shaped structures are visible. Each star has a bright green center and red, radiating filaments. These stars are distributed across the field of view, with some appearing more prominent than others. The text 'Centrosomes and the cell cycle' is overlaid in white, sans-serif font on the left side of the image.

# Centrosomes and the cell cycle

Image shows the centrosomes (Green and Red) in an early *Drosophila* embryo. Courtesy of Alan Wainman (University of Oxford).



Professor Jordan Raff FRS is a prominent figure in the field of centriole and centrosome biology. In this article he explains how the study of fruit fly embryos has led to cutting-edge discoveries around cell division and cancers.

**Y**ou have approximately 37 trillion cells in your body, and more than 2 billion of these divide every day to produce new cells that replace any old cells that are worn out or damaged. This process of cell division, where one cell divides to produce two new daughters, is exquisitely controlled so that your body only produces the right kind of cells when they are needed (your skin cells, for example, will go through extra rounds of division near the site of a wound). Losing this control is one of the hallmarks of cancer.

Cell division is a complicated process, not least because cells have to precisely duplicate all ~ 3 billion base-pairs of their genetic material encoded in their DNA prior to cell division. This DNA is packaged into 23 chromosome pairs in humans (with one chromosome of each pair coming from your mother and one from your father). Once duplicated, the chromosomes are precisely segregated on a bipolar mitotic spindle to ensure that each new daughter cell inherits exactly one copy of each chromosome and so one complete set of genetic information (Figure 1, pp.29).

Our laboratory has been working on a tiny cellular machine called the centrosome that was first described more than 100 years ago and that has always been thought to help form the two poles of the bipolar mitotic spindle (*arrows*, Figure 1). Almost all cells in your body are born with a single centrosome. Therefore, as cells prepare to divide, the centrosome has to duplicate precisely once to make two centrosomes. Centrosomes organise polymers of microtubules (labelled *Green* in Figure 1) – structures that can form long tracks in the cell – and the microtubules organised by the two centrosomes form the bipolar mitotic spindle by making connections with the chromosomes (labelled *Blue* in Figure 1). Eventually, all the chromosomes line up in the middle of the spindle, signalling to the cell that it can now

**“Although the centrosome is tiny, it packs a mighty punch because it performs lots of functions within the cell – helping to guide cell division”**

divide. One complete set of chromosomes then moves along the microtubules towards each pole, and the cell eventually pinches into two, with one pole of the spindle (and so one centrosome and one complete set of chromosomes) being inherited by each new cell.

Although the centrosome is tiny, it packs a mighty punch because it performs lots of functions within the cell—helping to guide cell division as described above, but also helping with many other aspects of cellular organisation even in non-dividing cells. The centrosome is structurally complex and made up of several hundred different types of protein. At its core is a highly organised barrel-shaped structure called the centriole (*Yellow*, Figure 2, pp.29), which is surrounded by a more structurally amorphous pericentriolar material (PCM) (*Red*, Figure 2).

We’ve been using the fruit fly *Drosophila melanogaster* as a model to try to understand how centrosomes assemble, function, and duplicate so precisely during cell division. Hundreds of labs around the world use *Drosophila* as a model because it allows us to do lots of powerful experiments that would be impossible in human cells. One such advantage is the ability to do genetic screens to identify genes that encode proteins that are involved in a particular process. We performed



such a screen a few years ago, trying to identify all the genes that might be required to build a centrosome. To our surprise, we found that although centrosomes are composed of many hundreds of proteins, only ~10 genes (each encoding a single protein) are absolutely essential to allow a fly to build a centrosome.

Remarkably, researchers working in another model organism, the worm *Caenorhabditis elegans*, performed similar screens and identified a nearly identical set of genes (even though these organisms are separated by ~600 million years of evolution!).

With this list of 'essential' components in hand, we have been trying to understand how the proteins encoded by these ~10 genes work together to build this beautifully complicated structure. We've learnt some surprising lessons. For example, we found that if we individually remove any of the genes that are essential for building a centrosome, fly cells can still divide and segregate their chromosomes surprisingly well. The cells without centrosomes take much longer than normal to build their spindles, but they eventually can do it, and the spindles segregate the chromosomes nearly normally (they are actually slightly error-prone). It seems that centrosomes may not be essential for cell division after all, and that the real reason cells put their centrosomes at the poles of the spindle is not to ensure that the spindle forms properly, but rather to ensure that the centrosomes are equally distributed between the two daughter cells (i.e. to make sure each cell inherits a single centrosome). This seems to be crucial because we found that if cells have too many centrosomes (which we could induce by making cells make too much of one of those key centrosome assembly proteins), they are

**"I do believe, however, that fundamental research is the most likely to lead to the sort of unexpected findings that can have real impact"**

predisposed to form cancers (yes, flies can get cancer). Conversely, several other labs have shown that human cells that lack centrosomes tend to kill themselves, even though, like the fly cells, they can go through cell division quite normally. We still don't understand why human cells do this.

A potential clue has come from studies on human patients, which revealed that mutations in 7 of those 10 genes identified in flies and worms as being most important for centrosome assembly can lead to forms of inherited microcephaly (where patients are born with a very small brain) or dwarfism. This was unexpected, and again we don't really understand why perturbing centrosome function in humans seems to lead to such specific problems in brain development, or to more general problems in whole organism size control.

I hope I've given a flavour here of how our discoveries in flies are impacting our understanding of human development and disease. As always with science, we probably have more questions now than when we started, but hopefully we are asking better (or at least more sophisticated) questions. I'm going to be 58 years old this year, and I'm starting to think about what we can realistically achieve in the lab before I retire. It can be hard to get funding to work on flies these days, as most of the major funding bodies and charities are focused on directly curing human disease or promoting economic growth and wealth creation. It can sometimes be hard to argue that our work on fruit flies is likely to do any of these things! I do believe, however, that fundamental research is the most likely to lead to the sort of unexpected findings that can have real impact – even if that research is initially aimed at just trying to understand how things work in a simple fruit fly.

**Professor Jordan Raff FRS**

César Milstein Professor of Molecular Cancer Biology

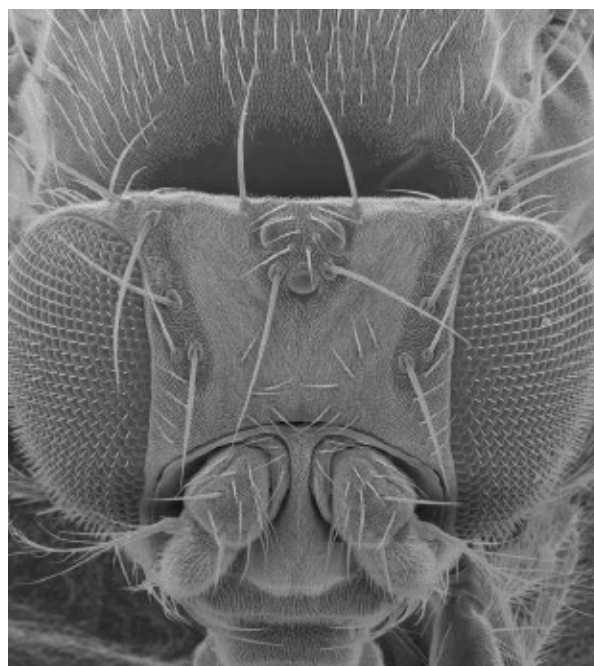
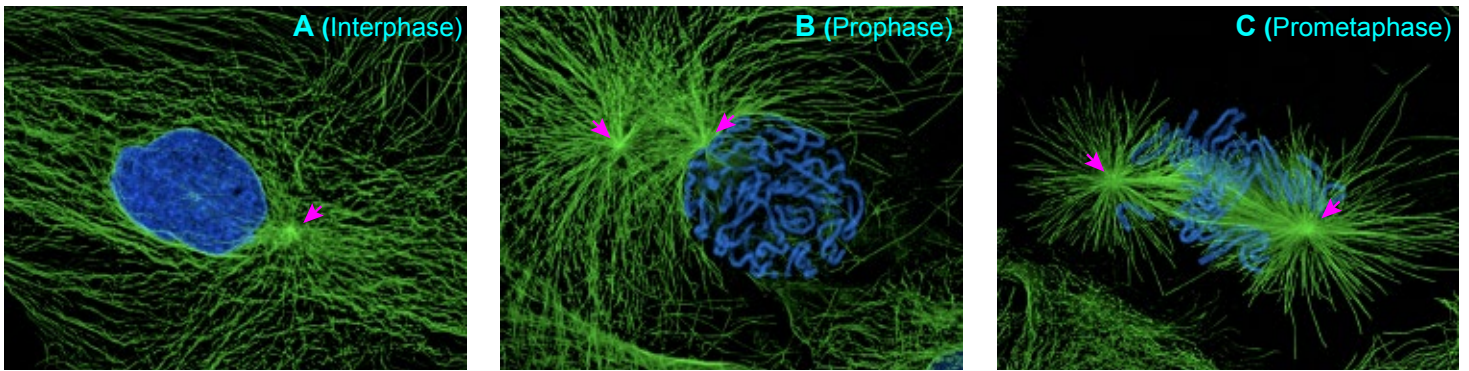


Image shows a scanning Electron Microscopy image of a fly. Courtesy of Nick Brown and Christian Boekel (University of Cambridge).

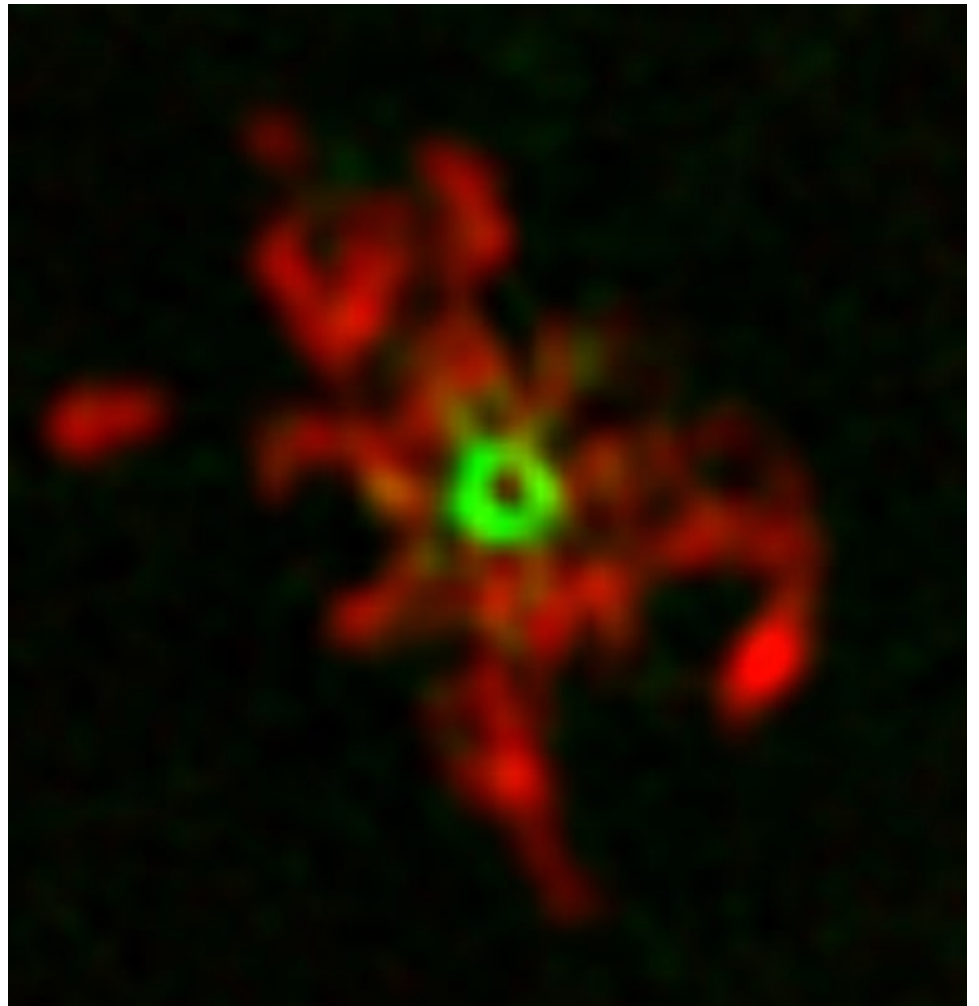
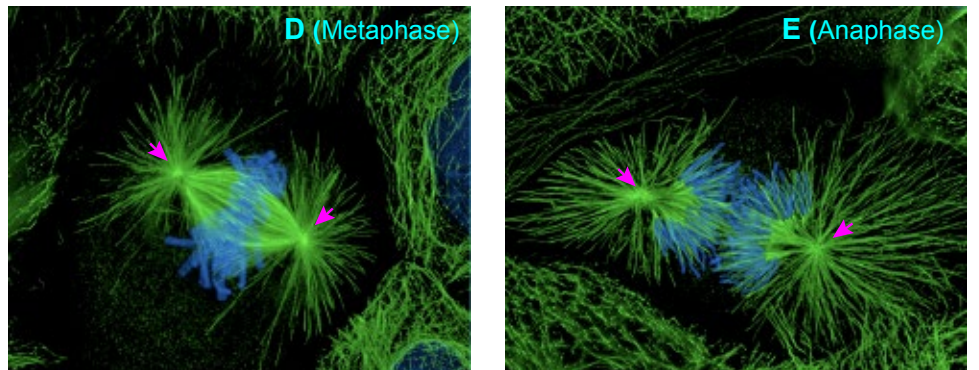


**Figure 1:  
The Cell Division Cycle**

Pictures show cells at various stages of the cell cycle stained to reveal the distribution of microtubules (*Green*) and DNA (*Blue*). The position of the centrosomes is indicated with arrows (*Magenta*). New born cells (**A, Interphase**) have a single centrosome that organises many of the cell's microtubules. As cells prepare to enter cell division (often called mitosis) (**B, Prophase**), the centrosome has duplicated and the DNA in the nucleus starts to condense into visible chromosomes. At the start of mitosis proper, the nuclear envelope surrounding the chromosomes breaks down and the microtubules interact with the chromosomes to start to form a mitotic spindle (**C, ProMetaphase**). Eventually the microtubules align all of the chromosomes in the middle of the spindle (**D, Metaphase**). Shortly afterwards, the cells start to exit mitosis and one set of chromosomes moves towards each spindle pole (**E, Anaphase**). The cell will ultimately divide into two half-way between the two spindle poles, and the cycle can then start again. At metaphase the spindle is  $\sim 0.01\text{mm}$  long. Images courtesy of Conly Rieder (Albany, USA).

**Figure 2:  
Centrosome structure**

Picture shows a single centrosome in a living *Drosophila* embryo. Centrosomes are composed of a barrel-shaped centriole (*Yellow*; viewed here from the top of the barrel), which is surrounded by a more amorphous PCM (*Red*). The centriole barrel is approximately  $0.00015\text{mm}$  wide, so we have to use special 'super-resolution' microscopes to see it. Image kindly provided by Alan Wainman. (University of Oxford).





# DEBURAU

## Pierrot, Mime, and Culture



Wood engraving of Jean  
Gaspard Debureau dressed  
in costume, 1841.

**T**here is a theatrical anecdote about the French Revolution of 1789 which conveys something about the book I have recently published. In Paris on 14 July 1789, someone burst into the auditorium of the Délassements comiques theatre and shouted ‘The Bastille prison has fallen! We’re free!’, causing one of the mime actors to rush to the front of the stage and cry out ‘At last, I can speak!’. So mime was regarded by most actors as a constraint, imposed on certain theatres by the strict licencing laws under the Ancien Régime and later re-imposed by Napoleon and the restored monarchy. My latest book is about the mime actor Jean-Gaspard Debureau who was unique because he regarded mime as his creative freedom. Even in July 1830 when a second revolution abolished most of these licencing laws again, he continued to perform mute mime at his theatre, the Spectacle des Funambules. His apparently eccentric decision could have spelt the end of his career, but instead he became perhaps the most famous face in nineteenth-century France. Even now, everyone recognises him, even if they don’t realise as much. He gave us the modern image of the ‘Pierrot’ character, and lovers of French cinema know him from the cult 1945 film *Les Enfants du paradis* (*Children of Paradise*). If you assume that mime is, by definition, a mute art, then you are making an assumption that he was the first to make.





When I first started research on Debureau, I thought it would be easy: one man, one language, one theatre, one place (Paris). True, studying the ephemeral arts has its challenges, but I'd done that before and knew that even when the object of study itself (the stage performance) is no more, and even if a written script was never produced, the ephemeral arts make an impact in contemporary literature, poetry, theatre, journalism, and more broadly in culture and society. In any case, studying the ephemeral art of Debureau's mime was made slightly easier when I discovered a hoard of manuscripts giving plot outlines and describing staging techniques that seem to have eluded other researchers.

These

manuscripts were saved from destruction by a nineteenth-century actor and bibliophile who probably found them littering the street outside the theatre in July 1862, just before the building was razed to the ground to make way for the new urban Paris that we now know.

What nevertheless made this book difficult was distinguishing fact from thick layers of fiction created around Debureau by his contemporaries. The Romantic period was a fertile time for cultivating myths and creating an aura around celebrities, and Debureau is an especially good example. However, this apparent obstacle to understanding Debureau quickly turned into a fruitful avenue to explore, because the myths attached to Debureau say something about the nature of contemporary artistic and social culture. So for example, contemporaries wanting to promote the principle of 'art for art's sake' portrayed him as a clown and ignored the thought-provoking aspects of his performances (this is indeed largely how he is viewed by modern academics). Those, on the other hand, who used the arts to promote their socio-political objectives emphasised his working class credentials and working class roles so that he was 'the people's Pierrot', symbol of social progress, even revolution. Old nostalgics harking after bygone, pre-revolutionary times thought of him as the last flash of the dying Commedia dell'arte theatre; patriots saw him as the future of French theatre. Almost immediately after he died in 1846 of tuberculosis, he became the epitome for some of the sick artist suffering for his art in a pitiless world, his resolute muteness making him seem all-the-more stoic. For others, notably Symbolist poets at the end of the nineteenth century, Debureau's unique artistic choice of mute mime was, on the contrary, a sign of strength, inspiring them to invent a new, more brutal, violent, and even murderous Pierrot for the *fin-de-siècle*.

The degree of myth manufactured around Debureau in the nineteenth century is enough to put off many theatre historians from studying him, since more than most scholars of the arts, theatre historians like to get to the bottom of the empirical facts; they like to find out what happened on stage. Some of my book is indeed written with theatre historians in mind: I reproduce sketches of the stage machinery, discuss Debureau's gestural and facial techniques, and explain the demographic profile of the audience. The book is also about the wider phenomenon of Debureau, though, because if you understand the myths as well as the truths about Debureau, you understand a great deal about nineteenth-century France. And also twentieth-century France.

Consider the cult French film I mentioned earlier, *Les Enfants du paradis*, based on the life and the myths of Debureau and frequently cited as the greatest film in the history of French cinema. In the darkest days of World War II when the prospect of victory over the Nazis was most doubtful, the film director Marcel Carné

Auguste Bouquet, 'Costumes de Deburau dans Le Billet de mille francs', woodcut, 12.4 cm x 22.7 cm, 1846



and script writer Jacques Prévert (later well known for his poetry) began a project whose subject must have seemed to many to be singularly irrelevant and trivial: the love lives of a handful of actors from the previous century, one of whom was Deburau. The trifling subject must have seemed all the more incongruous given the scale of the production which involved a vast number of extras, a reconstruction of the streets of nineteenth-century Paris, more than three hours running time, and all this in the context of a chronic shortage of material resources during the Nazi occupation. In fact, the subject was anything but trivial. Carné and Prévert chose Deburau as their subject because he symbolised so much about the way the French saw themselves, about their sense of collective identity which transcended contemporary circumstances, an identity which the war-time collaborationist French government would have liked to suppress. Spectators in 1945 thought of this film as a product of, and symbol of, French Resistance. For them, the story of Deburau captures something of the French collective soul.

This book was a pleasure to write, but the greatest pleasure was working on the iconography (there are twenty-nine illustrations). This was the first time I acquired copies of the illustrations at the beginning of my research (lasting eight years), rather than at the end. Making copies can be expensive, so most people do so only when they are sure that they will be published in the final volume. The problem is, how can you be sure you want to publish them without studying them in detail and over time, comparing and contrasting what they tell you about your subject with what other

sources tell you, for which purposes you need to have an easily accessible copy? I'm eternally grateful to the Lincoln College Michael Zilkha Fund for removing this dilemma from my research and allowing me to acquire all kinds of fascinating iconography which I could pore over for hours on end (and in fact years on end). The most enigmatic example is the portrait on the left. Nothing is known about the provenance of this portrait in oils of Deburau, nor the identity of the artist, nor when it was painted (probably during Deburau's lifetime, though). What is apparent to any viewer, however, is that it radiates admiration for Deburau as a great artist who, clownish as he might have appeared to some, plainly deserved the most formal portrait possible: front-facing, a dark background and a composed demeanour with perhaps just a hint of a smile. Pierrot's peers such as Harlequin or Clown were never painted like this. I don't think the heirs to Pierrot such as Buster Keaton or Charlie Chaplin were, either.

The only downside to publishing a book is that you have to move on from a subject which you deeply enjoy. But then research is always a bit like travelling (without a map). I'm looking forward to my next research in Deaf Studies and wondering what it takes to 'write' a poem in sign language and what is the 'literature' of the Deaf.

**Professor Edward Nye**

Tutorial Fellow in French and Associate Professor of French

*Deburau: Pierrot, Mime, and Culture* (Routledge, 2022)



# DRIVE TO SURVIVE

THE RACE AGAINST CLIMATE CHANGE








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TECHN





It is sadly pertinent that I sit down to speak to Jenn Babington (1998), Operations Director and General Counsel for Formula E racing team Envision, in July, just two days after the UK documented record-breaking temperatures of over 40°C. We are facing a climate change emergency and the recent heatwave has pulled it into even sharper focus. Renewable energy has never been more essential, and Envision Racing, one of the founding teams of Formula E, are committed to raising awareness and facilitating the transition to electric vehicles.

It's easy to confuse Formula 1 and Formula E, but, other than the name and the fact that they are both motorsports, there's little similarity between the two. Unlike the three-day marathon of a Formula 1 weekend, Formula E is a one-day event with qualification in the

morning, followed by a 45-minute race in the afternoon. There are fewer races in the Formula E calendar, and they all take place on city circuits rather than track circuits. Think more Monaco than Silverstone. It's competitive too; last season there was only 0.3 of a second between pole position and last place in the pack. The main difference though, of course, is the cars. Unlike the gas-guzzling cars of Formula 1, in Formula E the racing cars are electric, carbon zero, and built with efficiency in mind. 'It's guilt-free motorsport', Jenn explains to me.

Progress within Formula E has been remarkable. Jenn tells me how, during the first season, the batteries were not powerful enough for the cars to complete the race; instead, each team would have four cars and would switch between them during the course of the race, almost like a relay. Now, just eight years later, they race in one car, at full speed, for 45 minutes.

The 2022-23 season will see the third generation of electric racing cars, lighter than ever before, with more battery power and an option to 'super charge' mid-way through the race to give them a boost. The 'tech-to-road transfer', essentially the time it takes for the technology developed for electric racing cars to reach the commercial automotive industry, is around three to five years. Everything that Envision are developing today, will one day be used in the creation of road cars. 'It's the future of motorsport', Jenn says confidently. 'Everything else, including Formula 1, will become a classic car race in the future.'

Sports-mad, Jenn was a keen rower at Lincoln, and runs marathons and triathlons in her spare time. She had watched and enjoyed Formula 1 prior to her role at Envision, but admits that she came to the team without much in-depth knowledge of the racing world. Her background was in law, having read Jurisprudence at Lincoln between 1998 and 2001, followed by a number of years working in the city as a corporate finance lawyer. Now she has the racing bug, and on race weekends you'll find her in the garage with a headset on, screaming at the screen as she spurs on Envision drivers Nick Cassidy and Robin Frijns to go faster. The passion she has for her team is clear in our conversation, as Jenn tells me just how much they all want to win. 'I have such good friends within the other teams, but when they are on track we are just willing them to smash into the wall and get out of the way. We obviously don't want anyone to get hurt, but we want to win and you do end up celebrating other people's mistakes. It's a weird thing to do, and once the race is over we are back to being friends. But during the 45 minutes when the race is on, they are the enemy and you want to take them down.' Despite this competitive spirit, for the team at Envision, success isn't just measured by their standing in the championship or the commercial partnerships created (although this is certainly taken into account). They are also focused on the profile of the team and, by extension, the profile of their fight against climate change.



Jenn has worked in renewable energy for over a decade, having joined independent power producer Element Power on a secondment in 2009, before moving into an operations role for the UK Green Investment Bank. It makes her well placed for a position at Envision Racing, where she oversees marketing, public relations, and events, as well as human resources, legal, and negotiations with Formula E. 'I say I do everything apart from make the car go faster', Jenn tells me with a laugh. Self-styled as the greenest car on the greenest grid, Envision Racing exist to promote the race against climate change. Unlike other teams on track, they aren't there to sell cars, but to reach out to fans to talk to them about sustainability and climate change issues. It's clearly working. Comprehensive analysis of the fanbase shows that there is a direct correlation between following Envision Racing and caring about climate change. The Envision website allows fans to make a sustainability pledge, from washing laundry at 30°C or eating less meat, to purchasing an electric car or installing solar panels on their home. So far, almost 100,000 people have made a pledge and, for each one they receive, Envision plant a mangrove tree in Madagascar as part of a carbon offset project with Earthly.

The fans care about motorsport, but they care about sustainability too. The team at Envision Racing practice what they preach and do all they can to ensure that they are a carbon neutral team off the track, as well as on it. Jenn gives me some examples: there's no single-use plastic on site and no red meat at events.

Over the last few years, Envision Racing have been responsible for creating some powerful imagery and messaging around climate change. In 2021, an installation entitled 'Melting Point' saw the Envision racing car, and a replica made from ice, on display by London Bridge. As the ice sculpture slowly melted in the sun, the impact of climate change and the importance of going electric was clear to see. More recently, at COP 26, a collaboration with a school in Glasgow saw Envision create another replica racing car, this time made from rubbish collected by the local children (pictured, above). Envision also hold an annual Race Against Climate Change summit, where leading figures in sustainability gather to talk about some of the most pressing environmental issues. This year's event at the Tate Modern included panel discussions on sustainable cities, the future of batteries, the impact of blockchain, and sustainability in sport.

Formula E currently has an audience of around half a billion. It's an impressive figure, but still has some way to go before it gets close to the one billion following of Formula 1. Interest in the sport is increasing in the UK, partly thanks to visibility on channels such as BBC 2 and Channel 4, as well as slick marketing videos produced by teams like Envision. Ahead of this year's London ePrix, Envision worked with England and Liverpool footballer Trent Alexander-Arnold to create a short video that saw him compete against the racing car in a sprint race. Later in the video, Trent assists the car with a cross, before the car scores a goal against a professional goalkeeper. It's young and cool, and designed to tap into an audience of football fans who may not have previously engaged with Formula E. Similarly, a 'Marbula E' series of videos on YouTube proved popular during Covid-19 when traditional racing was suspended. Envision recreated the Formula E tracks as marble runs, and the teams, each represented by a different colour marble, raced each other. Commentary was provided by Formula E stalwart Jack Nicholls, and the videos were devoured by sports fans missing the thrill of competitive sport; some of the videos have been viewed over 2 million times.

There's clearly an appetite for racing; but how does this fit with the future of the automotive industry? Jenn thinks we are almost there with electric cars. Then we need to consider everything else that happens when we drive a car. The pollution from car tyres has been shown to be greater than that from car exhausts, while even a population driving fully electric vehicles won't combat congestion. There's also an argument about whether the lithium and cobalt used in electric car batteries is sustainable. A closer inspection of the supply chain, and how it can be maximised with regards to sustainability, is much needed. Envision are at the forefront of these conversations and are playing a huge role in the future of the automotive industry and, in turn, the race against climate change.





# Sir David Clementi: Business, Banking, and the BBC

Alumnus and Honorary Fellow Sir David Clementi is a man who has worn many hats; during a career that has spanned over 50 years, he has held senior positions across some of Britain's best known and most prestigious institutions: Deputy Governor of the Bank of England, Chair of the Prudential, Warden of Winchester College, and Chair of the BBC, to name a few. His experience makes him well placed to comment on some of the pressing topics of the day, from the current economic outlook, the future of the BBC, and the challenges facing historical institutions today.



**S**ir David came up to Lincoln in 1967, where he read PPE under the tutelage of Economics Fellow Bob Bacon and David Goldey for Politics. Outside of his studies, he was a keen sportsman and particularly excelled on the running track; he won an athletics Blue in each of his three undergraduate years. The first few years following graduation were spent at an accountancy firm, before moving to the U.S. to complete an MBA at Harvard Business School.

David then entered the finance sector, working for stalwarts such as Kleinwort Benson, with his finance career culminating in the position of Deputy Governor of the Bank of England in 1997. Alongside the day-to-day management of the Bank, he sat on the Monetary Policy Committee: a nine-member group tasked with setting the official interest rate in the UK and attempting to keep the Consumer Price Index (CPI) measure of inflation as close to the government's target as possible. His time at the Bank of England coincided with a period of economic instability, and, in 2002, he was one of the first to warn of a crash in the housing market, citing the unsustainable level of house price inflation which, at the time, was running into the mid-teens. When asked about the economic outlook today, David warns that rising living costs, combined with an increase in inflation and interest rates, could lead to another crash.

In 2003, David was tasked with conducting a legal Review for the government to address the different ways in which lawyers were regulated and the degree of self-regulation that was appropriate. The Review also looked at some of the restrictive practices that surrounded legal businesses. David's advice formed the foundation of the 2007 Legal Services Act. Some years later he undertook a second governmental Review, this time focused on the governance of the BBC. In the Review, David examined the responsibilities of the BBC's Board of Trustees, all appointed by the government, and its Management Board. He concluded that the roles of these two boards was often confused. 'The proposal I made',



David explains, 'was to create a single unitary Board, comprising executives and non executives, with overall responsibility for the BBC, and to pass the regulatory responsibilities of the Trustee Board to OFCOM, which already regulated the other radio and TV companies'. This recommendation was accepted and put into place in the 2016 BBC Charter.

In an interesting turn of events, David became Chair of the BBC himself, in 2017. He led the Board in overseeing all of the BBC's activities and ensuring that the decisions made upheld the priorities laid out in the Charter. Their first obligation,

David tells me, is to 'preserve editorial independence by providing impartial and accurate news to help the public understand and engage with the world around them'. Secondly, but of no less importance, is to ensure universality; that is to 'reflect, represent, and serve the diverse communities of all the UK's nations and regions, and to support the creative economy across the United Kingdom'.

One of the main responsibilities of the Board is to oversee the commissioning budget and to determine how much is allocated to various areas, such as news, drama, comedy, etc. In recent years there

“When asked about the economic outlook today, David warns that rising living costs, combined with an increase in inflation and interest rates, could lead to another crash.”

“Nobody particularly likes the licence fee, but successive reviews have concluded that it is better than the alternatives”



have been questions around the best way to fund the BBC. Currently, an annual licence fee is in place which is linked to TV ownership. This fee is fixed by the government and, as successive governments have restricted an increase in the fee, so the BBC's funding has been reduced. Over the last ten years, there has been an overall reduction of around 30%. This has made competition in certain areas, sports and high-level drama, for example, particularly challenging. The BBC is no longer able to compete with streaming giants Sky Sports and BT Sports for live coverage of the Premier League, and while it has the rights

to show some live international rugby, it has been forced to surrender coverage of games at expensive locations such as Twickenham. Without additional funding, this trend is likely to continue. In recent years, the BBC has been responsible for some of the biggest shows on TV, including global hits such as *Peaky Blinders* and *Killing Eve*, and David is anxious that this should continue. 'My own view is that the BBC is one of the great institutions of the UK, one of the very few which resonates around the globe. And it would be an act of enormous self-harm for any government to continue to starve the BBC of funds.'

However, the current licence free is not a hugely popular model, which David acknowledges: 'Nobody particularly likes the licence fee, but successive reviews have concluded that it is better than the alternatives'. These alternatives include introducing commercial advertisements, following the model set by ITV and Channel 4, or moving to a subscription-based model, similar to that of Netflix. Neither option is ideal and both would threaten the independence and universality of the BBC. It would, in David's opinion, 'cease to be the BBC that we know'. One possible solution is to look at the model of public broadcasting in other countries, where it is largely funded through taxation. It is a tricky dilemma, one that will undoubtedly be carefully considered in the run-up to the next BBC charter in 2027.

Reflecting on the importance of the BBC, particularly in this, its 100th anniversary year, David comments: 'I think the BBC is a unique British asset, a hugely important and worthwhile institution in an age of misinformation. It may be that it makes the occasional mistake, but its commitment to impartiality and to providing something for everyone is intense. Under constant criticism from left and right, and particularly from those with extreme views, the BBC has sought to set out both sides of the main arguments of the day.'

When considering David's career history, there is a clear thread running through it: the Bank of England, Mercers Livery Company, Prudential, Winchester College, and the BBC are all important British institutions with long histories. As he puts it himself, they all 'face the challenge of being true to their heritage, at the same time as adapting themselves to the modern world'. Trying to find this balance between legacy and progression is something that Lincoln knows plenty about, as the College attempts to marry the traditions of an Oxford college, with the modern-thinking required for an educational institution in the twenty-first century. This is all the more pertinent as the College moves towards its 600th anniversary in 2027, and we are lucky to have the experience and insight of alumni like David to help us navigate the journey.





# Life on the front line





It was a hot afternoon at the beginning of September almost exactly eight years ago, a day not unlike the one when I am writing this, and I was at work in the London offices of *The Daily Telegraph*. I had been on its staff for more than two decades, and Middle East correspondent since 2009. This was a flying visit to headquarters – my patch was in flames following the collapse of the Arab Spring and its hopes for social, economic and political reform, and I was too busy to spend much time in Britain. Three weeks previously I had witnessed the air strikes in northern Iraq which heralded an admission of failure by President Obama, one that is still under-appreciated today. In 2011, I had been in Iraq again, that time to report on the official handover of military power as American (and British) troops were withdrawn, supposedly signalling the end of the allies' ill-conceived attempt to build a new nation in the wreckage of Saddam Hussein's empire. Now I was there as the United States, to be closely followed once again by Britain, decided that Iraq could not be left to its own devices after all. Islamic State had taken over a third of the country, was in the middle of a massacre of the Yazidi minority, and threatening an important western ally, the semi-autonomous Kurdistan Autonomous Region in the north of the country.

There was a pause in the action, as the front lines stabilised, and I took the opportunity to take a quick break back home to see my family. I liked when I could on such trips to spend a day in the office, meet my old colleagues and editors, and show my face to new ones. On this occasion though the location, a bland open-plan office floor like any other in a street next to Victoria Station, was to add an air of unreality and cinematic horror to what was about to happen. Twitter is now the indispensable tool for early notification of news events, and mine alerted me to a new video from Isis's propaganda arm, Al-Furqan Media Productions. As I opened it, I saw an image of a friend of mine, Steven Sotloff, kneeling in the desert. The colours were stark – al-Furqan's techniques were crude but effective, bright, simple, contrasting forms. Steven

was dressed in an orange jumpsuit. The sand was beige, the sky blue, and the man the world now knows as 'Jihadi John' was standing behind him, all in black. Within a few seconds, as I forced myself to watch, Steven's body was lying in the sand, his head perched on his back, his eyes staring at me.

I have been thinking about Steven a lot in the last couple of weeks. On August 19 another Londoner, like Jihadi John, called El Shafee Elsheikh, was given eight life sentences in a court in the United States for the part he played in the deaths of Steven and other American, British, and Japanese hostages, all similarly beheaded. Elsheikh's mate, Alexandra Kotey, received a similar sentence earlier this year, having confessed his role. Both men were detained by local forces as they tried to escape the American and British bombing which obliterated Isis in eastern Syria. They were then flown to America to face trial, after a remarkable legal interlude in which the British government was compelled by the High Court to extract a promise from the US authorities not to execute them, in return for MI6's files being handed over to the prosecution. It was a strange imposition of legal formality on the smoking remnants of Isis nihilism, but that made it all the more satisfying for me at least, and I think others of us watching the proceedings with a personal interest.

When I call Steven a friend, I do so in the loosest way, though one that colleagues in the very disparate world of journalists commonly use. He was a freelance American journalist who had been drawn like many others to the events of the Arab Spring. I had first encountered his work in Libya in 2011, and commissioned him to help out on a couple of stories. We had stayed in touch in the way that journalists do nowadays – through Facebook, Whatsapp, and emails. In early July 2013 he rang me. I had been in Raqqa and Aleppo in northern Syria, and he was hoping I could share tips on security. In May, I had been in Aleppo reporting on a split in the al-Qaeda outfit operating in Syria, known as Jabhat al-Nusra, one part of which had broken off to form what we now know as Islamic State, under its ultra-



violent Iraqi leader, Abu Bakr al-Baghdadi. That split began a wider metastatisation of the Syrian war. Whereas Jabhat al-Nusra had been prepared to hide its light under a bushel, taking a secondary role to other, softer Islamist groups among the rebel forces in northern Syria, Isis was aggressive, seizing outright control of various towns and checkpoints. Journalists had already been kidnapped, though at that stage it had not become clear that this was an organised process, and certainly not that it was being conducted by a specific Isis unit recruited from European jihadis like Mohammed Emwazi – Jihadi John’s real name.

I told Steven what I knew and felt. In particular I told him that I was now travelling in Syria only if accompanied by someone with good contacts with a rebel militia which had enough sway to get me out of trouble. That had become necessary in Raqqa, when I found myself surrounded by a hostile crowd; between that incident and my conversation with Steven, another journalist with whom I had worked in Syria, the Frenchman Nicolas Henin, had been kidnapped there. He was ransomed some months later by the French government, and gave testimony on the circumstances in which he and the other hostages were held. I also told Steven that the situation was changing fast, as he knew. I later learned that he spoke to other journalists right on the Turkish-Syrian border before he took the road to Aleppo, the one I had passed down weeks before. There are disputed accounts of what happened next. One says he was captured by a ‘moderate’ Islamist group that sold him to Isis. Another postulates that his was a case of mistaken identity: another journalist, realising his own plans to enter Syria had been compromised, pulled out but the jihadis were lying in wait anyway. Whatever the truth, Steven was seized within hours of crossing the border. The video in the desert was the next and last time anyone saw him. His body has never been found.

I have also been thinking about Steven and the events of 2013-14 a lot because this year, along with other colleagues working in the Middle East, I have been doing stints covering the Ukraine conflict. I now



work for *The Times*, and am based in Beirut rather than Cairo, but not much else has changed. Before I go into Ukraine, I discuss safety with my bosses, security advisers, and colleagues who have been to the front lines recently. On occasion, I have even had British ex-military guys driving me around, a luxury few of us enjoyed in Syria and Iraq, though Ukraine is, outside the range of Russian artillery, a far safer operating environment. It’s curious. There has been a revolution in awareness of journalistic safety in the last decade. Newspapers and particularly television channels – the cameras make journalists far more exposed – did their due diligence, but it was an issue that at an individual level people seemed if anything embarrassed to raise. When I told my editors that Steven had been murdered and the video was online, I was a little taken back that no-one asked me how I felt about my friend’s death. I later came to understand that if this extraordinary production had been hard for me to watch, to most other people it would have seemed like an event from another planet, a horror movie they would have banned their children from seeing. How could they compute my response?

**“Isis was aggressive, seizing outright control of various towns and checkpoints. Journalists had already been kidnapped...”**

**“When I was at Lincoln in the 1980s, all wannabe journos wanted to be foreign correspondents. I don’t know if that is still a common ambition.”**

Now, the images of the dead have settled into the public consciousness – despite, ironically, being banned from repeat use by a mutual agreement among newspapers, to prevent Isis achieving its obvious propaganda goals. As I travel into Ukraine, I am constantly asked about my mental health, even by strangers I meet at parties. It is hard to know what to say. In Ukraine, we do not have to watch our backs, I reply, but it seems rather glib.

There is better evidence, which ordinary consumers of news can spot for themselves, for the change in attitudes. The particular danger of the war in Syria led to a panic across the industry about its duty of care, not just to staff correspondents like me, where it was clearly understood, but to the freelance journalists to whom war offers a chance to make a name. Many organisations decided no longer to hire freelances in conflict zones, even for relatively safe tasks such as those for which I had recruited Steven in Libya. Some even pledged not to take freelance copy ‘on spec’ – where journalists had made their own way around a war zone, and offered pieces on their (safe) return. It was felt that this

would be profiting off risk-taking while taking no responsibility for it.

A curious side-effect is that a common route into war reporting has effectively been cut off for would-be entrants. Meanwhile, the shocking images that filled our screens during that summer of 2014 have presented an emotional obstacle discouraging experienced reporters in other specialisms or regions from switching tracks. They may themselves understand that these events were a consequence of an unusually vicious conflict, and that the risks can be mitigated in the light of experience. It is unlikely their families will see it that way.

So who, then, can cover conflict, when it resumes, as it tends to? There are fewer reporters coming through now. A handful of young freelances I hired on a more formal basis during the Arab Spring have gone on to great success – they seem to have been mostly poached by American papers and news agencies, which have bigger budgets. But I was a little alarmed when I started watching the news out of Kyiv in February, and then checked in myself. I am very much the wrong side of 50, but I was outdone in veteran status by Jeremy Bowen, the BBC’s Middle East Editor, who I bumped into at the hotel breakfast buffet on my first day. He is 62. Lyse Doucet and Clive Myrie of the BBC, Lindsey Hilsum of Channel 4, Alex Crawford and Stuart Ramsay of Sky, and several of the other newspaper reporters in Kyiv were older than me. World-weariness has its value in these circumstances, but you can overdo it.

When I was at Lincoln in the 1980s, all wannabe journos wanted to be foreign correspondents. I don’t know if that is still a common ambition. For a while, students were told not to bother – newspapers and foreign reporting were dead passions, overtaken by social media and instant news. I can say with confidence that this has proven quite untrue: otherwise, they wouldn’t still be paying me. The wheel continues to turn, and with luck a new generation will be on their way soon.

**Richard Spencer (1984)**

Richard with a tank near Kyiv, Ukraine (right);  
Destruction in Daara, Syria (top, left)







# Finding a WAY forward after loss

**25** years. In customary terms, silver. For radiance. All twinkle and glitz. Yet, for me, how hard that timespan still hits. In a quarter of a century Widowed and Young (WAY) has helped 14,000 desperate men and women. There is cause for gratitude, but also for reflection on WAY's pain-filled provenance – in which Lincoln had a helping hand.

In December 1969, my father was killed in a car accident, leaving Mum a young widow and my sister and me without our beloved Daddy. 'They'll bounce back' they all said. And bounce I did. On my pogo-stick, a posthumous present from my dead dad. Crumbling internally, I integrated this unfathomable loss into daily life – classic 'leaping in and out of puddles' children's grief. Lacking the vocabulary of mourning, I gained an unwelcome and precocious emotional literacy. I was no longer like my peers and with the 60s 'death denying' culture, we were too embarrassed to mention Dad. Adults resorted to the stock comforts of that stiff-upper-lip era – hot, oversweet tea and the cursory head-pat. Mum, utterly bereft, felt out of kilter in a town of largely cosseted coupledom.

The three of us, I feel, grieved individually. As Dr Colin Murray Parkes observed, family is often 'too involved' to provide a shoulder not dented by associated grief. It is like three people eating a different meal at the same table.

As a teenager, plunged into the callousness of Comp-school life, with new unaware peers, I deflected painful, status-jostling 'What does your dad do?' questions with

Oscar-worthy, Pythonesque Parrot Sketch parodies. 'He's resting... deceased... passed on... expired!' At best, the regular farce introduced me to George Eliot's 'choir invisible'. At worst, it crushed me again.

Then came Lincoln – and a breakthrough. It was, quite simply, lifechanging. A gestation of new ideas and re-awakened brio, Lincoln helped me to start 'parking' and processing my paralysing past. The fruits of that productive period secured me a job with the BBC, a subsequent career in journalism and, crucially, a can-do mentality my earlier diffidence had curtailed.

I soon confronted the beast of bereavement professionally and made a Radio 4 documentary, *Growing Up With Grief*: all of us who'd lost a parent young shared an inner strength emanating from our premature pain.

And then, 25 years after losing Dad, tragedy struck again. 28 January 1994, a visceral thumping on the front door. Primeval, panicky, like a syncopated heartbeat. Mum was standing there, visibly diminished, all over again.

'Charlie is dead'.

'What shall I take? What shall I take?' I muttered





**"I was adamant that WAY would be a peer support network. I felt you had to have gone through an untimely loss to understand and have compassion for those experiencing the same. Quite simply, to be able to say: 'I know'"**



that misplaced mantra of pragmatism hysterically. Racing to my just-widowed sister Amanda, 12 weeks' pregnant with her first child, all I took was my toothbrush. Inappropriately appropriate. The oxymoron of grief, which catapults you from disbelief to disarming practicality.

As we sat with Charlie, who died at just 37, Amanda said: 'This time we'll do it a different way'. We felt history was repeating itself, but knew we'd have to change the narrative. And that is how, from a double-tragedy, the idea for The WAY Foundation was born.

Ante-natal, post-mortem. Bereaved at eight: life-and-death hate. Natural Order upended, of Shakespearean magnitude. I, the younger sister, assumed the mantle of the elder. I did not want Amanda to be marginalised like Mum and knew I had to act. 100 phone calls yielded little – there was no help for those widowed young. I quickly came up with the acronym WAY, 'young' embracing both adults and, crucial for me, any affected children.

I was Amanda's birth partner when gorgeous Charles Peter arrived. Such joy amidst the ongoing sadness. When my own first daughter, Madeleine, born in 1996, was just 3 months old, I finally launched a national peer-to-peer self-help group for those widowed young. I felt you had to have gone through an untimely loss to understand and have compassion for those experiencing the same. Quite simply, to be able to say: 'I know'.

Amanda was back working full-time, but obviously still grieving. Mum was reeling from this synchronistic repetition of loss. I was fired by anger and disbelief. I **had** to change things for the better. Like all deaths, Dad's and Charlie's were non-negotiable. But I felt driven that the aftermath need not be.

I started with 20-hour days, cold calling, writing letters (no expediting emails or social media back then!), personal visits, delivering flyers on foot, and giving interviews across the media. All literature was blue, to convey hope. Black was an absolute no-no. I fielded all the calls and letters at home. These included, on Christmas Eve, a woman whose husband and baby had just been killed in a car accident; another described her 'illogical tragedy', having found her husband hanging at home.

There was, occasionally, the infamous gallows humour, providing welcome levity. One potential collaborator requested meeting us in a funeral parlour. 'Perhaps they think I need reminding' said Amanda caustically. She had lost her soul mate and the father of her child, but not her sense of humour, a valuable tool in rebuilding a shattered life. My ongoing gratitude goes to Amanda and, of course, my late Mum, for allowing me to disseminate their stories to help so many.

A talented friend came up with the brilliant SWAN logo. This symbolises how swans look calm on the surface, despite paddling furiously below. Swans also mate for life. Poignant, indeed.

Left: Caption: Charles Scott, Amanda's late husband

Right: Caroline and Amanda with baby Peter

An early letter sums up why WAY will always be needed.

‘When someone dies young, the grief of those left behind is twofold: the pain of losing their loved one and of knowing what that person has lost’.

I still regret that my lovely Dad never saw me getting married, or met my two beautiful girls. Also that Charlie and Peter never met. All WAY members will experience a similar sadness, whether they have children or not. It’s about the total eclipse of expected futures.

Losing my wonderful, endlessly loving, determined and devoted mum four years ago, alongside the inevitable reflection on her life, has highlighted how seminal her – and our – untimely bereavement was in WAY’s formation. I am still so sad that Mum had to struggle and that she never found another soulmate. Yet Mum found her happiness through me, Amanda, and her three adored grandchildren. She somehow forged her own rickety path. But how I wish WAY had been there for her and all of us, during both tragedies.

I recall faces I have met over the years. Those vulnerable, yet hopeful looks at the very first meeting. I hear arresting words, whispered to me by members. The symphony of ‘I would not be here today without WAY’ plays teasingly in my mind, pulling me towards a natural sense of pride. But pride in a venture borne from such pain? Instead, I allow myself a private,

ongoing nod of gratitude to all who have helped to get WAY to today’s robust position. Commemorating an organisation to which no-one really wants to belong is a minefield of paradoxes and oxymorons. A hug of empathy comes with the oft-cruel claw of remembrance of the hug we have lost forever.

Blogs and Big Picnics, sub-groups, and online forums. WAY has burgeoned in the last 25 years, its membership almost doubling since the 20th anniversary. The pandemic saw a 25% increase. Never has its work been more vital. How sobering. How hopeful. This is a glass both half empty, and full.

But the key purpose remains unchanged: member-focused, newly bereaved individuals reaching out and supporting others. There is no greater tool for WAY’s posterity than its doughty members. But we need to disseminate the message even further to secure WAY’s ongoing lifeline.

My Dad and Charlie would have been awed to see what their untimely deaths have created. Their short lives have resulted in a lifeline for so many. And hopefully, something less ephemeral.

#### **Caroline Sarll (1983)**

Founder and Patron of Widowed and Young

[widowedandyoung.org.uk](http://widowedandyoung.org.uk)

0300 201 0051



Left: Caroline and Amanda with their parents

Right: WAY’s 25th anniversary cake





# My Lincoln

## Lindsay Johns

Writer and broadcaster Lindsay Johns discovered his love of literature at Lincoln, where he studied Modern Languages between 1994 and 1998. He has since enjoyed a successful and varied career in print journalism, documentary-making, and radio, covering topics from the life of South African freedom fighter Alex La Guma to the black blood donor crisis.

### What brought you to Oxford?

A desire to study at arguably the world's leading university and in a city universally heralded for being wholly dedicated to the life of the mind, and one in such spectacular aesthetic surroundings to boot.

Also, in large part, a desire to make my parents proud and to show two people who hailed from immigrant and working-class backgrounds – and who themselves had no tertiary education – that their myriad sacrifices during my childhood were, in fact, worth it.

### Why did you choose to study Modern Languages?

I really enjoyed French at school and, being a recalcitrant teenager, as well as a romantic, a free thinker, and an atheist, came to love the poetry of Baudelaire and the novels of Stendhal and Camus and wanted to study them in greater depth.

I equally wanted to learn Italian to access their incredible corpus of literature, especially the Holy Trinity of Dante, Petrarch, and Boccaccio.

Also, as a humanist and a devotee of Tom Paine's famous adage 'My country is the world', I wanted to gain the practical, linguistic tools to communicate globally, given the sheer breadth of the Francophone Caribbean and Africa.

### What are your fondest memories of Lincoln?

Golden hours spent reading (and ruminating on) great literature in the magnificent setting of the Lincoln Library; cerebral jousting with world experts in tutorials in cosy, book-lined rooms overlooking Front Quad; enjoying exquisite, epicurean repasts in Hall; showing my uncle from Cape Town around Lincoln on my graduation day; and Professor Ted Nye giving my adopted Martinican mum and dad the full VIP Lincoln tour when they came to England to visit.

### Was there anyone you met at Lincoln who particularly inspired you?

Yes. My French and Italian tutors aside (Donald Whitton, Paul Dray, Ted Nye, and Marco Dorigatti, to whom I will always be intellectually indebted for revealing to me the manifold joys of medieval, Renaissance, and nineteenth-century Romance literature and thought), there were several people who inspired me. Paige Newmark (1993), a Renaissance English scholar and theatre director, whose prodigious, encyclopaedic knowledge of Shakespeare in particular, and of theatre in general, profoundly deepened my appreciation of the Bard. Jonathan Farley (1991), an American Maths genius, who has devoted much time to campaigning for, and furthering the cause

of, racial equality in the US. And lastly, Cyril Watkins (aka Pip) – the quintessence of 'salt of the earth' humanity, who as a college scout selflessly showed me and my girlfriend at the time inordinate kindness, emotional warmth, and genuine friendship during my Lincoln years. When news of his passing reached me, I was very sad.

### How has your time at Lincoln shaped you?

An Oxford Rolls Royce humanities education graciously provided me with an astonishingly rich intellectual, literary, and cultural foundation from which pretty much everything I am currently doing has followed.

It opened up a world of life-changing possibilities, not to mention priceless artistic and geographical vistas, and afforded me a trajectory which I would never have otherwise encountered. It introduced me to seams which I am still mining today in my work (as a writer and broadcaster), and is also principally responsible for the development of my philosophical world view and humanistic outlook on life.

Lincoln – a wonderfully affable, inclusive, and welcoming, not to mention beautiful college – gave me the confidence to formulate my opinions and to subsequently go out into the world and, to quote Tennyson, attempt to 'drink life to the lees'.



Left: Paulette and Clement, Lindsay's adopted Martinican parents, on their visit to Oxford in 1999;  
Right: As a volunteer mentor with Leaders of Tomorrow in Peckham, South London.



### How has your career progressed since graduating?

Truth to tell, I've had an *ad hoc* anti-career. After leaving Lincoln, I knew that I wanted to study more, so began a PhD at UCL in Boethius and Dante, but then swiftly realised that a life in academia was not for me, since I was keen to share opinions with audiences beyond the ivory towers.

Thus as a writer and broadcaster, I have written for newspapers and periodicals, and presented TV and radio documentaries on topics ranging from South African novelists and Chicago Jazz Age painters to Caribbean revolutionary heroes, the dearth of black blood donors, and the Western literary canon.

None of it has ever felt even remotely like work, and, never having done a traditional '9 to 5' in my life, I feel immensely privileged to have been able to indulge my intellectual, artistic, and cultural passions and predilections in such a way.

### What has been your proudest achievement so far?

Professionally, making a BBC radio documentary, giving talks at Harvard and Yale, and speaking at literary festivals to proselytise the extraordinary life, work, and legacy of my literary hero, South African

novelist and anti-apartheid freedom fighter Alex La Guma (1925-85).

Socially, my work for the last 17 years as a volunteer mentor with *Leaders of Tomorrow* – a 'grass roots' mentoring scheme in Peckham, South London, which helps young people to achieve their full potential against the backdrop of traditional inner-city vicissitudes. Seeing some of these young people go on to flourish and win places at Oxford, get jobs at top City firms, and pursue humble, honest career paths has been hugely rewarding and gratifying.

### What do you enjoy most about being part of the Lincoln alumni community?

The Lincoln fellowship connects me to an august academic institution of which I am inordinately proud to be a member; it brings back happy memories of halcyon, salad days and also, with its e-mentoring programme (in which I first participated during the Covid pandemic) enables me in some small way to hopefully give back and pass the baton on to future generations of Lincolnites. Lincoln for life!

### How did you find your experience mentoring a Lincoln student?

Incredibly positive, enriching, and fulfilling. I'm so glad I signed up for it.

As part of Lincoln's Covid e-mentoring programme, I was paired with a first-year English undergraduate, Amelia Butler-Gallie (2019). I'm not sure I was exactly what she was expecting, but it was an inspired pairing and one which has worked really well.

A delightful young lady, very bright, highly motivated, and vivacious, Amelia is in my opinion a real credit to Lincoln – the type of undergraduate who fully sucks the marrow out of the Oxford experience, gives it her all and also gives back.

Instead of the one Zoom chat we were meant to have as part of the programme, we ended up speaking regularly over the following two years, often for hours at a time. We duly met up in both London and Oxford and, given that she had expressed an interest in a career in literary journalism, I introduced her to the literary editor of the *Spectator* magazine, for whom she has now written two book reviews. I also gave her some pre-Finals pep talks, as well as general career and life advice. It was no surprise to me when she subsequently got a First and is now going back to Lincoln to do a Masters in October. I hope that our chats helped to ameliorate her Oxford experience.



# Events report

**A**fter such a long time without in-person events, we enthusiastically welcomed their return in September 2021. Preparations for the first event, the rescheduled 1970-71 Year Dinner, were slightly more rigorous than usual, including reminders about Covid-19 testing and warnings of potential cancellations, but on the day it was very much business as usual. Attendees enjoyed drinks, toasts, and speeches over dinner (with perhaps just slightly fewer handshakes than usual!). Following the success of this event, we quickly caught up on Year Dinners for groups from 1990-91, 1960-61, and 2000-01 on consecutive weekends. It was wonderful to welcome so many alumni back to College for these events, all of which had been postponed due to the pandemic.

In addition to the Year Dinners, we also held an Alumni Appreciation Lunch ahead of Michaelmas term to properly thank alumni for their support during the pandemic. It was a beautiful day, and, with tables set up around the perimeter of Front

Quad, it was the perfect place to enjoy lunch and the music provided by a jazz band fronted by Lincoln undergraduate Louise Burrett (2020). Small group tours of the newly reopened Mitre were on offer throughout the day, giving alumni the opportunity to witness the transformation of the building first hand.

Autumn saw another one-off event in the shape of a grand reopening of the Boat House, freshly refurbished thanks to the generosity of sponsors Darren Marshall (1984) and rEvolution, and the unveiling of two new boats to add to the Lincoln fleet. The boats, named for Susan Brigden, our recently retired Fellow in History, and our former Bursar, the late Timothy Knowles, were launched in a ceremony presided over by Marc Howe (1981, President of the Lincoln College Boat Club Society). Current LCBC rowers then took on an alumni crew on the river, with the alumni boat emerging victorious.

Lincoln for Life events also resumed, with a cocktail masterclass in London for young alumni who had graduated within the past 10 years. The evening was organised and attended by Maria Leteo,

our graduate intern who has been working in the Development Office over the last year while Jane Mitchell has been on maternity leave. We are grateful to Maria who, along with Susan Davison and Jo Campsall, kept our events schedule ticking over in Jane's absence. A second Lincoln for Life event, a punting afternoon in Oxford, took place on the last weekend of July. Our alumni attendees enjoyed tea and coffee in Grove, followed by punting from Cherwell Boathouse, and not even the odd rain shower could dampen their spirits!

In October we celebrated the twenty-fifth annual Murray Society Day with lunch in Hall, attended by members of the legator's club. After lunch we enjoyed a fascinating presentation from Professor Cristina Dondi (Oakeshott Senior Research Fellow in the Humanities) on the new research and discoveries relating to Botticelli's Dante. We hope to resume our Spring Murray Days in 2023.

We had high hopes of holding a festive lunch at Lincoln in the second week of December when the city was adorned with decorations, but sadly a spike in College Covid cases resulted in a last-minute

Alumni enjoying brunch in Front Quad at the Appreciation Brunch in September 2021 (right); Members of the Boat Club at the naming ceremony in October 2021 (below)



cancellation. It was very disappointing, but our primary concern was to keep everyone in the Lincoln community safe. While this event was unable to go ahead in Oxford, it was heartening to see alumni in different regions organise their own events; particular thanks go to Vincent Shen (2012) and Daniel Pascoe (2008) for taking the lead in Taiwan and Hong Kong respectively. After the setback with our festive lunch, we looked ahead to our first event of 2022 with slight trepidation. However, happily Covid cases had returned to their previously low levels and the Lord Crewe Supper, an event to celebrate College benefactors, was able to go ahead in February with its usual pomp and ceremony.

March was a busy month as we held the 2002-03 Year Gaudy, followed by the rescheduled Women's Anniversary Dinner. It was a joy to see so many alumnae return to College for this event as we finally celebrated forty years since women were admitted to the College as students. The photographic portrait exhibition, commissioned in 2019, hung in Hall and it was a wonderful opportunity to celebrate the achievements of all of our alumnae. We also helped the

Choir with a mid-week fundraising dinner and concert in College to raise awareness and funds for their new recording. You can read more about the upcoming Choir CD on pages 16-17.

With great delight we were able to resume our annual trip to the United States in spring, and Susan Harrison and the Rector met with alumni in San Francisco, Los Angeles, Washington DC, and New York City. It was wonderful to see so many familiar faces over small intimate dinners and we look forward to holding some larger events during our next visit.

In May, we had a record attendance at the Lincoln Society Garden Party, as alumni and family members gathered in the Rector's garden for a very British spread of strawberries and cream, scones, and sandwiches. Our entertainer kept the children amused with a host of circus skills, including walking on stilts, juggling, and performing close-up magic and card tricks. The event coincided with the Saturday of Summers VIIIs, and you can read more about the performance of our rowing crews on pages 12-13.

Arguably the highlight of our events

calendar this year was a special summer reception at Lincoln's Inn in London to celebrate the success of the Road to 2027 Campaign. Attendees enjoyed drinks and canapés in the historic surroundings of the Great Hall, as well as acapella music from the Lincoln Choir and speeches from the Rector and Richard Hardie (1967).

Lastly, we welcomed old and new members of the Rotherham Circle to a lunch in College in August. Exclusively for donors who have made a leadership gift to the Annual Appeal, our Rotherham Circle events are an opportunity for us to thank alumni for their ongoing support. In anticipation of our 600th anniversary in 2027, Dr Perry Gauci (VHH Green Tutorial Fellow in History) has been exploring the College archives, and he provided a fascinating insight into his findings in a mid-morning talk entitled 'Lincoln 600: A Digital History', followed by a convivial lunch in Hall.

We are already looking ahead to our 2022-23 programme of events with excitement. A provisional calendar of events can be found on our website at [lincoln.ox.ac.uk/events](http://lincoln.ox.ac.uk/events).



# Development report

## Lord Crewe and the evolution of scholarships at Lincoln



### Lord Crewe Scholarships

In the second half of the sixteenth century, demand for places at the College led to a growth in its undergraduate numbers. This, in turn, generated a need for endowed scholarships and exhibitions to support Lincoln students. The first awards were made in 1568, from the will of Joan Trapps; there were to be four Trapps Scholars, who received a mark (13s. 4d.) every quarter. On his death in 1685, the learned and scholarly Rector Marshall left the residue of his estate to the College to buy land 'for the maintenance of some poor scholars'; the first three Marshall Scholars were elected in 1688 and shared £14.

Our great benefactor, Lord Crewe, long outlived Marshall, but he did not forget him and the College. On what he thought would be his last visit to the University in 1717, at the age of 84, Crewe revealed the bequests he was going to make in his will. He wanted the College to act on these almost at once and before he had died – not quite the same as modern-day 'spend-down', but similar to it. As well as endowing

12 exhibitions or scholarships of £20 each, he bought the houses between the College and All Saints Church, with the intention of building a new and separate house for the scholars to live in together. Unfortunately, it seems this project never came to fruition; the eleven houses on the site were demolished in 1808.

By the time Lord Crewe's extensive will was published in 1721, he had added more details. His executors or Trustees were 'for ever hereafter' to pay £20 to 'each every of 12 Exhibitioners of Lincolne College' for up to eight years. They were to be 'Undergraduate Commoners' of the College, that is, not wealthy or aristocratic undergraduates. The Exhibitioners were to be 'Natives of the Diocese of Durham and, for want of such Natives, of Northallertonshire or Howdenshire' in Yorkshire, or of Leicestershire, and 'particularly of the parish of Newbold Verdon or the Diocese of Oxford whereof I was formerly Bishop, or of the County of Northampton in which County

**“Having grown up in central Bradford and then in a very small village close to Skipton, North Yorkshire, living in the city of Oxford is a completely new and amazing experience. Before university, I had worked nights in McDonald’s for over two years. The Crewe Bursary has provided me with the ability to focus on studying, recovering, and exercising – instead of going back to work there regularly in the vacations.”**

Ruby Firth (2021)

I was Borne’. For Crewe, as for so many in the past, place and patronage went together. In the will, Crewe instructed the Trustees that they were to make up the stipends of the eight ‘poore schollars of Trap and Marshall’ to £10 each so that their ‘respective Schollarships may be all alike in their respective yearly values’ – all alike, then, but the Crewe Exhibitioners with £20 a year, were definitely to be superior to the Trapps and Marshall Scholars.

Equipped with these 20 scholarships, no further ones appear to have been endowed until 1934, when alumni set up the Old Members awards, ‘given on intellectual and all-round achievement’ as Vivian Green put it. As ever, it is Lord Crewe who established the model for the generous support of the College that has been continued by his Trustees during the three last centuries and from which our many donors and supporters happily take their lead.

H.R. Woudhuysen, Rector

# Increasing our Scholarship Provision

Lord Crewe’s generosity set a precedent for supporting students at Lincoln that we have endeavoured to continue in the twenty-first century, both by increasing the number of scholarships available and the amount disbursed to students. And while scholarships retain the distinction of being awarded on the basis of merit, we also have a complementary programme of bursaries, which provide needs-based awards.

When I was a student here, the typical scholarship had risen from £20 to around £300 and seemed very generous. These days, £300 does not go very far. The Trustees of Lord Crewe’s Charity have recognised this and the stipend is now considerably larger. The scope of the scholarships has also been broadened to include graduate students as well as undergraduates.

Lord Crewe has also provided inspiration for others. We are hugely proud of our position as one of the most generous colleges in Oxford for our scholarship provision. A large number have been established over the past 15 years, and have enabled us to attract some of the best graduate students, and also celebrate academic achievement in the undergraduate student body.

Our success is partly down to flexibility. Many of the graduate scholarships are funded for a fixed number of years; where this is the case, we endeavour to match these funds with other sources of institutional funding to create scholarships that pay fees and living expenses. In this way, our Lord Crewe, Kingsgate, Sloane Robinson Foundation, Keith Murray, and many other awards ensure that our students can make the most of all the opportunities that graduate study in Oxford affords.

Increasingly, we are also looking to use these scholarships to help our own undergraduate students transition to graduate study. For many of them, the prospect of taking out further debt to finance a Masters degree discourages them from doing so, and in any event the government loans available do not cover living expenses.

Ensuring that we can maintain and extend the high levels of support we have built up over the past few years is one of the challenges we face as we approach our 600th anniversary in 2027. For more information about how you can help us support our students, please get in touch with Susan Harrison or Jane Mitchell in the Development Office.

Susan Harrison, Development Director

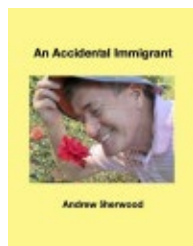


# Alumni News

## 1950s

Simon Keith (1957) had his book, entitled *Surveying the Domesday Book*, published in February 2022 by Oxbow under their 'Windgather' title.

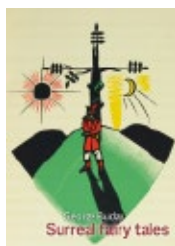
Seven members who matriculated in 1958 met for a most convivial lunch at the Savile Club in London on 12 May 2022. There were six lawyers (Paul Chapman, David Comer, David East, Tim Piper, Michael Steiner, and David Tozer) and Anthony Werner, a modern linguist. Of the lawyers Messrs East, Piper, and Steiner qualified as solicitors and remained in private practice; two (Messrs Comer and Tozer) qualified as Chartered accountants but then went into stockbroking and industry respectively; whilst Paul Chapman became a publisher. Tony Werner joined the United Nations as a translator, working in New York and Geneva. Memory Lane was suitably wandered down!



Andrew Sherwood (1959) has published a new book entitled *An Accidental Immigrant*. It describes his unintended

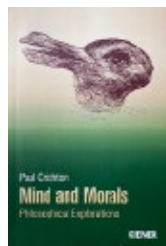
immigration to the USA in 1981, followed by 30 years of global travel for his scientific employer before he retired to a peaceful home in Atlanta. It is available as an e-book from Amazon Kindle and other e-booksellers, with a forthcoming print version set to be released through Amazon Books.

## 1960s



Robert Waterhouse (1960), publisher of Baquis Press, issued three new books in March 2022. The three – *Surreal fairy tales* by George Buday (ISBN 978-1-7398873-0-8), *Cries of London* by George Buday (ISBN 978-0-9556025-9-7), and *Paris 1925* by Jean-Georges Simon (ISBN 978-0-9556025-8-0) – add to a Baquis Little Books series on Hungarian artists who made their lives in Britain before the Second World War.

Brijraj Singh (1962) has published a new book, *In Arden: A Memoir of Four Years in Shillong, 1974-78* (Pippa Rann Books and Media, 2021).



Paul Crichton (1965) has written a collection of philosophical essays called *Mind and Morals Philosophical Explorations*, published by Kiener Press, 2021.

Sir Timothy Lloyd (1965) retired as a judge in 2013, but continued to sit in the Court of Appeal on a part-time basis. Having reached the age of 75 in 2021, he is no longer eligible for this and has now retired fully from the law. Upon retirement, Sir Timothy returned to undergraduate study, pursuing a distance learning degree course in Opera Studies at Rose Bruford College of Theatre and Performance. He now spends more time playing the harpsichord and attending the opera. He also intends to pursue a research project about the collection of eighteenth-century libretti in the College Library, which are mainly of oratorios by Handel.

Loren Kieve (1968) is the recipient of the 2022 John H. Pickering Achievement Award which recognises 'brilliant legal work, advocacy of pro bono service, dedication to the cause of equal justice for all, and promotion of the

highest standards of ethics and professionalism in the law'. Loren is the principal of Kieve Law Offices in San Francisco. He was previously a partner with the Quinn Emanuel, Debevoise & Plimpton, and Steptoe & Johnson law firms.

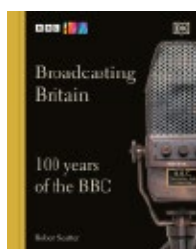
Gavin Selerie (1968) now has a profile on the Oxford University English Faculty website: <https://english.web.ox.ac.uk/article/gavin-selerie>. In September 2021 he gave a speech recommending James Holland's *Brothers in Arms* (Bantam Press, 2021) at its launch at the National Army Museum. This book draws on his father's unpublished World War II recollections. In March 2022 he spoke about the work of Eric Mottram and Jerome Rothenberg at the Performed Poetics conference, King's College London. Meanwhile he continues work on a book-length memoir of the eight months he spent in North America prior to going up to Oxford. An extract appeared recently in *IT*.

Philip Smallwood (1968) has published a number of essays and articles in the last two years including 'Literary and Aesthetic Theory' for the *Cambridge Companion to Eighteenth-Century Thought*, 'Pope's Precocious Decade' in *Alexander Pope and the Time of Queen Anne* (Routledge), 'Tension, Contraries and Blake's Augustan Values' in *Paper, Ink*

and *Achievement* (Bucknell), and 'Shakespeare, Montaigne and Philosophical Anti-Philosophy' for *Shakespeare and Philosophy* (Routledge). Amongst essays in the pipeline are 'Johnson and the Essay' for the *New Cambridge Companion to Samuel Johnson*, and 'Emotion' for the *Oxford Handbook of Samuel Johnson*.

## 1970s

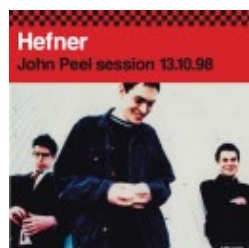
Michael Geisow (1973) has published his first novel, *Lifelines* (2021), a modern psychodrama which involves artificial intelligence, health care and well-being, counselling, mentoring, and sensuality. The novel can be read on two levels: as a fictional story of six people dealing with opposing demands of career and personal relationships, or as a plausible suggestion of what might be done, in the real world, to better integrate healthcare and mental well-being in the face of pandemics, growing mental health issues, social isolation, and the online challenges of inappropriate content and extreme ideologies.



*Broadcasting Britain: 100 years of the BBC* by Robert Seatter

(1975) is due to be published in September 2022, in time for the corporation's centenary in October. A highly illustrated history of the BBC, including some never-before-seen images from the BBC photographic archive, the volume reflects the story of the BBC in all its breadth and diversity.

## 1980s



Nick Godfrey (1986) is currently editor of *Thoroughbred Racing Commentary* and associated *Gallop* magazine. By way of contrast, he also runs record label Precious Recordings of London, releasing on vinyl BBC radio sessions broadcast by the likes of John Peel, Janice Long, and Steve Lamacq.



Richard Kortum's (1987) bilingual book (English and Mongolian), *Ceremony in Stone: the Biluut Petroglyph Complex: Prehistoric Petroglyphs*

in the *Mongolian Altai*, was recently published by Nepko Publishers, Ulaanbaatar. This book details the results of his 14 years of fieldwork at this remote sacred site that contains important imagery from the Upper Paleolithic through modern times.

Ray Younis (1987) published his latest book, *On the Ontology of the Sacred and the Profane* (Rowman & Littlefield and Lexington Books), in 2021.

Earlier this year Simon Kuper (1988) released *Chums: How a Tiny Caste of Oxford Tories Took Over the UK*. This *Sunday Times* bestseller examines the influence of Oxford University on the UK's political elite.

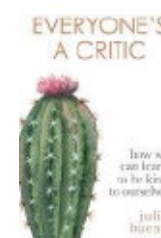


Tom Begich (1989) is completing his fourth year as Democratic Leader of the Alaska State Senate. His first term in the Senate began in 2017. He also continues to provide strategic consulting services through his company CW Communications in the fields of justice, education,

public relations, and politics. Tom and his wife, Sarah Sledge, are touring musicians also. He has produced six CDs of original music and has a published book of poetry, *Six Truths*.

Having completed his thirtieth year in teaching, Richard Worrallo (1989) has an enhanced role next year as Director of Futures at Brighton College, looking at how they prepare their pupils across the Brighton College family of schools for their future universities and careers.

## 1990s



Psychotherapist and award-winning writer Julia Bueno (1990) has released a new book, *Everyone's a Critic: How we can learn to be kind to ourselves* (Virago, August 2022). Built around beautifully written case studies drawn from her own practice, Julia's book argues that self-criticism is a universal issue that most of us need to tackle in order to have a happier life – and gives readers a variety of stories and tools to begin helping themselves.



# Alumni News

Professor Lionel Smith (1992) was awarded Oxford's higher doctorate, the Doctor of Civil Law, in 2021. In 2022 he was appointed the Downing Professor of the Laws of England at Cambridge University.

Alistair Pegg (1995) been appointed as a commissioning editor for BBC Arts.



*Red Comet: The Short Life and Blazing Art of Sylvia Plath* by Heather Clark (1998) (Alfred A. Knopf) was a 2021 Pulitzer Prize Finalist in the Biography category and a Finalist for the National Book Critics Circle Award in Biography.



Antoine Hatzenberger (1998) published *Aux origines de la Khaldounia: le réformisme tunisien entre religion, science et politique* (Tunis, Bibliothèque nationale de Tunisie/Arabesques, 2022).

Daniel Watts (1999) married Anne-Maria Lynch on 1 April 2022 at a small ceremony in Rothe house, Kilkenny, Ireland. They celebrated at a summer wedding on 4 June at Daniel's parents house in Cambridge, UK. Attended by many loved family and friends, the couple welcomed several of Daniel's Lincoln contemporaries including David and Jenny Brighton, Duncan Cannon, Steven Norton, Benjamin Whittaker, Nicholas Day, Helen Fryer and Christian Langkamp (all 1999). Martin Wilson (1999) did an upstanding job as one of Daniel's Best Men.

## 2000s

Justyna and Anthony Curl (2002) were blessed with a third daughter, Klementyna, in December 2021.

Sarah Munday née McBurnie (2002) and Paul Munday (1999) are delighted to announce the birth in February 2022 of Philip Gregory, a brother for Thomas, James, and Peter.

Hannah and Christopher Buckingham (2003) are thrilled to announce the arrival of their daughter, Iona Grace, born on 2 March 2022, a sister to Jude.

Claire England (2007) and Oliver (Wadham, 2008) celebrated their marriage surrounded by family and friends in Lincoln College Chapel on 25 June 2022, 13 years and five months (to the day) after meeting as undergraduates. Dr and Mrs England are grateful to now have another set of wonderful memories to associate with Lincoln!



Janeth Peña-Heredia (2007) is the 2021 recipient of the Secretary of State Award for Outstanding Volunteerism Abroad for the U.S. State Department's Western Hemisphere Affairs bureau. Her contributions include starting up English language programmes at the Consulate, leading beach clean-ups, and organising donations of food and hygiene products for the local community.



Following a spell at the Francis Crick Institute in London, investigating the biophysics of the immune system, Dr James Flewellen (2008) has recently taken a position at the University of Edinburgh. He is leading a project to develop commercial applications of a novel biosensor technology, focusing initially on detecting contaminants in drinking and environmental water.



Becky Knott (2009) and Jack Binysh (2009) were married at Lincoln College on 25 June 2022. The ceremony took place in Lincoln Chapel, officiated by Rev Dr Andy Shamel. Becky and Jack were ecstatic to be able to marry at Lincoln, where they met, after nine very happy

years together. They held their reception at The Perch, which was always a favourite, and were thrilled to celebrate with family and friends, including some other old Lincolniters! The new Dr and Mrs Binysh currently live in Bath but will be moving to London soon. They hope to honeymoon in Japan early next year.



Patrick Keefe (2014) joined Glyndebourne Festival Opera as a Jerwood Young Artist in March 2022. This year he sings The Notary in Don Pasquale and understudies Dr Malatesta (Don Pasquale) and Il Conte (Le Nozze di Figaro).

## 2010s

Britton Elliott Brooks (2011) has published *Restoring Creation: The Natural World in the Anglo-Saxon Saints' Lives of Cuthbert and Guthlac* (Boydell and Brewer, 2019), an exciting study that investigates the early medieval English relationship with the non-human world, through the lives of two important medieval saints: Cuthbert and Guthlac. Britton has also recently published an edited collection along with Professor Karen Jolly, which examines early medieval England through the lens of comparative and interconnected histories. *Global Perspectives on Early Medieval England* (Boydell and Brewer, 2022) draws from a range of disciplines, and its chapters examine artistic, archaeological, literary, and historical artifacts. Finally, Britton (writing as Britton E. Brooks) will release a novel in 2022, entitled *World Wakers: Beginnings* (Savant, forthcoming 2022).

Rosemary Baker (2012), a documentary filmmaker, won the Torc Award for Best Short Form at the prestigious Celtic Media Awards in Quimper, Brittany: an international competition celebrating the best film, TV, and audio productions from Wales, Ireland, Scotland, Brittany, Galicia, and beyond. Rosemary's winning short film, 'Lesbian.', is a collaboration with British-Beirut spoken word artist lisa luxx. It is an examination of the word 'lesbian' and the layers of semantic baggage which mean many queer women prefer not to use it, and is available to watch on-demand on Channel 4's All4 platform.

Lucy Hutchinson (2012) and Daniel Regan-Komito (2011) married at Oxford Registry Office on 3 May 2022 and followed their ceremony with a toast at Lincoln, where their romance began. They celebrated with their friends and family with a humanist ceremony and party in Shropshire on 7 May.

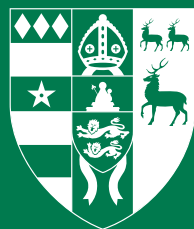
Bernadette Stolz-Pretzer (2013) was awarded the 2022 L'Oreal-Unesco For Women in Science Rising Talent in Mathematics and Computer Science Award. Bernadette's work develops techniques in topological data analysis (TDA) to study biological data, in particular dynamical networks and spatial data. Her research can be broadly categorised into three main groups: developing TDA techniques to answer biological questions arising from experimental data; developing novel data science methods based on TDA; and using TDA in combination with mechanistic models to link form and function in biological systems.



Nidhi Singh, MLF (2016) and Louis-Dreyfus Weidenfeld Scholar, was recently enlisted by Forbes India as top lawyers of India under Legal Powerlist of India, 2022. She has also been recognised as the most admired Global Indians 2022 by Passion Vista, Unified Brainz. She has been awarded the Lex Falcon Award, 2022, Indian Achievers Award, 2022, Women Achievers Award, 2022 and Research Excellence Award for contribution towards the legal profession and legal academics. She has been selected as Frédéric Bastiat Fellow, 2022 by George Mason University, USA where she has been offered a scholarship of \$5000.

Sofie Behluli (2017) has taken up a position as Postdoctoral Research Assistant at the University of Bern.





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