

THE HARROVIAN

VOL. CXXXVI NO.5

October 7, 2023

A CHAT WITH AFUA HIRSCH

Perceval Society, 21 September

Last week, we were lucky enough to have Afua Hirsch come to the School and answer some of our questions. Afua is a British-Ghanaian writer and broadcaster. She previously was a journalist for The Guardian and was the Social Affairs and Education Editor for Sky News from 2014 until 2017.



As a journalist, she was forced to write about other people's stories, which helped her discover that she wanted to share some of her own. This encouraged her to write her own book; *Brit(ish): On Race, Identity and Belonging*, for which she received a Jerwood Award. *Brit(ish)* was made to give young Black people confidence to navigate racism. It tells us her story and provides a helping hand to young Black people growing up in a prejudiced world. She is also working on a show that will be available on the BBC in 2025. Afua was privileged growing up, but still experienced racism, particularly within her school. Many of her classmates would make remarks and jabs that, she confided in us, made her feel disillusioned and "un-Black". Although it was rare for her to experience explicitly malicious comments, she always felt like an outsider in whatever she did in school. When things get tough, she said, it's these moments that still drive Afua to success to this day. As a teenager, Afua got offered the job as a journalist for a young person's newspaper, where innocent topics that her generation took an interest in were discussed. She transformed this innocent newspaper into one that spoke about more serious problems like drug abuse and teenage pregnancy. This was her way of reaching out to other young Black people and to share her own and other's experiences with those who listened. It was through this job that she discovered her passion for journalism. As an adult, she was not seeing anyone challenge the social norms in Britain. In addition, she felt frustrated by those who called for diversity, without proper action being taken in their worlds. People were simply following the "progressive" trend without showing any interest or initiative to involve other races and cultures in events, cuisine and more. Afua told us how to create a more inclusive environment within schools and society in general. She believes that heritage and belief is something that should bring people together and not tear them apart (something that all should especially heed in this, London's most diverse borough). Afua explained that different people from the same place have

different experiences in their lives, but always have a sense of connection because of where they are from. She encouraged us to read in order to learn about other people's heritage. In addition, Afua wants people to learn about their own heritage. "One cannot be proud of one's heritage if one knows nothing about it". Therefore, one can conclude that her philosophy is that of progressive pride. Towards the end of the conversation, Afua discussed how she herself is perceived. A common misconception about Afua is that she hates Britain. However, Afua refuted this by saying that her infamous critique of Britain is because of some people's arrogance. Chiefly, Britain's fixation on their historic wins against racism. She uses the example that politicians are quick to point out that Britain was the first country to abolish the slave trade. But this, she says, is cherry-picking. She does not hate Britain, but her ultimate goal is to leave a legacy as a "truth-teller". Therefore, Afua simply wanted to educate people on all of Britain's history, not just the good moments.

CHARCOAL AND CITYSCAPES

Jeanette Barnes visits the School

A gentle hum of anticipation vibrated through the Art Schools as renowned artist Jeanette Barnes, acclaimed for her remarkable, large-scale charcoal cityscapes, arrived to the Hill. Barnes, whose spectacular works, including brilliant representations of Trafalgar Square, Battersea Tube Station, Shanghai and Kings Cross, have found homes in prestigious global galleries and corporations, shared her knowledge with our Lower Sixth artists in an immersive workshop that bridged the abstract and the concrete, the amateur and the professional.



Barnes' artwork captures the pulsating heart of urban landscapes through seemingly frenetic yet thoughtfully individualised shapes of pedestrians and vehicles. Her creations have been celebrated in over 50 exhibitions and secured places in elite collections, such as the Manchester City Art Galleries and Foster + Partners architecture firm. Barnes, recognised for her exceptional talent, was awarded the Henry Moore Scholarship in 1987 and 1988.

The workshop commenced with Barnes guiding boys through the art of formulating rough shapes with charcoal.

The initial challenge? Simplifying complex edifices into their most elemental forms, a task that proved to be a varied hill to climb for the assembled young artists. The wisdom embedded in this seemingly straightforward activity was an exercise in observation and abstraction, requiring an insightful gaze to discern the essential from the extraneous.

Following this hands-on endeavour, Barnes delved into a lecture revealing her process, which involved immersing herself in the hustle and bustle of lively cities, capturing transient moments within the motion. While her artworks may initially strike an observer as extremely chaotic, a closer examination reveals meticulous individualised shapes, narrating numerous sub-stories within the larger urban tale.

Before breaking for lunch, the boys, now armed with a fresh perspective on perceiving cities as fluid entities, engaged in another exercise. Supplied with various city images, Jeanette challenged us to synthesise them into a singular, cohesive charcoal drawing, emphasising specific urban elements while manipulating their scale to create a harmonised yet dynamic composition. The exercise, though complex, was particularly enlightening and rewarding, allowing us to implement practically the gleaned knowledge, drawing cityscapes that pulsed with life and motion.



Post-lunch, the focus subtly shifted to human forms, their motion and integration within the larger cityscape tableau. After presenting our initial, albeit static, character drawings to Barnes, we were gently corrected and subsequently guided on how to encapsulate human motion within our sketches. We re-engaged, creating expansive drawings of skyscrapers interspersed with animated human figures, weaving together the structural and the organic.

The entire experience transcended mere technical learning, morphing into a day where continual dialogue with an accomplished artist like Barnes offered insights not only into the practical aspects of drawing but also into the soul that animates art. Her presence demystified the world of professional artistry, offering us a glimpse into the symbiotic relationship between observation, interpretation and creation.

Jeanette Barnes' visit to the School was more than an art workshop; it was an extraordinary confluence of ideas, a waterfall of techniques, and a cascade experiential learning: bridging the gap between extraordinary artistry and real-world application. The day's activities, ranging from creating rudimentary building shapes to amalgamating varied city images into one cohesive piece, not only enhanced our technical skills but also enriched our understanding of the fluidity and dynamism inherent in urban landscapes and the art that seeks to represent them. Jeanette Barnes, with her expertise and generosity in sharing knowledge, bestowed on us an inspiring day of inspiration, creativity, and invaluable learning, elevating our perception and practice of art to a new peak.

MEDICAL SOCIETY

*Endometriosis, Misha Newington, Moretons,
25 September*

Misha Newington, *Moretons*, explored endometriosis, an inflammatory disease affecting millions of women worldwide where endometrial tissue (tissue of the uterus lining) propagates outside the uterus. Based on his work experience at Viramal, a pharmaceutical company developing treatments for endometriosis, Newington addressed symptoms, diagnosis, causes, complications and treatment for the disease.

Endometriosis is a common inflammatory, oestrogen-dependent disease defined by the unusual presence of endometrial-like tissue outside the uterus. The condition ranges in severity and location, affecting up to 10% of women during their reproductive years; susceptibility increases for women with pre-existing pelvic pain and infertility. But how does this misplaced tissue affect women?

Endometrial tissue (found in various places from the pelvic region to the abdominal cavity due to the disease) thickens, breaks down and bleeds like the uterus's endometrium. However, there is no vaginal canal for the blood to flow; the trapped blood irritates surrounding tissue, forming scars and adhesions (bands of scar tissue that join two internal body surfaces that are usually separated).

The lesion type (Stage I–IV) determines the severity of endometriosis. On the lower end of the spectrum are small solitary lesions with minimal adhesions and seriousness, which contrast with the severe stage IV conditions with multiple deep implants, large endometriomas (cyst-like lesions) occurring on ovaries, and thick adhesions.

Diagnosing endometriosis is crucial to managing disease severity. However, major symptoms include pelvic pain, pain during intercourse, pain during excretion, excessive bleeding, and infertility, which are all generic symptoms associated with other lower-body illnesses. Physical examinations are usually obsolete since endometriomas must be considerably large to be felt and have a similar feel to other cystic lesions. Endometriomas and cystic lesions are difficult to distinguish, even through pelvic ultrasound, often leading to biopsies (removal of a small tissue sample). Therefore, an empirical approach with blood tests, imaging and comprehensive patient history is required to diagnose the presence and severity of the endometriosis.

While the exact cause of endometriosis is unknown (therefore limiting the efficacy of a comprehensive patient history), Newington described various possible factors that could contribute to the disease. Retrograde menstruation occurs when menstrual blood containing endometrial cells flows back through the fallopian tubes and into the pelvic cavity during menstruation. The blood pooled in the pelvic cavity deposits endometrial-like cells outside the uterus, causing endometriosis. Hormonal and immune factors may promote the transformation of peritoneal (membrane lining the abdominal cavity) cells into endometrial-like cells. Endometrial cells could attach to a surgical incision during hysterectomy or C-section through surgical scar implantation. There are two other possible causes: endometrial cell transport, where blood, tissue fluid or lymph fluid transports endometrial cells outside the uterus, and immune system disorder, where the body cannot recognise the abnormal endometrial tissue growing outside the uterus.

Endometriosis impacts women in various ways, including pain and decreased quality of life. Up to 50% of diagnosed individuals have fertility problems due to sperm and egg damage in the uterus. If an endometrioma on an ovary is considerably large, it may lead to an ovarian torsion, where the blood supply to the organ is cut off, requiring emergency surgery. Endometriosis also increases the risk of ovarian cancer, and endometriomas may proliferate into malignancies.

Newington explored different endometriosis treatments, the main focus of his work experience at Viramal. As endometriosis

is an oestrogen-dependent disease, most conventional medications aim to decrease oestrogen levels or increase progesterone levels. Hormonal medications such as contraceptives, injections and patches increase progesterone and decrease oestrogen. NSAIDs (e.g. ibuprofen) can mitigate symptoms but do not provide extensive treatment. Severe endometriosis requires surgery, ranging from conservative (e.g. resecting endometrioma) to radical operations (total hysterectomy), dependent on the patient's symptoms and desire for future fertility. These are typically completed laparoscopically (camera-guided keyhole surgery). Danazol, a synthetic androgen (hormone) introduced in the 1970s, reduced oestrogen production from the ovaries but had horrible side effects.

However, Viramal has developed a secondary mechanism for Danazol without the side effects and increased efficacy. Although the research is in its early stages, recent developments suggest a bright future for endometriosis treatment.

'DIVA' AT THE V&A

OSRG Arts Society, 21 September

Last Thursday, seven of Harrow's finest boys set out to the V&A Museum to view 'Diva', an exhibition that, we thought, might resonate with the lives of many Harrovians, past and present. The word 'diva' (Latin for 'goddess') was coined in the 19th century to describe female opera singers. However, the cunning 20th century subverted it into a descriptive term for a trailblazing artist, boldly pushing artistic boundaries and, simultaneously, a self-important person who is temperamental and difficult to please. This exhibition aimed to show the brilliance of artists who challenged conventions with unapologetic bravado. On arrival, visitors were handed headsets, which provided appropriate musical accompaniment for the dozens of divas who were presented in chronological progression. As one moved from tableau to tableau, one could hear recordings of the music sung by the diva being featured. The Swedish Nightingale, Jenny Lind (1820–87), was the starting point on our hour-long journey (it was 'old person music for boomers' to begin with).

The diva, in its opera sense, rose to prominence in the 1830s, with prima donnas being worshipped like goddesses. Indeed, the divine characters they sometimes portrayed related them even closer to this term for a female deity. Wealth and fame gave these women an independence that was rare at the time. In the theatre, as opposed to the opera, changes were also taking place. One of the more interesting cases was that of Vesta Tilley (1864–1952), who was a 'leading male impersonator', and famous for her creation of the character 'Burlington Bertie'. It was deeply shocking for audiences to see a woman wearing trousers; the impact of Vesta Tilley led to her becoming Britain's highest-earning woman in the 1890s. That said, for the majority of divas at the time, it was important to maintain a figure like Aphrodite on hunger strike. The exhibition contained startling examples of wasp-waisted corsets that demanded scrutiny and defied the imagination.

The silent film industry in the early years of the 20th century created divas such as Mary Pickford (1892–1979), who, through the silent medium, nevertheless managed to say a lot about society and feminism. Her talents, both in front of and behind the camera, were formidable. Another entertainment industry that arose in these years was that of 'showgirls'. From ballet to burlesque, the Folies Bergères and Bluebell Girls specialised in extravagant dance routines with enormous headdresses and exquisite costumes; the showgirl took diva values, like bold independence, to a new level.

Once the 'talkies' came into being in the 1930s, the Golden Age of Hollywood spawned a new generation of divas. These were not singers or dancers, but actresses. Their roles and their private lives were explored on the gossip pages of newspapers and magazines, attracting attention and increasing their fame. Greta Garbo, Marlene Dietrich, Marilyn Monroe, Elizabeth Taylor, and Joan Collins were all given diva billing in the exhibition.



The exhibition was a celebration of people who enjoyed being the centre of attention; Maria Callas (1923–77) was the 'ultimate opera diva'. Her life included scandalous love affairs with narratives like those of her operas. She became known as 'La Divina'. Yet, as visitors from the 21st century, we found the last section of the exhibition featuring modern divas far more fascinating. Here we saw the costumes of Whitney Houston, Adele, Lizzo and Rihanna, whose 2018 Met Gala dress was displayed. We even encountered Billie Eilish, who is not a diva in the traditional sense but certainly breaks norms and draws attention. Perhaps most interestingly, the idea of a diva having to be female was challenged with the images and costumes of Freddie Mercury, Prince and Elton John.

Such a trip, led by Mrs. Walton, LAM, and Ms Payne, made every Harrovian there ponder how he might push the boundaries of brilliance. This is, I might add, something those who attend the OSRG already do; perhaps there is a correlation between all-round excellence and the OSRG.

THE PHENOMENON OF RFK

*Crawley Society, "Robert F. Kennedy", Henry Porter,
Moretons, 25 September*

In the post-prep twilight, the enthusiastic and innumerable members of the Crawley Society gathered, as they so often do, in Old Music Schools for our weekly lecture-based ritualistic rite. This week, Secretary and all-round lady-killer Henry Porter, *Moretons*, delivered a talk on the topic of Robert F. Kennedy Jr. and his meteoric rise to power.

RFK Jr. is a 69-year-old (and thus, by American standards, young) presidential candidate whose main interests include, but are certainly not limited to, anti-vax conspiracies, FBI criticism and a still-active career as an environmental lawyer. However, aside from his now unremarkable extremist views and equally unremarkable senility, there is more to this man than meets the eye. This is for two reasons. Firstly, he is a member of the Kennedy family. The Kennedys are, in total, valued in excess of \$2 billion and boast such famous names as John Fitzgerald Kennedy, Jacqueline Kennedy and Robert F. Kennedy Sr. As Henry put it, "Although the USA is a republic, if an 'American monarchy' were to be instated tomorrow, the Kennedys would fill the role that the Windsors do in England". The second interesting thing about RFK Jr. is that he may well become President in the 2024 election. But you haven't heard of him?

RFK Jr. is a member of the Democratic Party (the same one as Joe Biden) and holds a 49% approval rating among Democrats, whereas Biden holds an approval rating of 48%, making RFK Jr. more popular than Biden. Although, admittedly, approval rating does not directly translate to electoral supremacy, it does highlight RFK Jr. as a genuine second-place contender among the Democrat party in the 2024 election. Although Biden currently holds a vast majority of Democrat seats, he also is an old man who may die or fall ill at any time, thus passing the party supremacy crown to RFK and making him a genuine contender for the 2024 election against Trump.

So RFK may become President or Vice-President in 2024. So why is this concerning? For two reasons. Firstly, RFK Jr.'s support for conspiracy theories is worrying, to say the least. He supports and is a leader in the anti-vax, QAnon, LGBTQ+ chemical and "JFK was assassinated by the FBI" conspiracy theories and has a bit of history with sexist, anti-Semitic, and racist remarks. Secondly, he is a proponent for a great many concerning policies that will create chaos here in Britain and Europe more generally. These include isolationism (removing from the Ukraine war, cutting off oil exports/foreign aid, cutting off diplomatic relations with China etc.), the dissolution of the CIA and FBI and the dissolving of big American banks. Maybe these things do not sound disturbing to you, dear reader. But, indeed, they are very concerning to the international economy, causing America to leave the international market and leading to a non-Western supremacy, which (although admittedly not terrifying in itself) will change the international landscape in potentially (although not necessarily) detrimental ways.

Therefore, at the conclusion of his talk, Porter made some remarks of interest to any reader who has made it this far. Firstly, RFK Jr. is very popular. Secondly, RFK Jr. may get into power in 2024. And thirdly, when/if he does, the world may change in a most unknowable way.

IRISH AMBASSADOR

*Hibernian Society, His Excellency, Martin Fraser,
Ambassador of Ireland to Great Britain, 21 September*

On Thursday 21 September, His Excellency, Martin Fraser, the Ambassador of Ireland to Great Britain, gave an illuminating talk to the Hibernian Society apropos British and Irish relations in the modern era. His Excellency began with a whistle-stop



tour of the interwoven and often shared history of the islands of Ireland and Great Britain. From the Williamite war, through to the 1798 Wolfe Tone rebellion, to the Troubles and the resulting Good Friday Agreement, the British-Irish relationship has been fraught with, to put it euphemistically, several bumps on the road. Indeed, His Excellency's encyclopaedic knowledge of history was not lost on some eager A-level Irish history students, who were not-so-slyly looking for a good primary source for impending coursework. His Excellency continued by referencing insightful anecdotes of his time in office, having previously worked under the Taoiseach in the finance department, and was the equivalent of a Cabinet Secretary in Ireland. It was enriching to hear His Excellency's determined co-operation with numerous British leaders of various political tribes (bar the MP for South West Norfolk), and those on the other side of the pond (saliently Joe Biden, who appears to have an uncanny interest in Irish sports, embracing his familial roots).

His Excellency then took numerous questions from the floor, many pertaining to the parliamentary deadlock that existed in the Stormont parliament and the issues that presented against the backdrop of the Windsor Framework, a post-Brexit agreement struck between the UK and the EU around the GB-NI economic arrangements. On the potential uniting of the two Irelands, His Excellency did not rule out a potential paradigm shift in north-south unionism, but only in the very long term. On the state of Irish politics today, His Excellency discussed the challenges of political management and unity, and the struggles that inevitably come with managing the sometimes awkward relationship, through a career that has seen him look through the decommissioning of IRA arms, preparations behind the late Queen's visit to Ireland, and the Government's shared Island initiative. Broadly, the talk was one of the most popular in recent memory in an overflowing OSRG, and the visit by His Excellency will linger long in the memory of the Hibernian Society.

EXPLORING NEW DIMENSIONS

*Mathematical Society, 'Fractals',
Yuk-Chiu Lai, Newlands, 20 September*

On Wednesday 20 September, Yuk-Chiu Lai, *Newlands*, a Lower Sixth further mathematician, gave an inspiring lecture on fractals and fractional dimensions, their representation in the physical world and their application beyond mathematics. Lai integrated the concepts in abstract algebra with today's computing techniques, not only enabling the talk to dive into this complex idea at the forefront of modern algebra, but also engaging the audiences by offering a straightforward explanation that made this counterintuitive concept comprehensible for anyone who only touch breathily on mathematics.

Lai started by offering the definition of a dimension, challenging the audiences with this question, 'How do we know we're in a

three-dimensional space?" Rather than offering the traditional explanation, which involves axis and co-ordinates, Lai claimed that the power on the coefficient of division or multiplication tells us which dimension we are in. With an example, in the flatland, by halving the side length we achieved a square that is $\frac{1}{4}$ to its original area, and that exponential 2 tells the residents of the flatland that they are living in a two-dimensional space.

Further into the lecture, Lai turned away from squares and rectangles and dived into the dimension created by triangles and irregular polygons. To start with, Lai considered an equilateral triangle, constructing the dimension undergoing a finite subdivision rule of removing the middle triangle when the big one subdivides into four smaller congruent equilateral triangles. Each removed triangle is topologically an open set.

According to the previous model, doubling the side of the triangle will give you four copies of the shape. But with this iteration, doubling the side would give you three other copies. This indicates that the topological dimension of 2 does not apply to this triangle, but it has a Hausdorff dimension of 1.585 (calculated using logarithm). With this, Lai used the example of the Sierpinski triangle to prove the existence of a fractional dimension.

Using the same concept but developing further, Lai applied the idea to Koch snowflakes, which have a similar configuration yet another astonishing fractal pattern. But in this case, he claims that by doing further iterations, better accuracy of a particular pattern could be achieved, and therefore their true fractional dimension could be determined. This approach can be seen by the estimation of the length of the coastline of England, which, roughly, has a dimension of 1.25. Similarly, the dimension coastline of South Africa appears to be 1.02, an overwhelming concept which contradicts to our common sense which suggest that lines and points should be in two dimensions.

Fractals can not only exist in the x-y Cartesian plane, but also in the complex plane, where coordinates represent the rectangular form of a complex number ($x+yi$, where $i = \sqrt{-1}$), the beauty of fractals preserves. The Mandelbrot set, defined in the complex plane \mathbb{C} , serves as a good example. It has a relatively simple definition but exhibits great complexity. Mathematicians and computer scientists are keen to explore this subject, not only for its aesthetic appeal and fractal structure, but also due to its potential applications beyond the field of abstract algebra.

The set is defined on an iterative basis, but even though calculations are nothing harder than plus and minus, it's difficult to do it by hand as you need to check a divergent sequence of complex numbers to infinity, and determine whether they'll hit the 2 boundary, from where they'll start diverging into infinity. But with his expertise in Python, Lai wrote a computer program, based on Python functions and graphing programs, which generated a detailed representation of the Mandelbrot set in the split of a second, pushing the lecture to a climax.

Lai then talked about the topic of bifurcation. He explored the stable equilibrium in a single parameter differential equation, modelling the change in the number of sheep over time and how the reproduction rate affects the pattern of the herd number. He concluded that as the growth rate changes in value, there are different numbers of equilibria. He then used this to link to the Mandelbrot set: the number of equilibria in the Mandelbrot set corresponded with the number equilibria of the population of sheep in wild.

Afterwards, he asked the audience, 'How can you draw a curve on a one pound coin that has the same length as the distance from Harrow School to Madrid, Spain (approx. 13km)?'. Lai then explained, that using the Koch snowflake, each iteration is $\frac{4}{3}$ of the previous line, so eventually this will reach 1300km. Indeed, Lai stated that after 63 iterations, the line reaches 1300km.

Lai ended the talk with fractals in nature. It was fascinating to see that cabbage uses fractals to make them superhydrophobic because of water's cohesion.

The lecture successfully delivered the hidden aesthetics and symmetry of fractal patterns and offered an explanation of complex natural phenomena with beautiful mathematical expressions. From geology to biomathematics, fields which have no obvious correlations follow the same rules and functions under mathematics, Lai demonstrated the power of mathematics and its ability to serve as an explanation to everything.

METROPOLITAN

HEARSAY FROM THE HILL

Mass Surveillance

Another week has passed, and it appears that boys are now being subjected to new surveillance tactics. No, this is not the increase in the surveillance state at the hands of Mayor of London, Sadiq Khan's Ultra-Low Emission Zone Cameras. Rather, it is the installation of a new (yes another one) device management tool called Senso. For reference, a Master with Senso access has the power to lock, take control and monitor the screens of all the boys in their division when connected to a wireless Wi-Fi network. This new technological implementation seems rather Draconian but is it all bad news for Harrovians?

There is often the saying that "desperate times call for desperate measures" and it appears that the powers that be have credibly come to the conclusion that the misuse of the Surface Book (an offence punishable by Existing Customs) has increased exponentially. The number of boys who watch Sky Sports' Premier League highlights or scroll on Instagram during lesson time has admittedly spiralled out of control. This cannot and should not continue to happen in the form room. Boys are sent to Harrow to listen fully in lessons as well as wholeheartedly engage in the material that our expert subjects Beaks fortunately provide us with. However, it appears that three key phenomena have been forgotten about when implementing this new policy.

The first of these is safeguarding. If a boy happens to be out of lessons for a good reason, whether that be a medical or health reason and decides to email trusted individuals about this in a confidential manner, what gives any Master, the authority to be able to view the screen and emails of a boy who happens to be away from that lesson? Safeguarding is rightly one of the School's top priorities, yet being able to remotely control a boy's computer screen which will inevitably contain personal information appears to be a serious breach of privacy. Senso, if I'm correctly informed, is only supposed to be activated during lesson time, but as we know, just because a boy is scheduled to be in a lesson, it does not mean that he will necessarily be present in the form room for a variety of reasons. Therefore, it is worth asking whether boys away from class will have the option to get rid of Senso from the screen momentarily from their devices?

Secondly, there has been a disregard for what I've come to term as 'academic surface misuse'. If a boy is to fully engage in the co-curriculum that the school rightly promotes, this requires a serious time commitment. And with hours upon hours of work set, especially in the Sixth Form each week, it is merely impossible for some to complete all of this work in the designated private study slots. Hence, it is a reality that Harrovians must do for prep for other subjects that have nothing to do with the lesson that they find themselves in. Thus, this new device management tool penalises savvy Harrovians who have to duck and dive when it comes to completing the various tasks that are perpetually given to them. Perhaps the lack of

tolerance toward 'academic surface misuse' could be a catalyst for a greater prioritisation of longer, fixed and uninterrupted private study time?

Lastly, there has regrettably been a lack of communication around exactly when this device management tool is used and the extent to which it breaches privacy. Since one is not given an alert that they are being monitored by Senso on their own screen, it is impossible for us the boys, to fully know whether Senso controls have truly been relaxed during break times. Thus, clearer screen indications as to when Senso is being deployed are undoubtedly necessary.

The School has our best interest at heart. We would like to think that, and we the boys know it. Watching sports highlights during lessons is disrespectful to the beak teaching and it does not benefit anybody. But greater consideration ought to be given to boys who have to use their device to catch up with various pieces of work because they are not afforded that time in the calendar elsewhere? It is important that the school continue to consider our academic focus. But for now, please help us make better sense of Senso...

PHANTOMS OF HARROW

At the stroke of 11:30 pm, when the Three-Yearer vigil has retired to their beds,

So long away are the thoughts of the day ahead.

The whole house is bathed in nothing but the black of night,
And all but matron in her secluded tower grumbling and folding towels,

Sleeps with not a sound.

But in A48, one dopey shell is still awake wrapped in his covers and on the edge of sleep.

Legs braced, hands up: fully in surrender to the man of dreams.

But, try as he may, he never quite slips away. Like waves on the shore,
with each deep breath he draws closer to non-conscious oblivion, but never quite does.

Nearly he falls, but then a squeak or snore from his roommate wrenches his eyes open again.

His mind is awake and whirring, like a diesel engine thawing frost.

Each thought screams through his head like a lightning bolt,
And prevents his exile to the morning like a bolted door.

The cruelty of this state! So tired and yet still awake.

It's just at that time that the Phantoms of Harrow begin their tricks.

His clock reads 12:00: the haunting of midnight has begun.

A piercing screech from the outside street,

Like dismal ravens crying,

Shakes his head like a gumball machine.

He sits up in his sheets, like an owl on a branch.

A rattle of the window,

And a knocking on the door:

He shan't get much sleep anymore.

Then begins the rain and the wind,

And the brays of the crows,

And the pitter-patter of heavy feet in the corridor.

At 12:30, the boy is scared to death.

The door is slamming,

His posters are flying like frightened birds,

His windowsill is drenched in rain,

His books are ripped, and his glasses smashed.

Despite the reassurance of his roommate's snores,
He cannot focus on sleep,
His eyes ache and spasm beneath their lids,
His face is in agony,
And his brain spins.

But when his clock reads 5:30, and the sun has begun its ascent,
The ghosts will crawl back to their dark corners.
The boy will be found at 7:30, still awake and petrified.
His day shall be torture from start to end.
He shall fall asleep in Bill, chapel and all else.

And the next night, another shell shall be the victim.
For in the day,
Around the dark corners of Harrow School,
The phantoms of the hill cackle away,
Ready to haunt again.

Although, no one seems to believe him.

JIANG JIN JIU

*"Invitation to Wine", by Li Bai
Translated by Arthur Yang, West Acre*

Does one not see, how the waves of the Yellow River flow forth from heaven, rushing into the sea never to return again?

Does one not see, how sat on mirrors bright and chambers high, mourning the whitening hairs — the morning black threads which by dusk had snowed?

When hopes are won make merry yourselves, leave not the golden goblet empty to the moon.

Talents given from heaven and birth: thousands of gold lost, more shall return.

To cook sheep and slaughter cattle for our glee, let us another three hundred goblets drink.

Master Qianfu, Master Danqiu, My Friends, my friends, another drink! Let your goblets rest not.

Lend me your leaning ears for I shall sing a song of joy. Listen!

Bells, drums, fine food and jewellery, what can they cost? If only I could drink forever and ne'er wake to see soberness.

Since antiquity the sages and the wise have been lonely; only those who drink to their joy leave their name.

Back in the day the Lord of Chen feasted at his palace, with ten thousand a cask drunk and laughed his fill.

My host, my friends, why do you speak about money? Take what you have and to each his toast.

The silver-dappled horse, the gold-lined fur coat, call them out and barter for good wine, and with ye, we shall destroy the mortal worries of ancient ages.

A BANQUETING BALLAD

*Cao Cao (155–220 AD),
translated by Tony Shi, The Grove*

My friends, let us sing to wine,
For our lives are short and sweet
Like dew on a morn divine.
I long for the bygone days!

Though passionately I sing,
Sentimental is my heart.
How can our worries be freed?
Only with a vintage draught.

Come to me, blue-robed scholars!
The thought of you fills my mind.
For you, my talented friends,
Do I dirge each day and night.

O, so freely call the deer,
Grazing upon the great plain.
O come, my talented guests,
Let us feast to lute and lyre!

So bright is the moon tonight!
How could it ever be gone?
Worries flood from my heart!
How could they every be gone?

Past vales and dales, paths and trails,
You have come to visit me.
Now let us speak from our hearts
And remember the things past.

Sparse stars surround the clear moon,
The dark crows fly to the south.
Like people fleeing from war,
There is no home to be found.

With rocks the mountains are high,
With water the oceans are deep,
And with you, talented friends,
All the world is in our hearts.

Two thousand years ago, Ancient China was in turmoil, crippled by continuous fighting between the Three Kingdoms. But one man still enjoyed wine and mirth with his generals. He was Cao Cao, the warlord of Wei, the most powerful man in China. It was 208AD, and with his 830,000-strong army, he planned to finally unite China by defeating the Kingdom of Wu. Feasting with his friends at the zenith of his career, Cao Cao wrote 短歌行.

After reading 短歌行 and researching its background, I was inspired by Cao Cao's deep wisdom, eloquently veiled by his heroic tone. Thus, I wanted to capture Cao Cao's original sentiment in translation, adopting the first-person voice. However, this proved no easy task. Firstly, the poem was written in the ancient style of four characters per line. To maintain an element of this concise and regular form, I decided to use a regular yet natural heptasyllabic metre, with a ballad style of four-line stanzas.

Secondly, there were many difficult, archaic words to translate. I decided to maintain aspects of the poem's antiquity with archaic words such as "dirge" and "draught". The phrase "去日苦多" literally means "past days have been hard". But in reality, the poet was sighing at the shortness of life, so I translated the line as "I long for the bygone days". The poet uses the line "青青子衿, 悠悠我心" which was from the ancient poetry collection "Book of Songs". It originally described a young wife's longing for her husband, but the poet used it to depict his longing for talented generals and scholars. Finally, I have kept the poet's elegant use of imagery, comparing the transience of life to the morning dew.

NORTH BY NORTHWEST

*A review of one of Hitchcock's best films, by
Mac McDowell, Elmfield*

Run time: 2:16

For this week, I've chosen another one of my favourite films to review, *North by Northwest*. The film is a family classic of mine and stars Cary Grant, supremely directed

by the famous, yet complicated Alfred Hitchcock. With all Hitchcock's films in mind, I regard this to be his very best work, not only because of its thrilling Bernard Herman soundtrack, but its conciseness, and its success at capturing the very aesthetic it aimed to portray, as well as simply being visually engaging. The talented and charismatic lead, Cary Grant, in my opinion, pulls off his best performance and is able to graduate from his vaudeville slapstick background into something more sophisticated, showing off his talent for nuance and wit, with a bit of physicality thrown in for fun. The film's beauty, and brilliant colour grading are a testament to Alfred Hitchcock's directing prowess, having made most of his films in the years before colour was on screen, and having the wherewithall to adapt. His career spanned from the 1920s to the 1970s, and in each film made in each decade, the style is unique to its paradigm, making Hitchcock films timeless, and making Hitchcock (in the creative world) a unanimously accepted genius. The movie itself follows the misfortune of one Mr Roger Thornhill, after being mistaken for the elusive spy George Kaplan. One might say the entire plot balances finely on this little miscommunication, and I must admit I could not help but notice the same thing. Many of Hitchcock's films, such as *The 39 Steps*, *The Man Who Knew Too Much*, and *Dial 'M' For Murder*, seem to hinge on a frustratingly minute detail that sets cataclysmic events in motion. If you've seen these movies, do think about them and you'll find this to be true. Despite this, I would argue that the events portrayed in the film are not meant to be taken seriously; there is an aspect of "It could happen to anyone" in the film, (portraying Roger Thornhill as a sly everyday ad-man, of which there are many in ol' Manhatt), but this only adds to the excitement of the viewing experience, at least for me. I've recently learned that the film was shot on Vista-Vision, an especially wide-angled lens, making for enormously scaled shots, adding to the grandiose nature of the film, as well as a captivating watch with scenes like the crop-dusting scene, or the finale on Mt Rushmore. I hesitate to use the phrase 'ahead of its time', but, in this case, it really is true. I suppose all great movies are, in a way, ahead of their time and, as if by consequence, define their very own paradigm. From the start of *North by Northwest*, the bright-green credits roll across the glass windows of a NYC skyscraper, accompanied by the up-tempo *North by Northwest* theme, written by Bernard Herman. This alone sets the tone for what will be a hugely stylised and "pop-arty" piece of art. Hitchcock's proclivity for depicting the lives of the upper class, perhaps reaches its apogee in this film, above all his other productions. The first scene is set in the famous Oak Room in the Plaza Hotel on Fifth Avenue in NYC at a business lunch. Before Thornhill even gets the chance to order his martini, he's mistaken for an international secret agent and is hurriedly rushed out of the hotel by two men. Despite Thornhill's cavalier approach to the situation, and confused questioning, his kidnappers say nothing at all to him but deliver him along the winding driveway and up the granite steps of the Townsend Estate, actually filmed at the Phipps Long Island Mansion. This is where we're introduced to the antagonist of the film, Phillip Vandamm, played brilliantly by James Mason, bringing the right amount of 'theatricality' to the movie. For those who watched the film of *Julius Caesar* in their Shell year, James Mason played Brutus. I must admit, having watched the film several times from a very young age, it wasn't until the third time (at around age 12) that I fully understood the plot of the film. It is a rather dense plot, but, reading the script (something I briefly did in preparation for this review), I was nonplussed by the detail and consistency within each scene. The screenplay itself was written by Ernest Lehman, a renowned screenplay writer famous for blockbusters such as *The Sound of Music* (1965) *West Side Story* (1961) and *Who's Afraid of Virginia Woolf* (1966). Interestingly, Lehman was 'The Man' when it

came to musicals, and seemed to dominate the ‘musical craze’ of the 1960s. He also wrote the screenplay for *Hello, Dolly!*, another musical. I say ‘interestingly’ because *The Graduate*, reviewed last week, was a film by director Mike Nichols, and *Who’s Afraid of Virginia Woolf* (a Lehman screenplay), was also a Nichols film. This breaking of type is admirable when working at such a high level, especially when it shows one’s expertise in more than one genre. Despite my brief description, the film is not only an action movie, but also a romance, a thriller and a comedy, doing justice to each. It’s an incredibly gripping film, not only because of the relatively simple ‘wrong man’ concept, but the fact that Cary Grant’s, Roger Thornhill character works in the advertisement agency allows him to deliver witty lines without them feeling scripted. Roger Thornhill is shown as a dependent man, his own assistant calling his own mother after a run-in with the police, but, despite this, he is thrown into countless dangerous situations throughout the plot, making for a likeable character whose development is visible throughout the film. It seems frustratingly common these days for a romance to be shoehorned into the plot of another wise ‘OK’ movie, simply for the point of checking boxes. This is not the case with *North by Northwest*. Thornhill’s romance with Eve Kendall (played by Eva Marie Saint) after he meets her on the train seems necessary after such a fast-paced onslaught of action, as a method of both learning more about the characters themselves, as well as arousing suspicion about whether Eve Kendall might be a double agent. The plot does not slow or stop to facilitate ‘eye candy’. *North by Northwest* is a truly amazing spectacle of entertainment, and, with so much introspective media these days (which is a good thing!), it’s refreshing to watch something that never leaves you wanting. I recommend those who most probably won’t get around to watching the film itself to simply look up online ‘*North by Northwest* crop-dusting scene’ and I promise you it will be well worth it, and perhaps entice you to watch the entire film. There is so much left to be analysed in the film, and if you have seen the movie, or intend to do so, I’d be more than happy to discuss it. Please do write in submission ideas for reviews and I promise I’ll get to them 21mcdowellm@harrowschool.org.uk.

LOLITA

A book review by Jonathan Ford, West Acre

Lolita was first published by an unorthodox Paris press, having been rejected by strings of American publishers. Banned by the French government, heralded by ovations from writers and critics, it has graced walls of seedy and high-art establishments since 1955.

In 1962, Vladimir Nabokov informed the BBC that “*Lolita* is a special favourite of mine. It was my most difficult book – the book that treated a theme which was so distant, so remote, from my own emotional life that it gave me a special pleasure to use my combinational talent to make it real.” Nabokov’s intense passion for this erotic tragicomedy serves to extend its appeal: knowing that he is crossing all boundaries of good taste, Nabokov exults in his truancy from convention, blazing in a perversity of a different kind. Far from the immediate shock aficionados of pornographic literature would be familiar with, there is not a single obscene term in *Lolita*; it burns in a mixture of “tender dreamy childishness and eerie vulgarity.” Nabokov, a Russian émigré working in his mother tongue, develops *Lolita* with a profound display of a writer in love with the potentiality of the English language, exemplified in the novel’s infamous opening lines: ‘Lolita, light of my life, fire of my loins. My sin, my soul. Lo-lee-ta: the tip of the

tongue taking a trip of three steps down the palate to tap, at three on the teeth. Lo. Lee. Ta.’ Indeed, a disturbing comic genius presides over the text, distilling harrowing assault with intellectual farce, reminiscent of Thomas Mann’s *Confessions of Felix Krull*. Perhaps *Lolita*’s greatest strength is that it is both ‘irresistible and unforgivable’.

Subtitled ‘the confessions of a white widowed male’, the novel is an intoxicating mix of apologia, prison diary and Humbert, a middle-aged man whose obsession is girls on the edge of puberty (“nymphets”, as per Nabokov’s coinage). Yet, it manages to subvert even this trope, uncomfortably developing the character of underage Dolores Haze (*Lolita*) into a depraved seducer: sexually precocious already, Humbert remarks it was ‘she who seduced me’. Dances of dual debauchery depict an innocence that is never present, lingering in dismaying brutality. *Lolita* is not *The 120 Days of Sodom* and Vladimir Nabokov is not the Marquis de Sade. This distinction is crucial to understanding *Lolita* as a novel: Nabokov dismissed critics attempting to understand what to make of the work, decrying this as a problem dreamt up by ‘Teachers of Literature’; its purposeful ambiguity serves to extend a greater metaphor of manipulation, cruelty and suspense, writing coyly through series of Joycean word games, puns and extensive verbal play. Unlike the Marquis de Sade’s abusive and torturous tale of libertines, inspired by his own murderous experiences, Nabokov is distant from his characters, removed from the precise world that he crafts. As such, he is able to critique, embody and satirise through a parodic style: a combination of pastiches, spoofing pedantry and passion *à la français*. Through never explaining, only describing, it presents a satire of the romantic novel, of “Old Europe” in contact with “Young America”, bringing into grotesque relief the vulgarity and hypocritical conventions that pervade the human condition.

PHOTOGRAPHY CHALLENGE

‘Colour (Adjudicated by Joseph Li, The Grove)

Foreword

Hi, all photographers out there, I’m Joseph. I’ve never actually presented myself to you as an adjudicator for the Harrovian Photography Challenge, which is somewhat unfair to you as, for most photography competitions, you can adjust your submissions to the style and content of the adjudicator. If you’ve been in the School long enough to see my submissions back when I was a Shell, I am a street photographer. That essentially means I walk around creepily taking photos of strangers all the time, trying not to be noticed, or perhaps taking photos of an interesting rubbish bin or maybe a brick wall. Photography is all about what you can imagine and what you can deliver. You imagine what a photo can be like when you see a nice scene, and you deliver through taking the photo and through editing. Some people think that editing is not a good thing, which I oppose unless it’s too much editing i.e. Photoshopping non-existent items. Editing is part of delivering your ideas and thoughts, and the delivery of that is what I look for in my judging. The effort to make a good composition, the effort to show a story, and the effort to make the photo look the best to the audience, and most importantly, yourself. Thanks to all of you who submit work for this challenge (I appreciate it very much and do put a lot of effort into judging them). For now, we will proceed with the judging for this week. (It’s a bit hard to see colour on a black and white paper so I recommend all readers to look at this on the web using the link below:)

<https://www.harrowschool.org.uk/oldharrovians/the-harrovian>

1st place: Ulrico Zampa, The Head Master's

This photo perfectly fits my theme, with the bright yellow, red, blue, and green colours of the houses sitting over the great blue sea and sky with the white sand under it. The symmetrical composition is very simple but very effective and conveys the beauty of the photo and scene brilliantly. The fact that there is not much information makes this photo very comfortable to understand and appreciate, as well as fully living up to the standards of a great photo. For improvement, I would love to see a more central composition where the houses are directly opposite to the camera; here, there is a slight angle that breaks the symmetry. Perhaps a little more saturation would be good as well (not too much!). Overall, a great photo and a very well-deserved first place.

*2nd place: Mrs Felicity Benjamin*

Mrs Benjamin's photo here is very eye-catching. If it were to be displayed at a photography gallery I would be drawn to it quite quickly. The use of colour and light is amazing, with only the roofs of the buildings shone upon, which creates a very nice contrast. Not only does this capture the amazing colours of this street, but it also captures the jolly good lives of the fellas walking across the street (so it would be a good submission to the last challenge, 'Human' too). The use of light and the composition of the photo won it 2nd place (it was a very close competitor for first place). The filter here (if there is one) is very nice and retro, which really suits this scene – I cannot tell whether it is a filter or an old camera, so forgive me if I am wrong – but that doesn't matter because it makes the photo better. Very good photo and well done.

*3rd place: Tony Shi, The Grove*

This photo has a different approach to editing in a very unique way. Somehow, through the brute addition of vibrancy, temperature and saturation, the photo has a very nice, contemporary style to it, as well as a great approach to colour and tone. The composition and placement of the woman are also very interesting, expressing the content nicely as well as

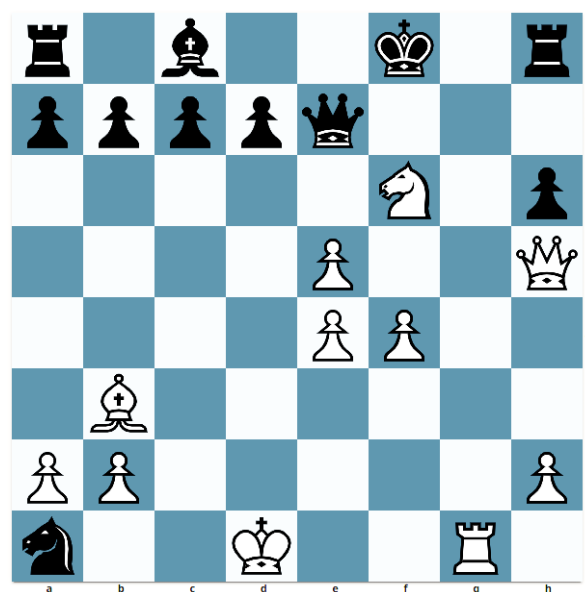
the subject; there is a perfect lucky beam of light falling upon the head of the woman and all the fruit at the front of the shop. Great delivery, and well done for third place.



CHESS

The weekly puzzle set by JPBH comes from an 1887 game in New York between Wilhelm Steinitz (the first ever world champion) and Albert Hodges in 1887.

Submit your solution by email (jpbh@) to enter the termly competition.



White to play and mate in 2 moves.

Last week's answer: 1. **Rxh6+** Kxh6 2. Nf5+ Kh7 3. Qh5#.

Interested in chess? Come along to Chess Club, 4:30 – 6pm on Tuesdays and Thursdays in MS 5. All abilities welcome!

OPINION

CORRESPONDENCE

Letters to the Editors

DEAR SIRS,

I once heard a beak comment thus on the introduction of screen-monitoring programmes to the School: "Back in the days when

we didn't have computers, boys couldn't just bring a chess board or a newspaper to the form room and start playing or reading, so when we do have computers, boys shouldn't be allowed to just open chess and news websites and start playing or reading in the middle of the lesson." Now, I agree with this statement from an ideological perspective, and I think it is completely right, though my view in practice varies, but that is irrelevant. Contrary to what this is beginning to suggest, I am not writing about installation of Senso, but instead on some reconsiderations of School policies with its introduction.

Now, those in the Shells and Remove won't remember this, and for the rest of us it is dead and buried in the deepest darkest corners of memory: the March afternoon in 2022 when it was announced that the School was disabling Teams' chat function. On a purely theoretical basis, I supported this, though, in practice, I didn't much like it. This decision was probably made because too many boys were disturbing other boys during lesson times with endless strings of Teams messages.

But there are many benefits that Teams chat offers. It allows a platform for boys to talk privately or in small groups while still managing to keep track of the conversation, unlike in the email system where it just becomes a bore to track everything everyone says. It also allows space for conversations in a more informal manner; many of us have just turned to using our phones instead to replace the Teams chat.

But now with the introduction of Senso, beaks have the power to control us – arguably more control than they had when we used to pass little notes to one another before computers were used in the form rooms. Therefore, the risks and disadvantages of the Teams chat can now be successfully managed. So, after a year and a half of this most regrettable ban, maybe we should consider bring Teams chat back again? Just a suggestion...

Yours sincerely,

ARTHUR YANG, *WEST ACRE*

DEAR SIRs,

This week, I am writing about a responsibility that has just been given out to each of the Lower Sixth boys at Harrow: peer mentoring. I suspect that the pastoral team has been waiting for a complaint like this for some time (considering the irritated nature of a Lower Sixth year forced to take up anything new), but I want to assure them that this is in no way a grievance – quite the opposite.

I love peer mentoring. Over just one session, I have realised the genuine value of pairing more experienced boys with ones who have yet to gain that experience. The concept is brilliant and I can see that it has great potential at Harrow.

Two years ago, I was completely clueless with regards to a raft of important things: the opportunities that Harrow could offer; the long-term work I needed to do for my university application; how to build a resume; how to get involved with specific School events and societies; and so much more. Looking back, if my questions had been answered in a one-on-one session with an older boy – rather than a beak (Removes don't tend to listen to those) – I probably could have progressed through the School and my activities at a much faster rate. I would also have been aware of my goals, and would have had the beneficial mindset, and conscientiousness, of a Sixth Former. All-round great stuff.

However, as a Remove mentee, my impression of peer mentoring was that it was genuinely useless. I would sit down in a common room, with a friendly but disgruntled Lower Sixth, during an inconvenient Thursday prep, and fill in a booklet that provided no value for either party involved. After speaking with a bunch of boys in my year, this seems to be the general experience of peer mentoring. So, this year, when it was my turn to be the mentor, I hoped that it would be different. I prayed that we had thrown the booklet away and given Lower Sixths some freedom to turn a soulless chore into a positive project. When I began my first mentoring session, I opened the brochure, and everything was the same. This was saddening

for me, and it does not have to be this way.

Currently, a company called Oppidan Education provides the booklet for mentors to use. The pamphlet includes tepidly inspiring conversation starters, and an array of less-inspiring motivational sayings. It does later attempt to bring in some productive advice-based questioning. However, to me it just seems that the people writing these books do not believe that a conversation can be started naturally. The booklets make mentoring feel like homework, and actually overwhelm both parties involved.

There really should be only three aspects to mentoring: goals, strategy and conversation. Each session should focus on creating goals, breaking them down, and working out the ways to enact them over time. The booklet, if there is one, should be simple and allow for modification and creativity. A section for goals and, for each session, a blank page on the progress made towards them. Mentors can use their own connections in the School, from the different experiences they have had, to help facilitate each Remove's goals.

This leads me on to mentee selection. I feel that mentoring would be much more productive if mentees and mentors were chosen to fit with each other's interests. Older boys would be more interested in helping Removes with similar interests, and more adept at connecting their mentees with people in the School and beaks in departments that can help boys achieve their goals. Mentees would be better served and would forge more genuine relationships with their mentors.

Finally, I think that it is unfortunate that mentorship takes place at a forced time in the House. It would be better for mentoring duos to arrange times through the week to meet up.

The Peer Mentoring initiative at Harrow reveals a landscape brimming with potential yet navigates a precarious path between meaningful engagement and obligatory participation. Getting mentoring right is imperative; it could produce some great benefits, such as enhancing university preparedness and super-curricular involvement. Streamlining its focus towards tailored mentor-mentee pairings, providing a more open and genuine conversational setting, and eschewing a one-size-fits-all approach, especially regarding structured, unhelpful materials and allocated times, becomes crucial. Let's reimagine a programme where authentic connections, purposeful discussions and mutual growth are not mere aspirations but lived realities for every Harrow boy.

Yours hopefully,

ARTURO SAVILLE, *RENDALLS*

WHY ETON V HARROW MUST REMAIN AT LORD'S

Louis Nicholson, The Park

Last week saw Stephen Fry end his stint as president of the Marylebone Cricket Club. He passed his role on to Mark Nicholas who was an ex-Hampshire county cricketer. Mark Nicholas has stated that he thinks Harrow v Eton should be 'moved from Lord's'. Nicholas has three children who all went to Eton. So why would he be against the match at Lord's? The answer is because of a disturbing report on the equity of cricket that came out last summer. The report showed, sexism, elitism and racism were all 'widespread'. Harrow v Eton at Lord's is considered as elitist by some members of the public and 'not relevant' according to Mark Nicholas. The ECB has said they 'want to change the game' to make cricket a sport for all.

The match between Eton and Harrow at Lord's was first played in 1805 and is still played annually today; it is a tradition that has been around longer than most major sporting events. The ECB has stated that, to improve the equity of cricket, they are going to 'Assess venues that have been allocated the right to

stage major matches with regard to their standards of equity'. This means they will consider whether matches like the varsity matches and Eton v Harrow at Lord's are relevant enough to be hosted at Lord's, not because of their privilege. Before this report came out, the MCC stated that the varsity and Harrow v Eton matches will be hosted at the home of cricket until 2027. However, this Monday, the MCC stated they will 'need to keep under regular consideration' whether these matches should be held at Lord's. However, if Eton v Harrow and the varsity matches are removed from Lord's, they will be breaking a huge tradition that would lead to questions on the whole game about having the right of playing at prestigious grounds.

If Eton v Harrow were removed from Lord's where could the schools play? Grounds like Wormsley or Blenheim would be possibilities, and other prestigious grounds, but this would contradict the fact of the MCC moving the Eton v Harrow match, and therefore it would be useless to move the fixture. Cricket is a game of tradition; it is still played in whites for test matches. Getting rid of the Eton v Harrow match would be as significant as getting rid of cricket whites for test matches.

The MCC is the main voice of this debate, not the president, for example when, in 2022, Stephen Fry announced that the Eton v Harrow match would no longer be hosted at Lord's, the MCC members protested and the decision was changed and it was decided that the Eton v Harrow would remain at Lord's until 2027. This means it is very difficult for the match to not go ahead, as a large number of MCC members are Old Harrovians or Old Etonians.

In conclusion, the Eton v Harrow match has been around for over two centuries and it would be a big regret for the MCC if they were to remove the match from Lord's.

SPORT

FOOTBALL

Development A XI, Away, Epsom College 1st, Lost 0-4, 26 September

The Development As paid a heavy price for switching off and conceding four goals in a ten-minute first-half period from which they could never recover. There was a promising return to the side in the second half by Charles Edu, *Lyon's*.

Development B XI, Home, Charterhouse 2nd, Won 2-1

Harrow won the battle of the warm ups on yet another beautiful early autumn day on the Philathletic Ground, and shook off their first impressions of the away side with gusto. A midfield trio of Arthur Porter, *Druries*, Jack Young, *Newlands*, and Melvin Ackah, *Newlands*, soon began to overrun the Charterhouse midfield, and must have had ten shots between them in the opening half an hour. Soon, the pressure told, as Ackah drove the ball into the corner from 20 yards out, with some minor assistance from a deflection, and Harrow gained a deserved lead. As the half wore on, the away side grew into the game, creating chances of their own but nothing clear cut. William Wright, *West Acre*, was commanding between the sticks and caused all sorts of problems with his distribution of the ball.

Just a matter of minutes into the second half, Porter latched onto a loose ball and stroked the ball between the legs of the keeper to double the home lead and give Harrow a semblance of control on proceedings. With around 15 minutes to go, Charterhouse switched to a 3:5:2 formation and began to pin Harrow back in their own third, eventually forcing a goal from a set piece. Wide players Hugo Maclean, *West Acre*, Julian Gudgeon, *Druries*, Eddie Cooke, *The Park*, and Luke Smedley,

Druries, worked incredibly hard throughout the game tracking their runners and driving forward with the ball. Special mention must go to the players who were playing their first game for the Bs, in particular Tochi Orji, *The Park*, who put in a fantastic performance at striker and was a real thorn in the side of the opposition centre-backs.

Man of the match was Arthur Porter on his first game back from injury, who knitted the play together well and scored a superb goal.

Development 16 XI, Home, Charterhouse Colts A, Lost 1-2

The newly formed Under-16 team arrived down at the Phil ground filled with intent and buzzing with excitement to play their first game together as a team against Charterhouse. The boys started the game spirited and eager, playing fluid football from the back, much thanks to the work of the centreback pairing of Eric Pan, *Lyon's*, and Dario Holland, *The Park*. The boys kept this up for much of the first half until a mistake in our own half gifted the visitors a goal very much against the run of play. This served as minor setback for the Harrow boys and restricted the football we played for the remainder of the half.

After an inspirational team talk from NAF and the team, the boys were spirited and ready to bring this game back to an equilibrium and go on and win the game. The second half started much like the first, with Harrow dominating the ball and setting the tempo, thanks to the Lyon's midfield partnership of captain Alex Edu and Harry Winward. This early pressure proved decisive as the boys finally found an opening through a fine team move, with a through ball from Simon Michael, *The Grove*, finished by Rocco Desai, *Elmfield*, who calmly went round the keeper before slotting the ball at the near post to level the game. The pressure did not stop here, with Harrow keeping the ball for most of the half, constantly pushing for the winning goal. This 25-minute sequence resulted in "some of the best football spectators and NAF had ever seen at Harrow" (anonymous source). Much of this was played in the opposition half due to the constant attacking mindset displayed by Simon Michael, *The Grove*, Peter Ballingal, *Moretons*, and Jesse Eledan, *Newlands*, as well as calmness on the ball shown by Aris Aldrich-Blake, *West Acre*. Unfortunately despite this persistent pursuit of a winning goal, none of the chances could seem to find the back of the net. To add to this frustration, in the dying stages, Charterhouse got a chance on the counter that was converted by their number 9 from outside the box, which even Seb Pesel, *Moretons*, couldn't stop, despite his commanding performance throughout the afternoon.

The Harrow boys should not be disheartened by the result but should take the positives from the overall class performance, and will look to bounce back ahead of their match in just under a fortnight against Whitgift.

FIVES

1st VI, Home, North Oxford, Lost 2-0, 23 September

The boys battled well against a strong adult team with bags of experience, but ultimately didn't get the win.

Gus Stanhope and Valentine Ballingal, both *Moretons*, improved in every set and pushed their opponents well. Their set pieces are getting better and better.

The second pair also improved throughout and narrowly failed to win the last set. It is very encouraging to see the improvement, particularly from Harry Burt, *Moretons*.

Under 25 National Tournament, 24 September

1st VI

Gus Stanhope, and Algie Anderson, both *Moretons*, produced their best fives of the season to date to win all their pool matches and progress to the quarter-finals for a one-set shoot out to 15.

They started really poorly, going 0-8 down with some strong play from their opponents, but they gradually worked their way back into the match with good fortitude and resilience. At 10-10, anything could happen, with some high quality playing from all four players on court. Unfortunately, the boys didn't make it through to the semis in the end but have definitely gained from the experience and will look to future matches with more confidence.

Colts 1st VI

Jake Turner and Berty Bradley, both *Druries*, battled hard in a tournament with plenty of older, established players. They managed to win a match against an Ipswich pair with some good skills of communication, commitment, and ability.

Junior Colts 1st VI v Westminster School, Won

A great win today for the Under-15s, winning both 1st and 2nd pairs without losing a set.

Caspar Spencer Churchill and Rupert McDonald, both *The Park*, worked really hard today to get their 2-0 win, especially having been down by quite a margin in the second set. They however showed good fortitude and guile to conquer their ever-improving opponents.

Neel Gupta, *Elmfield*, and William Bearman, *Moretons*, overcame their opponents more easily and were better in all departments and deserved their comfortable 3-0 victory.

Yearlings 1st VI v Westminster School

The Shells performed admirably, with some strong performances considering they have only just started. They are all quickly picking up the game and settling in well. They all played at least one set with some notable victories.

WATER POLO

Five-Schools Challenge, 28 September

Harrow water polo emerged victorious in the Five-Schools Challenge for the first time, overcoming formidable opposition from Marlborough, Eton, Abingdon and Charterhouse. Each game was fiercely contested, with the lead changing hands in every match.

Harrow's initial encounter was against Abingdon, last year's runners-up. The first half was tense, with Harrow holding a narrow lead. Abingdon mounted a spirited comeback, quickly levelling the match. However, with less than a minute remaining, Ben Cutts, *Elmfield*, executed a lightning-fast swim down the right wing, cutting inside and scoring in the top corner. Harrow clinched the victory with a score of 3-2, setting the tone for the day.

In our second game, Harrow faced Charterhouse, a rising team. Employing a tactic honed through rigorous practice, Harrow quickly seized an early lead through the excellent link-up play between Sias Bruinette and Zak Banton, both *Newlands*. The final score for this game was 8-2, with Harrow now brimming with confidence as they prepared to take on Eton.

It's important to say that Harrow faced Eton in a back-to-back match with only seven players, the minimum allowed, and no substitutes. Despite their exhaustion, Harrow displayed unwavering determination, initially securing a two-goal lead that appeared to put them on course for victory. However, in an unexpected

turn of events, Bruinette suffered terrible cramps in both legs with three minutes left on the clock. Eton capitalised on this vulnerability, scoring two quick goals. Without a substitute, Bruinette courageously persevered through the pain and the aggressive Etonians pulling him from all sides. With a colossal team effort in defence with Henry Emerson, *Newlands*, Harrow managed to hold Eton at bay, securing a draw.

The climax of the day was the decisive match against Marlborough. Harrow had to win to claim their first-ever trophy. The game began positively for Harrow, with numerous shots on goal, but luck seemed to elude them as the woodwork denied them multiple times. As time ticked away and Harrow's endurance waned, Eshaan Firake, *Newlands*, passed to Banton, Banton to Cutts, Cutts to Dario Holland, *The Park*, Holland to Emerson, and Emerson up to Bruinette, who, despite being double-marked and suffering from cramps, fired the ball into the bottom left corner just as the buzzer sounded. Dreams became a reality, and Harrow emerged as the champions.

Marlborough College Won 1-0

Abingdon School Won 3-2

Charterhouse Won 8-2

Eton College Draw 2-2

SWIMMING

The School, Away v The Leys School, Won, 21 September

A win by 14 to 2 for Harrow suggests that the gala was one-sided. Although Harrow won all but two events, many races were very close. Henry Miell, *Lyon's*, and the relatively small team that travelled up to Cambridge inched forward despite the close nature of many of the matches. The Leys School certainly has potential, and we saw enough today to suggest that Harrow could have a strong opponent from the Fens soon.

Coopers' Company & Coborn School, Won, 28 September

A very closely fought gala occurred just before the exeat. The visitors competed very well, and Harrow had to be at their best to win by a relatively narrow margin of 120 points to 100.

CROSS COUNTRY

School XC v St Paul's, National Cup Round 1

The Intermediate boys dominated their race, with Otis Farrer-Brown, *Newlands*, finishing 1st; Zach Elliott, *West Acre*, 2nd; Auberon Dragten, *Rendalls*, 4th; and Toby Woolf, *Elmfield*, 13th. The boys gained 20 points in total, half that of St Paul's.

The Senior boys performed excellently despite the absence of the concussed captain. Michael Cattini, *Moretons*, won the race following a clever tactical burst to drop his competition on the farm track. Henry Barker, *The Park*, was 3rd, with Jaden Odofin, *The Grove*, and Julian Abass, *Elmfield*, in a superb first senior run, placing the team second against a strong St Paul's side. Harrow qualified for the second round of the ESAA in both the Senior and Intermediate categories, which will see us compete against challenger schools for a place in the national final.

Ways to contact *The Harrovian*

Articles, opinions and letters are always appreciated.

Email the Master-in-Charge smk@harrowschool.org.uk

Read the latest issues of *The Harrovian* online at harrowschool.org.uk/Harrovian