

# THE HARROVIAN

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## THE HOUND OF THE BASKERVILLES

*Newlands and West Acre House Play*

Last half-term, Newlands and West Acre tackled the wondrous world of Arthur Conan Doyle's Sherlock Holmes in *The Hound of the Baskervilles*, directed by the imaginative ERPB. The production veered off the beaten path into a realm of delightful absurdity. For this writer, it was a pleasure to witness the final show on Thursday February 8, which revealed a performance that was as much about unravelling a mystery as it was about unravelling the audience with laughter.

As the audience hushed (the Shells sitting behind our party having finally begun to settle down), a blue glow revealed the setting, a curious collection of Victorian odds and ends: a stray fireplace, an array of ladders, street signs and wooden chests.



The opening moments set the tone for a show that did not take itself too seriously, featuring a top-hatted gent and a wolf in a humorous standoff, this immediately tipped the audience off to the evening's unconventional approach.

Indi Gupte, *West Acre*, as Sherlock Holmes and Hans Patel, *Newlands*, as Dr Watson turned the iconic detective duo into a comedy powerhouse. Gupte's Holmes was not just a brain but a character brimming with charisma, while Patel's Watson brought an infectious enthusiasm that was impossible to resist. The two played into the classic tropes of a Laurel and Hardy comedy duo: 'the brains and the idiot', so to speak.

The narrative took creative liberties, like Watson single-handedly re-enacting the demise of Sir Charles Baskerville, showcasing Patel's impressive range and the production's flair for the dramatic. The ambiance of a London bathhouse was conjured with gorgeous production design through smoke, sound and steam.

Humour was the production's lifeblood, with clever quips and situational comedy ensuring the pace never faltered. Darren Chu's, *Newlands*, portrayal of the cabby added a vibrant layer of humour, while the transition from steam engine noises to beatboxing was a genius element of soundscape.

The play wasn't shy about dabbling in political satire and risqué humour, particularly in the interactions between Watson and Oliver Campbell's, *Newlands*, Baskerville. Campbell, with

a knack for brilliant dry wit, captured audience attention each time he graced the stage.



Amid the laughter, the play maintained the idea of mystery as its core, with the villain's classic cinema-style menace adding a deliciously eerie undercurrent. The narrative's twists and turns were navigated with a playful irreverence that kept the audience on their toes.

The ensemble's chemistry was the glue that held the chaos together, with rapid scene changes and a whirlwind of action culminating in Holmes' signature denouement.

*The Hound of the Baskervilles* was a testament to the power of the Ryan Theatre's creative liberty, blending Conan Doyle's meticulous world with a riotous sense of humour. ERPB's direction, combined with standout performances from Campbell, Gupte, Patel and the entire cast, crafted an unforgettable night that was as much a classic comedy as it was a wondrous mystery.

## BYRON CONSORT FLORENCE TOUR

9-15 February

On the first day of half-term, the Byron Consort embarked on their highly anticipated annual tour to Florence. Armed with enough sheets of Renaissance music to exceed the Ryanair baggage allowance limit, the boys were excited at the prospect of performing in one of the world's most beautiful cities (the same cannot be said of Luton). Upon landing in Bologna and before the drive to Florence, the vast majority of the group raided one of the local Italian supermarkets. The same cannot be said of CST, who complained about the lack of availability of Waitrose finest British beef and was forcibly removed after refusing to buy or eat any 'European produce'. Bar this minor hiccup, the group safely arrived in Florence at our hotel sometime before Christmas.

It was an early start on the first Saturday of the trip, as we were due to be taking an early morning train to the beautiful town of Siena. However, the plan was slightly derailed after



Frank Thompson's, *Elmfield*, late arrival due to supposedly taking the wrong staircase, leaving us worryingly late for the train. Worry not, though, for PJE had clearly been attending military fitness as we were marched in double speed to make our train on time. Once in Siena, we were treated to a wonderful tour from one of the locals, which included the beautiful Basilica Cateriniana San Domenico. From there, we had a look around the truly magnificent Duomo, where the unsuspecting tourists were treated to our first performance of the trip, in what was the first of many wonderful acoustics we were to sing in. Sadly, John Pederson's, *West Acre*, attempts at concert promotion while in the cathedral was less successful. Once the afternoon arrived, it was time for our performance in one of the Contrada chapels in the Selva district. This was a district that had recent success in the famous horse races around the square, and the group was lucky enough to sing under the impressive silverware in the chapel, awarded upon victory in the race in July. Less impressive was Sebastian Murray's, *West Acre*, decision to combine his Reebok tracksuits with his Sunday dress, rather than the usual striped trousers. Despite this, it was a hugely successful first concert and afterwards we were warmly received by our hosts for dinner. From there, it was a short walk back to the train station to return to Florence, to round off a hugely successful first day of the trip.



Our second day was a Sunday and was to be our busiest of the trip and our first in the breathtaking city of Florence. Our first performance of the day was singing for the mass at the impressive la Basilica di Santa Maria Novella. It was during this performance that Herman Hong's, *Rendalls*, became overcome with a malady, leaving him unfortunately unable to sing for the next few days. (The writer of this article would also like to appeal for sympathy upon having listened to Hong's incessant snoring throughout the week.) On the cessation of the mass, we took the quick stroll over to the American Episcopal Church in Florence to give our second performance of the day. This was a particularly joyous experience for our official photographer RKB (on Byron debut), who felt most at home, even offering PJE a rendition of Bruce Springsteen's *Born in the USA* if an

encore was needed. Knowing our crowd, the programme of this concert included some more contemporary items that were sure to please. Their hospitality extended to a kind offering of lunch after we had sung. The afternoon was spent in the Museo Galileo, where JPBH was clearly in his element, surrounded by the various different mathematical instruments. After some free time, we filled up on pizza before our final performance of the day at the Basilica della Santissima Annunziata. Shattered, we all headed back to the hotel to get some well-earned rest.



Our third day of the trip was to be more subdued, with a visit in the morning to the Palazzo Vecchio. This was a remarkable building full of typically ornate ceilings and offering wonderful views out over Florence, particularly for those who made the climb to the top of the tower. This was despite Alex Sheng's, *Elmfield*, worrying belief that climbing the tower actually involved scaling the side of the building rather than using the stairs. Our main performance of the day was in the Museo de' Medici. This concert also included solos from Alex Sheng, *Elmfield*, Inigo Cleeve, *Lyon's*, and Frank Thompson, *Elmfield*, who should all be commended for some wonderful performances. After another excellent concert, it was time for dinner at Trattoria da Benvenuto, before heading back to the hotel to get some rest.

Tuesday was another action-packed day as it included an item named 'A Florence Adventure: The Medici's Elixir City Quest'. This involved splitting into teams led by different beaks and walking round the streets of Florence following clues from our characters on Whatsapp to defeat the evil forces of Fra Angelico. First though, was a visit to view the wonderful paintings of Fra Angelico in the monastery turned Museo di San Marco. After this, it was time for the Quest. While JPBH's team completed the course in record time in just over an hour, CST's team had clearly decided that Fra Angelico's evil forces could only be found in the coffee houses of Florence, making great use of multiple stops along the way to completing the quest in a considerably slower time. Overall, though, it was another highly enjoyable morning that was to be followed by a visit to the famous Galleria degli Uffizi in the afternoon. However, even



an afternoon spent in an art gallery was not without its drama. Upon viewing a Botticelli painting, the group was interrupted by a climate-change protest. Despite multiple attempts by CST to 'citizen arrest' the perpetrators, we were quickly ushered out the room to prevent any further chaos. After some free time, we made the short walk across the river to St Mark's English Church. This was a particularly special venue for the Byron Consort, as this venue boasted among its former Directors of Music one of our most celebrated alumnus in TRM, so the choir was keen to put on a show. Solos in this concert were performed by Alex Sheng, *Elmfield*, Inigo Cleeve, *Lyon's*, and Raulph Lubbe, *The Grove*, who should all be commended for some excellent performances yet again.



Our last full day started with a visit to the beautiful church of San Salvatore, which even included the grave of Napoleon Bonaparte's sister. After that, we were treated to a private tour of the Corsini Palace on the banks of the Arno river. Despite numerous attempts by Monty Harrison, *Moretons*, to claim the throne room for his own, this was a fabulous opportunity and we were made to feel most welcome by our hosts. After this, we visited one of the traditional paper stores where we viewed the process of how the prints were made in real time and were able to buy lots of souvenirs to bring home. Our final performance of the trip was performing Ash Wednesday Mass at the Basilica di San Marco, which was once again a fitting performance to end what was an excellent tour. Dinner at the Yellow Bar was followed by some thanks and speeches before heading to bed for the final time. The next day we travelled back to Bologna before flying to Heathrow.

Many thanks should go to PJE for organising a highly enjoyable trip. We were very lucky to perform at and view some wonderful venues across Florence and Siena. Thanks should also be extended to CST, RKB, JPBH, Mr Baker, Mrs Hall, Mrs Evans and Ms Evans for their assistance with another hugely successful Byron trip and ensuring Frank Thompson did not get lost. Congratulations should also go to all the boys on the tour for great performances and wonderful behaviour throughout!

## POWER OF WORDS

*Sir Ephraim Mirvis KBE, Chief Rabbi of the UK and Commonwealth, 20 February*

On Tuesday, the School witnessed a historic occasion: the first visit by a Chief Rabbi in its 452-year history. We were incredibly fortunate to have Chief Rabbi of the UK and Commonwealth, Sir Ephraim Mirvis KBE, address us in Speech Room as part of last half-term's EDI theme of religion. This event was preceded by an introduction from NT, who highlighted Rabbi Mirvis' impressive CV.

Born in Johannesburg during the apartheid era, Rabbi Mirvis grew up in a family deeply rooted in the Jewish value of *Tikkun Olam* (repairing the world). His father, Rabbi Lionel Mirvis, was a vocal critic of apartheid, advocating against it and even visiting the political prisoners held on Robben Island. Meanwhile, his mother, Frieda, served as the principal of South Africa's only training school for Black pre-school teachers. This instilled value has led him to become a figurehead of inter-faith groups, such as the CCJ and Good Faith Programme along with the Archbishop of Canterbury, Justin Welby. He also holds the distinction of being the first United Synagogue rabbi to host an address by an imam.

The Chief Rabbi started his address by talking about autonym's and how one word can have two completely different meanings. This highlighted to us the power of words and how we, especially in the 21st century, need to be incredibly careful with what we say due to the nature of everything being online, and, once it is there, it is there forever. This was further stressed to us with his recital of a quote by Winston Churchill, 'We are masters of the unsaid words, but slaves to those we let slip out'. With the way in which technology is evolving and how people are facing backlash for opinions expressed on social media many years ago, this message is more poignant than ever. It serves as a brutal reminder that we need to think twice before speaking.

Following this introduction, he shared six words which if adopted universally would enhance society.

**Unity:** Not to be confused with the word 'uniformity', unity in society means that we respect and accept everyone while embracing our differences in culture, whereas uniformity would be everybody conforming to be the same. This, in the eyes of the Chief Rabbi, is the first step in the right direction to creating a better society. Allowing people to express themselves for who they are without being embarrassed or facing discrimination will create a richer and more diverse society in which we can learn from others.

**Me:** Not to be confused with selfishness but focusing on 'me' (yourself) is key. In his words, focusing on yourself leads to personal growth, and, with growth, you will naturally be more generous and resilient. Thus, by focusing on yourself, society will reap the rewards as, in the long run, you provide more to it.

**Generosity:** 'In the eyes of society, one is remembered not by how much they earn or have, but by what they give'. This quotation from an anecdote Rabbi Mirvis gave shows the importance of giving and building a positive legacy. Once a person dies, their personal wealth becomes inconsequential to society. What remains of their wealth is that which they give away. This key message offered to those in Speech Room is that, no matter what road you walk, giving is the key to happiness, and good deeds will find their way back to you.

**Resilience:** Whenever Rabbi Mirvis has been asked whom he is most inspired by in life, he has always stated those who embody the word resilience and have overcome adversity of the highest order. This led to him briefly telling us about a teacher he encountered at school, Cantor Abraham Immerman. Cantor Immerman was blinded by an illness while still a toddler and only went to formal school aged 15, although was always at Jewish Sunday School. Due to this being the only pillar in his life, he devoted his life to Judaism and aspired to learn the

whole Old-Testament off by heart in order to be a cantor, no matter how many people told him that he was being crazy or too ambitious. Even though he was blind for most of his life, lost both of his parents by the age of five, and outlived both his wives, he always had a smile on his face and was a beacon of light to anybody he met. The message conveyed during his story by his story was that, no matter what cards you are dealt in life, you should always put a positive spin on things and get over the hurdle.

Greeting: Cantor Immerman would always walk around with a smile on his face, even if he could not see other people, because greeting is so important. In the words of the Chief Rabbi, this is because a simple smile or hello can brighten up someone's day. Moreover, on the Jewish day of mourning and fasting for those who have perished, Tish Ba'av, it is customary not to greet anyone. Participating in Tish Ba'av makes you realise that something is lacking no matter how insignificant it might seem in the moment.

Shalom/Peace: While 'shalom' is the Hebrew word for hello and goodbye, it has a deeper meaning of peace, and using it as a greeting allows us to say that peace should always be with someone. Rabbi Mirvis emphasised to us the crucial need for peace, particularly in today's volatile global climate marked by ongoing conflicts. He stressed that unity serves as the starting point, while amicable greetings to others form the culmination. By integrating all the elements he spoke about, peace emerges as the ultimate goal, the cornerstone around which everything else in society revolves. Without peace, the pursuit of any other aspect becomes significantly more challenging.

After Speech Room, the Jewish boys and beaks, along with the Chaplains, were very kindly invited by the Head Master for a breakfast Q&A with the Rabbi. This served as a highly informative chat that sparked topics such as interfaith, how to present identity, what does it mean to be Jewish, combatting antisemitism and, of course, his address to us in Speech Room. All the questions were answered with profound wisdom, and I am sure that all present took much from the chance to ask questions and listen carefully to his answers.

## JAPAN

Over half-term, 24 Harrow boys ventured out to the Far East to explore the wide variety of culture, food, scenery and experiences on offer in Japan. Having only seven days in Japan, the boys were given an itinerary packed with fun and exciting activities: three days in Tokyo, two days of skiing at Nagano (the site of the 1998 Winter Olympics), and finally two days in Kyoto. Tears were shed upon departure, but many unforgettable memories were created during this short but enjoyable trip.

Day 1: Upon landing, we went to the Imperial Palace in Tokyo, home to the Emperor of Japan. Numerous buildings, notably the Fukiage Palace, and the Emperor's dwelling quarters, are situated inside this expansive, park-like region in Tokyo's Chiyoda district. In the grounds of this palace, we were met by Sakai-sensei, a former Japanese beak at Harrow. Following this, we went to the Yasukuni Shrine, a shrine under criticism in the news as it is dedicated to the Japanese soldiers who died during WWII. For lunch, we created our own sushi at a sushi-making course, under the guidance of a nationally accredited instructor. We learnt how to create eye-watering sushi with two simple utensils: our hands. Having had lunch, we went to Japan's famous batting-cages to release some energy. There, each boy had 30 balls to bat. Our final activity before dinner was heading up to the top of the Tokyo Metropolitan Government building to take in the stunning scenery of Tokyo, with the sunset colouring the clouds with a pink blush. Finally, to wrap up the first day, we

dined at an all-you-can-eat *shabu shabu* (hotpot).

Day 2: On the second day, we visited the Sugunami Animation Museum. The Sugunami Animation Museum opened its doors in 2005 and is situated in the heart of Tokyo's anime town. It features important animation pictures, images and storyboards, and an educational overview of the Japanese animation industry. A few of the boys had a go at dubbing their own anime in three different languages: Russian, Thai and Arabic. Another boy, William Chen, *The Knoll*, had a go at creating his own anime, making a short film of a character swinging a bat. Afterwards, we explored the Sunshine City shopping mall with its dedicated Nintendo and Disney shops. Next we went to Otome Road to search for anime goods, before heading for the Pokémon Center Mega Tokyo. This is the place for all things Pokémon that you won't find anywhere else. After that, we stopped at a Pokémon Café, which offers a wide range of Pokemon-themed food and drinks. Finally, some boys went to the Meiji Shrine dedicated to the emperor Meiji, while others went to the famous "electric" town – Akihabara. Akihabara is considered to be the epicentre of modern Japanese *otaku* culture. It is a popular shopping area for electronics, computer-related products, video games, manga and anime.



Day 3: A day expedition to Hakone by the *shinkansen* (bullet train), to see the volcanic valleys, hot springs and sulphur vents of Owakudani – by cable car. Stunning views of Mount Fuji could be seen from atop Mount Hakone. In Hakone, we had a chance to view the Hakone Shrine standing in the waters of Lake Ashinoko, taste many local Japanese cuisines and explore the Fuji-Hakone-Izu National Park. Some boys tested their tastebuds by trying the famous black eggs (cooked in the Earth's sulphuric caverns). Others had a taste of 'egg' ice cream. Having taken the bullet train back to Tokyo, we visited the famous Shibuya Crossing. When the lights turn red at this busy intersection, pedestrians surge into the junction from all sides, like a floodgate opening.

Day 4: The next day, we hurried aboard the bullet train to Nagano, a city surrounded by mountains. After the journey, we stopped at a rural curry house for lunch. Next, we visited the Nagano Olympic Museum, where we learnt about the history and philosophy of the Olympics, and we even had the chance to see Japanese national speed-skating team practising in the large rink in the heart of the stadium. After a short shopping session in the city of Nagano and a long day of travel, we finally settled in the Prince Hotel of Shiga Kogen.

Day 5: The following day was day one of the two days of skiing. The sky was clear, and everyone was prepared and excited to begin skiing. We were split into three groups: beginner, intermediate and advanced. While the beginners were learning the basics of skiing, the intermediate and advanced groups explored the beautiful Yakebitaiyama resort, one of the 18 resorts in Shiga Kogen. While it was relatively hot, the snow was still surprisingly powdery, and our coaches were very patient even when half the group veered off onto the wrong slope.



Day 6: On the second day of skiing, while the intermediate and advanced groups began to attempt the black slopes on the mountain, some people opted to spend the day visiting the Japanese macaque, more commonly known as 'snow monkeys'. They are referred to snow monkeys as they live in the coldest climates for a non-human primate.

Day 7: After two tiring days of skiing and enduring another chaotic rush getting on and off the bullet train, we finally arrived at Kyoto, where we visited the 1,200-year-old Kiyomizu Dera Temple. Founded in 780 on the site of the Otowa Waterfall, the Kiyomizu Dera Temple is well known for its wooden stage that affords breathtaking views of the city and the maple trees below. The Otowa Waterfall is located at the base of the main hall and is separated into three different streams. Each stream is said to have a different benefit: longevity, success in school and having a fortunate love life. However, drinking from all three streams is considered greedy. At night, we divided ourselves into two groups: one group went shopping while the other enjoyed a fun karaoke session.

Day 8: On the final day, we visited the Fushimi Inari Shrine, an important Shinto shrine complex in wooded hills. The shrine is one of many Inari shrines that worship the *kami* (god) Inari. Inari is a popular deity associated with foxes, household wellbeing and general prosperity. While the main shrine is indeed very beautiful, the main highlight is the Senbon Torii behind the shrine. The Senbon Torii is a long row of around 800 *torii* gates that stretch across the mountain. After lunch, we visited the Nijo Castle in Kyoto. The castle was built by Tokugawa Ieyasu, the first shogun of the Tokugawa shogunate in Japan. One of the most memorable features of the Nijo Castle, are the 'nightingale floors' of the Ninomaru Palace, which make squeaky chirping sounds when walked upon. After that, we joined a *taiko* drumming class. While these drums may seem relatively ordinary, *taiko* has a mythological origin in Japanese folklore, with its function being varied throughout history, ranging from communication, military action, theatrical accompaniment and religious ceremony to both festival and concert performances. We were originally given some simple drills, and while it certainly required endurance, it was a lot of fun and seemingly simple. However, we were soon humbled by the enticing performance of the sensei and her students. After a nice formal meal in Kyoto, we had to return to Tokyo and prepare for our flight back home to miserable, dull England.

## PSYCHOLOGY SOCIETY

*Ethan Harrington-Myers, Bradbys, and Freddie Bourne-Arton, Elmfield, 'The psychology of an international cricketer: the mind under extreme pressure', 1 February*

The Psychology Society welcomed Ethan Harrington-Myers, Bradbys, and Freddie Bourne-Arton, Elmfield, to talk about the psychology behind topflight cricket players, and how almost insignificant details can have a great impact on a player's performance. One of the most significant factors for a cricketer's performance is the importance of the match and thus the crowd; in a minor game where the stakes are low, the crowd might not have much influence. However, in the Ashes, a player is often subjected to criticism from the fans, which can come in the form of booing or shouting. This creates a high-pressure environment for the player, resulting in poor performances, which creates a self-reinforcing cycle of criticism of the player, usually on social media platforms. A fear of failure builds from a player's lack of playing opportunities, with the odds of becoming a professional cricketer being as low as one in ten million, with odds even lower in cases of

international representation. As cricket can be a very statistical sport, a poor performance might open the way for a player to be replaced in a team or to be dropped from a national team.

One of the reasons we get nervous stems from our brain's perception of threat, which is usually greatest when batting, which in turn causes feelings of anxiety and leads to the player tiring. These responses are handled by the amygdala, the part of the brain that deals with emotions. As a result, the hypothalamus secretes chemicals that prepare the body, which sometimes includes a "fight or flight" type of response, which can be beneficial as it directs more blood flow to muscles.

One example of a player whose performance has been affected is Ben Stokes, who is best known for his legendary performance in the Ashes in 2019. He miraculously scored the 76 runs required for England to win on the last wicket. This was due to his state of mind during the game, which allowed him to play at his best. Nathan Lyon, an Australian player, missed a catch due to the same pressure, which contrasts the different attitudes and mental fortitude required to withstand the environment.

## MEDICAL SOCIETY

*Sickle cell anaemia, Alex Moore, Lyon's, 2 February*

Alex Moore, Lyon's, gave a fantastic talk about sickle cell anaemia. He started by talking about the structure of a normal red blood cell compared to a sickle cell. A regular erythrocyte is round and biconcave; a sickled erythrocyte is crescent shaped due to an abnormal form of haemoglobin. The rigid sickle cell can block blood flow, starving vital organs and tissues from oxygen. Complications, including pain, infections, organ damage and organ failure, can occur as a result. Sickle cell anaemia is an inherited genetic disorder that generally occurs because of two main types of gene mutations: haemoglobin S and haemoglobin beta-thalassaemia.

Moore moved on to talk about the symptoms and treatments of sickle cell disease: stroke, clogging of blood vessels, and frequent pain episodes. Current therapies include voxelotor, crizanlizumab, hydroxyurea and L-glutamine. Clinical trials have shown that scientists can extract and genetically modify stem cells from the bone marrow to produce normal haemoglobin. The corrected and reimplanted stem cells can replenish the blood with correctly shaped erythrocytes.

*Dr Sam Barke, 'Hands-on Medicine Workshop – Basic Clinical Skills and Background Science', 8 February*

The Medical Society welcomed Dr Sam Barke, who gave an excellent hands-on clinical workshop on suturing, otherwise known as stitching.

The meeting started with a brief overview of some key theoretical points. Taking a step back and reflecting on a surgeon's foundational skills is essential: holding structures together, stopping bleeding, and closing wounds. For this workshop, we focused on the third component: closing wounds. Although seemingly obvious, it is also crucial to know why we need to close wounds in the first place. The most important reason is to reduce the risk of infection in the body, but sealing injuries speeds up wound healing (an example of secondary intention). Finally, closing wounds is also important for cosmetic reasons.

After going through several types of wounds, Dr Barke reviewed the basic principles of wound closure: removing dead space (space left in the body when a space-occupying mass/fluid is removed), bringing skin edges together without tension, and restoring anatomy.

Dr Barke carefully demonstrated the steps of suturing with deft movements of his forceps and precise knots. The boys then had a chance to try the difficult techniques using rubber suture practice pads, with varying levels of success.



Overall, it was a very successful workshop, and it was great to see attendance ranging from Shell to Upper Sixth. The Medical Society is very grateful to Dr Barke for his time and hopes to have more of these types of sessions in the future.

## ATHENAEUM SOCIETY

### *Archaea, CHNS*

The Athenaeum Society warmly welcomed CNHS to address the society about his PhD research on archaea. The talk was divided into four sections: firstly, understanding what archaea are; secondly, understanding the tree of life (influenced by archaea); thirdly, CNHS's own research; and finally the meaning of life. OMS was jam-packed with boys from all year groups, eager to learn about the under-appreciated organism that has had a profound impact on us as a species.

CNHS began the lecture by introducing the tree of life to the audience. The tree of life has a similar purpose to family trees, especially with royal lineage where the tree is used to determine the next king. Scientists use the tree of life to place similar species in the same group, to help them classify the species themselves. The initial tree of life had only three branches: minerals, animals and plants. However, as any competent boy knows, those branches were replaced a long time ago. After showing off his flashy PowerPoint skills, CNHS showed the audience a better and later version of the tree of life. Everything was unchanged, except for the minerals group (they were replaced by protists). Later still, the three examples mentioned above were placed into one category: eukaryotes. Another large category was created, and they were the bacteria. This was because of the development of microscopy, and bacteria was only placed in a group because they simply "looked different" from all the other organisms.

CNHS then introduced one of his heroes, Carl Woese, who was very interested in ribosomes. He lived in the 20th century, when little about DNA was known. Therefore, as any true scientist would, Woese wanted to break up the RNA that made up the ribosomes into smaller parts. He was able to do that very successfully and found out that the ribosomes were composed of amino acids. After doing this for many ribosomes, he realised that there was one amino acid sequence that was present throughout very many species. While comparing the species with the sequence and other species, he discovered another type of organism that looked (chemically) nothing like any other. This, of course, was archaea, and this discovery allowed Woese to redraw the tree, including archaea as one of the large categories.

Later, Woese deduced that archaea were more closely related to eukaryotes, as the RNA polymerase enzyme in both looked very similar. DNA sequencing developed by Fred Sanger allowed bases in DNA to be identified. Genetic sequencing eventually changed the tree of life. Scientists discovered that the genes of archaea are so similar to eukaryotes that they decided to place eukaryotes under archaea. The tree of life only had two domains after this change. This means that we humans have all evolved from archaea.

Now, archaea are considered a type of prokaryotes. They are extremophiles [much like myself – Ed], meaning that they like to live in places where conditions are very harsh (such as high salinity or high temperatures). They are found in salt lakes, deep sea vents and many other extreme environments. For example, plenty of archaea were found in the Yellowstone Lake (a very acidic lake that corroded some humans who were bold enough to swim in it to death). However, the most important thing is that they are able to withstand extraordinary amounts of radiation (as proven by CNHS in his PhD thesis). This is particularly relevant in astrobiology, because life would most probably begin with archaea, should they exist in other planets. For archaea to exist in the conditions mentioned above, they would need to have very good ways of dealing with DNA damage. CNHS revealed that, contrary to popular belief, one person receives 16,000 bits of DNA damage per cell per day (we obviously repair almost all of it [almost?! –Eds]). We, of course, have our own ways to protect our DNA from mutating (e.g. just by coiling up DNA extremely tightly), but we live in a relatively harmless environment. Examples of DNA damage can be a mutation of one base into another, or even just a base popping off spontaneously. In the mitochondrion, electrons can also escape, reacting with other compounds/molecules and forming free radicals, which can also damage DNA. For those interested, the redness of flamingos is caused by the archaea *haloferax volcanii*.

After some pub-quiz trivia, CNHS revealed some of his PhD research to the audience. During his research, CNHS separated the DNA of many types of archaea in search of a gene(s) that helped archaea develop radiation resistance. However, there are also many other adaptations of archaea, such as having many copies of their genome inside them (we only have two, whereas they have 25). Chromosomes are able to be replicated starting from specific regions, called the "origins of replication". We can identify the origins by sequencing their genome, or looking at the most abundant base sequence. CNHS' first attempt was to delete the origins after identifying them. Some archaea had their origins deleted sequentially and some in combination. Interestingly, when archaea had one of their origins deleted, their growth rate dropped, but the opposite happened when some of the origins were deleted in combination. It came as a surprise to even CNHS when archaea that had all three of their origins deleted (and therefore could not replicate their DNA) grew 7% better than normal archaea. Based on this, CNHS hypothesised that archaea replicated their DNA by recombination. A special protein, RadA was needed for this process. CNHS then deleted RadA from the archaea entirely to see what would happen. Luckily, the results were as expected and those without RadA could not survive and thus CNHS proved that archaea were able to replicate their genome without origins, an ability that did not exist anywhere else.

The other part of the research was regarding radiation resistance. CNHS wanted to find out which gene was responsible for the resistance, meaning that he needed enough colonies of archaea so that every single gene inside them could be isolated at least once (the colonies needed turned out to be more than 25,000). After successfully growing 25,000 colonies, CNHS blasted all the samples with UV radiation, but his efforts were soon found to be pointless as nothing grew and the experiment did not work. However, after many runs of growing colonies of archaea and blasting them with different amounts of radiation,

the gene responsible could finally be identified. In the end, two colonies of archaea were able to survive even after significant doses of UV radiation. They both had the same fragment of DNA and contained similar genes. Through gene sequencing, CNHS was able to identify the gene, which was next to the gene that was responsible for making RadA. Thus, CNHS was able to identify a new protein that has never been found before.

CHNS's story of a once div-five-maths schoolboy becoming a PhD of molecular biology is truly an inspiring one. His dedication and hard work has been a great example of values every Harrovian should possess, and his results will no doubt be a key area of research in the near future. The Athenaeum Society is truly thankful for the amazing lecture, and I'm sure all of the audience left Old Music Schools as better biologists or harder workers.

## CURTIS FILM SOCIETY

*Piers McDowell, Elmfield, 'The French New Wave'*

Last Friday, in the quiet hours after prep, some friends and I piled into the Old Music Schools to hear Piers McDowell, *Elmfield*, address the Curtis Film Society in a talk entitled '*Breathless: A Study of the French New Wave*'. McDowell began by leading us through the various other film movements such as German Expressionism, Italian Neo-realism, and Classic Hollywood, Sunset Boulevard or Citizen Kane. These movements were not just confined to America and Europe however, with this changing trend stretching as far as Japan and Brazil. Many of the stylised camera techniques and 'artsy angles' we see in cinema nowadays were born out of the French New Wave movement, and these techniques brought into the limelight filmmakers at the vanguard of their era, most notably Francois Truffaut, Jean Luc Godard, Claude Chabrol and Agnes Verda. Many of these 'paradigm shifters' began their careers as cinephiles and movie critics who wrote for the magazine *Cahiers du Cinema* in Paris. This 'New Wave' of filmmaking in France offered new talent on the screen, actors like Henri Serre, Jeanne Moreau, Jean-Pierre Léaud and, most famously, Jean-Paul Belmondo. Though it didn't happen often, experimental films skyrocketed French film stars onto the global, i.e. American, stage of Hollywood. The *Cahiers du Cinema* was unpopular with liberal artists and was publicly criticised for its lauding of many American film icons such as Orson Welles and Howard Hawks; such directors had been accused of promoting themes of capitalism, greed and traditionalism. Many *Cahiers du Cinema* members were subsequently demonised because of this, most famously Francois Truffaut. When one thinks of a 'new wave' of anything, the words 'conservative' and 'traditionalist' don't usually come to mind (certainly not in France), but this was exactly the case for the French New Wave, said McDowell. The lecture then began to dive further into the personal lives of the flagship directors of the New Wave, many of whom used their own lives as the backdrop to some of their most famous films. The primary example of this is Francois Truffaut's *The 400 Blows*, a movie about a young Parisian delinquent who's constantly getting punished, a reflection of Truffaut's own childhood – he was the son of an abusive art critic. *The 400 Blows* was the first movie that could be considered part of the New Wave movement in France, and was credited as getting the whole thing started. The political climate of any age has obvious implications on the work produced, and the French New Wave was no different. After the Algerian war of independence ended in 1962, so did France's Fourth Republic, which was replaced by the Fifth Republic, led by Charles de Gaulle

who returned to power after a 12-year absence. This period brought unprecedented economic prosperity to France, and so experimental art followed. An interesting question posed by a boy in the front of the room was which occasion sparked more innovation in film: economic recession, such as in the 1920s (German Expressionism) or the comfortable lull of prosperity, (French New Wave)? The answer was a simple 'it goes both ways'. France being France, these ideas about film were met with criticism. Intellectuals were split into two groups: "left-wing" humanists, who believed that all art should have a social purpose or message, and "right-wing" freedomists, who believed that art should be able to exist for its own sake, or in fact only to express the truth. The French New Wave and the *Cahiers du Cinema* fell towards the right end of the spectrum. They believed that art did not need to contain an inherent message about society or about social change. Ironically, many films that came out of the French New Wave were lauded for their ingenious social commentary. Perhaps the most famous film from this era (which served as the case study of the lecture) was 1960's *À Bout de Souffle*, better known as *Breathless*, by Jean Luc Godard. Without summarising the plot as was done in OMS last Friday, it is safe to say Godard's *Breathless*, as well as other films from the New Wave movement, are famous for their romanticism of nothing, or as the Italians say, 'Il dolce far niente'. This very idea is what McDowell claimed to be the most appealing factor of the entire movement. Another idea inseparable from French New Wave is its idolisation of American pop culture. One of the leads in *Breathless*, Michel, attempts to fill his emptiness and lack of personality by adopting the mannerisms of noir film star Humphry Bogart, as seen through his movies. A point I must touch on is the very presentation of the lecture itself. Given the subject matter, I thought the slideshow was something to be admired, and through use of visual aids such as gifs, it never once bored the rather meagre attendance. French New Wave was a movement in film I knew very little about, and I was happy to be filled in. It would simply be impossible to fit the entire content of this lecture in to one article. The references made, names mentioned, and deep knowledge of esoterica surrounding cinema left even a film buff like myself nonplussed. Another Curtis Film classic!

## CRAWLEY AND PALMERSTON SOCIETIES

*Mr Simon Stanley, 5 February*

The Palmerston and Crawley Societies welcomed their first external speaker of this term, Mr Simon Stanley. Mr Stanley is the Deputy Head of Parliamentary Affairs for the Church of England and helps advise the bishops who represent the clergy in the House of Lords. Mr Stanley began with an explanation of the ancient role of the Church in parliamentary procedure, referencing the role of the Church in some of the most important laws and treaties in this nation such as the Magna Carta. Mr Stanley continued to explain the functions of the Church in a modern parliament. The speaker admitted that, in recent years, the Church had often had to defend its place within the Lords, especially as Britain has become more secular and had a greater degree of variation in the faith practised. He cited the proposed reforms to the House of Lords by David Cameron, now Lord Cameron, in 2012, which aimed to reduce the number of Lords Spiritual from 26 to 12. However, Mr Stanley then defended the presence of the Lords Spiritual from both a Christian and multi-faith point of view. He argued that the Lords Spiritual



are representative of both the Church of England and of other faiths that fall within a Lord's diocese. Mr Stanley argued that the role of a modern Lord Spiritual is far more complex than its critics care to suggest and cited the opposition to the reduction of the Lords Spiritual by the Muslim Council of Great Britain as evidence of the continued need for 26 Lords Spiritual. Mr Stanley then questioned whether the removal of the Church of England from the House of Lords would work constitutionally. He argued that our constitution means that the Church of England must sign-off laws passed by the government. Furthermore, Mr Stanley showed the constitutional role of the House of Lords as representatives of the monarch in Parliament. Mr Stanley argued that the monarch is the Supreme Governor of the Church of England and therefore it is inconceivable that a House that represents the monarch should not contain the Church of which he is the Supreme Governor. He used the example of how, in the Lord's Chamber, both the peers of the Government and the Church sit to the right of the King's throne, which is emblematic of their support and representation of the sovereign.

Mr Stanley then fielded some questions. The first of which, with an always appreciated reference to *Yes, Minister*, asked whether the government focused too greatly on Church affairs and whether the Church focused too greatly on parliamentary affairs. This was in light of the scathing attack of the Church's stance on immigration by former Home Secretary in the Sunday Telegraph the day before the talk. Mr Stanley argued that the role of the Church was to question the Government on certain actions if they feel they are in contradiction with elements of the Christian faith. Mr Stanley further argued that, as members of the House of Lords, it is the job of the Lords Spiritual to scrutinise the actions of the Government. Otto Marre, *The Grove*, asked which MPs were the most difficult to work with. Mr Stanley took the diplomatic route but did mention that a certain group of MPs from a certain party were difficult to work with (no prizes were awarded for working out who they were) but put it down to an unwillingness to work with the Church rather than genuine hatred. Marre, perhaps tapping into his journalistic roots, then said "even Lee Anderson?" Mr Stanley then gave an interesting insight into the mindset of some right-wing 'conservatives' by saying that the Church had offered to meet the likes of Braverman and Anderson many times to discuss their issues over the Government's rhetoric on immigration but had been refused an audience.

Boys who attended came away from a lecture that had been thoughtprovoking and had eloquently defended the role of the Lords Spiritual in our contemporary parliament. With the first external speaker being such a success, members of the Crawley and Palmerston Societies look forward to welcoming The Revd Canon Professor Nigel Biggar on 11 March to talk on 'Decolonisation: Britain's Colonial History and its Current International Affairs'.

## HARROW AROUND THE WORLD

*'Harrow Bengaluru: A Slice of British Elegance in India', Neel Khodhbhaya and Rayaana Suneja (Year 12)*

As Harrow continues to make its mark globally, a piece of British elegance has travelled to the vibrant city of Bengaluru, in India. Harrow International School Bengaluru aims to blend tradition with modernity, creating a unique educational experience in India's rich cultural heart.

Nestled in the lush greenery of Bengaluru, our campus is a sight to behold. With redbrick buildings to inspire some thought of the Hill, the architecture beautifully blends tradition with contemporary design. Our facilities are state-of-the-art (and not 452 years old!), with cutting-edge technology and

modern amenities. From chic classrooms to lively laboratories, from spectacular sports fields to cosy creative spaces, Harrow Bengaluru provides us with everything we need!

Here, the pursuit of academic excellence is a priority. As Year 12 pupils, we are currently studying A-levels, while those lower down the school study IGCSE (just like at Harrow UK). Next year, pupils can also choose the IB Diploma. But no matter what we choose, the curriculum is designed to challenge us intellectually while fostering creativity and critical thinking. Traditional Indian education is often criticised for being too knowledge based and teacher focused; as Harrovians, we benefit from something very different from the norm. The school's commitment to global education is evident in its emphasis on international perspectives, ensuring that students are well prepared for a rapidly changing world.



In true Harrow fashion, we are all encouraged to explore our interests beyond the academic. The school offers a plethora of extracurricular activities, including sports, art, music, and drama. We strongly emphasise community engagement and instil the Harrow Values of courage, honour, fellowship and humility. We actively participate in social initiatives and encourage students to contribute to the community through various outreach programmes. Many of us are taking part in the 'Each One, Teach One' scheme, whereby we spend Saturday mornings teaching English to primary children in a local government school. Although the main languages across India are English and Hindi, the local language in Bengaluru is Kannada; if we can help these children to speak English well, their prospects could be dramatically improved in the future.

Like Harrow School, Harrow Bengaluru not only focuses on academic and extracurricular achievements but also on nurturing leadership qualities in its students. The school's ethos revolves around producing well-rounded individuals who are not only academically proficient but also possess the skills and values necessary to make a positive impact on the world. Just like you, we also have The Guild, The Phil, Monitors and Heads of House and School.

Almost half a millennia after the granting of the Royal Charter, Harrow Bengaluru now stands as a beacon of British education in the bustling city of Bengaluru. With our shared Harrow legacy, the ambition of our students, and a blend of tradition and modernity, we, together as the Harrow Family, are shaping the leaders of tomorrow, providing an educational experience that transcends both borders and cultures. As this Harrow legacy begins to flourish in India, the Bengaluru campus stands tall as a testament to the enduring values of Harrow School.

*stet fortuna domuus!*



## NEHRU SOCIETY

22 February

On Thursday 22 February, 15 students from Harrow International School Bengaluru came to Harrow on a tour of England. Having arrived in the morning, the cohort of boys, along with their teachers and headmaster, attended morning Chapel, a first-time experience for many of the boys on the trip, who were accustomed to traditional Indian Hindu and Sikh religious congregations. The boys and their teachers then toured the School, engaging in sport and academic activities around the Hill, gaining inspiration to exemplify existing facilities at Harrow Bengaluru and to foster the creation of new clubs, societies and activities.



The cohort then came to the OH Room, where they were greeted by NT and 15 members of the Nehru Society for an hour-long conversation. The boys and beaks arranged themselves in a circular formation to facilitate discussion and open collaboration between delegations from the two schools. Many boys from Harrow Bengaluru stood up and introduced themselves, describing their daily lives and facilities at the new Harrow Bengaluru (which is only five months old) to the Harrovians. Harrovians responded to those from Bengaluru with explanations of how the multifaceted and academically rigorous life of a Harrovian functioned, prompting the headmaster of Harrow Bengaluru to launch into a discussion about Harrow Bengaluru's plans for growth and expansion in the coming years, especially emphasising how the number of students at the school was expected to double in the coming year. The boys from Harrow Bengaluru talked about their experiences of being at an international school in India that encourages its students to have an academic and extra-curricular balance in a country where often schools heavily, and in many cases completely, emphasise the academic excellence and performance of their pupils.

Overall, the discussion with the boys at Harrow Bengaluru provided a glimpse into the lives of Harrow's newest international school, and the discussions with the boys provided a reminder of how all Harrow international schools strive for excellence, under this institution's prestigious banner.

## FRENCH SOCIETY

Anne, Sebba, *'Women's experiences in France during the German occupation'*

The French Society hosted Anne Sebba, a biographer and journalist, who spoke about women's experiences in France during the German occupation of the Second World War. She highlighted that this period represents a complex set of stories of women's history that are still being re-evaluated.

Sebba first provided context about the status of women in pre-war France, which was a highly patriarchal society

that constrained women's rights and autonomy. Without her husband's permission, a woman was not permitted to perform simple, essential tasks like wearing trousers or opening a bank account, and women were only given the right to vote in 1946. When war broke out in 1939, 1.8 million French men were taken prisoner or joined the Resistance, leaving many women to cope alone in a "feminised" Paris.

Women responded to the occupation in different ways. Some collaborated with the Germans socially or romantically, though motivations differed as some were coerced into it. Sebba showed a photograph of a troop of dancers who were forced to assist in the making of Nazi propaganda, smiling and flirting with officers to persuade the French public that the Nazis were amiable and generally well received. Others resisted through everyday acts like fashion, dressing as elegantly and as beautifully as possible. Luxury products became far too expensive for most, so designers and consumers innovated by drawing on stockings and wearing turbans when hair products were scarce. Some women found fulfilment joining organised resistance groups, taking active roles typically reserved for men. Fashion became an act of defiance for women seeking to maintain French style and dignity amid shortages. Parisian designers also produced luxurious, aesthetically pleasing leather bags in which to keep gas masks. These were acts of defiance to empower themselves and to prove to the Nazis that, despite the invasion, they couldn't take away their sense of dignity.

Sebba also highlighted the experiences of Jewish women in Paris. In particular, it is interesting to note, she said, that many Jews in France didn't consider themselves as Jewish, so didn't make an effort to formulate a new identity or gain citizenship and proof of religion, leading to many being taken to concentration camps or being forced to flee. A compelling read, Sebba said, is *Suite Française*, by Irène Némirovsky, a journal in which she documented her life under occupation before she was taken to Auschwitz, where she died in 1942. However, it was only published in 2004 by her children.

Despite all this, a common view across France after the war was that, since women didn't wear a uniform (they weren't allowed to), they didn't do anything to resist the occupation. This saw no real change until 1995 when President Jacques Chirac admitted to the atrocities that France had committed during the war, stating that France's complicity in the Holocaust had been a stain on its history, and highlighting the mistreatment of women during and after the war. This is in reference to sexist accusations of collaboration, leading to dramatic public punishments like being paraded naked, heads shaved and often with swastikas tattooed on their foreheads.

In closing, Sebba challenged blanket assumptions about women's passivity, underscoring the plurality and complexity of their wartime responses. From fashion to resistance and survival, women's stories illuminate a difficult chapter of French history that is still being rewritten.

## CHESS

*Regional Final of the Team Chess Challenge*

Friday, 23 February saw 22 chess teams from 11 schools congregate in the Butler Centre to compete in the Team Chess Challenge's regional final – a competition that Harrow has hosted for the last few years. The School had entered three teams, so there were 12 Harrovians among the 97 players competing.

The tournament comprised four rounds and, in the first, all three Harrow teams won, two with a clean sweep of four wins from four matches. In subsequent rounds, teams on similar scores played each other, which led to a tougher round 2 draw for the Harrovians – the As managed a 2-2 draw against Sir William

Borlase's Grammar School, the B team did well to lose only 2½-1½ to UCS's A team, and the Cs were unceremoniously thumped 4-0 by Highgate's A team.

Round 3 afforded some kinder pairings and, again, all three Harrow teams won, putting both the As and the Bs within sniffing distance of the lead, with the Cs not much further behind. The computer pitted the two Harrow teams against each other for the final round. This put JPBH in a bit of a quandary – a 4-0 win for either team would guarantee progression to the national finals. After a small battle with his conscience, he redid the draw with this pairing prohibited. Honour is, after all, one of our four values!

Unfortunately, that paired Harrow A with UCS A, against whom, while going all-out for the win, they eventually fell to a heavy defeat, and Harrow B against Bradfield College A team, which they brilliantly managed to beat 2½-1½. The C team also won their last game (against the same team the As had drawn with in round 1) to finish with commendable three wins from four matches.

In the final standings, the B team were the team of the day and came third overall (behind Highgate A and UCS A), just missing out on qualification for the nationals, with the Cs in fifth and the As, by virtue of their last-round collapse, down in tenth. The Bs were the highest-performing B team by some distance, as were the Cs. Also worthy of congratulations were Jeff Hu, *Elmfield*, and Ethan Long, *Druries*, undefeated over the afternoon with a score of 3½/4.

We await news of a repechage event, which may give one further opportunity to qualify for the national finals.

#### *National Schools Chess Championships*

On Tuesday 27 February, we hosted St Paul's Juniors in the semi-final of the regional section of the National Schools Chess Championships. It's always slightly disconcerting to sit down at a chess board opposite someone barely half one's age, but the St Paul's team comprises some of the highest-rated junior players in the country, so we knew we were in for a tough battle.

And so it proved – despite the efforts of Jeff Hu, *Elmfield*, who secured an excellent win on board 6, and Harry Winward, *Lyon's*, who held a winning but complex position on board 4 before eventually agreeing to a draw, the Harrow team were defeated on the four remaining boards, giving a final result of a 4½ – 1½ in our opponents' favour.

Unless more fixtures make their way into the calendar, this match concludes the School's competitive chess season. The club would like to take this opportunity to recognise the efforts of the departing Upper Sixth – Justin Changbencharoen, *Lyon's*, Ethan Long, *Druries*, Arhan Maker, *Druries*, Henry Romantsov, *Druries*, and particularly captain Vlad Plyushchenko, *The Grove* – to thank them for their service and to wish them well for the future.

### SHERIDAN SOCIETY

*Dr Harvey Wiltshire, 'The Anatomy of Shakespeare', OSRG, 20 February*

The ranks of the Sheridan Society (the School's literature clique) gathered to experience an excellent talk entitled 'The Anatomy of Shakespeare', delivered by Dr Harvey Wiltshire, a leading expert on the use of blood in Shakespeare's plays and medicinal history in the Elizabethan literature.

Dr Wiltshire began by looking at the scientific context of the 16th century, in which Shakespeare was born. This is important for, in the words of Johnathan Sawday, 'what it is to be and to have a body, may rest in what your culture understands by the very term "Body"'. If you are a particularly lazy reader, let it simply be known that knowledge of this kind was in very poor

supply at this stage. Before 1500, essentially no attempt had been made in the realm of "medical research", the scientific method by which biologists study the body and make conclusions based on observations, was as foreign to 15th-century Europe as is Punjabi cuisine to the leadership of the Eton Rifle Corps. Most successes in medieval medicine occurred completely by chance, like the early use of poppy sap as a relaxant. Otherwise, the barbers and surgeons of the day could do little more to save a life than a toddler and a bottle of brandy. In the realm of academia, all knowledge of the workings of the body were based entirely on scripts written nearly 2000 years before, in ancient Greece and Rome. The most famous example of this lack of creativity is the idea of the 'four humours'. This idea (by which the body is governed by the excesses and deficiencies of the liquids black bile, yellow bile, phlegm and blood) was the accepted truth in the pre-Renaissance age but had been first written about by a long-dead Hippocrates in the year 380BC. Despite efforts throughout the 16th, 17th and 18th centuries to create a better understanding of medicine, medieval beliefs such as the four humours, bloodletting and stone-laying would be practised right up until the mid-19th century, due to an over-reliance on "folk knowledge".

However, the 16th century would change our understanding of how our bodies work forever. New surgeons and anatomists began to break down the barriers to innovation. The necessity of this was made clear by the fact that, before the mid-16th century, "anatomy" classes would never involve seeing a human corpse. Indeed, "anatomists" would spend their whole life reading texts by Hippocrates, Herophilus and Antigonos without ever seeing the diagrams in real life. This was perhaps due to religious laws regarding the exhumation of corpses, but it led to a disconnect between the gory truth and the pleasant picture.

But this began to change as scientists started to be interested in practical anatomy. Early stabs include Agrippa's *The vanity of Arts and Sciences* (1527), which consisted of accurate (if naïve) diagrams with an obsession with scientific detail not before seen. These exacting diagrams are a staple of this era and display an unsettling and gory nature that is quite unknown to sterile modern medicine. Giulio Cesare Casseri's 'Pregnant woman' from the text *De Formato Foetus* shows a foetus (whose model was probably one removed from a poverty-stricken mother who died in birth) resting in the dissected belly of her drawn mother, who is artistically shown in a reclined position among rocks. This is a common staple of diagrams from this era: brutal, unsettling and with an inappropriate artistic flourish. This new and rising attitude towards the human body, by which it is treated as a figure of science and not of religion, a mere object in a world of objects, shows up quite a lot in the works of Shakespeare. Equally, however, an obsession with gore and violence to an inhuman level appears in the Shakespearean repertoire as well.

This emerging obsession with the workings of the human body coincided with a new philosophical self-appraisal. In the words of 16th-century French theologian Pierre Charron, 'truly to know [a man] we must look into his inward part, his privy chamber [...] Mapping out the body is like exploring a court space or castle [...] the Body is full of secrets'. Perhaps this ethos went some way to explain Shakespeare's use of organs to explore human emotions such as anger and curiosity. Most notably to this end is the Shakespearean idiom 'Wear your heart on your sleeve', the 'Hath a Jew not eyes?' monologue and the famous line 'let the forfeit [n/] Be nominated for an equal pound [n/] Of your fair flesh [n/] In what part of your body pleaseth me', both from *The Merchant of Venice*.

In addition to the new trend of staging public dissections before an audience of students (often university auditoriums would be full just to get a glimpse of top surgeons such as Hieronymus Brunschwygk dissect a criminal's cadaver), Shakespeare's society was surrounded by gore constantly. From regular public executions to the plague, and war-wounded soldiers hobbling about with



festering wounds, Tudor sensibilities were not unsettled by the vivid depictions of gore in Shakespeare's plays. Indeed, as with today, Elizabethan audiences were probably enthralled, entranced and excited by the idea of violence, such as in Othello's threats towards Desdemona, 'I'll tear her all to pieces'.

This aspect of the talk came up in the final discussion. The idea of a semi-erotic attraction towards violence is a fascinating aspect of the universal human nature. Although we may like to think that the days of cheering crowds around a hanging post, or public-participation floggings, are well behind us, the recent rise of websites like "Live-Leak" and reddit's "50/50" and "Eye Blech" and the work of artists like Ken Currie perhaps prove that this obsession is as virulent as ever.

Finally, let's look at how all this fascinating context affected Shakespeare. Firstly, Shakespeare's stepbrother (who, one can only imagine, probably felt a little overshadowed) was a practising surgeon, whose knowledge may well have rubbed off a little on Shakespeare. Additionally, the move towards a more objective, obsessive and observational depiction of human anatomy was not just a movement confined to medicine. Contemporaries were also writing about the innards of the human body as well. Most notably to this end is Ben Jonson's odd little poem 'On the gut', which discusses the workings of his own intestinal tract.

In terms of his writings, Dr Wiltshire discussed both *Othello* and *Hamlet*. Of particular interest, I found, is that the character of Iago operates in a particularly scientific manner in the play, like a competent anatomist. He observes the inner workings of the characters around him (one could almost imagine him peeling away their flesh) and uses this information to employ his clever tricks. He is obsessive, cold and amoral. Iago is a character who represents the forefront of new medicinal exploration, and this is reflected in the analogies he employs in his monologues.

Contrary to this, Othello's use of anatomical language represents a much darker and more medieval aspect of anatomical understanding: a place of anger and violent suspicions. Dr Wiltshire compared Othello to a baffled scientist, having been given falsified records by his assistant and turning his calculating and well-trained mind into a festering home of doubts. As Othello comes to believe Iago's lie, there is a part of Act Three in which he is reluctant ('But I love gentle Desdemona'). His response to his own confusion is anger ('I shall tear her all to messes!'), like the angered surgeon tipping his workbench and the cadaver on it.

In this way, Dr Wiltshire made a fascinating allusion to the brutal turns of the play *Othello*, like that of a scientist in his work. Perhaps no more beautifully has this concept been laid out then in the very ending of *Othello*, as all the players lie dead on Othello's bed, like broken tin soldiers on a carpet, torn apart and left to rot. Indeed, Dr Wiltshire made the statement that *Othello* couldn't have ended any differently. It is a play built on a bacchanal cult of violence: a Freudian obsession with blood, gore and murder that drags the audience with it. Indeed, the blood-stained bedclothes are like the seeping culmination of the play, as though the whole thing was one big 'orgy of words and attacks' that ends in such a cathartic manner.

## JUNIOR LABORDE SOCIETY

*When a super typhoon and an extreme rainstorm collide, Mark Gaw, Newlands, and Oliver Mak, Newlands, 20 February*

A typhoon is a type of tropical cyclone limited to the northwest Pacific, Japan, Taiwan and China. Typhoons require specific conditions to form: ocean temperatures of 27°C, the Coriolis effect, high humidity and moisture. There is also a subcategory called super typhoons, with winds reaching at least 285km/h.

The speakers looked at a specific super typhoon that formed on 22 August 2023 to the east of the Philippines and dissipated on 3 September 2023. The storm eye reached within 30km of Hong Kong and the most intense winds in the eyewall ravaged the entire city. It reached Category 4 and wind speeds up to 250km/h. The storm's longevity (almost two weeks) was mainly thanks to the erratic path the storm took in its early stages, making a counterclockwise loop to the east of the Philippines.

Due to the typhoon, schools were closed, and there were extreme winds in the city, with some areas reaching 189km/h. However, there were no deaths and only 86 injuries, which was incredible compared to other typhoons like Haiyan in the Philippines. The only effects were 3,000 fallen trees, major flooding and landslides, and 460 cancelled flights.

However, the most devastating effect of this storm was the rainstorms and intense flooding that followed five days later. There was 158.2mm of rainfall within a single hour between 11pm and 12 midnight on 7 September, which broke the record in Hong Kong. There was also 900mm of rainfall within 24 hours in parts of the city, and 632mm at the Hong Kong Observatory.

## SHERIDAN SOCIETY

*'Lord of the Flies by William Golding'*  
Darren Chiu, Newlands

The Sheridan Society welcomed Darren Chiu, *Newlands*, who gave a talk on morality and civilisation present in *Lord of the Flies* by William Golding. Wishing to impart some new ideas on the novel, he referred to it as "A breath of fresh air."

He began with a quick recap of the book: a group of schoolboys get stranded on an island after their plane crashes. They interact in all sorts of different ways, and we see how their social constructs form and break down as time goes on, and how they slowly begin to lose hope. Chiu likened the island to a microcosm of society, and explained that a microcosm is something in miniature, something broken down into its base components. He went on to state that everything that occurs on this island is reflective of our society at large. He drew parallels between the island and society. At the very start of the novel, we are introduced to the character nicknamed Piggy. – we never learn his actual name. Piggy is described as quite fat and wearing spectacles, not conventionally attractive. Piggy meets Ralph, who is described as fair-haired and athletic, conventionally attractive. Ralph is mean to Piggy, insisting on calling him by his nickname, and assumes leadership of the group later on. Piggy is the one who comes up with all the ideas, but Ralph is the one who presents and receives credit for them. Chiu related this to real life – "Kill a butterfly, you're a villain. Kill a cockroach, you're a hero", tying into humanity's ideal of conventional attractiveness. This is seen in the real world: given a choice between two people who are similarly qualified but of different levels of attractiveness, the more conventionally attractive one will usually be chosen.

Chiu then talked about the beast in the book, a fighter pilot who died while parachuting to the ground. Landing in the treetops and forming a grotesque shape, he is spotted by some children who see it as a 'beast'. They fearfully report their findings, which are initially dismissed, until the rest of the group see it for themselves. Even the more authoritative figures such as Ralph are shaken. Chiu described this as a representation of death, which is an incomprehensible state to the living. He stated that we do not understand death fully, which is why we fear it. This causes some to just ignore it and fill their heads with other things, but some tackle the fear head on. This is analogous to both *Lord of the Flies* and the real world; in the real world, we see people trying to formulate an elixir of life to overcome the fear of death. This goes to show how irrational

humans can be, and that we need to learn to live with this insecurity, with this fear.

Moving on, Chiu discussed the conch. Ralph initially finds a conch and blows into it to call everyone to a meeting. It has a literal use of uniting people, but also symbolises power. It is rare, and people desire things with that quality in our society. We want what others have. Complex systems are created around the conch. For example, only people with the conch can speak, and you can't speak over them. This is an allegory of our fragile systems that maintain order in our society, and we can see that as the children on the island grow hungrier, less hopeful, and more scared, the fragility of the system shows itself. People lunge after the shell and speak over each other with complete disregard of the order they have previously maintained.

Another idea Chiu brought up is the fire on the mountain top. It is a recurring motif throughout the book. At the first meeting, Ralph decides to make a campfire to create a rudimentary distress signal (from the smoke emitted) so that they can leave the island. This fire is obviously important to their future. Yet, some of those in charge stray from the vital task of maintaining the fire: Jack decides to go hunting for a pig. This is reflective of the fact that, in society, we feel the need to make changes or fix an issue, but, in our selfishness, we are powered by self-motivation for our trivial desires. We choose to 'play on the beach' or 'hunt the pig'. We focus on the present and on instant gratification, when we should think of the future, which holds crucial issues such as climate change. We know what is right and what is best for us, yet we don't act.

Chiu finally asked where we would draw the line between savagery and civilisation. The boys on the island have to deviate from our idea of civilisation towards our idea of savagery in order to survive. Yet, what constitutes civilisation as opposed to savagery? It's an arbitrary line we draw that varies from culture to culture, and the boys simply do what they need to survive. Would you be willing to descend into savagery if your life was at stake?

Chiu ended with the statement that Golding has created a pessimistic view of our society, a microcosm of history and society with narratives about power and instant gratification. However, there are also positive characters, such as Simon, who is a beacon of light, showing that our systems aren't all bad. In the end, Golding has created a unique view of the world we live in, and the shifting sands of morality throughout time. Overall, this was an extremely engaging talk from Chiu, and I would highly recommend anyone reading this write-up to come to a Sheridan Society lecture. You won't regret it!

## METROPOLITAN

### NAUGHTINESS IN MEDIEVAL EUROPEAN LITERATURE

The years which fell between c.450 AD and c.1500 AD are known as the "Middle Ages", a name that accounts for far too much and totally overlooks the countless intricacies of that millennia. Given that most medieval texts commonly studied were written by monks or other clerics, modern authors, moviemakers and historians tend to think that the medieval period was a time of God-fearing, solemnity and chastity. However, this narrative has been formed by an unforgivably narrow and unhelpfully rigid view of the era. It overlooks both the bounteous medieval tradition of folk literature and a rich oral tradition. It creates an unhelpful image of a miserable world, squashed under the iron fist of the Catholic authorities. But, in reality, medieval

people were as crude and childish as you or I today.

Non-ecclesiastical literature from the medieval era is full to the brim with low-brow fart gags, filthy romps and shocking expletives. Such literary 'devices' are common even in the works of authors whom we would consider high class, such as Geoffrey Chaucer, whose *Canterbury Tales* may have been performed in the court of the Duke of Lancaster, proving that even educated medieval elites were geared towards what we would now consider unpublishable. Perhaps the most famous example from the Chaucerian repertoire is that of the 'Miller's Tale'. To summarise the comedic tale follow how the semi-accidental extramarital affairs of the wife of the well-meaning but astronomically dense miller end in his embarrassing downfall. In the following extract, the miller recounts one of his wife's exploits (lines 622-633).

Dark was the night as pitch, aye dark as coal,  
And through the window she put out her hole.  
And Absalom no better felt nor worse,  
But with his mouth he kissed her naked arse  
Right greedily, before he knew of this.  
Aback he leapt- it seemed somehow amiss,  
For well he knew a woman has no beard;  
He'd felt a thing all rough and longish haired,  
And said, "Oh fie, alas! What did I do?"  
"Teehee!" she laughed, and clapped the window too.

Although Chaucer remains the champion for bum gags, absurdity of this nature also appears in medieval French farce. There's the c. 1450 play *Master Pierre Pathelin*, an amusing tale in which a man who has been stealing and eating his neighbour's sheep for three years is caught. But in his court case he doesn't stop going "baa" and is thus let free. Another 15th-century play (about which my source spills very little) was called *L'échange de Femme*, in which two husbands swap wives to assuage the boredom of marriage. However, the promiscuous move is discovered by the wives, who have had enough of their moaning husbands. Thus, they marry one another, leaving the husbands all alone. Apparently, according to a dodgy online source, the play (which can be found nowhere in any other scholar's writings but one) ends in a supposed gay romance between the husbands.

Anglo-Saxon poetry also contains a kind of low-brow humour. Take for example Riddle 44 from the 11th-century *Exeter Book*, which reads as follows:

*Wrætlic hongað bi weres þeo,  
freat under sceate. Foran is pyrel.  
Bið stiþ ond heard, stede hafað godne;  
þonne se esne his agen hrægl  
ofer cneo hefeð, wile þæt cuþe hol  
mid his hangellan heafde gretan  
þæt he efenlang ær oft gefylde.*

A curious thing hangs by a man's thigh,  
under the lap of its lord. In its front it is pierced,  
it is stiff and hard, it has a good position.  
When the man lifts his own garment  
above his knee, he intends to greet  
with the head of his hanging object that familiar hole  
which is the same length, and which he has often filled before

For those interested, the answer to the riddle is "a key". Perhaps the author of this epigram was by the 1st-century Roman satirist Martial, who wrote work of a very similarly cheeky demeanour.

Although Martial is admittedly pre-medieval, the sensibilities of the writers of antiquity often crossed over with the medieval sense of the world. One pertinent example of this are the works of Boethius, a man whose name who is not now well known



but whose works were once the most studied in the medieval world. Every medieval scholar had translated his most famous work *The Consolations of Philosophy* (written in the very late or barely-post Roman period) at least once. Famous translators include King Alfred the Great, who translated the work into Old English, King Henry VII and even Queen Elizabeth I, who claimed to have completed her work in one evening. Therefore, we may construe that the works of antiquity can be counted as a part of the medieval zeitgeist to some degree.

With this established, the epigrams of Martial were considered by the common Roman citizen (and thus, one can assume, the medieval citizen) to be the height of humour. Many are rhetorically sensible, witty in a Churchillian way and not terribly naughty, such as:

Book 2.38

*munera qui tibi dat locupleti, Gaure, senique,  
si sapis et sentis, hoc tibi ait 'morere'.*

If you were wise as well as rich and sickly,  
You would see that every gift means "please die quickly".

Or

Book 1, 38

*quem recitas meus est, o Fidentine, libellus:  
sed male cum recitas incipit esse tuus.*

They're mine, but when a fool like you recites  
My poems I resign the author's rights.

Many others are, however, quite famously of a considerably cruder nature. Although I wouldn't dare provide my commentary on them, below are three excellent examples for the curious reader to translate into English, if they dare.

Book 3.95

*volt, non volt dare Galla mihi, nec dicere possum,  
quod volt et non volt, quid sibi Galla velit.*

Book 11.77

*in omnibus Vacerra quod conclavibus  
consumit horas et die toto sedit,  
cenaturit Vacerra, non cacaturit.*

Book 9.33

*audieris in quo, Flacce, balneo plausum,  
Maronis illic esse mentulam scito*

So why was this kind of crude comedy so popular in medieval writings, plays and poems? In his book *Abstraction and Empathy*, art historian Willhem Worringer makes the case that contemporary fashions and popular trends tend to emphasise things that a culture desires and lacks. For instance, the reason behind the rise of the Romantic movement, Worringer would reason, was because artists were disillusioned with the rigidness and symmetry of the Classical era and thus embraced its antithesis: complexity and emotional strife. Therefore, by this maxim, it's not unreasonable to suggest that perhaps the prevalence of filth in medieval literature suggests that medieval society was genuinely very rigid and puritanical, and people found school-boy humour appealing as a form of escapism.

However, it is probably inaccurate to say that the medieval times were totally sober. There are pretty good reasons for challenging this. Firstly, the fact that grotesque imagery almost exclusively appears in comedies (and thus that lewd farce was a matter of humour) suggests that people of the time thought of sex, banter and expletives with not much less severity than we do today; the topics were not a taboo in common conversation. Additionally, we shouldn't neglect the fact that medieval people were real people, not just illuminations in manuscripts or tally marks in the Domesday Book. They had the same urges as us,

the same moral compasses as us, and the same suspicions as us. Even if the moral standards of the day were considerably more severe, there is no proof that anyone lived up to them. In fact, there is plenty of evidence to say that rules on chastity, for one example, were frequently disobeyed (see my article in the upcoming edition of *The Seal*, entitled 'Ecumenical Naughtiness in late-Medieval Europe').

## BEAKS' BITES

Harrow beaks are unique and impressive people. Read on to discover the beak of last week, and to guess which beak lived another amazing tale.

What you are about to read is a real-life tale:

I was on a date at university, and all seemed to be going well, apart from one thing... During dinner, two mobster looking chaps, dressed head to toe in black, sitting a few tables away, kept looking me up and down. I didn't think too much of this until we got the bill and went to leave. At this point, these fellows got up and proceeded to follow us down the street. I mentioned to my date, who was Russian, that this was all rather odd. She instantly responded, "Oh don't worry that's my security detail, they follow me everywhere!" Curious, I asked why exactly she needed one. It turns out she was the daughter of an oligarch who had got on the wrong side of Putin. Not wanting to be on the hit list myself I decided she wasn't the one...

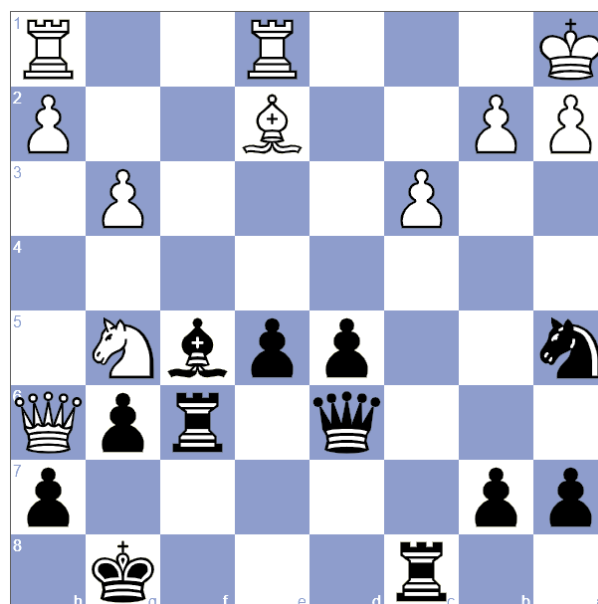
*Last week's Beak who offered advice to Bill Gates on the best burgers: ADT*

## CHESS

This week's chess puzzle comes from a 1960 game between Argentinians Carlos Merlo and IM Jiří Pelikán in a domestic tournament.

Black to play and mate in 3 moves.

Submit your answers to JPBH by email to enter the termly competition.



Last week's answer: 1. ...Qxf3+ 2. gxf3 Bh3#

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

## THE LORD OF THE GREAT RIVER

*Arthur Yang, West Acre*

This poem, originally the third in the series of the Nine Songs, comes as a pair with the one which succeeds it, named 'The Lady of the Great River'. They were designed as a pair of love songs and, confusingly, this poem was sung by the priestess who played the Lady of the River expressing her love for her husband; the next poem is sung by the priest who plays the Lord of the River expressing his love for her (so the Lord of the River is in fact the subject of the poem, but not its narrator).

### *The Lord of the Great River*

Why do you not walk oh! and hesitate?  
 Why do you remain oh! and on the river-isle wait.  
 My beauty adorned oh! yet you do not note  
 My streaming heart rides oh! on cassia boat.  
 I bid the waves oh! to no longer eastwards go,  
 I bid the river oh! to cease its flow.  
 I expect for you oh! yet in future to come,  
 For my thought and labours oh! my flute does hum.

With flying dragons oh! I conquer north,  
 Having turned my paths oh! to the lake I forth.  
 Of cedar and lavender oh! my tent shall be,  
 Lotus oars, oh! and curtains of ivy.  
 I behold the lake oh! the farthest shore,  
 Across the river oh! my soul shall soar.  
 It is lifted oh! but it fails to fly  
 The journey of distress, oh! my handmaids' sigh.  
 My tears are forced oh! to pour and flow,  
 My thoughts for you oh! turns my heart to woe.

With cassia oars, oh! the ice I chisel,  
 Its dying dusts oh! like snow does mizzle.  
 From the water oh! ivy I haul,  
 Pluck lotus oh! from branches tall!  
 Why bother a messenger oh! if our love is light,  
 Easily broken oh! and our hearts disunite.  
 Like a small stream on rocks oh! rapid and shallow,  
 Or like the great flying dragon, oh! which hides like a sparrow.  
 Unfaithful love is brief oh! but hatred persist,  
 Telling me you are not free oh! you break our trust!

At dawn I drive oh! to the marshes of the riverside,  
 At dusk by the northern beaches oh! the reins are tied.  
 Birds nest oh! under eaves tall,  
 Water flows oh! around the beautiful hall.  
 My jade ring oh! into the river I throw,  
 My pendent relinquished oh! on shores I do not know.  
 I pick from fragrant isles oh! blossoms sweet,  
 With these gifts oh! my maids are treat.  
 Time once lost oh! cannot be again found,  
 I shall walk freely oh! and with ease around.

## OPINION

### CORRESPONDENCE

*Letters to the Editors*

DEAR SIRs,

Ended is the season when Harrovians across the Hill start floundering about like mad sheep and desperately try throwing complaints to *The Harrovian* like a monkey's vain attempt to

crack oysters, for but one subject: winter timetable (below addressed as WT because the word 'winter' has unpleasant connotations of excess precipitation and lack of heat energy).

Multiple coup d'états have been staged in *The Harrovian* against WT, even in my brief time here, which addressed the problem of sleepiness in the later parts of the working day and inefficiency as a result; the problem of being run over by cars due to our uniform's amazing ability to blend into the darkness during peak-hour traffic also appears quite often. However, SMT seems to just ignore all this like the Manneken Pis Brussels statue in Belgium, minding about its own business of urination (and arguably a few other things which are medically speaking less important).

The solution that I offer is, as far as I am concerned, novel. We fall asleep in WT only because in summer we have lessons at an earlier time. So, if we get used to it we won't fall asleep anymore. A simple yet insightful observation, I must say. Therefore why don't we just have WT all year round? It won't be a huge problem in summer because of the excessive daylight we have due to our relatively polar geographical position, and it actually allows us to make the most of it. It also means that we don't have to go to lessons during the hottest hours of the day and can rest in those periods, and engage lessons with renewed vigour in the cooler hours. As for the other seasons that are not summer, we won't find afternoon lessons drowsy-making (at least not as much) if we practise the same routine over the entire year. More space is also allowed for extra-curricular activities in the extended lunch breaks – imagine doing Shaftesbury all year round! This, I hope, offers a practical and useful solution to the issue of WT, and even the headless Winged Victory of Samothrace will perceive that this is an amazing idea (so why shouldn't certain other people as well?).

Yours most sincerely,  
 ARTHUR YANG, WEST ACRE

DEAR SIRs,

It appears that, unlike two years ago, we will not have one of our favourite days in the Spring term: the revision day. Its purpose is to provide us with the opportunity to get up to speed with examined content or even learn new material during the process of 'revision'. Since there is an expectation that we sit a full practice set of A-level examinations in five days, surely a full day away from lessons is the least we could be given?

A tad confused,  
 ANDREW ARTHUR AND MUNACHI NNATUANYA, THE KNOLL

## HERE AND THERE

Twenty-two Sixth Form biologists joined 15,000 other students from across the globe for this year's Biology Olympiad. The Harrovians did very well with two-thirds achieving a bronze, silver or gold award. Special mention goes to Spencer Chan and Hing So who both achieved gold.

At the end of last term, 12 boys from the Upper Sixth and Lower Sixth sat the British Physics Olympiad Round 1 paper. This was taken by more than 3,100 students in the UK and is a very challenging exam designed to stretch the top Upper Sixth physicists in the country. All boys are to be congratulated, with special mentions going to Vincent Song, Michel Quist and Henry Webster, who achieved Top Gold awards, putting them in the top 6%. Spencer Chan also did especially well to achieve a Silver award while still in the Lower Sixth.

Congratulations to all six chamber ensembles for playing exceptionally well at the First Round of the South East Schools Chamber Music Competition. The ensembles were: Wind Septet, Piano Trio, Piano Quintet, Piano Quartet, Clarinet Trio and String Quartet.



# SPORT

## HARROW FOOTBALL

*The School v Malhame XI, 24 February*

Late February marks the point of when the Harrow football season really becomes interesting. From this juncture, the pitches are consistently inconsistent. However, always certain is the North end of Hemstall 6 being boggy.

The young Malhame XI (although having left the Hill some years ago), were noticeably more agile around the pitch than their younger cohorts who had recently returned to Hemstall 6. From the sound of the gun (MJMR call), they were eager to relive the glory of their days at School. Early in the game, a sleepy School XI allowed the OHs to get a base. And then another one. By ten minutes in, the OHs had scored two bases while going uphill!

After recognising the severity of the situation, the XI decided to kick into action. Shortly after the second OH base, James Felton, *The Park*, put in a base from a throw in from Mackay, *Newlands*, with the ball seeming determined to find its way between the sticks. This marked the time when the game became a battle. Soon to follow were big shots and equally big tumbles.

From the OH kick-off from the previous School base, struggle and determination was in the air. However, although some of the School XI were now running on all pistons, some had forgotten the aim was to prevent the opposition from gaining yards! A Yearling's grade error of attempting to clear the ball in the air was met with an even more catastrophic (from the School's perspective) catch, transfer and base. Half-time followed.

After a deep team discussion, the XI charged back onto the pitch after the ceasefire had concluded. A long and low kick-off from the stand in skipper, followed up by the XI's eager chase displayed to the OHs the tenacity of their opposition. After a few heavy engagements from the XI on the OHs (who had begun to show their displeasure at the physical School XI), decided to fight fire with fire. Following this initial clash, the XI had fallen out of rank, and had left Ballingal (sweeper), *Moretons*, alone at the back, leading to a surprisingly swift OH to slip through the School's heavies undetected. However, Mr Ballingal's dog defending prevented a further OH base. For now.

After Ballingal's display of valour, the OHs had won themselves a corner. With vice-captain Olorode, *Elmfield*, and Clark, *West Acre*, in the corner, it would be more beneficial for the OHs' safety not to attempt to break through via the previously mentioned tour veterans. After a quick turn of events, the ball sprung loose, making its way up hill. Henry Emerson, *Newlands*, the great opportunist, took full advantage, dribbling the ball uphill toward the base, and putting it away for the School.

By this time, most of the participants were caked top to toe in the highly saturated soil of H6, in particular Mr Ballingal. This made it all the more difficult to distinguish between friend and foe, with some friendly fire from both sides in the form of shoulder barging becoming apparent on the battlefield.

By this time, many of the OHs had hands on knees, with the lyrics of *Stet Fortuna Domus* (a pack of breathless faces), becoming all too real. Once again, it was due to the discipline of the XI, all eager to get stuck in, which led to the base of not one, but two late bases in the game.

The game ended 6-2 to the OHs.

### *The Princes XI v EMH XI, Won 7-1*

Many thanks to EMH for putting together an invitation XI of beaks, friends and boys to take on the Princes' XI. I fear their lack of experience of the beautiful game was to prove the deciding factor and the Princes XI won rather convincingly 7-1.

## HARROW V BENGALURU

*Harrow Colts B v Harrow International School  
Bengaluru*

It last rained in Bengaluru on 5 December, so it was in an unfamiliar climate that the Harrow International School Bengaluru football team took to the field to take on Harrow School in this much-anticipated long-distance derby fixture. For this many-a-year observer of Harrow School football, there was also a certain unfamiliarity in the tiki-taka playing style of the home side, which contrasted with the direct approach of Bengaluru, but yielded no result until the mid-point of the first half when a Harrow School midfielder stepped up to ping a beautifully struck left-foot shot into the Bengaluru net. More unfamiliarity for Bengaluru, as a 6ft 7in centre back glided into the penalty area to plant the most sublime of headers into the top corner. Unfairly tall? Probably no rule against that, so it was 2-0. Before half-time, a third goal came from the same source. No excuses this time as a foot fired home after some sloppy defending. Oh dear. Worrying moments for the Bengaluru coaching staff as the rain continued to fall and the half-time whistle blew.



A couple of substitutions, some instruction on heading, a confidence-boosting and rousing team talk. Would it change Bengaluru's fortune? No. 4-0, courtesy of some absent defending and a casual nudge into the net from a gleeful Londoner. But then the tide began to turn as the home team tinkered with their formation and the visitors grew in confidence. A first goal for the Bengaluru boys! Did it come off a hand? No VAR. Goal stands. And a few minutes later it was 4-2 after a defensive mix-up was latched onto and the ball was fired home. The Harrow Bengaluru boys have ten different mother tongues, coming from so many different states of India, but now they were speaking the same language and even starting to see positives in the British weather. Who knows what might have happened with Premier League-style injury time? But we were not to find out, as the full-time whistle blew to confirm Harrow School as deserved winners, but in a game where both sides could hold their heads high.

The warmth of the welcome which the 14 boys from Harrow Bengaluru received was very much appreciated. Not just from their footballing opponents but from the Harrovians they met in classes, in the boarding Houses, in the Nehru Society meeting and around the School. All the team pass on their profound thanks to everyone with whom they had the chance to interact. They invite any group that may wish to do so to come on a return visit to South India when the opportunity arises. Hence, we hope that this will be the first of many interactions between Harrow International School Bengaluru and Harrow School and trust that, in the months and years to come, many Harrovians will get the opportunity to benefit from the cultural interchange and friendship that has been so evident to us during our current trip.

## FOOTBALL

*The School v Dulwich, 24 February*

1st XI v Dulwich College, Won 1-0

An outstanding team effort, the best of the season so far. The boys really put their bodies on the line to keep a clean sheet that won the game and has helped the 1st XI leapfrog Dulwich to top the league. Teddy Tarbotton, *West Acre*, was at his absolute best to score a wonderful goal. Caspar Baker, *Moretons*, and Mubarak Tinubu, *The Knoll*, gave outstanding defensive displays, but Henry Snow, *Rendalls*, was player of the match for orchestrating this defensive masterclass. Every one of the 1st XI should be proud of the grit and effort displayed in this one, it was truly heartening.

2nd XI v Dulwich College, Won 3-1

Dulwich visited Harrow in a much-awaited fixture for the 2nds. From the start, Harrow were dominating. We headed into the break 1-0 up and full of confidence. A positive and motivating half-time team talk motivated everyone to carry on where they left off.

This quickly became apparent when a quickfire double of brilliant strikes was scored to put Harrow in a commanding lead. Dulwich responded with a penalty, but Harrow stayed positive and in control. Henry Macdonald, *The Park*, was a brick wall and denied Dulwich players chances throughout the second half with some brilliant saves to keep Harrow in control. The Dulwich players started to get angry, meaning Harrow had to just see out the last moments of the game. With legs going, the full-time whistle went. Grit, determination, desire and, most importantly, passion had been put into the game throughout, and the whole team left the pitch having put so much into it. It was an incredible performance and shows what we can do for the rest of the season. With the league back in the balance, we take this momentum forward and onto Thursday.

3rd XI v Dulwich College, Lost 1-4

Dulwich were a very well-drilled team with a clear plan to overload the wings. Harrow did well to combat this with good defensive organisation and lots of pressing of the opponent when out of possession. The team has been working on maintaining possession and it was great to see passing the ball out from the back and finding space out wide. Chris Mutombo-Ramazani, *Bradbys*, scored an exceptional solo effort goal to make the last ten minutes a tense contest. Well done to the team for sticking with our style of play in challenging conditions.

Colts A away v Dulwich College, Won 1-0

This was a tough match against the reigning national champions. Both sides tried to get the ball down and play football, and Dulwich had a number of chances in the first half to take the lead. However, the Colts As grew into the game, gained confidence and started to take control.

It wasn't until the second half that the pressure finally paid off, with a fine cross headed in by Lase Akindele, *Newlands*. The Colts then held their nerve for the final ten minutes, grinding out an excellent win.

Colts B away v Dulwich College, Won 4-3

Colts B came back from 2-0 down to win 4-3. Man of the match was Jooney Ku, *West Acre*, for scoring two to goals

bring it back to 2-2 in the first half. Special mention to Lucian Tyacke, *The Head Master's*, for some brilliant goalkeeping to see out the win.

Junior Colts A v Dulwich College, Lost 0-6

The JCA fell to their first defeat of the season. This was a flat display, particularly in the first half, with Dulwich dominating possession and scoring from a number of set piece situations around the Harrow box. The second half offered signs of improvement, with sharper passing and some better combinations. Great credit goes to Colville Wood, *Elmfield*, for stepping in to play in goal at the last minute, and to Mika Magomedov, *Rendalls*, whose intelligent use of the ball stood out. With three games to go, there is much to reflect upon and improve, but the JCAs will endeavour to come back strongly.

Junior Colts B v Dulwich College, Won 3-2

Junior Colts C v Dulwich College, Lost 0-4

Junior Colts D v Dulwich College, Lost 0-6

Junior Colts E v Dulwich College, Lost 0-5

Yearlings A away v Dulwich College, Lost 0-6

Harrow lost 6-0 against a very strong Dulwich side. They were much improved in the second half and showed resilience and fellowship to keep fighting until the final whistle. Man of the match was Shiden Goitomm, *West Acre*, for his classy touches and tough tackling.

Yearlings B away v Dulwich College, Lost 0-3

Yearlings C away v Dulwich College, Lost 0-4

Yearlings D v Dulwich College, Lost 2-3

Yearlings E v Dulwich College, Drew 2-2

Yearlings F v Dulwich College, Lost 1-12

## RACKETS

*The School v Marlborough College, 22 February*

1st Pair v Marlborough College, Won

A convincing performance from Charlie Nelson, *Bradbys*, and Mostyn Fulford, *The Knoll*, who rallied well after dropping the first game to win 3-1.

2nd Pair v Marlborough College, Lost

A game full of twists and turns where Algy Royle, *Rendalls*, and Henry Porter, *Moretons*, just missed out by 15-12 in the final game.

Colts 1st Pair v Marlborough College, Lost

An exciting match with Charlie Chambers and Diego Castellano Burguera, both *Rendalls*, who played very well in patches but just lost out by 2-3 in games.

Junior Colts 1st Pair v Marlborough College, Won

Ned Steel and Arthur Brown, both *Druries*, underlined their continuing improvements with a fine 3-0 win.

### Ways to contact *The Harrovian*

Articles, opinions and letters are always appreciated.

Email the Master-in-Charge [smk@harrowschool.org.uk](mailto:smk@harrowschool.org.uk)

Read the latest issues of *The Harrovian* online at [harrowschool.org.uk/Harroviaan](http://harrowschool.org.uk/Harroviaan)