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COUTTS LECTURE IN CLASSICS

Professor Michael Scott, Warwick, "Ancient Global World", Speech Room, 29 September

Last Tuesday, the Classical Society welcomed Professor Michael Scott from the University of Warwick to deliver this year's Coutts Lecture in Classics, entitled 'A Global Ancient World'. Professor Scott is a world-renowned Classicist and broadcaster, whose documentaries, including the impressive, 'Who were the Greeks?', are known to be a staple in New Schools.



Professor Scott began by seeking to debunk the common misconception that Classics only involves the study of the Mediterranean, and in particular Greece and Rome, over a very discrete period of history. He argued that such a narrow view of Ancient History is misleading, and, in fact, it is much more beneficial to draw upon the research of different disciplines, such as Oriental and Byzantine Studies, in order to understand the interconnectivity of the Ancient World. This 'Global Ancient World', as Professor Scott termed it, makes up a major part of his research, and in fact incorporates lots of little known or marginalised texts, which have been corroborated with recent archaeological evidence.

One such type of text is the ancient *Periplus* (literally 'voyage around'), which are specialist manuals for travel around a particular area that are able to show us the extent of trade that took place. Indeed, one such *Periplus* describing the voyages around the Indian Ocean reveals that Rome and the Mediterranean were in fact conducting major trade missions annually with the Indian Kingdoms on the west coast of India by travelling through the Persian Gulf and into Egypt. Such a revelation has transformed our insular understanding of the Ancient World and in fact revealed that after Alexander the Great, who led his troops as far as the Indus river valley, relationships between India and the West continued to great financial profit; Indian ambassadors even visited the Emperor Augustus in Rome during his reign.

However, the most surprising aspect of Professor Scott's talk was the discussion of the Mediterranean and its interaction with China, especially through the use of Silk Roads to transport goods both East and West. The uncovering of this major trade business, traversing the Eurasian continent over thousands of miles, was a testament to the interaction between scholars in the fields of Western Ancient History, and Oriental Studies. What this interaction reveals more than anything is the true vast

extent that the Ancient World was in fact 'globalised', since goods could be transported towards the end of the 1st century CE from the Western end of the Roman Empire in Britain right across to China in the East, an astonishing logistical achievement that was powered by the lucrative profits that were on offer.

The extent of trade in the Ancient World, however, cannot be fully understood without a brief note on the significance of Egypt to the study of Classics. Professor Scott was keen to stress the importance of Egyptian study alongside that of Greece and Rome, not least because of its connection to the Persian Gulf, and the major Mediterranean sea-port at Alexandria facilitated the West-East trade that this lecture was so focused on.



Upon concluding the main part of his lecture to rapturous applause, Professor Scott opened up the floor to questions. One such question asked about the extent to which Eastern cultural influences moved West alongside the flow of goods. Professor Scott, in response, used the example of Buddhism as a means to answer the general nature of the question. He posited the question that since Buddhism spread so rapidly East from India in this period, why did the same not happen towards the West? While acknowledging the difficulties of providing a solution to such a problem, he did offer two major theories as to why this was the case: the spread of Christianity and its growing endorsement in the Roman Empire in the 4th century CE, and the fact that between India and the Roman Empire lay the Parthian Empire, whose hostility prevented Indian (and in fact Chinese) ambassadors from making major cultural inroads into Roman society.

This was a fascinating and highly enjoyable talk from a lecturer who was adept at engaging with his audience, and the views that he presented, drawing together many disciplines to paint one picture of a highly sophisticated Ancient World, completely changed my perception of Classics.

The Periplus and trade with India

Following his excellent lecture on the "Global Ancient World", on Wednesday Dr Michael Scott addressed a smaller group of upper sixth boys in the OH Room, focusing on the *Periplus* of the Erythraean Sea. A work by Arrian the *Periplus* provides a wide range of further evidence for the arguments Dr Scott presented in his original talk, as well as providing unique and specific details of the trade in and around the modern-day Arabian Sea.

Professor Scott's talk centred around a map which showcased the trade industry of the ancient world. The magnitude and complexity of the operation was amazing and the map itself helped to distance ourselves from the misconception that the Ancient World consisted of Greece and Rome alone: a fact Professor Scott had emphasised in his previous lecture. The map also allowed acted as a visualisation of the routes and ports described by Arrian in his *Periplus*.

Scott began by highlighting the routine of trade at the port of Barbaricum located on the north west coast of India. It was immediately noted that this was a distribution of luxury, with fineries ranging from the silks of the Far East to the coral of the Mediterranean. It was great to discuss the application of such goods (as well as occasionally their pronunciations with the likes of Bdelium and Lycium!). One such application was the use of coral as both a decoration and a sign of wealth in the region of Serica (eastern Asia, named after the silk, it was so famous for!).

Having briefly touched upon the general structure of the *Periplus* representing the flow of ports down India's west coast, Scott then jumped to the port of Barygaza. What was particularly interesting about this description was specific reference to a favoured type of wine in the area "Italian, Laodicean and Arabian". This often overlooked aspect of text is invaluable in contextualising both the nature and the importance of trade at the time. This is because it is indicative of such a great diversity of trade that areas have developed their own specific tastes and those providing the goods have taken action to respond accordingly.

One less appealing aspect of Barygaza, which differentiated it from the likes of Barbaricum, was its complicity in human trafficking. Professor Scott noted that the description of "singing boys" and "beautiful maidens" is thrown among a list of other goods such as "vessels of silver" and "ivory" emphasised these people's status as goods and nothing more.

We are all immensely grateful to both Dr Michael Scott for taking the time to talk to us as well as the Classical Society for organising such an engaging and eye-opening talk, which now allows everyone to see the Ancient World from a broader, more clear perspective. We would like to thank Professor Michael Scott for such a successful series of Coutts Lectures and workshops with the boys of Harrow.

HENRY PRIDEAUX

Interior Design, Harrow Association Careers Talk

Henry Prideaux, *Bradlys 1988*, runs his own interior design company and has exhibited at some of the most prestigious interior design shows in the UK. He has been listed as one of the Top 50 Interior Designers of 2020 and has also been featured in *The Times* newspaper. On Tuesday 22 September, he came to Harrow and gave a clear, in-depth and engaging talk; this was first talk of the Careers talk series.

Prideaux studied at the Chelsea College of Art & Design, not really knowing what he wanted to do, and later went to Trinity College Dublin. While looking for jobs, he literally walked into Nicky Haslam's interior design company with a CV and asked if they had anything. There was a junior interior designer opening so he took it. He did not know if he would like it or not, but took a chance. He also spent several years working for the Harrods interior design team for private clients, flying with them around the globe. He said, "The team was once in charge of spending £20 million for one client's interior, and that was the largest sum I had every worked with." He went on to set up his own company, Henry Prideaux Interior Design, and has been self-employed ever since.

After the introduction, the talk started with the whats? and hows? of interior design work. "Design is answering a brief," he said, and interior design is no different. You start with a brief from a client and get some form of visual of the space: a viewing or photographs. Then you begin an iterative design process, returning to the client with a first response of ideas. This will be verbal with some basic sketching, samples of fabric or paint colour. You will get the client's response and then refine your ideas. Afterwards you will create floor plans. This can be four, five or even ten different layouts using various furniture concepts. Having selected this, you make a visual board of the furniture and lighting, carpets and drapes that you suggest to the client, then order and finalise what will fill their room(s): interior design is more than just furniture and curtains. You then create detailed sketches, Prideaux showed some of his sketches and I can vouch that he had a strong skill-set with a pencil. These sketches would be of joinery, details and the layout, putting accurate dimensions in and making sure everything fitted. Once drawn, the room gets digitalised and the project fully materialises. Within this, Prideaux talked about how, as the interior designer, you must manage, work with and understand parts of almost every craft you work alongside: electricians, architects, carpenters and painters, to keep the list short. Like every occupation, interior design has its fair share of admin too, for example providing a spreadsheet for the painters to ensure they get exactly the right colours for the right rooms.



Prideaux went on to discuss a show room he had created for an event. His theme was 'His design story and its origins'; he felt his design story began at Harrow with the arranging of his House room, creativity in art lessons and the visual inspiration that surrounds us all here at Harrow. This small four-meter diameter and 6-meter-high cylindrical showroom had around 35 references to Harrow. This included the coat of arm buttons in the wall, the ceiling shape resembling that of a Harrow hat, School colours, and patterns from the Speech Room ceiling being used for the carpet. That is not to mention the hat he left leaning against the couch inside.

Following this, Prideaux discussed the young and aspiring designer. He recommended KLC School of Design or the Inchbald as two great interior design hubs with varying courses. It was clear he believed that a young designer should get as much work experience, internships or both as possible in order to learn on the job and create a strong portfolio. Employers look mainly at where you have worked. This only increases later down the line but you can always start and work up.

The talk progressed to skills he recommended young designers should nurture: hand drawing, sketching (this could be to scale sometimes), Auto CAD, Sketchup, InDesign and rendering. If you are like me, you may have only heard of one or two of these programmes, but he assured us they will come into use in a design career. Generally, as an interior designer, he stated, "You will have very demanding clients". With these you must be the best you can and try to work with them as much as possible. He also noted, "You must back yourself as the designer." You will have people telling you things look a bit better, slightly different from, or slightly in opposition to your ideas. Back yourself and

believe in your ability when you make designs with a client. Try go to events and showrooms as well as getting your work into them. Prideaux reckoned he could have advanced quicker if he went to more. Apparently, "They are also great for meeting girls." On work experience and internships, be the best you can be. Work hard, be kind and responsive because then they will write good references, remember you and you will enjoy it more. They will also remember you if you are not good. Try and get creative qualifications; he noted the irony that he had none initially. Some financial and business qualifications help too, with handling admin and finance. He said that it is okay to not know exactly where or what you want to do, but when you do know, get the skill-set for it as quickly as possible. When it comes to promotions and attitude in design, he noted how in Harrods when people got promotions, they would get a new wardrobe. Prideaux said, "Dress for the job you want not the one you have." This also reflects your attitude and approach to work. Finally, he said "Do something you enjoy." Life's short, but long enough to find the thing you like.

To finish, Prideaux neatly closed with his ten top tips. In no significant order:

1. Work hard. This will mean long hours but it will always help. As Elon Musk once said, "If you put in ten-hour work days when others put in seven, even if you do the exact same thing as them, what you do in 35 days will take them 50."
2. Have a decent handshake. You have heard this before, and you will hear it again. No one likes a limp handshake.
3. Make eye contact with the people you talk to and engage with. This is really encouraging and shows you care.
4. Knock on doors. Go to the places you apply to as well as send in your CV. Give it in in person; literally walk into places and ask about jobs, work experience and internships. You never know what you will get.
5. Be early. Whether it is to a meeting with your client or a job interview, it shows you care and value the others' time as well as just being polite.
6. Do not plagiarise. Unfortunately, Prideaux in his final year of studying at Trinity College Dublin did not reference a line of his essay properly and that mark he lost was the difference between a first and a second in his degree.
7. Do your research about the places you go to work or potential employers, and teach yourself the things you do not know. You won't be spoon-fed, do it yourself.
8. Hold your knife and fork properly. I will just leave this one here, but you should probably do this anyway.
9. Ask the girl you like out. Just do it.
10. Be honest and kind in everything you do.

MEDICAL SOCIETY

Ms Anna Mead, "Eye Surgery: Past, Present and Future", Biology Schools,

The Medical Society was delighted to have Anna Mead, MA(Hons) Cantab, MBBChir, FRCOphth, PhD, deliver a talk on her specialty of ophthalmology. In her talk 'Eye Surgery: Past, Present and Future', Ms Mead covered a wide range of topics, ranging from prehistoric versions of eye surgery to the latest technology in the field and how she incorporates technological advances into her everyday practice.

Ms Mead first gave an overview of the eye and the standard career path of an ophthalmologist. Did you know your eyes are the only facial features that stay the same size your whole life? Or that humans can differentiate between approximately 10 million different colours? These are just some of the facts she used to illustrate how amazing the eyes are. In terms of why ophthalmology is unique, it's one of the only specialties that allows for accurate diagnosis of diseases and abnormalities

using nothing but, coincidentally, your eyes! With a simple light slit, the doctor is able to see through the patient's eye in order observe structures like the retina, optic discs and fovea. The initial examination of a patient normally provides sufficient information to indicate whether further steps needed to be taken. In contrast, most other specialties require further imaging tests, e.g. CT and PET scans.

However, a complete diagnosis through the initial testing may not always be possible and this speciality, like all others, may involve more complicated diagnoses. Ultrasound cross sections of the head are commonly used to view the optic nerve, the visual cortex in the brain and other components invisible to the naked eye. Another technique is the OCT scan. It is similar to ultrasound, but conversely, instead of high frequency sound waves, uses high frequency light waves. This technique is used to visualise the cross section of the eye, rather than the entirety of the head. It is used in the imaging of abnormal anatomy and pathology, such as swelling of the retina caused by fluid.

As for the treatment for eyes, a physician is presented with a multitudinous range of equipment to choose from to best address the disease. One such technique is laser photocoagulation, where a light beam is focused onto the retina via strong magnification, so much so that it leaves a burn. One might ponder 'but surely burning the eye only leads to a calamity!', but this would be incorrect. The purpose of the burn is to, in fact, scar the retinal tissue. It's commonly used to combat diabetes in the eye, whereby the lack of oxygen induces increased blood vessel production in the retina. However, these can often leak and cause further complications, so the physician aims to prevent the retina from doing so.

Ms Mead then went on to explain that the most common surgery in the UK is within ophthalmology - cataract surgery. To illustrate the advances in the field, we were shown a particularly gruesome video of an ancient technique known as couching, which consists of simply pushing a sharp object into the lens until the structure is dislodged and falls into the posterior chamber, getting rid of the protein build-up and fixing one's vision. The thought that such rudimentary techniques and equipment are still commonly used in developing countries is a harrowing one. As one can easily guess, they often take place in unsterile settings, which can sadly lead to worse complications due to infections. Thankfully, there have been many developments to cataract surgery, with the most frequently used technique being phacoemulsification. This involves a synthetic intraocular lens (commonly PMMA or silicon) being inserted into the eye in order to replace the damaged lens. First, a disk of tissue is removed from the front of the lens so that its inner section can be accessed. Following this process, another instrument is used to break the lens tissue up. A jelly-like substance is then injected into the remaining space, allowing for the insertion of the intraocular lens. Finally, the previously injected jelly is removed through suction, leaving the implanted lens.

Unfortunately, becoming an ophthalmologist is no walk in the park. After five to six years of medical school comes two years of foundational training, involving repeated exposure to a wide range of specialties: a way of dipping your toes in the water one. Following this, another two years of registration training lie ahead, otherwise known as your F1 and F2 years, which lead to a chosen specialty. Ophthalmology involves being recruited to a regional programme in the UK, rotating around multiple hospitals within your region and completing seven years in further specialised training. At the end of the course, a certificate from the National Board of Ophthalmology is given to the trainee, allowing for the practice of this specialty.

Finally, Ms Meads touched on some promising developments in this medical field, with stem cell transplants standing out the most. Corneal stem cells can be extracted from the cornea, which can then be grown and cultivated in vitro for later use, such as replacing abnormal cells in a diseased eye. Of course, such fascinating innovation led to some equally interesting

questions being asked, including Cooper Swan, *The Grove*, asking whether it is possible for these transplants to change the colour of one's iris. To his delight, Ms Mead explained that although not a common procedure, it was certainly possible.

This was a very stimulating talk as it gave the audience a new understanding of, perhaps, a lesser-known specialty and Ms Mead's interactive approach certainly invoked greater engagement from the audience, allowing for a detailed but also entertaining lecture.

PEEL SOCIETY

Fergus McKie, The Grove, "The Haitian Revolution: the only successful slave revolution in history" and Alexander Newman, Druries, "Legal slaves: India's indentured labourers", Old Schools, 24 September

Fergus McKie, *The Grove*, started the night's lecture on the 'Haitian Revolution: the most successful slave revolt in history'. The Haitian Revolution was a series of conflicts between 1791 and 1804 that eventually led to Haiti's independence from France.

After Columbus's arrival in 1492, the Haitian indigenous population had suffered exploitation by their goldmining Spanish conquerors and the diseases they brought with them. The French West Indies Company colonised the island after the Spanish and imported slaves. Eventually, there were 500,000 slaves and four other groups: the 30,000 Affranchis, the runaway maroons, white planters, and middle-class whites (petit Blancs). The free blacks and whites wanted independence from France to trade more freely but remained staunchly in favour of slavery.

The slave population, under the influence of revolutionary leaders such as Toussaint Louverture, started the series of increasingly violent conflicts against other groups. In April 1792, fighting broke out between the Affranchis and the colonists. To de-escalate the situation, officials from France offered freedom to slaves who proved their allegiance to the French. However, conflicts continued in a complicated intertwinement between all groups; the mulattos hated both the whites and their rebellious slaves, while the slaves sought to overthrow their masters, and the white colonists saw all as inferior. A series of half-hearted negotiation promises betrayed the insurgents when the French captured Louverture and incarcerated him.

In December 1801, Napoleon sent General Charles Leclerc to fight the insurrection. Like the earlier British expedition to the island, the army succumbed to yellow fever and the incredible professionalism of black slaves. The Louisiana purchase decreased Napoleon's interest in North America and weakened the French position in Haiti. Eventually, the indigenous army, led by Dessalines, conquered the French position.

In 1804, the island declared independence. Many European powers ostracised Haiti to suppress the spread of revolts in their slave colonies. The First Haitian Empire dissolved after the assassination of Emperor Dessalines and led to the creation of Northern and Southern Haiti as separate independent nations. Henry Christophe ruled the Northern Kingdom but although he made some financial progress, slavery was reinstated.

When France had recognised Haiti as a nation, the government was forced to pay a million francs from an already suffering economy. The event put a significant strain on the treasury and is a cause of current hatred against France.

McKie then answered some questions. When asked about the impact of the revolution on modern Haiti, he replied that many factors contribute to the island's current situation, including the revolt and the resulting civil wars. Another question noted that France had many violent uprisings throughout history and wondered if they never learnt a lesson. McKie replied they didn't seem to have, and though this was because of a belief in their superiority to the slave population.

Alexander Newman, *Druries*, then lectured us on 'Legal Slaves: India's indentured labourers'. Newman descends from these early labourers brought to South Africa, and the personal connection motivated him to research the topic. The migration of Indian workers to South Africa fuelled nationalism in India, affected the diaspora in South Africa, and impacted race relations during the Apartheid era.

The Abolition Act (1833) ended slavery throughout the British Empire. Overnight, 800,000 suddenly emancipated slaves left an irreplaceable gap in the workforce. Therefore, the British realised the need for another "legal" form of slavery. Empire officials set out to Western India's shantytowns, promising each labourer land and wealth through sweat equity across the sea. Those suffering in poverty trusted these offers and moved to South Africa, only to find a salary-like loan taken off from the end of the five-year contract. The British accommodated the labourers in ex-slave barracks, and managers subjected them to beatings. Between 1833 and 1923, 3.5 million Indians set out to different colonies, enticed by these promises.

The sight of wealth in South Africa brought uninvited middle-class "passenger" Indians to the colonies. They formed small businesses, which in turn supported the labourers and created micro-communities. Indian-owned shops dominated the population, drawing revenue away from the local Zulu and White companies. Therefore, the colonists and blacks felt threatened by the incoming wave of Indians and increased hostilities, isolating the Indians in small pockets.

Newman then asked the question, "Is indentured labour slavery?" Indentured labourers are employees within a system of unfree labour bound by a signed or forced contract. It holds the right to movement. Furthermore, labourers willingly signed up for the move, and the government provided a menial loan salary, albeit different from advertised. However, labourers suffered beatings and abuse from masters and had their passports and property taken. Evidently, the question was up for the audience to answer.

The indentured labourers' experience in South Africa greatly impacted Gandhi, who was shocked by their treatment. Some say the event led to his satyagraha campaign and growing nationalist movements in India. As a result, indentured labour was formally banned in 1917 by the British, proving that Indian power and self-control was growing.

In South Africa, after the abolition, Indians' suffered from the Apartheid and could not vote. Anti-Indian riots led to massacres, while the Group Areas Act of 1950 captured land earned from indentured labourers and centralised Indians in specific towns. The SA government recognised Indians as citizens only after 1961.

Most Indians still live around Natal and Durban. The majority suffer from poverty and survive in small communities, unintegrated to the local net. However, the passenger Indians continue to grow their businesses and trade throughout SA.

Newman then answered several excellent questions. The British did not conscript labourers to the army against the Boers; however, they supported the general war effort. One member asked about the impacts of British colonisation; he recounted India's enthusiasm for cricket and wondered if the Empire left any beneficial results. Although the English action in India was never right, Britain had an effective system, and that was why Nehru kept the parliamentary government. Newman then recounted history's importance for the indentured labourers' descendants, distanced from their heritage. To rediscover their "Indianness", it is crucial to research the forgotten past. In this way, the Indian diaspora can reconnect with a perhaps remote region of life. So how might India reconcile with the UK? Newman acknowledged that this would be a complicated process due to the detailed history between the nations. A simple sorry will be desirable. But India is moving forward and becoming a global superpower, nuclear-capable, space capable, one of the world's strongest military forces.

Mr Murrin praised the audience for the excellent questions, and Newman for his detailed and enlightening replies.

ALEXANDER SOCIETY

Fynn Maydon, The Grove, "Waterloo: was it really a British victory at all?", Vaughan Library, 10 September

The Alexander Society convened to hear this year's inaugural lecture given by this year's Head of Society, Fynn Maydon, *The Grove*. The society had been particularly active in the School's online era, and so the tried and tested Microsoft Teams format was chosen for the first lecture of the year as we feel our way back into the traditional workings of the School.

Maydon's title was a provocative one, questioning whether one of the most famous victories in British military history was indeed even a British victory at all, and he introduced the paper by drawing together all the background information and key parties involved in the conflict. Crucial was the discussion of the three major leaders: Napoleon and Wellington, household names, and Blücher, the elderly head of the Prussian forces.

It was these forces that formed much of Maydon's conclusion, as through the discussion of the make-up of Wellington's army, Maydon showed the importance of the Prussian and other international soldiers (Hannoverian, Nassau and others) in ensuring the "British" victory. Only 25,000 men of Wellington's 67,000 were British troops and thus, despite the revolutionary artillery brought to the battlefield by the British forces, the sheer number of other forces caused Maydon to suggest that this was really more of a coalition victory. Indeed, he weighed on Wellington's own testimony that Waterloo was 'the nearest run thing you ever saw' to supply evidence that, considering the closeness of the battle, the presence of Blücher's and other forces outside of the British military probably ultimately swayed the battle in favour of the British.

Therefore, the lasting message of Maydon's talk was one that questioned our traditional view of the battle at Waterloo, lauded throughout much of history as a triumphant victory for the British forces. Instead, one left the lecture much more of the opinion that it was Britain's European allies that really tipped the battle to one side, for which Maydon should be given much credit, as it is a testament to what was a particularly convincing and well-researched paper.

Thus, thanks must go to Maydon for delivering a thought-provoking and thoroughly enjoyable inaugural lecture, as well as to DF, whose organisation of lectures has kept the society alive, kicking and indeed thriving throughout the online era. Maydon's talk set the tone perfectly for the lectures to come over the following term, with the society hopefully back in its rightful home, the Vaughan Library.

METROPOLITAN

THE DARKEST HOUR OF COVID

With apologies to Churchill

I have, myself, full confidence that if all do their duty, if nothing is neglected, and if the best arrangements are made, as they are being made, we shall prove ourselves once again able to defend our hilltop home, to ride out the storm of illness, and to outlive the menace of coughing, if necessary for years, if

necessary alone. At any rate, that is what we are going to try to do. That is the resolve of the Head Master's Government - every man of them. That is the will of the Governors and the School. Harrow School and the John Lyon School, linked together in their cause and in their need, will defend to the death their native soil, aiding each other like good comrades to the utmost of their strength. Even though large tracts of England and many old and famous schools have fallen or may fall into the grip of COVID and all the odious apparatus of going home, we shall not flag or fail. We shall go on to the end, we shall fight in Houses, we shall fight on the fields and gardens, we shall fight with growing confidence and growing strength in the Shepherd Churchill, we shall defend our Hill, whatever the cost may be; we shall fight in the Maths Schools, we shall fight in the Butler Centre, we shall fight in the roads and in the streets, we shall fight in the hills; we shall never surrender, and even if, which I do not for a moment believe, this Hill or a large part of it were subjugated and coughing, then our international schools beyond the seas, armed and guarded by ultra-alcoholic sanitiser, would carry on the struggle, until, in God's good time, the New Harrow, with all its power and might, steps forth to the rescue and the liberation of the old.

A RAINY DAY IN THE OSRG

The rain crashed heavily in thick sheets like waterfalls on Harrow on the Hill. Each drop created a puddle unto itself and the Hill seemed like a boggy marsh. The shadowy veil was completely dark with the only illumination coming from a misted window. It is here where our story takes place.

Mrs Walton, sitting at her desk in anticipation, steaming cup of coffee in one hand, biro in the other - filling out that week's Sudoku in *The Harrovian*. It had been a relatively uneventful night but it was still an hour before closure and she was hoping that the delivery would occur today. Almost as though the gods had heard her words, an arrival swept through the door.

He may as well have been a ghost, silent in movement, wearing a long dark jacket which had been battered by the rain and his face was obscured by a shadowy hood. Under one arm he clutched a small paper parcel - it had arrived.

"I'm glad you could bring it," the curator said, attempting to contain the excitement in her voice.

"My father would have wanted it here," growled the dark man, in the light one could now see his glasses steamed over by the sudden change of temperature from the tempest outside.

"I was really sorry to hear about his passing; he was a good man and it was kind of him to bequest this in his will." The curator took the object from and felt a sense of tension as his father's prized possession left their family to join the gallery's collection.

"What are you going to do with it?" he mumbled, his tense hands beginning to shake.

"Why don't you let me show you?" The curator opened a huge leather-bound book with lists and list of numbers and drawings. "This is where we used to keep our records but now they're all in here." She turned to the computer screen log. "This is the 15th item to be donated this year so we log it as 202015."

The man looked at the screen, never before had he seen such a detailed and intricate log in his life.

"After we log the object, our curator Miss Narcisi will take it away and restore it to its former glory and then it will take its place up there with the other kraters." Mrs Walton gestured to a lenthly glass cabinet where classical pots and utensils loomed over the rest of the gallery, telling the stories of the heroes and gods whom the Greeks believed had once lived on Earth.

Two months passed, and the weather had cleared. One day a tall man walked in wearing a smart blue suit and sleek black shoes. He greeted the curator with a nervous smile. One could

see the sweat dripping off his palms. Everyone in the OSRG heard an audible gasp when he saw the cabinet of Greek objects. On a stand above the rest sat proudly his father's pot, restored to its former glory as though it were an ornament in a classical home. This was his legacy: a legacy which would change the lives of many Harrovians to come.

PEER MENTORING NOT QUITE A "WONDER"

This past Sunday, all members of the Lower Sixth were treated to a 'peer mentoring' training session where we learned how best to support our assigned Remove through their time at Harrow. This course was met with... mixed responses. Mixed in as much as the degree to which boys disliked the course varied from vehement hatred to pessimistic apathy.

I'd first like to make it very clear that I am not against the idea of peer mentoring: far from it. Indeed, I admire the School's commitment to ensuring a positive environment for boys in the Lower School. I will not be making any jabs at the intent of the course, nor will I be calling anyone a 'snowflake'.

With that said, I think I have the answer – or rather, an answer – as to where the School went wrong. But the best essays never tell you the answer outright; they tell you through a series of convoluted analogies and allusions, only some of which make sense (or at least, that's what I have learned from this year's Verney Prize set reading... but that's an article for another time).

I'd like to draw your attention to a little book called *Wonder*. Our protagonist, August, is a ten-year-old boy with Treacher Collins Syndrome, a syndrome that has deformed his face. He has been home-schooled his whole life but is thrust into middle-school by his parents.

The headmaster of the school chooses three kids to be August's friends when the school year starts, so that he doesn't feel too alienated: Charlotte, Jack and Julian. Here we see the first link to our situation at Harrow. Nonetheless, on the first day, August finds himself alone come lunchtime.

Until a girl named Summer chooses to sit with him. They quickly become fast friends. Summer's friendship with August lasts the whole way through the book, and it never wavers.

Jack's, however, quickly becomes a train-wreck of monumental proportions. He was the only one of the three students assigned to help August to actually develop a friendship with him. But, he ends up inadvertently revealing that he only became friends with August as he was forced to by the headmaster. It doesn't take a literary super-sleuth to predict the impact this has on August.

Now, I would like to examine the lesson we may learn through this story (I should note that this is not at all the entirety of *Wonder*'s plot, and Jack does have a redemption). This lesson is taught through the contrast between Jack and Summer's friendship with August.

Jack was forced to be August's friend. He did not choose to approach him of his own accord. And that is precisely the reason why their friendship did not work: in August's eyes, it was not genuine. Jack did not befriend him because he was interested in August as a person, he did it because he was told to by the headmaster.

It is important to note that Jack did truly care about August. And despite that fact, the friendship still fell apart. This is because Jack could not prove that he cared about August, and that it wasn't just an act.

Compare this to August's relationship with Summer. Summer sought him out and forsook her spot at a livelier table to sit with a lonely boy. She befriended him because she found him interesting and enjoyed spending time with him, not because she was told to. And at no point in the story did their friendship waver.

Now, link this back to our 'peer mentoring'. We are assigned a Remove, and it is our job to befriend them and lead them through any issues they may have at Harrow.

The connections with Jack's story are clear, and their consequences are dire. How, I ask, can the Remove in question build a truly strong friendship with someone who they know has been forced to spend time with them? How can they trust that person? How can they disclose the most personal aspects of their life (which is what we have been prepared for, mind you) to someone who, for all they know, despises them?

I am fairly close friends with a great deal of boys in the Lower School, and the common factor linking all of those friendships is the fact that we chose to spend time with each other. There have also been situations where I have been asked to spend time with a younger boy. Without fail, those friendships are stunted at best.

Instead of forcing us together, the School ought to provide opportunities where we can interact with younger boys and choose to spend more time with them. In my experience, it is not the big moments that build a friendship; it's the little ones. It's the conversations in the hallways, cut short by the Call-over bell. It's the directions given to Shells as they search for the Churchill Schools. It's the encounters in the music room as you race for the piano.

It's the moments that you choose.

ROBINSON COLLEGE PRIZE ESSAY

Marc Lindgren, West Acre

"A true war story is never moral. [...] If a story seems moral, do not believe it. If at the end of a war story you feel uplifted, or if you feel that some small bit of rectitude has been salvaged from the larger waste, then you have been made the victim of a very old and terrible lie. There is no rectitude whatsoever." (Tim O'Brien, *The Things They Carried*, 1990). Write about any piece of war literature or art about war in light of O'Brien's claim.

Born in 1913, Benjamin Britten is one of the most influential composers of the 20th century, whose works range from major symphonic compositions to large scale operas. He was well known for his pacifist views, and strongly opposed human violence. Upon returning to England from the United States during the Second World War, he faced a tribunal to register his status as a conscientious objector. Here he stated:

"Since I believe that there is in every man the spirit of God, I cannot destroy...The whole of my life has been devoted to acts of creation."

These words powerfully describe his stance on war, his moral respect for human life and his view that war is a physical abandonment of human goodwill. Therefore, it was perhaps inevitable that Britten would write a large-scale work in recognition of those who lost their lives in both World Wars and conflicts occurring at the time. The result was one of his greatest masterpieces, the War Requiem. Britten wrote the bulk of this composition during the year 1961, around the same time that the Vietnam War was raging. Tim O'Brien, himself a soldier who served in Vietnam, is known for his philosophical and biographical portrayals of the life of soldiers and their attitudes towards war. The mid-20th century saw the rise of mass media; peoples' understanding of world issues were founded purely on factual information, ignoring the depth and power of awareness sourced through creativity. Both Britten and O'Brien sought to turn against the tide, employing music and fiction as a creative means of conveying the immorality of war. O'Brien's claim takes no compromises into account when stating in his book, *The Things They Carried* that 'a true war story is never moral'. Here, fiction is a powerful tool to effectuate an

emotional reaction from the reader, personally connecting the reader to the author's sentiment on war. Britten's War Requiem illustrates a very similar message to O'Brien's. However, this essay will explore how certain nuances in the music offer room for interpretation, and above all, instill a collective desire for a better future. There will be a particular focus on the Offertorium and Dies Irae in order to promote the understanding of the War Requiem as a powerful vehicle for change.

The Requiem Mass has a rich musical history as Mozart, Verdi, Faure and many others have set the work, making innovation with this text increasingly difficult to achieve. But Britten, with his highly innovative and experimental mind, decided to take a new approach to the requiem, interspersing the traditional Latin texts with the eyewitness, anti-war poems of Wilfred Owen. There is a disembodied dialogue between the Latin texts and the powerful, heartfelt words of Owen's poetry. This questions not only the morality of war but the immoral justification of death as a result of human action, in correspondence with faith and religion. The piece was written for German baritone Dietrich Fischer-Dieskau, British tenor Peter Pears and the Russian soprano Galina Vishnevskaya. This is perhaps a rejection of society's focus on national suffering, and a reconstruction of the mentality of suffering caused by war as a pain experienced by the world. This piece was not merely a lament for the British who died but for those from all nations. The variation in the text of the War Requiem is reflected in its rigid orchestration. The soprano, the boys' choir, chorus and full orchestra are assigned to the Latin text of the mass, and the tenor, the baritone and the chamber orchestra to Owen's English poems. This contrast in instrumentation further enhances the gap between the two components of the War Requiem, perhaps distinguishing the difference between the unquestioned tradition of the Latin mass and the muted truth of Owen's poetry.

In particular, the Offertorium utilizes the orchestration to effectively portray a twisted and inhumane apprehension to the music. Offertorium is the Latin word for sacrifice, an act of selfless faith and penitence in the eyes of God. An ethereal atmosphere is created by the use of the boys' choir and the chamber organ. The chamber organ's repetitive accompaniment consists of rising broken cluster chords while the boys sing the traditional prayer of deliverance, their high tessitura contributing to a diaphanous sonority. This suggests something of the supernatural; high up, like angels in the heavens. Britten was sensible in choosing boys' voices to sing this part of the text as they possess a softer timbre connoting innocence and purity. This is followed by a short contrapuntal fragment which consists of a simple subject, sung by the adult choir. The music at this point, in contrast with the boys' choir material, is much louder, impetuous and authoritative, as the individual lines spring about carelessly in a disproportionate manner, with every note of each melody accented in a distasteful way. Furthermore, the subject is inverted, a common contrapuntal technique in support of centuries of tradition in music. Conversely, the conversion of an inoffensive melody in this instance (Figure i), is perhaps a metaphor for the backward moral values of war, a foreboding premonition in anticipation of Owen's poetry.



Figure i

Next, the music is set to a poem of Wilfred Owen's, The Parable of the Old Man. At first the poem tells the well-known biblical story, where Abraham reluctantly sets out to sacrifice his only son Isaac. As he is about to kill his son, an angel calls out to declare that a ram "caught in a thicket by its horns" should be sacrificed instead. Biblically, Abraham

is relieved and sacrifices the ram instead. However, Owens' rendition is horrifyingly twisted as Abraham ignores the voice of the angels and proceeds to kill his son "and half the seed of Europe, one by one". The poem is dichotomized between innocence and evil, which Britten enhances by utilizing bipolar alterations through musical word painting. When young Isaac asks "where [is] the lamb for this burnt-offering?" the music is soft and delicate as it modulates to E major. Yet it quickly changes when Abraham kills his son as a sickening rhythmic ostinato (figure ii) contributes a psychotic quality to the music. The parable's teaching is disregarded, a story which originally communicates a basic moral code. The use of this analogy suggests the severe lack of human morality during war and directly relates to O'Brien's perhaps obstinate claim.



Figure ii

The Next War from the Dies Irae conveys the sad truth of war, in agreement with O'Brien's message in many respects. Here, the music prances around with thick sarcasm and a joking irony as the text describes the soldiers' 'friendly' relationship with death. It is apparent that Owen's feelings of anger for the war are non-existent, as death becomes a normality for the soldiers. The tenor sings "while he shaved us with his scythe" to cross rhythms, as painful dissonances from the clarinets, oboes and piccolo mimic the whistling of shells. This horror is encased in the clown-like and jaunty dotted rhythms, replicating the chillingly hollow humour of Owen's text. The poem describes something which ought to be dangerous, frightening and inhumane. Yet the music extenuates war and fabricates that war is carefree and joyful. The final words of the poem "not men – for flags" have a profound effect as it implies that patriotism is corrupt and that the preservation of a country's glory, for the benefit of few individuals, is far more important than the preservation of human life. This is in true support of Tim O'Brien's message as there is no justification for killing human beings. In our current time, people rightly find it unquestionably important to remember the dreadful consequences of war through acts of remembrance for the deceased and not the celebration of victories. Therefore, both Britten and O'Brien simply promote the idea that we humans are inherently moral and that passivity is human nature. Despite the overwhelming darkness in this section, the Recordare, following this, presents glimmers of hope by using the gentle key of F major, as the scene is set for a humble and intimate conversation with Christ.

Much of Britten's requiem is filled with dissonance. It is riddled with the use of tritones, from the F#-C, the most clashing and brash interval, and is resolved only four times during the piece. The lack of resolution in the piece is testament to the same ideology that Britten and O'Brien hold, that permitting war and its repercussions on society is immoral. However, Britten manages to formulate pockets of hope within the set landscape of the horrors of war. The work is set in D minor, which means a D major cadential close would produce a triumphant, no doubt nationalist, ending. But instead Britten ends in a gentle F major, a sonority that offers a chance for optimism. Nonetheless, the tritone lingers, acting as a subtle warning for the potential harm of future war.

O'Brien's claim, "a true war story is never moral", is both direct and uncompromising. He likely means that a true war story does not satisfy conquest and glory, but triggers widespread death, hardship and trauma for all individuals involved. Any sense of glorification is a falsehood created by a heartless higher authority that cares not for those lives lost. Britten serves justice

to this, by effectively setting Owen's anti-war poems to further enhance the atrocities of war. In conflict with O'Brien's claim, however, Britten's Requiem does have glimpses of "rectitude" as suggested by the ending's warmer tonality. Thus, if we were to live by O'Brien's preface, Britten's Requiem should be disregarded as an ignorant product of corrupt falsehood, due to its dangerously "uplifting" connotations. However, Britten's belief in "the spirit of God" suggests that he views faith as the ideal model of a moral compass, and this is stressed by the inclusion of the traditional biblical texts. In fact, most of his major resolutions occur in the Latin text rather than Owen's poems. This emphasises Britten's understanding of the importance of faith, as opposed to the contrasting, immoral sounding music of the war poems. Simply writing music which describes the horrors of war would leave nothing for his listeners to reflect upon and learn from. He sets the poems with a requiem for the purpose of creating 'a small bit of' hope and resilience, not to wrongly glorify war. Therefore, Britten's War Requiem should not be shunned in light of O'Brien's message as the music does not reflect a charade of glory, rather it provides opportunities to look forward, remembering our past and shaping our future. O'Brien and Britten both use their creativity as a way of reaching out to people, offering indirect messages to steer mankind in a moral direction. As Wilfred Owen said:

"My subject is War, and the pity of War. The Poetry is in the pity ... all a poet can do today is warn."

Britten's 'warning' of a dire future replete with past mistakes coexists with the hope that he instils in a possible positive societal shift. Listeners are unified in a collective desire for the restoration of morality.

SCIENCE REVIEW

Article on *"Modular design of a tissue-engineered pulsatile conduit using human induced pluripotent stem cell-derived cardiomyocytes"*, by Park et al.

[Link to article here.](#)

The tissue-engineered pulsatile conduit (TEPC) was coined as a long-term solution to combat single ventricular disease, a genetic illness that children are sometimes born with which causes them to only have one ventricle. If there is no surgical intervention early on (<2 years old), the mixing of oxygenated blood and deoxygenated blood will cause death.

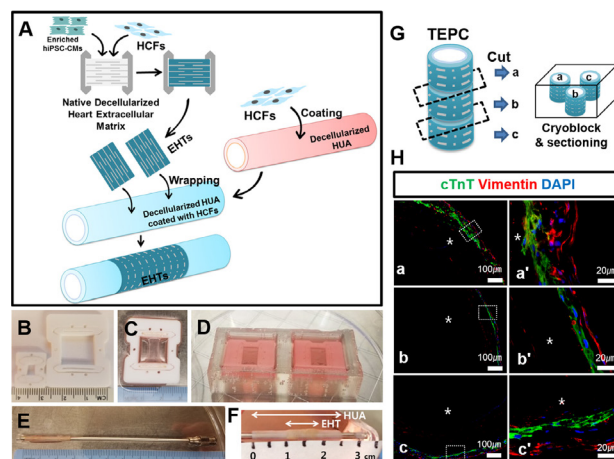
The problem with methods of treatment today is that the organic conduit placed to correct the blood flow needs to be replaced as the patient grows, thus requiring multiple surgeries throughout a child's early life. A semi-synthetic approach has been used with relative success by using bone marrow differentiated cardiomyocytes (cells that make up heart tissue) grown in a tube-like structure. However, neither of today's treatment options can compensate for the decrease in heart function. In this paper, the author hopes to describe a viable method that can produce beating blood vessels that will be able to aid in pressure regulation.

After testing numerous structures' contractility, strength and consistency, the scientists settled on a model whose structure comprised of engineered heart tissue made from commercial human fibroblasts and human induced pluripotent stem cell-derived cardiomyocytes (hiPSC-CMs), with scaffolding material formed from decellularized pig ventricular tissue.

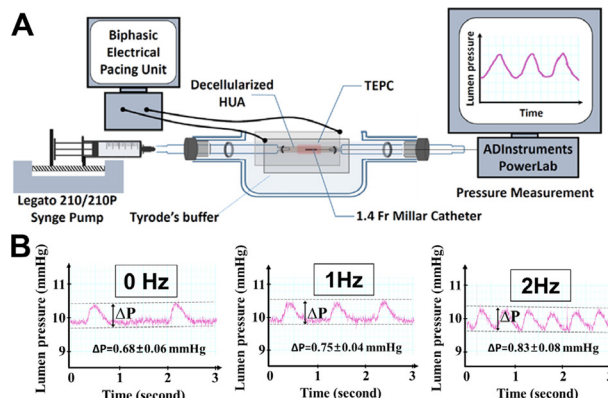
To create a conduit, decellularized human umbilical cord was used as the central lumen, and the hiPSCs were layered on along with fibroblasts, which seems to enhance the contractility and allowed the even distribution of the cells.

The conduit spontaneously beat every 2 seconds with a contractile pressure of 0.68 mmHg, but the pressure generated

from the contractions was too weak. So, these conduits would have to be 'trained' in vitro so they can follow certain electrical pacing and produce a pressure difference during contraction. After extensive testing, the team discovered that the umbilical cord could be deliberately weakened to increase compliance and decrease the resistance against contraction. They eventually concluded the study with TEPCs following a 2Hz pacing with lumen pressures of up to 0.83 mmHg, but this can be further tweaked and customised by changing the mixture of cardiomyocytes to fibroblasts. This potential model, if scaled up, could provide beating blood vessels for healthy people, in turn lessening the strain on the heart and reducing the chance of heart failure.



The image above presents a scaled-up large scaffold and the generation of TEPC with decellularized human HUA. (A) Schematic summary of wrapping EHT on the HUA using fibroblasts as a bio-natural glue. 1.5 million fibroblasts in 400 μ L of media were coated on the HUA, after pre-coating with 0.1% gelatin for 30 min, in a Petri dish for 1 h EHTs were manually wrapped on the HUA to produce a TEPC. TEPC was cultured in T75 flask for five days. (B) The original frame (3 \times 4 mm) and scaled-up frame (15 \times 14.5 mm). (C and D) 15 \times 14.5 mm of the frame was employed for producing large scaffolds. A total of 10 million cells (7 million enriched hiPSC-CMs and 3 million of HCFs) were seeded onto a large scaffold in the seeding bath. EHTs were statically cultured in the Teflon frames for 4 days before wrapping a vessel. (E) Decellularized HUA located on the left end of the mandrel. (F) TEPC produced with EHTs and decellularized HUA. (G) TEPC was divided into three portions and embedded in OCT and sectioned using Leica cryostat, then mounted on a glass slide. (H) TEPC sections were stained with cTnT and vimentin. Images were acquired using a Nikon 80i microscope and captured using NIS-Elements AR software. The prime symbol "''" denotes that the image was magnified from the box in a, b and c. Here TEPC lumen was indicated by an asterisk. Scale bar = 100 μ m (a,b,c) and 20 μ m (a',b',c').



The second image is the measurement of pressure development of TEPCs. (A) A TEPC was sutured to the tube holding chamber. Both the lumen and surrounding environment of the TEPC were filled with Tyrode solution (137 mM NaCl, 2.7 mM KCl, 1 mM MgCl₂, 1.8 mM CaCl₂, 0.2 mM Na₂HPO₄, 12 mM NaHCO₃, 5.5 mM D-glucose). The luminal starting pressure was controlled by injecting Tyrode solution via microinjector (Legato 210/210P Syringe Pump) and held at 10 mmHg. A Millar catheter was inserted from the right side of the TEPC and pressure was measured by an external pressure amplifier. The measurement was performed in an incubator maintained at 5% CO₂ and 37 °C. (B) Pressure generated by a TEPC (_P) under electrical pacing with 0, 1 and 2 Hz (100 mA current for 10 ms impulse).

OPINION

THE ABOLITION OF GCSES?

Last Saturday in an open letter to the newspapers, some of the top names in education stated that they are exasperated with the current 'mutant exam system'. Eton, Bedales, St Paul's Girls' School, Latymer Upper School and several substantial academy chains have been joined by Margaret Thatcher's education secretary, Kenneth Baker (who created GCSEs) to discuss proposals for replacing the exam system.

Now when lockdown first occurred, many pupils main concern was not the deadly pandemic, nor the uprooting of their lifestyle, nor the closure of schools, but exams. Unsure as to whether GCSEs and A levels were going to happen, students panicked. And rightly so. We have based our entire society and lifestyle around a set of exams which does not paint a picture of who a pupil is and what they can actually achieve. Instead I believe it stand as a parapet preventing a student reaching their full potential.

Instead of focusing on educating pupils on true academia, and preparing them for universities, GCSEs force schools to make education a game of memorisation and application, in a system where whoever can stay up the latest at night or sacrifice their relationships and super-curricula activities will do the best. This is detrimental to student's health, with record numbers of children aged 16 and under being diagnosed with mental health conditions such as depression, anxiety, and anorexia. Students are working themselves sick, and schools are responsible for allowing this system to fester. Something needs to be done now if we are to protect the mental health of young people.

According to OECD statistics, the UK has one of the lowest happiness rates in Europe among young people. We already know that exams increase stress rates in young people so imagine what 30 or more exams over the course of a month could do to one's mental health. And what do these exams even achieve? What does achieve top exam grades in subjects you have no intention to take forward do? It doesn't show any indication that one could survive a three- or four-year course in a university. And if students are committed to a mark scheme over actual learning, what will this achieve? GCSEs do not test soft skills or Emotional Quotient, only memorisation. However, the aforementioned are key in the workplace and to ignore them seems futile. With GCSEs as the bar, no student who has a high emotional understanding or excellent soft skills is recognised. This needs to change. For a school which prides itself on diversity, and which I laud for creating the Equality and Diversity Council, why are we discriminating against students who aren't willing to compromise everything to memorise the latest chapter in Biology on the off chance it will come up in an exam?

The Government seems to allow its citizens to suffer mental pains for an ineffectual and largely useless burden. Perhaps Harrow should join these other schools and academies. Surely we can add our own voice to the call for reform?

GAFFE AND GOWN

Quips from Around the Hill

"So basically, acorns are like rugby balls for squirrels."

"Boys give beaks double all the time, it's just called marking."

"What a piece of work is ham! How noble in flavour, how infinite in richness? In form and structure how streaky and crispy! In taste, how like an angel, in texture, how like a god! The beauty of the SCH. The paragon of meats."

"Can anybody give me an example of a biological control?"
"Teenage Mutant Ninja Turtles, sir."

CORRESPONDENCE

DEAR SIRs,

Please can we shut the windows now? I'm so very very co...
(*dies of hypothermia*)

Yours sincerely,
RICHARD HAYWARD, THE KNOLL, RIP

DEAR SIRs,

It is encouraging to see the return of *The Harrovian* after what might be the longest interruption to publication in more than a hundred years. I hope all other aspects of School life can return with equal vigour.

One development I am sad to read about is the retirement of SJH who was always one of the most entertaining and faithful of correspondents during my time as Master-in-Charge. His cricket writing had the style, authority and insight of Neville Cardus, while the strange world he described - or more perhaps accurately created - in the *The Squash Report* provided eagerly anticipated entertainment whenever it appeared.

In his ability to produce writing of that quality and quantity after a day's work, he should be a model for all your correspondents.

I wish you all a happy and successful year.

Yours sincerely,
TOM WICKSON (TW)
Master-in-Charge, *The Harrovian* 2000-2013

DEAR SIRs,

I am writing to you this week in regards to the recent ban on commercial activity between boys on the Hill. It is my opinion that this new regulation stands against everything that it is to be Harrovian, and the principles that govern our society today.

Firstly, I think in order to understand an objection to the anti-commercial activity decree, one must examine what it means to truly be a Harrovian and have that famous Harrovian spirit. The question of what defines us as a Harrovian is one that has stifled some of the best intellectual thinkers of our generation: the documentary described it as synonymity to wealth and privilege; JBH defined it using three painless values; and even the famous JJAM (now also departed) took a stab at this issue, describing the defining feature of the Harrovian to being in possession of some "lofty air of Harrowgance." However, it is the opinion of this author that it is in fact none of these things

that make a Harrovian who he is. In fact, I would argue that it is the fighting spirit of the Harrovian, and desire to succeed that characterises who we are. Whether this is displayed on the Harrow football pitch during the bleakest months of midwinter, on the final stretch up the hill on the Long Ducker or deep within the determination boys in the Upper Sixth show the night before Speech Day to avoid humorous antics, it is our desire for success that defines us. In fact, even looking at the Old Harrovians who have been successful, it is notable to see the characteristic drive to succeed. So why should business be any different? Why should a boy be restricted from the pursuit of excellence in a way that could be financially benefiting, if he is working hard and working intelligently to achieve this? What gives us the right to restrict the use of talents from one particular class of boy?

Moreover, this ban seems to run contrary to the fundamental aims and principles that govern the purpose of Harrow in the first place. When John Lyon founded our school on the Hill in 1572, his primary merit was that he was an intelligent (and yes entrepreneurial), wealthy local landowner, not a member of the honourable “old money” nobility. Harrow was founded by an entrepreneur. Therefore, it would stand to reason that our most brilliant founder would be somersaulting in his grave at the notion of that entrepreneurial spirit being stamped out and strangled in the people for whose education he is paying. Harrow’s purpose, indeed the purpose of education, is to prepare one for later life, and allowing basic low-level commerce does just that! Now, many of the authors behind this most recent restriction of our civil liberties could argue that allowing for an unregulated trade of goods and services can lead to scamming and exploitation. While these things are bad in themselves, and can lead to complaints from parents, perhaps allowing people to fall victim to scams when in an environment where they can only lose small amounts of money and can seek retribution easily can be a valuable life lesson?

Moreover, if you are worried about poor Johnny of Moretons being scammed out of his weekly allowance and are looking to stop that evil malpractice, one must look no further than the places where commerce is already permitted on the Hill. It is an accepted fact that the institutions that exist currently on the Hill charge significantly more than RRP for necessary or desirable items. For example, the Hill Shop (which is run by the School, purportedly for the benefit of the boys) charges over £30 for a calculator that would ordinarily cost under £20. Now, while I must admit that I have never run a shop and am thus not equipped to pontificate on labour costs, surely operational expenditure cannot justify this 50% price increase. Moreover, “Dave’s” has been granted a near monopoly by merit of the School’s bound regulations (though I understand why those are necessary) which allows it to set prices as high as it wants to. In fact, many items of confectionary in the only convenience store which we are permitted to frequent can cost as much as three times as much as in a standard supermarket. Is this not terrific exploitation? If we had a free market where boys could import and resell items within the bounds of the law, we would introduce greater competition, which in turn would force existing retailers to price in a way that is fair to both the proprietor and the customer. Harrow is already an extremely expensive school to attend so it should be our responsibility to allow for the reduction of costs while maintaining quality wherever possible, and permitting a free market is one way of doing this.

Furthermore, the restriction of trade of goods and services can lead to a textbook example of a dead weight loss. Let me tell you the story of a boy I recently met while travelling the Hill. In this example, a boy had temporarily misplaced his calculator, leading to his Mathematics beak forcing him to purchase one from the Hill Shop. However, a couple of days later, his original calculator showed up in lost property and the aforementioned boy was now in possession of two calculators.

Another boy who is just moving into the Sixth Form needs one of those calculators. The logical thing to do for both boys is for the first one to sell the surplus calculator to the second boy at a reduced charge. In this instance, both boys have something to gain: one spends less on purchasing his calculator and the other gets to mitigate a forced cost. Surely, it is illogical to prevent a harmless action that benefits both boys.

But most importantly, I think that the commerce has the opportunity to build a sense of mutual inter-dependence which creates a more favourable and connected school community. The institution of “kit sales” from departing Upper Sixth boys to younger boys in the House can ensure the continuation of traditions and legacies, along with connecting people to their House’s past. Moreover, commerce can force interaction between parts of the School that would not normally see each other. This can allow for a better sense of mutual understanding and a brighter future. Often, inter-dependence is cited as a key reason for world peace because it means that if one country attacks another, there is mutually assured destruction and both sides lose. Ensuring more of these inter-dependent bonds within Harrow can mean that boys are less inclined to argue, and that disputes naturally dissolve far more quickly.

It is because of all of these reasons, that I condemn this new policy of banning commerce and look back with pride at The Harrovian’s record of promoting small, boy-run businesses like J.W. Shin Hat Co, which are institutions of the School community. A wise man once quoted that “if you have 1,000 regulations, you lose all respect for the law.” Is this not the 999th?

Kind regards,
DYLAN WINWARD, LYON’S

DEAR SIRs,

With the addition of PSHE periods now weekly, our reading periods have been abolished. The boys were never consulted on this, and I’m sure we would have fought this decision. I’m sure we are all aware that reading is beneficial for social and cognitive development, wellbeing and their mental health. Why has this been abandoned in our timetable? Forgive me if I am being unfair.

Yours sincerely,
FERGUS MCKIE, THE GROVE

SUDOKU

Persevera per severa per se vera

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HERE AND THERE

Daniel Baker, *Moretons* 2013³, whom many of you will know and remember, having served two years as Organ Scholar at Sherbourne will go up to Oxford to read Music and will be the Organ Scholar at Christ Church from September 2021. This is highly prestigious and for which he is highly congratulated.

Many congratulations to DH and Emma, whose new daughter, Aubrey Copley-Holt, arrived at 11.57pm on 27 September at the Whittington Hospital in Highgate.

SPORTS

CRICKET

1st XI v Free Foresters

T20 Match no 1, Lost by 7 wickets

Top performers: Tej Sheopuri, *Lyon's*, 88 off 55 balls

T20 Match no 2, Lost by 1 run

Top performers: Cameron Ellis, *Rendalls*, 65 off 34 balls, and Shrey Rawal, *Rendalls*, 5-22

A glorious morning at the Sixth Form Ground welcomed the Free Foresters and the 1st XI for a T20 doubleheader. After last week's confirmation allowing cricket to go ahead, under COVID-19 regulations, the players enthusiastically arrived at the pitch with a fantastic day's cricket ahead of them.

In the first game, skipper of the 1st XI, Tej Sheopuri, *Lyon's*, won the toss and elected to bat first on what appeared to be a good track and a fast outfield. Indeed, the XI made a blistering start to the innings with the captain himself leading the charge, as the 1st XI found themselves 71-2 after 8 overs. However, when Tej Sheopuri, *Lyon's*, fell to Alex Gilbert (his second of the match) for a very impressive 88 off 55 balls, a flurry of wickets followed, with Harrow losing George Cutler, *The Knoll*, Veer Patel, *The Knoll*, and Henry Ferneyhough, *Elmfield*, in quick succession. The 1st XI ended up scoring an under par 155-6 with top performers for the Free Foresters being: Alex Gilbert taking 4-25(4) and William McKegney bowling tightly for his 1-19(4).

The 1st XI emerged from the dressing room with great fighting spirit and Henry Ferneyhough, *Elmfield*, and Shrey Rawal, *Rendalls*, took the new ball. After conceding just three runs in his first over, spearhead of the 1st XI seam attack Ferneyhough, left the playing field with an ankle injury. Although an early wicket came from Rawal, the Harrow XI bowlers struggled to tame the destructive and classy batting of Ollie Soames, who blasted 55 off 35 and opener Rob Hardwick who smashed 72 off 40 balls. Despite John Hardwick being bowled by a ripper from Cameron Ellis, *Rendalls*, and Ollie Soames being caught by Kit Keey, *Druries*, off the bowling of Brij Sheopuri, *Lyon's*, it was simply too little too late for the Harrow XI who were outclassed by the batting of Soames and Hardwick. Notable performances: Rob Hardwick (72 off 40 balls), Tej Sheopuri, *Lyon's*, (88 off 55 balls), Alex Gilbert (4-25 off 4 overs) and Ollie Soames (55 off 35 balls).

After a COVID-19-secure packed lunch and a short break, the players recharged ahead of the second and final match of the day. The toss was pre-decided by the captains and this time it was the Free Foresters who batted first. The 1st XI took to the field, this time with Rawal and Ellis opening the bowling. The

1st XI made a great start to the innings when Rawal, bowled Babs Oduwale with only the second ball of the innings and followed this with another when George O'Connor was caught by Ellis off the same bowler shortly after. However, Jamie Lunn and Mo Rizvi provided the resistance for the Free Foresters and when Jamie Lunn fell to an absolute gem of a delivery from John Richardson, *Elmfield*, the Free Foresters found themselves 85-3 off 11.1 overs. Mo Rizvi went on to score 65* off 48 balls and Ollie Soames scored a quickfire 48 off 25 before he was caught by John Richardson at long on. The innings concluded shortly after with the Free Foresters' score at 179-6 after their 20 overs.

The Harrow XI entered the dressing room knowing they had a sizeable chase ahead of them. Max Ferreira, *The Grove*, and captain Sheopuri strode out to the centre, composed and confident, and they made a good start until Max Ferreira was caught by Rob Hardwick off the bowling of George O'Connor for 12 off 14 balls. Veer Patel, *The Knoll*, then scored a quickfire 17 off 10 balls but he fell to David Maarsdorp, bringing in Jude Brankin-Frisby, *Newlands*. Tej Sheopuri and Brankin-Frisby, then managed a 34-run partnership until Tej Sheopuri was caught off Maarsdorp's bowling. Brij Sheopuri was then stumped on only his fifth ball off Jamie Lunn for 2 and Brankin-Frisby was out two balls later, caught by Mo Rizvi off Jamie Lunn. This meant that Ellis and Phoenix Ashworth, *The Head Master's*, had a large task ahead of them with the 1st XI needing 91 in just 7.5 overs. Some sensational hitting from Ellis (who reached his 50 in just 20 balls!) and a maximum from new John Richardson meant that the 1st XI needed 16 runs in the last over. Some more fantastic hitting from Ellis left the XI needing just 2 off two balls. However, he was caught on the very last ball needing 2 to win, leaving the XI one run short of the Free Foresters' total. It was a scintillating finish to a brilliant day of cricket. Top performers from this game included Ellis for his simply outstanding 65 off 34, Mo Rizvi (65* off 48 balls), Ollie Soames (48 off 25 balls) and Rawal (5-22 off 3 overs).

FOOTBALL

Development A XI v Corinthian Casuals, Lost 0-4

Man of the match: John Koutalides, *West Acre*,

The annual match against the historic Corinthian Casuals club is an opportunity for Harrow footballers to test themselves against adult opposition. Harrow struggled against the quick passing and physical strength of their opponent - losing 4-0 - but there were excellent performances from Hassan Hammad, *The Park*, and Man of the Match, John Koutalides, *West Acre*.

This game represented a dose of adult football reality for some of Harrow's senior footballers. An apparent attitude of confidence that this game would be an easy win was dispelled in the early minutes, with Corinthian Casuals first to every ball and pressing Harrow's ponderous build-up play. The goals ensued quickly, with a right wing cross turned into his own net by John Koutalides followed by a further two strikes before half time. The visitors were able to close down high up the pitch owing to an absence of passing options and it was only down to the excellence of Hassan Hammad, *The Park*, in goal, that the score remained respectable. Harrow came out more brightly after the break, closing down with greater intensity and starting to play more in the attacking half. Their best opportunity came from a left wing cross that Jude Brankin-Frisby, *Newlands*, could not quite direct on target from ten yards out. Harrow tired as the game wore on with spaces emerging and a lack of pressure on the ball. Inevitably this led to a fourth goal, this time from a long range drive high into the net. The final score flattered the hosts.

Boys-U17A vs Hampton School, Harrow Won 1-0

Scorer: Blesk Ekpenyong, *Druries*

The Harrow players showed outstanding attitude and character to outplay one of the country's top football schools. They demonstrated exceptional leadership qualities and were relentless in their hard work

RUGBY

Super League

It was another busy week of internal rugby with a full set of Super League fixtures across the pitches. Matches were played competitively across the Senior, Junior Colts and Yearlings age groups with the Academy/Bronze Squad league starting up for the first time this week. All in all, in the space of two hours, over 420 boys played 44 matches across the three age groups with 105 tries being scored along with 4 drop goals. At the end of the day, the Spartans, Hogs, Knights and Mustangs sat top of their respective leagues. As the weeks have gone on, the standard of the rugby played by the boys has increased and it was brilliant to see the boys battle so skilfully with adverse weather and wind this weekend. All boys should be commended for their effort, attitude and approach to their rugby in this first 3 week block.

Team of the Week:

Alex Barnham, Moretons (Seniors)

Matthew Ball, Moretons (Seniors)

Ben Hope (Seniors)

Johnny Codrington (Junior Colts)

Andrew Stratton (Junior Colts)

Filip Edstrom (Junior Colts)

Atticus Malley (Yearlings)

Ralph Collier-Wright (Yearlings)

Henry Snow (Yearlings)

Aditya Asnani (Yearlings)

Ways to contact *The Harrovian*

Articles, opinions and letters are always appreciated.

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