

CREATIVE DESTRUCTION

VOLCANOES INSPIRING ART & SCIENCE

VEREY GALLERY, ETON COLLEGE 22 SEPTEMBER 2017 – 6 APRIL 2018

A series of artworks by Emma Stibbon RA are shown alongside spectacular volcanic rock and mineral samples on loan from the Natural History Museum, London; a rare copy of Sir William Hamilton's *Campi Phlegræi* (1776) held by Eton College and films of volcanic eruptions and their impact designed to raise awareness in communities who live around volcanoes.

Curated by Emma Stibbon RA, Professor Katharine Cashman FRS and Professor Steve Sparks FRS, CBE

For further information on any of the articles in this journal,
or to book tickets for events, please contact
Charlotte Villiers (Editor), Exhibitions and Outreach Coordinator.

Telephone: 01753 370603
Email: c.villiers@etoncollege.org.uk

Website: www.etoncollege.com/Friends_ofthe_Collections
Blog: www.etoncollegecollections.wordpress.com
Twitter: @EtonCollections

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Michaelmas 2017

ETON COLLEGE COLLECTIONS JOURNAL

From the Provost

I am delighted to welcome another rich issue of the Collections Journal. Once again, the range of activity by Collections staff and visiting scholars described is remarkable. I congratulate all those who have contributed articles – and I know that they will agree that what they describe is just the tip of the iceberg!

I will not attempt to summarise every fascinating contribution, but will start by congratulating Charlotte Villiers and the others involved in our vigorous outreach work to local schools and communities, and, second, by welcoming the ever greater involvement of our own boys, symbolised by the fact that we now have officially appointed boy Keepers. But I must draw attention to the superb 'Creative Destruction – Volcanoes inspiring Art and Science' exhibition in the Verey Gallery. The cooperation with Bristol University on this project has been a model of what we want to do. The same goes for our long standing partnership with Birmingham University in relation to the Myers Collection – and Stephanie Boostra's fascinating article on page 18 is just the latest example of the way in which the Myers is now not only shown properly at Eton, but used by external scholars. Shauna Gailey has done a remarkable piece of work on Eton's huge collection of sporting cups – many

of which she shows to be important pieces, not always properly respected in the Houses to which their winners have brought them! Philippa Martin tells us of our remaining George Richmond collection, and Edward Coleridge's role both in assembling and dispersing it. And how many people knew of our outstanding Armenian holdings? Now that Stephanie Coane has overseen its cataloguing, this hidden treasure is available to all online, and has found its proper place of honour in College Library. There is a lot more: photographs, conservation cleaning, peppercorn rents, Lord Braye and his Chapel, and, very pleasing to me as a fan of his, the arrival of Hugo Williams's papers – marking our respect for one of Eton's greatest poets. Finally, Shauna Gailey provides a timely and touching account of the Smith family's gift of a magnificent de Lamerie tray to mark the occasion in 1919 when Eton's First World War Generals visited Eton. Nine members of the Smith family – the family of Lord Carrington, our Steward of the Courts, died in that war. And as always, we end with a note by our Chairman of Friends, Ian Cadell, a wonderful longstanding supporter and enabler of all we do. Many thanks to him and to all the friends of the Collections.

Lord Waldegrave of North Hill

Review

On a very wet evening at the end of June we were wonderfully entertained in the Museum of Antiquities and in Lower Chapel and the Natural History Museum. Rob Shorrock was joined by two D-block boys, Olly Perry (PGW) and Nathaniel Watson (JDM), who spoke impressively about items newly returned to Eton from America. We then aqua-planed to Lower Chapel to hear from Philippa Martin about the oft-overlooked memorial tapestries and windows there. Last, but by no means least, Aimée Sims and Sara Spillett demonstrated their admirable conservation skills in the Natural History Museum. All most interesting and enjoyable and very well attended. I had no chance to thank those responsible properly during the evening but do so now. The sheer quality of the whole Collections Team is simply extraordinary.

The Friends were recently able to make a small but significant contribution to the purchase of a collection of 16 letters addressed to Dr Keate (Head Master 1809-1834) and his family. They date from 1797-1838 and were found when an old garage was being cleared. Whilst the College Archives already hold much Keate correspondence, this 'find' includes material which will add important new pieces to the Keate jig-saw puzzle.

We were also able to contribute to the cost of producing the excellent catalogue for the Malcolm Arnold exhibition curated by

Lucy Gwynn and Michael Meredith. They gave us a most enjoyable and fascinating insight into this important project at our event on 4th October. The evening would not have been complete without a chance to enjoy some of Malcolm Arnold's famous music, performed by an excellent wind quintet and pianist. Many thanks to them all and to Tommy Foster who directed proceedings.

I am delighted to report that the Silver Project, generously supported by many Friends last summer, is progressing well; the silversmiths, Miriam Hanid for the chalice and Rod Kelly for the candlesticks, tell us that their work is on schedule for the end of the year. We shall have a chance to see their masterpieces during our 2018 Summer Event. Please see the programme of forthcoming events below.

To strengthen our administrative team, Mrs Caroline Bradshaw has recently joined us on a part-time basis as the Friends of the Collections administrator. It is great to have her friendly assistance and I may soon even have the chance to apply for the Chiltern Hundreds!

Ian Cadell
Friends of the Eton College Collections

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Event Listings

VOYAGES & EXPLORATIONS

Dr Stephanie Coane discusses both the *Campi Phlegraei* on show in *Creative Destruction*, and star items from her own exhibition, *Voyages*. The evening includes an opportunity to view both exhibitions, and a reception.

February 27th 2018

6pm - 8pm £15 per person

Summer Open Evening

Join us for cocktails, conversation, and a chance to see displays including the new silver and altar commissioned for College Chapel

June 26th 2018

6pm - 8pm RSVP, no ticket

Mimicry in Life and Art

Dr David Smith was Curator of Eton's Museum of Natural History from 1994 to 2004, and an Eton master for 20 years prior to this. In 2016, he kindly donated two stained glass windows featuring African butterfly species, which have been very much at the heart of his distinguished research career. Before coming to Eton he fell in love with the African Queen and the Diadem butterflies while teaching at two African universities: a passion which endured throughout his time at Eton and into retirement. Dr Smith has published over 40 scientific papers about the butterflies and recently released the definitive book on the species: *African Queens and their Kin - a Darwinian Odyssey* (Brambley Books, 2014).

Dr Smith commissioned the windows in Kenya from Nani Croze. Croze works in a small estate in Kitengela, an area bordering Nairobi National Park, surrounded by superb natural habitats. Dr Smith and his colleagues spent years studying the African Queen and the Diadem there.

The windows portray two African butterflies: the African Queen and the Diadem. Both were studied by Dr Smith since he first saw them in 1967. The two butterflies fly together and are so similar that even a trained biologist has difficulty distinguishing them on the wing.

The African Queen acquires its noxious flavour from poisonous chemicals in the milkweed plant eaten by the caterpillars and the nectar imbibed by adults from its flowers. The Diadem, on the other hand, is completely edible but birds, deceived by its similarity to the African Queen, leave it unmolested. This deception is known to be very effective. The African Queen's bold



The left-hand window shows the life history of the African Queen butterfly and features a mating pair with the male above and female below. Below these, the female can be seen laying eggs on the leaf of a milkweed plant. You can also see a caterpillar (larva), a chrysalis and an adult butterfly (imago): in the wild, this life cycle is repeated 12 times a year.

The right-hand window shows the Diadem. The male is featured at the top of the window and left of centre. The female, which shows the remarkable resemblance to the African Queen, is right of centre and at the bottom of the window.

colour patterns are an example of warning coloration. They advertise to predators that the butterfly is dangerous prey.

The similarity between the butterflies is a famous example of Batesian mimicry. Named after the entomologist Henry Walther Bates (1825-92), Batesian mimicry arises when one species – the model – is protected by being distasteful or poisonous, whereas the other – the mimic – is safe *despite* being

edible. In this case the African Queen is the model and the Diadem is actually a harmless mimic. The mimic dupes a predator, which, in this case, is usually a bird. Birds have excellent colour vision and they learn from experience to avoid eating African Queens, and are therefore tricked into avoiding the Diadems. Both Charles Darwin and Alfred Russel Wallace thought Batesian mimicry to be one of the most persuasive of all examples of natural selection.

Because Batesian mimicry involves learning and deception, it works only if the bird encounters the model more often than the mimic: otherwise, the bird would soon catch on that the mimic is edible. Queens usually outnumber female Diadems by around ten to one in the wild.

Eton College's Natural History Museum has long been proud of Leonard Walker's stained glass window featuring birds, which commemorates Eric Powell, one of four Eton Masters tragically killed in 1933 in a mountaineering accident (on Piz Rozeg in the Swiss Alps). Powell was appointed as Senior Drawing Master by the then Head Master, Cyril Alington, and later became a house master in 1925. The old and the new windows complement one another beautifully, and the museum has received many compliments on the works' contrasting colours and depictions.

The museum is very privileged to have not only an exceptional display (Case 72) which presents an icon of natural selection, but to have received this benefaction from Dr Smith depicting the two butterfly species. This is particularly so because the present organisation of the museum owes so much to Dr Smith's stewardship during its transition to the modern, educational resource it is today which is now proving so popular with its increasing number of visitors.

Freddie zu Wied (PGW)
and George Fussey, Curator,
Natural History Museum



David Smith in Nairobi, 2008.

VOYAGES

In the modern world, travel is a near universal experience, and the theme of journeys, quests and travels pervades western literature and history. With recent political events, the subject of migration is in the headlines, alongside reminders of travel as a leisure, educational and scientific activity.

The upcoming new exhibition in the Tower Gallery will draw on Eton College Library's rich holdings of medieval and renaissance manuscripts, printed books and literary archives, alongside materials from the wider College Collections. The exhibition will explore historical travels through documentary and other evidence, and reflect on travel as a literary theme and an act of the mind and imagination as well as the body.

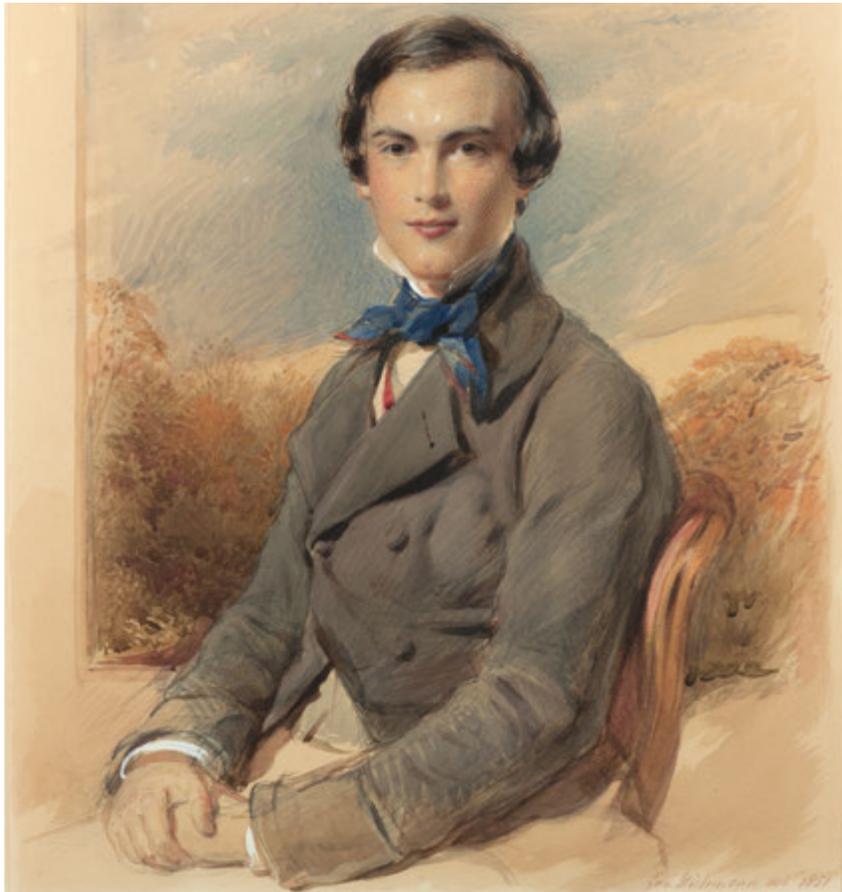
24 NOVEMBER 2017 - 31 APRIL 2018



Gifts Returned: George Richmond's Portraits for the Rev. E. Coleridge

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ETON COLLEGE COLLECTIONS
Around the Collections



George Richmond (1809-96), *An Unidentified Eton Boy* 1851
Pencil, watercolour and body colour on paper

Recently, Collections staff hung two chalk portraits by Victorian portraitist George Richmond (1809-96) in the home of the new Lower Master. They come from a collection of 30 original Richmond works at Eton, including a series of portrait drawings commissioned by former Head Master Edward Balston (1817-91) and bequeathed by him to the college. However, Balston was not the only member of staff to collect portraits

by Richmond. An engaging watercolour leaving portrait of an unknown Eton boy, signed and dated 1851, may be the only surviving example at Eton of what was once a considerable collection of Richmond works made for former Lower Master Rev. Edward Coleridge. Richmond's other watercolour leaving portraits are now either untraced or are in public and private collections throughout the world. Intriguingly, recent research has shown

that the dispersal of the collection was carried out by Coleridge himself.

Coleridge was born in 1800 at Ottery St Mary, Devon. He was a nephew of poet and philosopher Samuel Taylor Coleridge and his own nephew, John Duke Coleridge, became Lord Chief Justice. His father-in-law was the Eton Head Master Dr Keate, notorious for floggings. Coleridge had been a pupil at Eton before graduating from Corpus Christi College, Oxford, in 1822. He was ordained the following year and received his MA from Exeter College in 1827. At Eton, he served as an Assistant Master (1824-50), Lower Master (1850-57) and in 1857 became a Fellow. Coleridge was later awarded the position of vicar at Mapledurham, Oxfordshire.

George Richmond, the son of a miniature portrait painter, was almost a decade younger than Coleridge. He followed his brother Thomas into the Royal Academy Schools at the age of 15. In the following year he first met the engraver, artist and poet William Blake at the home of landscape artist John Linnell. Blake's visionary art would be a major influence and, along with Samuel Palmer and Edward Calvert, Richmond became one of the most significant members of a group of followers of Blake known as 'The Ancients'. In 1837, Richmond, his wife Julia and son Tommy travelled to Rome with Palmer and his new wife, Hannah (daughter of Linnell), where Richmond sketched the works of Old Masters and architecture. After his return in 1839, he made a second visit to Italy, before returning to settle in England in February 1841. Although he quickly became one of the leading portraitists in Britain, Coleridge's first commissions,

dating from early in 1841, must have been particularly welcome as Richmond struggled to establish new patrons.

Letters in the archives of the Royal Academy indicate that Richmond and Coleridge were in correspondence from April 1841 until after the latter's move to Mapledurham in 1862. Coleridge's interest in leaving portraits was part of a long-established Eton tradition which began in the mid-18th century with Head Masters requesting portraits from particular boys. Coleridge clearly stipulated that Richmond was to undertake these portraits and he sometimes checked whether particular boys had yet been in touch with the artist to arrange a sitting. In addition to requests for leaving portraits, Coleridge personally commissioned further portrait drawings, including a watercolour portrait of his cousin, writer Sara Coleridge (1802-52), now in the Harry Ransom Humanities Research Center, University of Texas; one of himself (probably the Richmond drawing of Coleridge lent to Eton College for the *Loan Exhibition* of 1891 by 'Mrs. Shadwell'); and a portrait of George Augustus Selwyn (1809-78), who served as Bishop of New Zealand (and later Lichfield). Coleridge wrote to Richmond of his plans to commission a print after the Selwyn portrait from engraver Samuel Cousins and a copy of that print is held in the Eton Collections.

These portraits belonged to Coleridge himself, not the school, and the means by which they were dispersed is revealed in a letter found attached to the back of the frame of a watercolour portrait in a private collection, which shows OE Charles Inchabod Wright at the age of 18.

Further research would undoubtedly reveal many other examples of Richmond's leaving portraits for Coleridge's collection. Some may even be hidden within Eton's own holdings.

Philippa Martin
Keeper of Fine & Decorative Art



George Richmond (1809-96), *Rev. Edward Coleridge* published 1847
Stipple engraving

Mapledurham
Reading
May 11, 1879

*My dear C.W.,
It must, I think, be already known to many of my pupils that I have always regarded their portraits as a loan for life rather than as a gift. Now, however, on commencing my 80th year, I wish still further to realise my original purpose by returning them during my lifetime to their respective owners.*

To effect this I have desired Mr Wilkinson, High Street, Eton, to take charge of them on or about Christmas Day, and to transmit them to their several claimants, on the receipt of a written request from them, and exact directions as to their transmission.

Do not suppose that I am taking this step without much consideration and sincere regret; but it will be a satisfaction to me during my last days to feel that my loss will be your gain.

*Ever, my dear, C.W.,
Your old and loving tutor,
Edward Coleridge.*

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ETON COLLEGE COLLECTIONS
Around the Collections

A Waterloo of an Alphabet

Among the varied holdings of College Library is a collection of early Armenian printing bequeathed to Eton by the Anglo-Armenian violinist and book collector Manoug Parikian (1920-1987), whose two sons attended the school. Comprising some 650 volumes, the collection includes some of the earliest examples of printing in Armenian.

In 2016-17, to mark the 350th anniversary of the printing of the first Armenian Bible in 1666-1668, the Parikian Collection has now finally been fully catalogued, making it accessible online to scholars, students of book history, and of course any enterprising boys. Thanks to the financial support of the Armenian Communities Department of the Calouste Gulbenkian Foundation

in Lisbon, we were fortunate to engage the expertise of Dr Vrej Nerses Nersessian, former curator in charge of the Christian Middle East Section of the British Library and an expert on Armenian early printing.

To complete the project, Dr Nersessian first undertook original cataloguing, produced as a formidable 450-page Word document. His catalogue entries were then converted by College Library staff into electronic catalogue records in line with international library standards, complete with further copy-specific information, for online publication. Around 90% of this second stage was undertaken by the writer of this article, who had never anticipated adding a nodding acquaintance with the Armenian alphabet to her professional skill set!

In the process of converting the catalogue entries with the books in hand, I also learned something of the history of Armenian culture and printing. The history of the written language is closely tied to the early Christian history of the Armenian people and the Armenian Church: the Armenian alphabet itself was created in 406 CE by the monk Mesrop Mashtots' to facilitate the conversion of the Armenians to Christianity by translating biblical and liturgical texts into their language. This led to an explosion of Armenian manuscript production, including translations of many religious and classical texts, some of which have only survived to modern times through their translations into Armenian. However, with the fall of the Armenian kingdom of Cilicia in 1375 C.E. and its division between the Ottoman Empire and Safavid Iran in the centuries that followed, many Armenians were forced to migrate. They soon established colonies in

'By way of divertisement, I am studying daily, at an Armenian monastery, the Armenian language ... Twenty pupils presented themselves on Monday morning, full of noble ardour, ingenuous youth, and impregnable industry. They persevered, with a courage worthy of the nation and of universal conquest, until Thursday; when fifteen of the twenty succumbed to the six-and-twentieth letter of the alphabet. It is, to be sure, a Waterloo of an alphabet – that must be said for them.'

(Lord Byron, letter to Thomas Moore, Venice, 5 December 1816)



The first printed Armenian Bible, printed by Oskan Erewants'i in Amsterdam, 1666-1668.

many major European cities, where they adopted the new technology of printing to preserve and maintain their culture, religion and language.

As a result, the earliest Armenian books were printed in Europe, beginning with five titles produced in Venice in 1512-1514. After a hiatus, Armenian printing resumed in Venice and in Constantinople in the 1560s, spreading from these two centres to other

cities in Europe and Asia with large Armenian populations and convenient shipping routes to other Armenian markets, most notably Amsterdam, where the first Armenian Bible was finally printed a century later. (The first printing press in the Armenian homeland was not established until 1771.)

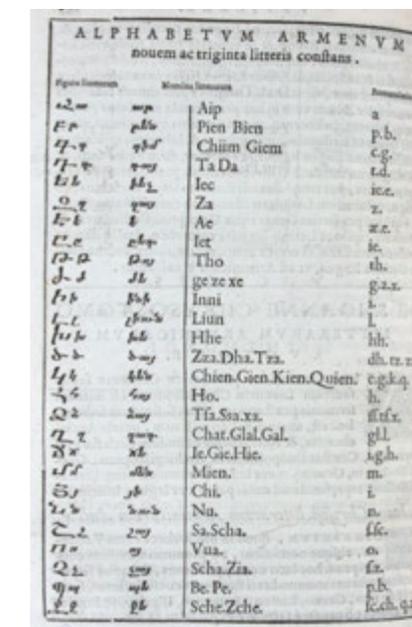
Parikian's collection covers the principal centres of Armenian printing from the first half of the 17th century to 1850 and beyond, and includes a particularly interesting selection of 16th-century western publications with passages printed in Armenian typefaces. The majority of the books are in original or contemporary bindings and many bear the inscriptions of previous owners.

Although my role was largely limited to confirming the material description of the books and to copying and pasting Dr Nersessian's, it was important to develop sufficient familiarity with the alphabet to try to ensure that I was not introducing errors, and I soon began to recognise words like Գիրք [Girk' = book], Հայոց [Hayots' = Armenian], and Վենետիկ [Venëtik = Venice]. Not least among the challenges was the existence of multiple transliteration systems for the 36-letter Armenian

The online catalogue of the Parikian Collection may be accessed at www.etoncollege.com/CollegeLibraryParikianCollection, where a PDF booklet with further information about the collection may also be downloaded.

alphabet, which might additionally vary depending on whether the Armenian being transcribed was Classical Armenian or the Eastern or Western dialects of modern Armenian. To make matters even worse, books written in Turkish were sometimes also printed in Armenian type, and some of these also form part of the collection! By the end of six months, I could empathise with the *cri de coeur* of one of Britain's most famous students of Armenian, Lord Byron, who 200 years ago spent several months studying the language at the Mkhitarist monastery of San Lazzaro in Venice: 'I have about mastered thirty of the thirty-eight cursed scratches of Mesrob, the maker of alphabets, and some words of one syllable.' (Lord Byron, letter to John Cam Hobhouse, 19 December 1816.)

Stephanie Coane
Deputy Curator of Modern Collections,
College Library



The Armenian alphabet, in A. Rocca, *Bibliotheca Apostolica Vaticana ... illustrata*, Rome, 1591. Armenian is an independent branch of the Indo-European language group with its own alphabet of 36 letters.



Parikian's copy of the Oskan Bible is one of a limited number in bindings designed by the pre-eminent Dutch bookbinder Albertus Magnus (Pseudo-Magnus).

Eton's Trophy Cups

On 26th and 27th June 2017, a unique event took place in the Charteris Rooms. For the first time over 400 of Eton's silver trophy cups were gathered for inspection in one place. The resemblance to Aladdin's cave was truly remarkable, with every table top covered in silver. I would like to thank all the house masters who (at a very busy time of year) willingly transported all their silver cups to the Charteris rooms for inspection. The project has been driven by the fact that many of the cups bear the scars of having been presented to boys over the years, and the older cups (and hence the most prestigious) have become very frail.

We had three aims: the first was to make an accurate record. Simon Dean has created

a digital record containing information of location, a photograph of each cup, dimensions, weight, silver marks and a description of the condition. This is an ongoing process as the cups change hands from year to year.

The second aim was to start a rolling programme of restoration. David Cawte, silver expert with a lifetime of experience in mending silver, will take a selection of cups each year for restoration.

The third aim was to begin collecting for the Eton archives the records of sporting events held on these trophies. The immense scale of the information contained on both the cups themselves and the inscribed bases

will be collected for the archives over the years to come.

The earliest dates recorded on these cups are from the late 1850s and early 1860s. Given that sport at Eton existed well before this it is clear that they represent a change in the way sport at Eton was being run. To have trophy cups being presented for house sport it is necessary to have a house system in place and this developed at Eton in a piecemeal fashion over the course of the 19th century as the school steadily bought out the dames who ran boarding houses and replaced them with Assistant Masters.

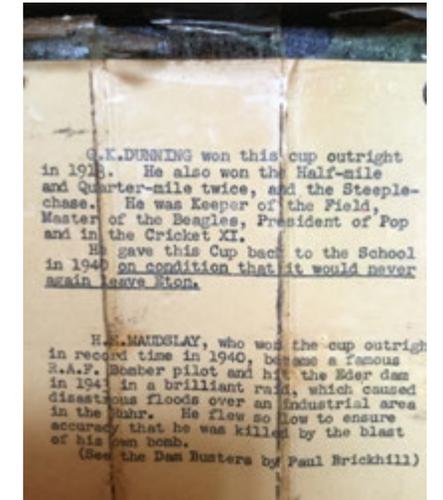
The cups record intensely fought sporting battles between houses. As an example, the



Silver cup audit in the Charteris Rooms



Decorative details of rushes and water lily leaves from the base of the Aquatics cup.



Historic note stuck on the base of the 1.500m trophy.

senior cricket trophy was first presented in 1860. In 1861 it was won by the Rev. W. B. Marriott's House captained by R.A.H. Mitchell, who was to become one of the most significant names in the history of Eton cricket. In 1866 he returned to Eton as an Assistant Master and his coaching resulted in his house winning the senior cricket successively from 1881 to 1887. The 1,500m trophy is a large, elaborate wine cooler originally presented in 1856. It records both great sporting achievement and great heroism. G.K. Dunning won the cup outright in 1913 by winning the race three times. Also recorded on the base is a note to the effect that H.E. Maudsley, who also won the cup outright in 1940, later took part in the famous 1943 raid on the Eder dam where he was sadly killed.

Trophies were presented for many reasons and by different people. The lower boy cricket cup was donated to the school in 1866 by Oscar Browning, Assistant Master. In the same year his house, captained by W.H. Hay, is recorded as having won the cup. Therefore perhaps not such a disinterested gift! After the First World War a number of cups were given as memorials to boys who died. A pair of challenge cups for the Junior 4s has a poignant memorial to 'George William Taylor, Lieutenant Royal Field Artillery who died of wounds in Flanders



Patagonian League trophy, showing its battle scars.

on 11th November 1917. From his mother to the oarsmen on the river he loved so well.' The majority of the cups are not particularly significant artistically. However, a few trophy cups are notable pieces of craftsmanship. The Aquatics cup is a great, urn shaped vessel with continuous scenes of Eton rowing running round its sides surmounted by a lid with the image of Old Father Thames. Sadly, it has suffered badly by being over-cleaned and much of the sharp decorative detail has worn away. Another discovery was that both The Patagonian League cup and the trophy for the quickest 50 in an XI match have silver marks identifying them as being made by Omar Ramsden (a famous Arts and Crafts silver maker) in 1918 and 1935 respectively. These cups are a significant resource. The information that they hold about the history of sport at Eton, its matches, feats of skill, famous sporting heroes and great achievements are a remarkable record of the development of sport at Eton over 150 years. A programme of restoration has begun and I hope that over the next few years the cups will begin to improve in appearance and therefore be held in the appreciation that they deserve.

Shauna Gailey
Keeper of Silver

Black Gold: A History of Peppercorn Rents

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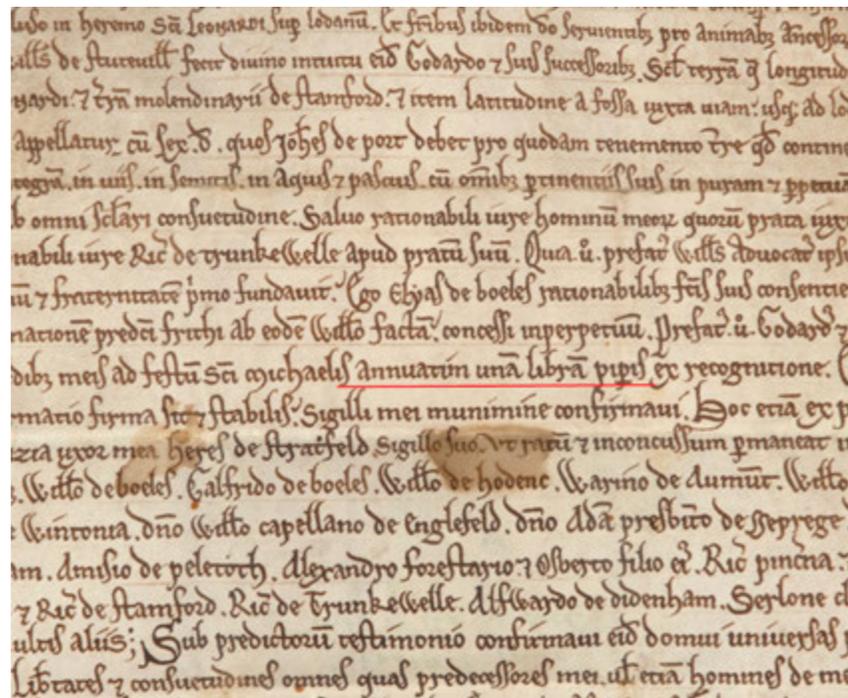
ETON COLLEGE COLLECTIONS
Around the Collections

In medieval England, rents for property and land were often paid in kind, with a wide variety of items offered in place of money. By far the most common alternatives were pepper and cumin, evidence of which can be seen in the College Archives.

In the early 12th century, William de Stuteville granted to Godard the hermit land in Stratfield Saye. In return, Godard and his successors were to pay William a pound of pepper annually (ECR 18/9). In 1333, Roger Paygn granted to the Abbey of St Victor-en-Caux the rent he received for land and houses in Hullavington. The annual rent for the property was two pounds of cumin (ECR 4/17).

Coming originally from Kerala in southern India, pepper was probably the first spice known to man. It was first exported around 4000 years ago, and to Europeans it was so rare it was as valuable as gold, and indeed has been described as 'black gold'. Both Alaric, King of the Visigoths, and Attila the Hun included 3000 pounds of pepper in their ransom demands during the sieges of Rome.

During the Middle Ages, it was the most important commodity traded between India and Europe, and possession was a measure of wealth and status. Italian states such as Venice grew fabulously wealthy by controlling the shipping lines once the spice had reached Europe. The extortionate prices charged led the other European countries to seek their own trade routes, encouraging the exploration of Christopher Columbus and Sir Francis Drake. The discovery of America was a by-product of European desire for this exotic spice.



Confirmation of grant of land in return for a pound of pepper a year, late 12th century. (ECR 4/17)



Grant of annual rent of two pounds of cumin, 13 June 1333. (ECR 18/19)

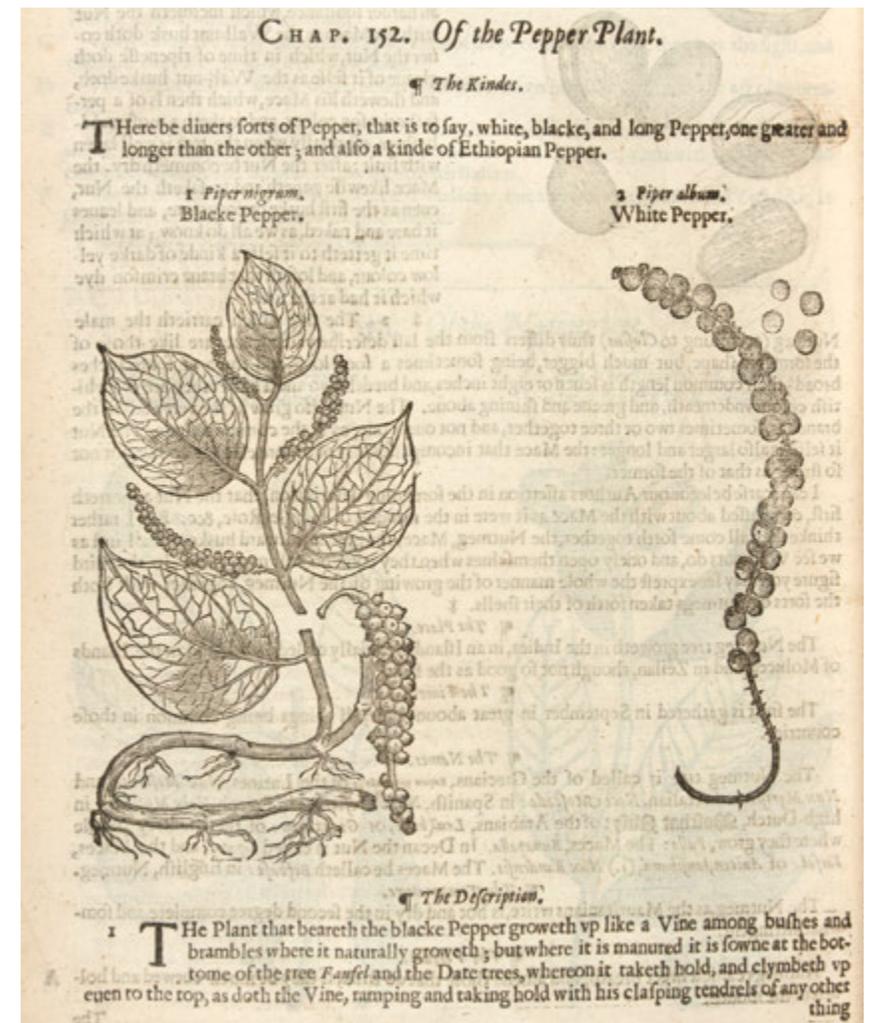
Due to their high value, peppercorns were accepted in lieu of money in dowries, taxes and rent. In Germany, there are records of whole towns paying rent with peppercorns. In 1180, the Guild of Pepperers was established to maintain standards of purity for this most precious of spices. In time, the Guild became the Guild of Grocers, one of England's most influential and powerful livery companies. The existence of the guild meant that the spice could not be debased, unlike coins, which could be clipped, adding to its desirability as a money substitute.

Cumin is said to be the second most popular spice in the world after black pepper. First appearing in Ancient Mesopotamia, 'cumin' is the only English word that can be traced directly back to Sumerian. For thousands of years, it has been widely used for medicinal purposes, as a spice in cooking and in beauty products. Although the warmer medieval climate enabled the spice to be grown in England, the sheer quantities mentioned in the records mean that it too must have been imported in vast amounts, further showing the value placed on this commodity.

From the 16th century, as trade routes increased, the value of these spices began to fall. However, they were still used in rents but for a different purpose, and it became common to see the term 'rent of one peppercorn'.

In English law, in order for a contract to be valid, both sides must give something of value to the other party. It is not necessary for the items exchanged to be of equal value, but an exchange must take place.

This has given rise to today's use of the term 'peppercorn rent'. A land owner wishing to enable the use of his land by another for free must still make a contract with the leaseholder for a nominal sum or peppercorn rent. The use of this token rent acknowledges that the land being leased still belongs to the person to whom the rent is given, ensuring that both sides maintain



Black peppercorns, as depicted in John Gerard's *The Herball or Generall Historie of Plantes*, 1597.

rights over the land and establishing a legally-binding landlord-tenant relationship. A modern day example is the University of Bath, whose main campus is on a 999-year lease from the council. Each year since 1966 the Treasurer of the University has presented a peppercorn to the Chairman of the Bath and North East Somerset Council.

It was not just pepper that could be used for this nominal sum. Other payments reflected in the College Archives include a red rose at Midsummer, a pair of spurs, a chicken at Christmas and a pair of white gloves. Very early deeds reflect the feudal system of the day, with land being leased

in return for the serf's labour on the lord's land. Examples today are the rent of the Billingsgate fish market by the Corporation of London, for which the annual rent is one salmon, Sevenoaks Cricket Club who must pay the Duke of Sackville one cricket ball on the 21st July if asked, and the Duke of Wellington, who holds Stratfield Saye from the Crown and pays on the 'eighteenth day of June [the date of the Battle of Waterloo] in every year at the Castle of Windsor one tri-coloured flag for all manners of rents, services, exactions and demands whatever'.

Eleanor Hoare
College Archivist

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ETON COLLEGE COLLECTIONS
Around the Collections

Recent Acquisitions by the Photographic Archive

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ETON COLLEGE COLLECTIONS
Around the Collections



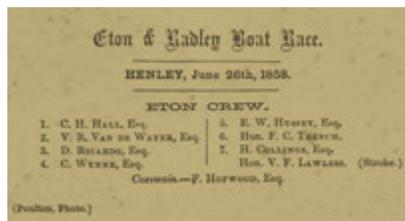
Eton VIII, stereograph, 1858.

We have recently purchased three photographs, in two groups, and my research reveals them to be very interesting in various ways.

Stereo photograph of the Eton VIII 1858

There was an early craze for these stereographs, and they were very popular, indeed we already have several. They are albumen prints glued to a card, which holds them at the correct distance from one another. They were designed to be examined in a viewer, but it is also possible to observe them by looking at the pair and crossing one's eyes until they suddenly are revealed in 3-D.

On the reverse of the card is printed a title, the names of the crew and the name of



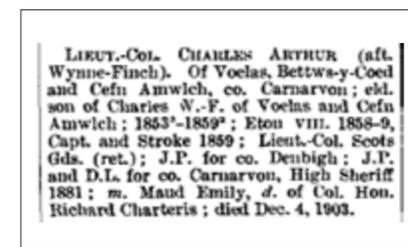
Reverse of the 1858 stereograph.

the photographer or perhaps the printer of the card. There was a photographer and printer named Samuel E. Poulton operating in West London during the period.

We have another copy of this photograph where the individuals are numbered in manuscript under the image. The Radley Race on 26 June 1858 was a one-off event, and not a part of the Henley Regatta. This race is recorded in Byrne and Churchill's *'Eton Book of the River'* (1935) where it is stated that Eton beat Radley at Henley by ¾ lengths in 8 minutes. Eton had at that point only appeared once before in the actual Henley Regatta, but then went on to do so regularly, so this race was right at the beginning of Eton's involvement in the Regatta.

The letters CAW are pencilled at the top of the card and this is probably C.A. Wynne; perhaps it is either his own inscription or else the photographer's reference to supply the copy to the correct purchaser. Wynne is the fairly large boy sitting on the left. The inscription C.A.W. appears

on another stereograph in our collection, a general view of the boathouses from Windsor Bridge and the sort of thing any Etonian building up a collection of photographs might buy. This is his entry in the School Register:



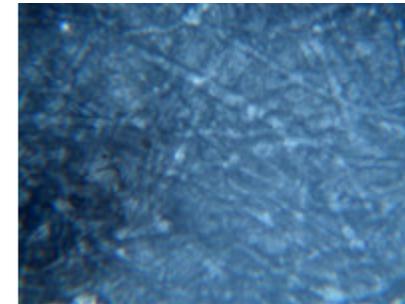
His house master was Rev. W.A. Carter, he rowed in the VIII in 1858 and was Stroke and Captain in 1859. And there the trail ends!

Two albumen prints of Eton by Taunt.

These are fairly ordinary shots, but their author, Henry W. Taunt, is important and they are nice examples of albumen prints.

The albumen print, invented in 1847, was the first commercially useable method of producing a print from a photographic negative. A sheet of paper is coated with a mixture of egg-white (albumen) and salt (usually sodium chloride) and this seals the paper and produces a slightly glossy surface. The paper is dipped into silver nitrate solution that sensitises it to UV light by producing silver chloride. After drying in the dark, it is held in direct contact with the negative and exposed to sunlight, which releases tiny black grains of elemental silver where the light hits it through the negative, so reversing the negative back to a positive. The initial prints were yellow and they were toned to give a warm brown or purplish hue. With

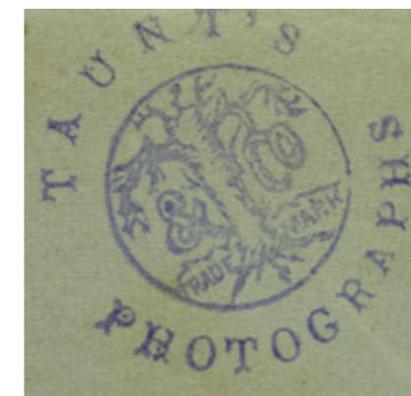
several improvements, the albumen print became the standard method of printing until the early 20th century, when it was replaced by prints made with collodion and particularly gelatin coated paper.



Magnified view of one of the albumen prints, about 100x, showing the paper fibres

Albumen prints required a specific type of paper: thin, strong when wet and extremely pure, as any foreign chemicals would react and cause staining. A suitable cotton-based paper was developed in the 1860s. Because the albumen/image layer sits directly on the paper it is possible to see the paper fibres through the image. Later collodion or gelatin-based papers have a white baryta layer between paper and image and this brightens the print but masks the underlying fibres, a useful test for authenticity of old albumen prints, which have characteristic translucency that allows them to be viewed with a transmission microscope.

Albumen prints absorb water and curl very badly and therefore were mostly mounted on card. Cartes de visite and



Taunt's trademark stamp on the reverse of the albumen prints

the stereo prints mentioned above are all card-mounted albumen prints.

As to their author and the subjects, Henry Taunt (1842-1922) was born and lived in Oxford and set up his own photographic business in 1868. He is considered the finest local photographer of the area from Victorian and Edwardian times. He was a prolific photographer of Oxford and the Thames area and he left a collection of 60,000 glass plate negatives, many of which can be seen in digitised form on the Historic England archive at <http://archive.historicengland.org.uk/>.

The date of the original negative of one of the prints we now have is listed as 1888 on the Historic England website.



Top: 'Staff Houses, Eton College'.
Bottom: The Timbralls from the Slough Road.

Interestingly, the title of the photograph of Christopher's, Hodgson House and Carter House (left to right) is given in the Historic England database as 'Staff Houses, Eton College', and the database also records that they were occupied by Mr Radcliffe and Mr Carpenter. All three were actually Boys' Houses, and in 1888 Rev. R.C. Radcliffe's house boarded in Christopher's, Dr P.H. Carpenter's in Hodgson House and Rev. S.A. Donaldson's boarded in Carter House. I like to imagine the photographer asking a passing boy what the buildings were, and misunderstanding the reply.

Roddy Fisher
Keeper, Photographic Archive

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ETON COLLEGE COLLECTIONS
Around the Collections

Learning from 'Wasters' and Mistakes in the Myers Collection

Since 2011, over 500 ancient Egyptian artefacts spanning thousands of years of history, including ceramic bowls, blue glazed amulets, shabtis of all sizes, and even an ibis mummy, have been on loan from Eton College to the University of Birmingham. These have been extensively used in research projects and for educational purposes by the department of Egyptology, and their forthcoming online exhibition, *Objects Come to Life* aims to show that all artefacts, whether large or small, elaborate or crude, are important in recreating the lives of the ancient Egyptian people; that all objects have a story to tell. Stephanie Boonstra, the postgraduate curator of the Myers Collection in Birmingham, gives us her insights.

Most of the Egyptian artefacts arrived in Eton's collection due to the prolific collecting of Eton alum Major William Joseph Myers, who was stationed in Egypt in the late 19th century. Myers documented his time in Egypt, both as a member of the army and while travelling, in a number of journals, which are housed in Eton College Library. Tragically, Myers was killed at the Battle of Ladysmith in South Africa in 1899, at only 41 years old. Upon his death, he bequeathed his vast collection of Egyptian artefacts to Eton College.

Nearly half of the 544 objects on loan to the University of Birmingham were manufactured from a distinctive Egyptian material called *tjehenet*, which meant 'gleaming' or 'brilliant' in ancient Egyptian. Egyptian faience, as it is now known, has been closely linked with the earliest production of glass and it was regularly used to make amulets, jewellery, figurines, vessels, and much more.



A mummy shroud amulet of the goddess Nut (ECM 1478) above an excerpt of Myers' diary from April 1896 in which he wrote about the amulet, stating 'I much want to get it, as it belongs to the same mummy as my winged scarab' (also in the collection). This travel diary excerpt gives a rare insight into the collecting history of this beautiful piece.



This fragment of a faience bowl (ECM 10) has a base of turquoise glaze with a cobalt blue glaze applied on top of it using direct application glazing in order to depict a rosette, concentric lines, and a swirled design.

The ancient Egyptians left very little information about how they created Egyptian faience objects; however, recent scientific studies have dissected the materials and methods required. Similar to

glass production, the primary raw material compulsory in faience manufacture is silica. Silica could be easily obtained from sand, which is found throughout Egypt, or, if they wanted a purer sample, from crushed quartz pebbles. The other two main ingredients needed were lime and soda, the latter of which could be obtained from natron, commonly used in mummification, from the Wadi Natrun in the north of Egypt, or from the ash of a specific type of plant found along the Nile. Mixed together, these three ingredients would form a white-grey paste that could be moulded into any desired shape.

In order to create the vibrant blue glaze that was characteristic of most faience artefacts, small amounts of copper needed to be added. This could have been done either during the mixing process ('efflorescence') or the copper could be mixed into a slurry into which the moulded object could be

dipped or the mixture could be painted upon its surface. The glazed object would then be placed within a kiln upon ceramic supports and fired at a heat of 800°C to 1000°C, resulting in a glossy blue solid object.

Some of the best evidence we have of this faience production is from manufacturer errors, or 'wasters'. An Egyptian faience bowl dating to the Roman Period is a prime example of a series of errors during production. The first, and most obvious, mistake can be found inside the bowl. Along one edge of the interior is a cracked surface of different hues of blue. This was likely caused by an accident in the kiln that caused the bowl to tilt during firing. This accident resulted in a pool of glazing material inside the bowl, which was subjected to the intense heat of the kiln causing the glaze to crack. Furthermore, the bowl still has the remnants of the ceramic kiln supports stuck to the base of the bowl.

While Myers left no evidence in his travel diaries of where he acquired this interesting manufacturing mistake, a few aspects of the bowl's 'life' post-production can be recreated. First, as this bowl had multiple glaring mistakes, it is unlikely that the vessel ended up in the intended context, whether that was within an elite tomb, home, or temple. Rather, it is more likely that the bowl never travelled far from its place of production and either ended up in the tomb of a local, less wealthy person, or perhaps never even left the workshop. Along with a few similar Roman period faience bowl 'wasters' in the collection, it is most probable that this bowl and the others were all discovered in their original workshop.

The workshop that produced these faience mistakes has been hypothesised to have been the Roman Period faience workshop at the ancient city of Memphis (modern Cairo). Myers' travel diaries noted that he had acquired several pieces of faience from a Cairo antiquities dealer in April 1896, shortly after the Memphite faience workshop had been looted. It is possible



This intricate chalice (ECM 1581) was moulded into the shape of the white lotus flower, which opens every night and closes in the morning. Skilled faience workers were capable of making interesting and elaborate items from the glazed material.

that the antiquities dealer unwittingly purchased a variety of faience pieces that had originated from this plundered faience production site.

This flawed faience bowl arrived in Eton College's Egyptian collection over 100 years ago without archaeological provenance or concrete information about how Myers acquired it. However, by visually examining the interesting piece and perusing the travel diaries left by the collector, a hypothetical story of the artefact can be written, from its faulty manufacture, to it being left at the workshop as a 'waster', to its eventual purchase from a Cairo antiquities dealer and donation to Eton College. This simple bowl shows that often in the 'mistakes' we can learn the most about ancient Egyptian production and techniques, even those that had been lost for millennia.



The faience glaze pooled in one side of faience 'waster' bowl (ECM 586), which resulted in the glaze overfiring and cracking.

Stephanie Boonstra
Postgraduate Curator of the Eton Myers
Collection, Birmingham University

For more information please visit www.birminghamegyptology.co.uk/virtual-museum/objectscometolife/. To visit the collection, contact S.L.Boonstra@bham.ac.uk.

Reflections on a Landscape

Colnbrook Year 5 Poems

Inspired by *Skellig Revisited*, an etching by Norman Ackroyd



Working with Carolyn Hopkins, Year 5 class teacher and RE Subject Leader (Colnbrook Primary School), and with Jon Newton (English Department, Eton College), we devised a workshop for 27 children aged 9 and 10 years old. The programme took the exhibition of Norman Ackroyd prints in the Verey Gallery as its starting point, and then moved to the Provost's sculpture garden, and finally to College Library.

An overarching objective for Carolyn was to carve out more curriculum time for art, and for outdoor learning and play. We also wove the components together by giving the children opportunities to think about why people record the world around them, in what circumstances, and what techniques and media might be available to them. Ackroyd's exhibition *The Western Shore, from Shetland to Co. Cork*, reflecting as it did the artist's fascination with the coastline

of the British Isles, naturally supported a focus on geography and mapping. Carolyn had introduced the work of the artist in the run up to the visit, but the children did not know they would be seeing Ackroyd's work, so there was huge excitement when they came into the gallery and recognised the prints on the walls around them. As Ackroyd is the recognised contemporary master of etching, time in the gallery also allowed for discussion of and experimentation with different materials and techniques.

Ackroyd also explores the poetry of the written and spoken word, indeed the evocative names of the places he visited and captured were listed around the walls of the gallery, evoking the shipping forecast. Carolyn continued this focus back in the classroom. Four examples of poems written by the children in response to Ackroyd's prints are reproduced here. You

will notice some repetition of certain lines. The children, during discussion and the writing process, shared their ideas and could magpie words and phrases from each other.

Moving to the Provost's Garden, the children were given sketchbooks and pencils of different graphite grades, and given time and space in the sunshine to sketch the sculptures – thinking about different viewpoints and angles, and whether to include the setting or not. They were also encouraged to share their opinions and reactions. After a picnic on the fields, the children made their way to College Library, where they were able to see up close further examples of people recording the world around them for different purposes, from Robert Hooke's finely worked studies of the microscopic world in *Micrographia* (1665) to a soldier's watercolour sketchbook from World War I.

Carolyn commented:

"The children were greeted by our Head on return to school and were all grinning from ear to ear. Words like 'amazing', 'fantabulous' and 'brilliant' were used to describe their day. It was so good to see them engage with the rich historical and cultural heritage of the College; every child had a favourite part of the day, there was something for everyone and it was an experience that will stay with them. One of the things I loved most was to see 10-year-olds clutching their Ackroyd catalogues with delight, and discussing their favourite prints with great animation as they left for home. Fabulous."

Charlotte Villiers
Exhibitions & Outreach Coordinator

The smoke lingered in the air
With the smell of burnt wood.
The crackles of fire,
Gurgling in the wind.
I close my eyes
With a deep breath.

The feel of muddy soil,
As humid as the rainforest,
The dark layers of pregnant clouds
The luminous foggy wind.
The rain lashes down its heavy load,
With cords of grey water.

The breeze howling in the air,
The wind tearing my clothes with its icy fingers.
The boiling ashes fall into the dark black sea.
I take a sip of that dark black sea...

By Nadir Bhatti

The moon was like a ghostly galleon,
No horizon on the pitch-black world,
The terrible turbulent waves of the sea,
Crashing onto the bank.

Rain, like a steady downpour of tears,
The wind cutting at my cheeks like icy blades,
Slashing and ripping with smug swishes.

The mist coils around me like an unearthly serpent,
I am all alone,
Not a soul in the world who is with me.
And then I see a dark shadow looming over me...

By Mahnoor Cheema

The terrible turbulent sea crashing against me,
Foggy clouds blocking the view.
The dreadful ashes covering our noses and mouths,
Damp, stuffy air burning into flames.

The wind howling in the air,
Violent waves swishing in our faces.
Pouring down with freezing rain,
Feels like hailstones hitting my head.

Seagulls screeching furiously across the ocean,
Volcanic rocks shedding over the island.
Raindrops the size of bullets,
The wind darkens the clouds with billowing dust.

I fled,
I screamed,
I sank!

By Kiana Turton

I smelt the disturbing and unexpected:
The smell of smoke.
I felt the iciest breeze
Scale over me like acid.
The sky became as gloomy as a witch's lair.

Flying over me
Thousands of pregnant clouds,
There was no horizon over
The big black world.

For a moment I thought the sea
Was a ferocious lion,
Sending its waves crashing over me.

By Tayla Connery

Work Experience in the Collections

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ETON COLLEGE COLLECTIONS
Education



Introduction to object handling by Aimée Sims, Conservation Steward, in College Library.

The Collections offer valuable opportunities for work experience, professional development and pathways into careers and further studies. This year has seen many students both from Eton and elsewhere, and adults from the Eton community and beyond, gain experience in collections, exhibitions and museum work. Regular volunteers include boys from the school volunteering throughout the year on projects such as transcribing early 19th-century diaries, and adults who visit once a week to assist with cataloguing and indexing projects. The Collections also

provide work experience for students in secondary-level through to undergraduate-level education, with one previous boy-volunteer returning in the summer after his first year of university to continue projects in College Archives and College Library.

In June two Etonians joined the Collections for two days of their D-block Work Experience Week. Working primarily on the research and cataloguing of antique coins in the Museum of Antiquities, they also represented the school and the Collections

at the Friends of the Collections' Summer Open Evening. Here they review their time in the collections.

Rebecca Tessier
Collections Cataloguer and Museum Officer

To start our work experience, Mr Fussey took us on a tour of the Natural History Museum, where we learned about the history of the museum and its extensive collection, and the huge amount of work that goes into preserving the thousands of objects on display.

We then looked briefly at some of the fascinating books on display in College Library, and were given an introduction on how to handle and move museum objects by the Conservation Steward and Housekeeper. Later, we spent some time in the library looking at catalogues of Roman coins, including large prints of some of the more historically notable coins. We also used a few of the library's books to research these coins, and discovered why they were commissioned and what the designs signified.

After lunch, we went over to the Museum of Antiquities where Dr Shorrock showed us around the museum and explained what we would be researching. Our aim was to find out the meaning of the coins' images: Augustus commissioned a coin showing a comet which had appeared immediately after the death of Julius Caesar. This was interpreted as his soul ascending to Mt Olympus. Underneath the comet read the inscription 'Divus Iulius': divine Julius.

On Tuesday, we continued cataloguing coins in the Museum of Antiquities and found

out some fascinating information about each of the coins and the purpose of their design; most coins served a propaganda purpose for one reason or another. For instance, Julius Caesar introduced a coin depicting the character of Aeneas carrying his father, thus playing on the idea that Julius Caesar was descended from Aeneas and was rightfully in charge of Rome. This was important given the current unrest that Rome was facing with the Civil War.

Later in the day, we collected and prepared three of the papyri recently returned from loan to Johns Hopkins University ready for the Friends of the Collections event as well as doing a little bit of research on them. We returned in the evening to present our findings from the coins and the papyri to the Friends. The 3000-year-old papyrus used to complement the Book of the Dead was a definite highlight because it was incredible to be able to look at an object that has survived over three millennia. We were also fascinated by a papyrus that showed a banquet invitation, highlighting that in fact we share so much in common with civilisations even as far back as the Ancient Egyptians. Equally, some of the stories behind a few of the coins that we researched were just as fascinating, such as that of the Tribute penny, the penny allegedly in circulation at the time that Jesus was crucified.

The work experience was incredibly useful not only as a fascinating experience from an Ancient History point of view, seeing and researching the Roman coin collection and the Ancient Egyptian papyri, it was also an insight into the opportunities that working in a museum presents. It was a 'hands-on' experience learning different skills required to maintain and preserve artefacts in a museum, from object handling to cataloguing items and repairing damaged pieces.

Olly Perry (PGW)
and **Nathaniel Watson (JDM)**

Boy Keeper: Ry Otake

Ry Otake has been appointed Boy Keeper 2017-18, the fourth year of this post, which comes with a full set of responsibilities but also allows for the ideas and initiative of each individual keeper.

Since day one, my involvement with Collections has been first and foremost enjoyable: this is largely thanks to the support from the staff team, their friendliness and enthusiasm towards boys who show genuine interest. Now, as Boy Keeper, I would like to reflect this in my interactions with boys in the younger years and promote the very atmosphere that drew me into Collections two years ago – a warm sense of welcoming and community.

This term, the goal is to increase our visibility within the school community, especially amongst the boys: central to this is a more rigorous, extensive promotion of exhibitions and upcoming events, especially in the lead-up to key dates such as St Andrew's Day. The importance of boy participation in these events cannot be stressed enough: over the last two years, I have come to realise that these events not only spark new interests, but also provide a platform for boys to express and engage with their ideas through the wider conversation.

I am also determined to continue expanding the outreach of Collections. Having met with visiting students, the extent of their enthusiasm has highlighted the value of building new and existing relations with other schools. The current exhibition *Creative Destruction* has been hugely inspirational in this aspect: from collaborations with universities to primary schools, the exhibition has brought together science and art, creating a unique opportunity for education.

The year will present numerous challenges no doubt, but in working closer than ever with the staff team, I am looking forward to achieving these goals.

Ry Otake
Boy Keeper of the College Collections

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ETON COLLEGE COLLECTIONS
Education

Eton College Community Engagement Gets Creative

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ETON COLLEGE COLLECTIONS
Education



Creative Destruction; Volcanoes inspiring art and science, our new exhibition in the Verey Gallery, opened with something of a bang in September, and one of the first projects off the ground is our link-up with the newly re-launched Eton College Community Engagement (ECCE) programme for boys in C Block (Year 12). The programme seeks to create a strong roster of youth volunteer placements for boys, through which they can think about and explore local, national and global citizenship.

We have been assigned ten boys who will be devising a 60-minute workshop specifically

for primary school aged children, supported by David Anderson (Head of Geography) and me. The workshop should explore the major themes of the exhibition but other than that, it is very much up to the boys themselves. Not only will they have to come up with a programme that is academically watertight and pedagogically appropriate, they will need to work together, be organised and reliable across the entire Michaelmas half, and show leadership and empathy with each other, and with children much younger than themselves. The programme asks that they are positive, polite, helpful and engaging. On going to press we have 16 primary school groups

booked in, and we are confident of a flow of interest, so the boys will need to stay on top of take-up, and be ready to adjust the programme in response to feedback and the age of the children.

This is a positive opportunity for the Collections to contribute to a school-wide initiative, and to develop further our work in using the exhibition programme as a vehicle for bringing Etonians and our local partner schools together for mutually beneficial exchange.

Charlotte Villiers
Exhibitions & Outreach Coordinator

A Belated Tribute to Lord Braye and his Chapel

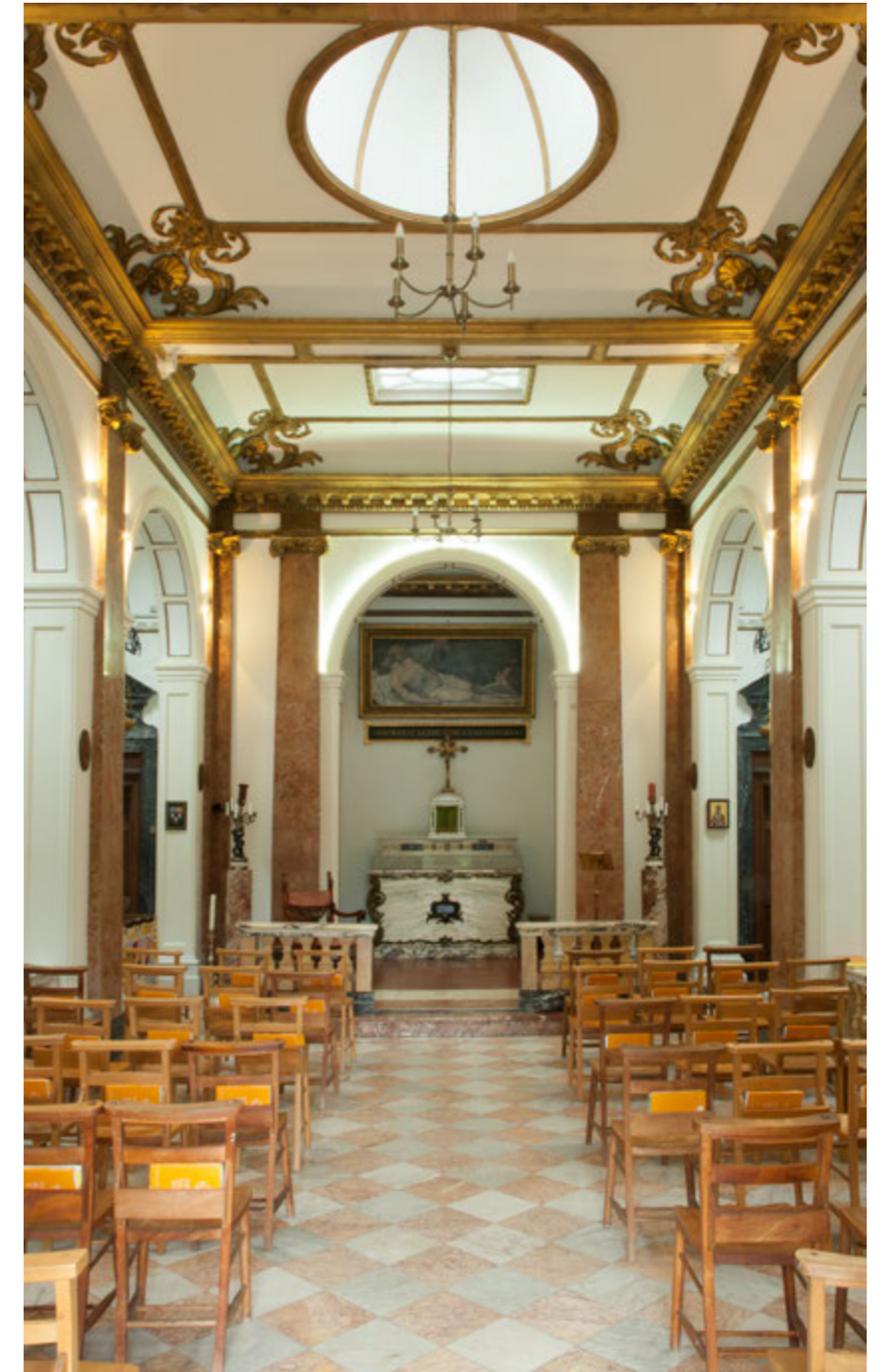
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ETON COLLEGE COLLECTIONS
Features

Many of the buildings and landmarks of Eton have benefited from the generosity of Old Etonians. The catholic church of Our Lady of Sorrows, which became part of the school's estate in 2012, is one such example, but its history reveals that while its benefactor, the 5th Lord Braye, showed passion, generosity and commitment, its construction in 1914 was anything but welcomed by the civic authorities or those of the college.

The 5th Lord Braye was born Alfred Thomas Townshend Wyatt-Edgell in Mayfair, in 1849; the son of Rector Rev. Edgell Wyatt-Edgell. Alfred's parents met as a result of the friendship established between his father and his mother's two brothers at Eton, which caused him to claim to owe his 'very existence to the *genius loci* of Eton'. Alfred found Eton 'a place of unbound liberty' when he arrived at the age of just nine. However, in his autobiography *Fewness of My Days* (1927), he also complained that 'bullying was indeed a great ordeal'. After Eton, he matriculated at Christ Church, Oxford, aged 17, and while there joined the Catholic Church, remaining a devoted catholic for the rest of his life.

As the third son, Alfred was not expected to succeed to the barony of Braye, held by his aunt, the Hon. Maria Otway-Cave, but the unexpected deaths of his aunt, two brothers and mother, all in 1879, meant that at the age of 30 Alfred found himself the 5th Baron Braye, successor to the Stanford estate in Leicestershire, and changed his name to Verney-Cave. Braye inherited Stanford Hall in a ruinous state and at once set about restoring it. He also added a domestic chapel. This brick building, which had a plain exterior, surmounted by a single gilded



Interior of Our Lady of Sorrows.

cross, and a rich interior decorated with paintings, ornamental ironwork, gilded cherubs and a variety of marbles, was the forerunner of the chapel Braye would later build at Eton.

Braye's enjoyment of Stanford was clouded by financial woes. He blamed 'income-tax and super-tax and the impending scourge of death-duties', while he also admitted that 'the task of salvage [at Stanford Hall]... crippled my resources for life'. Braye's response was to sell the land around Stanford Hall and transfer the house to his son, Adrian Cave. He left Stanford in about 1918 and moved to a new home in Windsor. Braye's departure may have coincided with the destruction of his chapel there. As he explained: 'the builders put no damp course in; dry rot devoured it (even the marble!) and experts called in said that the walls were tottering and the roof would inevitably fall on our heads. So the whole chapel has to be pulled down.'

Braye's subsequent chapel at Eton, built to his own design, is located on Eton Court. As one approaches from the High Street, the first glimpse is of the rear and side elevations of an uninspiring, windowless box with a pitched roof. Only the wooden cupola on top, surmounted by a cross, and a glimpse of the back of the broken curved mantel, which forms the apex of the façade, give a clue of the extravagance to come. Standing before the entrance, the building appears like a modest baroque church, transported from somewhere on the continent. Stepping inside is an unexpected experience. From the tiny dark porch a pair of swing doors open into a well-lit interior, surprisingly rich and coherent, lined with coloured marbles and gilded decoration. The marked change in ambience from the street outside to the serene inner space can be partly attributed to the only light source being from sky lights, so nothing of the bustle of Eton can be seen or heard. This was required by the school, which invoked an ancient by-law preventing the building from overlooking

land owned by the college. The six side chapels are decorated with marble altars and 19th-century copies after Renaissance paintings, including works after Giovanni Antonio Galli's *Cherubs*; Raphael's *Madonna del Granduca*, and Correggio's *The Adoration of the Child*. The most significant painting, reserved for the main chapel, is a 17th-century Italian oil-on-canvas scene of *The Lamentation*, which measures nearly three by seven feet. Formerly attributed to Guido Reni, it has more recently been suggested to be a work by Pietro Testa (1611-50). Other treasures collected by Lord Braye include an Italian processional cross (probably late 15th-century), a sculpted plaque by sculptor George Tinworth (1843-1913) and an as yet unidentified 'credence composed of marble from the Palace of Constantine'. *The Lamentation*, decorative ironwork, incense burners and candlesticks can all be identified from photographs as items salvaged from the earlier chapel at Stanford, while it has also been reported that some items are from Frogmore Chapel in Windsor. As was the case at the Stanford chapel, the elaborate gilded decoration is by the London-based firm of M. Joubert & Sons.

Braye's Eton chapel was completed in January 1914. The local council had done everything it could to prevent its construction, condemning the proposal as unwanted and unnecessary. What's more the Eton Head Master, Edward Lyttelton, clearly viewed the new chapel as a threat. Lyttelton's response to the proposed building was not only damning of the project, but also of Braye's beliefs:

The old bitter antagonism is not dead in the country ... Eton cannot afford to lose her large connexion with evangelicals and others who would take umbrage at what you are going to do. To safeguard ourselves, therefore, I should have to make plain to everyone that as the Catholic boys are already admirably looked after here, I have flatly forbidden any boy going near the new church ...



Private Chapel, Stanmore Hall c. 1900.

By 1915 the 'catholic boys' consisted of 20 Eton boys and 21 Belgian refugees, recently taken in as they escaped the First World War. These boys walked almost two miles to a catholic church in Windsor for their services.

Braye died in 1928. An obituary in *The Times* referred to his 'Catholic church at Eton, which the Headmaster promptly placed out of bounds'. The now retired Lyttelton wrote a letter in his own defence to the paper, explaining that Eton College's catholic boys 'were being looked after by Father Loninotto, the Roman priest in Windsor with whom I was on the best of terms'. While this may have been the case, Braye's decision to build a chapel close to the school he so loved was undoubtedly made with the intention of benefiting both boys and the local community. More than 100 years after the dispute between Braye and Lyttelton, it seems long overdue to recognise Braye's commitment to his catholic faith and his achievement and generosity in creating Our Lady of Sorrows.

Philippa Martin
Keeper of Fine & Decorative Art

Annual deep clean – Election Hall and Election Chamber

Many will be familiar with the beautiful historic spaces and collections to which Eton College is home. Attention is often given to the conservation of individual items and the care that they need but this is only one small area of the conservation in progress at the college. Preventative conservation is used to help limit the deterioration of the collections and is a vital part of collections care. This involves monitoring collections spaces for pests, keeping objects stored safely and to a museum standard, and cleaning both the objects and the spaces that they are housed in. By keeping the spaces clean we can prevent dust and dirt causing damage to the collection and limit pests, in the hope of reducing the amount of interventive conservation needed in the long term.

The annual deep clean is one of the biggest and most complex projects for the conservation team to organise. An area of the college is chosen to undergo a thorough conservation clean. The space chosen is usually one that fits the criteria of holding collection items or is an area of architectural importance that also has a high footfall throughout the year. Whilst housekeeping is of course part of the day-to-day life of all the college spaces, the deep clean is much more meticulous, going quite literally from the ceiling to the floor with only conservation cleaning techniques being used.

The planning for this year's clean began in November 2016, when the decision was made to focus on Election Hall and Election Chamber, and bring in a specialist conservation company to do the cleaning of the internal fabric of the rooms – ceilings,

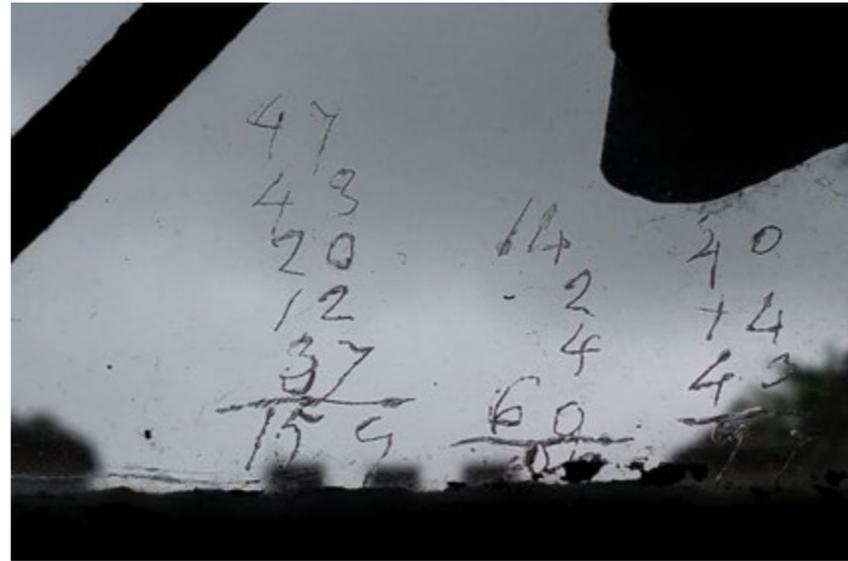


walls, windows, fireplaces and floors – as well as the furniture. This meant that the focus over the next few months would be how to get the rooms ready for the team's arrival. Tower scaffolding would be needed in both rooms and the items that wouldn't be cleaned would need to be removed. This was especially an issue in Election Chamber as it is home to 34 paintings, all in large, very delicate gilt frames which I would need to clean (front and back) before they were rehung. It was decided that we would need the external help of professional art movers to bring them down. We identified an area big enough to hold the complete set of paintings that also allowed space for them to be cleaned.

Election Chamber

We started in Election Chamber, where the specialist team began with cleaning the ceiling and gradually moved their way down. The wooden panelled walls were

addressed with a clean, dry mop that brought away years of dirt that had lain hidden behind the many paintings and had been unreachable during normal cleaning. The next area of focus was the windows, which were cleaned initially with a vacuum and dry wiped, before being given a wet clean using cotton buds dampened with de-ionised water and a conservation-grade detergent. This high clean meant that we were able to see the markings on the windows up close, some of which included old mathematical calculations and signatures. The fireplace was then cleaned with the 'V & A method': a solution of water, white spirit and a non-ionic detergent which forms a milky emulsion. After doing a test patch, the solution was carefully applied to the marble surface using cotton wool swabs, before rinsing the area with water and blotting it dry. This method was also used to clean the entire fireplace, removing a large amount



Mathematical calculations on a window in Election Chamber

of ingrained dirt in the process. The clean was finished with an application of wax to protect the clean surface. Before the room was completed, the curtains were hoovered from top to bottom and the floorboards had any compacted dirt removed.

Election Hall

After two days the clean moved into Election Hall. Before starting on the ceiling the team first cleaned all of the objects so that they could then be moved out of the way into Election Chamber without reintroducing dust and dirt. Election Hall holds 14 English, Portuguese style chairs with leather and gilt seats, and the plan was to completely clean each one. However, once the clean started it became apparent that pieces of gilding were coming off and landing in the netting that covered the hoovers. To prevent any further loss, only the wooden elements of the chairs were cleaned and then they were carefully moved to Election Chamber and covered. It is quite common that small changes have to be made to a cleaning plan, as a historical collection can bring up many surprises and challenges.

One very delicate challenge in Election Hall was the stained-glass windows; the plain glass could be wet-cleaned like the glass in Election Chamber but the stained-glass has drawn-on images, some of which

have been identified as having been hand-painted in the 16th century. Having spoken to a stained-glass expert we confirmed that these delicate images should be touched as little as possible to prevent any damage, but that they would still need to be cleaned. To accommodate this, it was decided that the stained glass would be lightly cleaned with only a soft brush made of pony hair, allowing minimal abrasion and contact with the images. With these issues solved, the ceiling and walls were hoovered and compacted dirt removed from the floorboards, with the clean completed in three days.

The deep clean has left Election Hall and Chamber looking revitalised and in excellent condition. The preventative conservation means that the rooms can continue to be used in the life of the college while the collection objects are at reduced risk of damage. I would like to thank Virtu Conservation, Fine Art Transportation Services, Housekeeping and everyone involved for their hard work, and I look forward to next year's deep clean and the challenges that it will bring.

Sara Spillett
Conservation Housekeeper



Preparing Election Hall for the deep clean.

Hugo Williams: The making of a poet

Earlier this year I catalogued the literary papers of Hugo Williams, who has been referred to as 'Eton's most important poet since Shelley'. The collection was purchased by Eton College Library in 2015, and consists of drafts for over 400 poems, as well as notebooks used for his two travel books and proofs of his freelance column in the *Times Literary Supplement*. The collection provides a fascinating insight into the poet who was a perfectionist when it came to his work.

Born in 1942, Hugo Williams was the eldest son of actor Hugh Williams and the model and actress Margaret Vyner. He was educated at Locker's Park preparatory school and Eton College, and it was during his time at the latter that the world saw his first poetic output.

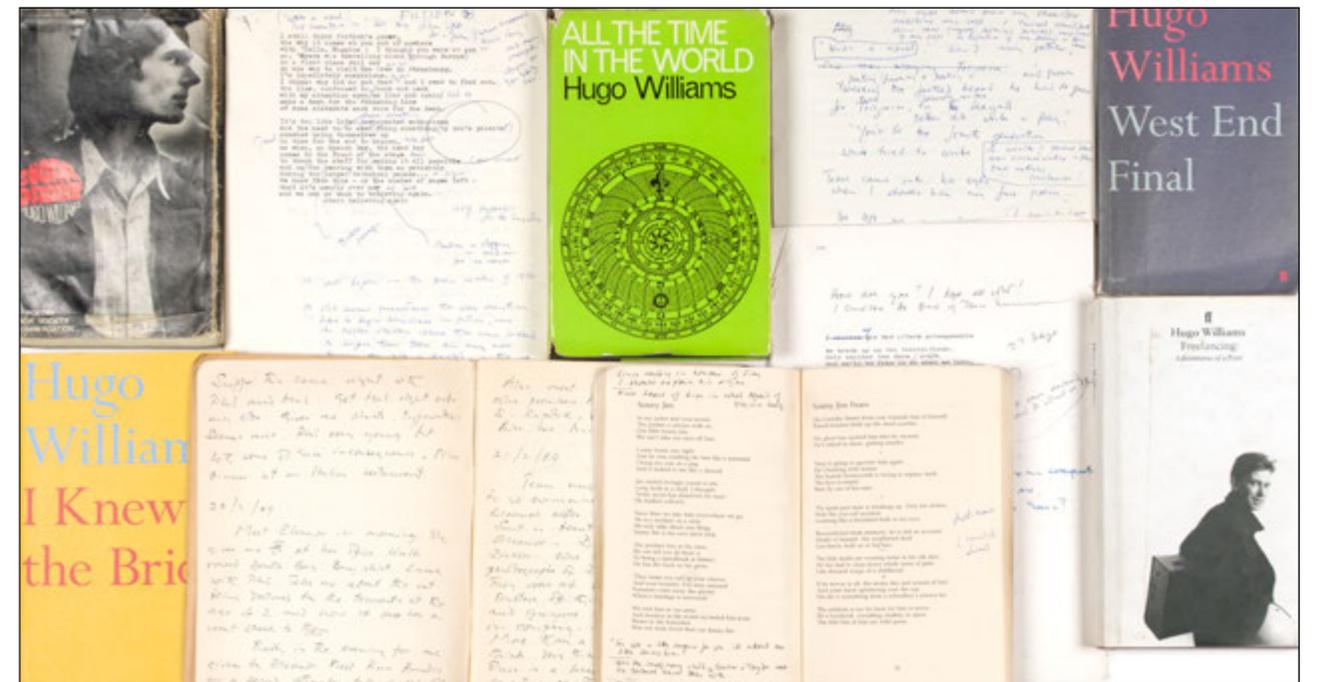
He later described how 'poetry was the only thing' he ever made an effort with and it is no surprise then that he chose to leave school at the age of 17 to devote more of his time to poetry and to travelling the world. He journeyed through the Middle East, India, South-East Asia, Japan and Australia, an experience that was immortalised in his travel book *All the Time in the World* (1966). This work was based on travel notebooks, which form part of his archive collection, and contain descriptions of his experiences, as well as a number of poems written during his journey. On his return, he published his first book of poetry, *Symptoms of Loss* (1965), at the age of 23.

Carving out a career in journalism, he has worked for the *London Magazine* as assistant editor; the *New Statesman* as

a television critic and poetry editor; the *Sunday Correspondent* as a theatre critic; *Harpers & Queen* as a film critic; and *The Spectator* as a poetry editor. He has also been a regular contributor to the 'Freelance' column in the *Times Literary Supplement* and is a writer on popular music for *Punch*.

While all of these aspects of his life are reflected in his archive, Williams mostly identifies himself as a poet and it was here that he achieved his greatest success, publishing 11 poetry books and winning numerous awards, including the Queen's Gold medal, the Geoffrey Faber Memorial Prize and the T.S. Eliot Prize.

Williams, who has never used a computer for his writing, kept a remarkable number of drafts of each of his works. The drafts



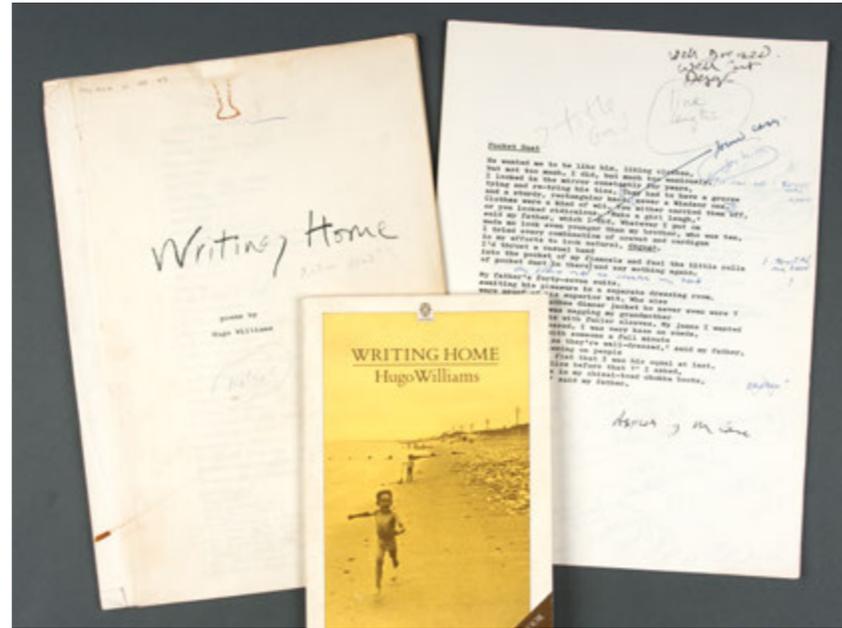
The Hugo Williams archive, including typescripts, notebooks and his personal, annotated, copies of his poetry books.

allow individual changes and revisions to be tracked in a way that is increasingly lost in the digital world. While each individual draft is significant in its own right, as an archivist I am interested in what this collection as whole can tell us, and it is in this respect that his literary papers offer something of a rarity in the literary archive field.

In 1985, Oxford University Press sent a letter to Williams, enclosing the original typescript of his work *Writing Home*. The letter states that Williams may wish to keep it, throw it away or 'sell it to an American University'. This offhand remark is an accurate indictment of the UK's past potential to acquire literary archives. The US had the money and the momentum, while the UK had what remained, resulting in dispersed fragments, destroying the original order and therefore the complete picture of the writer's world. Thankfully this was not the fate to befall Williams' archive and the collection's value is a means of analysing not just his work, but also of his development as a poet and his writing practices.

The drafts that make up his archive allow the archaeology of the manuscripts to be clearly seen. The number of versions is in itself an indication of the poems that required more refining, and it is here that we get Williams' own, rare, editorial comments as he noted one version to be 'better' than others. He would often agonise over a particular line, with page after page of manuscript with the same – albeit it slightly altered-line – written out again and again until he was satisfied.

This was frequently the case in his fifth poetry book, *Writing Home* (1985), written after a ten-year break from publishing a full-length book of poetry. In some cases over 50 drafts in either manuscript or typescript form exists. Even Williams described the sheer number of drafts as 'ridiculous'. However, they show the way his poetry would develop and evolve. All the drafts were kept in case he wanted



Manuscripts and typescripts for *Writing Home* by Hugo Williams.

to go back to them to review or reuse lines or ideas. He would frequently cut and physically rearrange lines, which were then stapled onto separate sheets. In one example, taken from *Writing Home*, several lines were rejected from the poem 'Waiting to Go On'. However, rather than discard the lines completely, they were used in composing 'Unfinished Poem', which appeared later on in the book.

Ever the perfectionist, Williams would continue to rework his poems after publication, correcting his own personal copy of a book. It was not unusual therefore to find the same poem or theme crop up in a later work, revised and revisited.

Williams' poems covered all aspects of his life, from his relationship with his father and his youthful experiences to his marriage and his relationship with his daughter, exploring heartfelt emotions along the way, in his own plainspoken and often satirical style. However, the autobiographical nature of his work was never as evident as in his last collection of poems to date. 'From the Dialysis Ward', published in

I Knew the Bride (2014), is a sequence of 18 poems offering a personal and poignant reflection of his battle with kidney disease. Within his papers we have the original sequence containing poems omitted from the final publication.

Williams described his own creative process as one of 'collaboration' where one poem, one idea, or even one line is not seen within the confines of a singular work, but rather spanning his career where poems are revisited and changed, and original discarded ideas are given new life.

As he is a contemporary poet there has been no in-depth research on his work so far, however the myriad of drafts represents a treasure trove for the future scholar looking to explore this poet and his papers. Throughout his published works, Williams revised and polished his life experiences and through searching his archives, researchers are now able to see the poet in the making.

Ceri Brough
Project Archivist

Silver Tray by Paul de Lamerie

Eton is extremely fortunate to have in its possession a magnificent and large silver tray, hallmarked Paul de Lamerie, London, 1738. Paul de Lamerie was one of the finest craftsmen and designers in gold and silver that this country has produced. Much of Eton's silver has been acquired over the centuries for practical use but in the 19th century gifts of historic plate from generous donors began to arrive, and it is at this point that the motley grouping of silver pieces that

had survived the centuries began to be a 'collection' in the modern sense. This large and elaborate silver tray is a superb piece of antique plate that came to Eton in the 20th century.

The tray is rectangular and impractically heavy and therefore most likely to have been used for display on a sideboard. Ornamented with very beautiful cast and chased decoration, elegant swags of flowers and foliage twine around the straight edges interspersed with

four grotesque masks. In each of the four corners, four small putti lounge against a background of four lion masks. The centre of the tray is engraved with the arms of Smith, Barons Carrington. The tray reflects the commercial and social ambitions of the Smith family of Nottingham.

In 1650, Thomas Smith established the first private bank outside London. By the third generation of the family the business had expanded well beyond its Nottingham



The de Lamerie Tray.



'Africa'.



'America'.



'Asia'.



'Europe'.

roots. The will of Abel Smith II (1717-88), records independent Smith banks in Nottingham, Lincoln and Hull, offices in London through the banking partnership of Smith and Payne, and partnerships in the merchant firm of Wilberforce and Smith trading in the Baltic. He also left extensive landholdings in Nottinghamshire and Lincolnshire and a sugar plantation in Jamaica together with £59,953. With six surviving sons, four of them partners in the Smith family banks and five of them MPs, it is clear that this was a family of considerable wealth and one on the rise.

The engraved coat of arms on the tray is that of Robert Smith, 1st Baron Carrington. The eldest surviving son of Abel Smith II, he inherited the family banking business on the death of his father in 1788. As an MP he loyally followed Pitt the younger and used his pocket boroughs of Midhurst and Wendover to support Pitt in Parliament. His reward was to be made Baron Carrington of Bulcot Lodge in Ireland in 1796 and Baron Carrington of Upton, Nottinghamshire in 1797. This coat of arms must therefore have been engraved on the tray after his elevation to the peerage in 1797.

Uneven indentations on the back of the tray indicate that this coat of arms has been overlaid on an earlier engraving. The four putti in the corners hold symbolic objects. Taken together they personify the four continents of the world. Africa wears a coral necklace and carries a snake. America carries a feather symbolising the native peoples and has at his feet a caiman. Europe wears a crown and carries a temple indicating that he is both king of the world and the cradle of Christianity and civilisation. Asia holds a censer since perfumes come from the east and holds a crescent moon in his upraised

hand. Such specific subject matter would have been the choice of de Lamerie's client. Although the four continents are found in the iconography of the Catholic counter-reformation, in protestant England this is an unlikely inspiration. A possible source is that of maps, shipping and trade and the desire to record and chart the trade routes to the new world. *A New and Correct Map of the World* printed by Charles Prince (London, 1714) has an engraving of the four quarters of the world as its frontispiece. Other atlases and books on navigation use the same symbolism. Using the iconography of the four continents on an imposing piece of silver would be understandable in a family with such extensive trading connections. Indeed Abel Smith's will lists a sugar plantation in Jamaica and his brother, John was a Director of the East India Company. Although there is no proof it is possible that the tray had been in the hands of the Smith family from the date of its making in 1738, and that after 1797 it was re-engraved with the new armorials of Robert Smith, Baron Carrington.

Two further inscriptions engraved on the tray date from the 20th century. The face of the tray has inscribed, 'The gift of Charles Marquess of Linconshire K.G. In memory of the visit of Etonian Generals to the college and school on May 20th 1919'. A photograph recording this visit hangs in the Blue Corridor at Eton. On the reverse is the sad and poignant inscription, 'Remember lieut. the Viscount Wendover Royal Horse Guards, who fell in the charge of the Blues near Ypres on May 15th 1918 aged 19'. This memorial records the death of the only son and heir of the first, and last, Marquess of Lincolnshire K.G., 3rd Baron Carrington. His son, Viscount Wendover, fell in the cavalry charge at Potijze on 15th May and died of his wounds four days later. In the Cloisters at Eton is a memorial plaque that lists nine members of the Smith family who died during the course of the First World War, 'Sons of Eton and descendants of Thomas Smith of Nottingham 1631'. The de Lamerie tray is therefore several things: a record of



Coat of Arms of Robert Smith, 1st Baron Carrington of Upton, Nottinghamshire.

the success and rise of the Smith family of Nottingham; a memorial to great loss, both of family members and an only son; and finally a record of the connection and support of one family for a school through which many of its sons have passed.

Shauna Gailey
Keeper of Silver



Photograph of the visit of the Old Etonian Generals to Eton, taken in 1919.