An open evening

# Ceramics & Sculpture

**Tuesday 28 June**
**6pm – 8pm**
**Verey Gallery**
**& Provost's Garden**

For further information on any of the articles in this Journal,
or to book tickets for events, please contact
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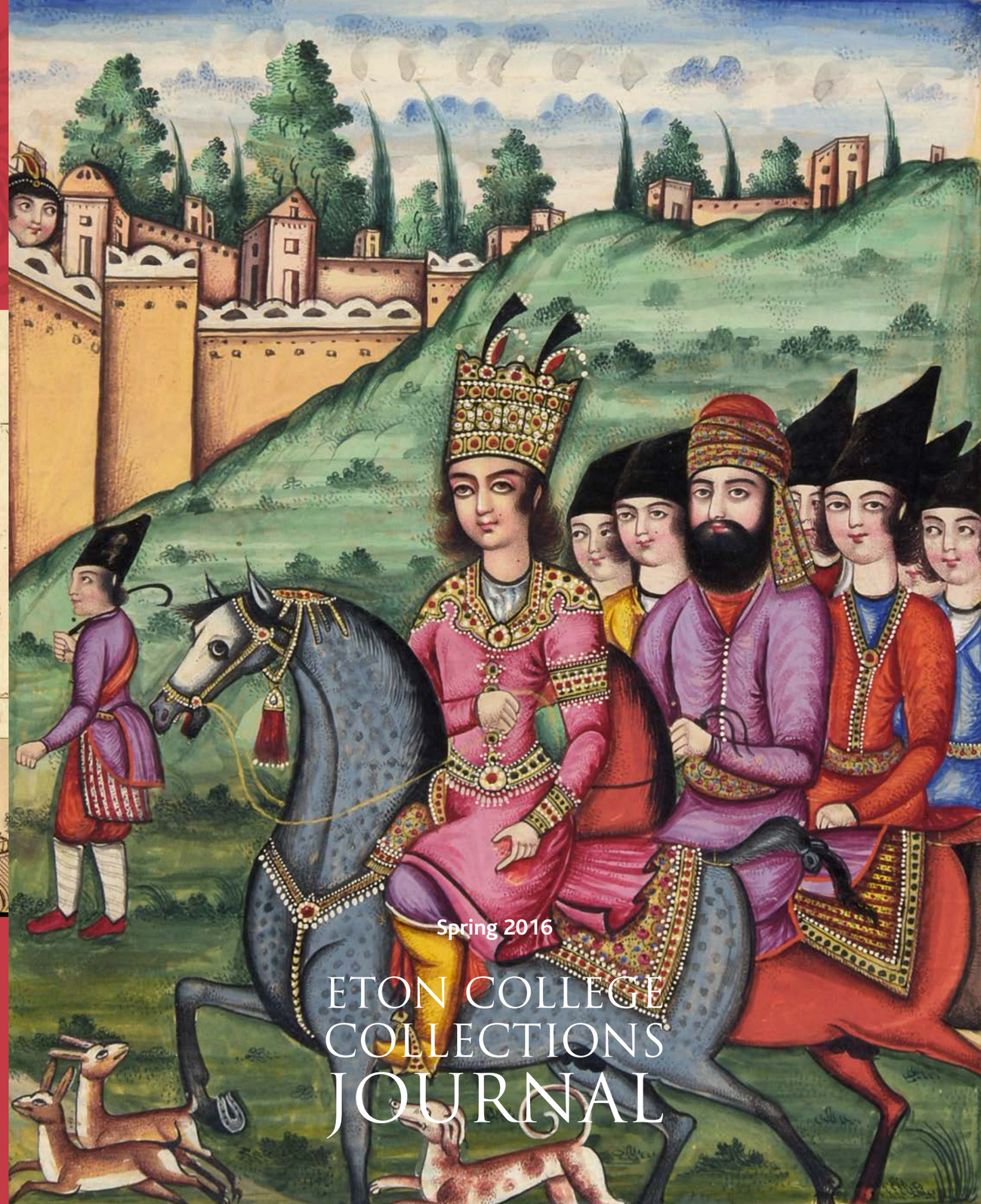


Spring 2016

# ETON COLLEGE COLLECTIONS JOURNAL

# Contents









Cover Image: Miniature in a Persian manuscript of Nizami, *Khamsa* ('five poems'), Persia, Tabriz, c.1530.



# From the Provost

**The Collections Journal is once again full of an extraordinary range of things, reflecting the full scope of Eton's Collections.**

We start with a fascinating first contribution from our new Keeper of Fine and Decorative Arts, who has joined us from the Government Art Collection. Philippa Martin has already used her powers of scholarship and detection to correct important misattributions among our portraits. I found the story of the magnificent Gimson table now in the Agars Pavillion, which reminds us of the terrible losses suffered by the philanthropic OE Manchester industrialists the Johnson family in World War 1, particularly moving. But there is something to learn from every article, from Maddy Smith on Thomas Hardy's evocative Christmas Cards to OE Christopher Lever talking about the joys of stalking. Stephanie Coane gives a fascinating account of College Library's excellent exhibition on Aldine books, while Charlotte Villiers describes our education and outreach programme, and shows how the new Museum of Antiquities has hugely increased our offering. Barney White-Spunner OE writes vividly about Etonians at Waterloo. Eleanor Hoare goes behind the scenes to describe the maintenance and conservation of ancient and modern filing systems. Haroon Shirwani and Nicholas McBurney OE take us through the beauty and the significance of our Islamic manuscripts, and Samantha Wookey from the Buildings Department explains the background to John Simpson's spectacular new building around McCrum Yard. And there is Michael Meredith on the Arnold project, uniting the forces of College Library with the Music Department and the Arnold family; and Justin Nolan and Roddy Fisher on our fine Margaret Bourke-White photographs. Reflections on Eton during the wars made me laugh out loud at times (I am afraid the tradition of spoof military letters went on into my day – I will remain silent about the now distinguished authors of letters to various journals signed 'Colonel Grimshaw'...) And on the final page we have the post-script from Ian Cadell, a dear friend of Eton's in every sense. So I hope you enjoy it all as much as I did!

**Lord Waldegrave of North Hill**

# Event Listings

### Ceramics & Sculpture

Tuesday 28 June
6pm – 8pm
Verey Gallery & Provost's Garden
£15 (including drinks, canapés and a copy of the catalogue)

### Curator Talk, Daniel Robbins

November 2016 (Date TBC)
6pm – 8pm
Leighton House Museum
12 Holland Park
London W14 8LZ
£15 (including drinks reception)

# An introduction to the Fine & Decorative Art Collection

**Since arriving at Eton College in August 2015 as the new Keeper of Fine & Decorative Art, I have had only limited opportunities to investigate the collections for which I am now responsible, encompassing paintings, drawings, prints, sculpture, tapestries, furniture and stained glass. However, in these busy first few months, various projects have brought me into contact with objects from each of these categories. I hope the snapshots that follow give a sense of the variety of objects in the collection and the modest but fascinating discoveries I have made along the way, with the help of my colleagues.**

## Paintings

In my experience, incorrectly attributed or unattributed works have often been accessed at a time when knowledge of the artists of a particular period has lapsed and has yet to be adequately researched. At such times there is a tendency to attribute works to the most obvious or prominent artist of the time, or to simply leave them unattributed and this may explain why two 18th-century portraits, displayed high above the dining tables in College Hall, bear labels which give the artists as 'after Sir Joshua Reynolds' and 'Unknown Artist'. The portrait of Charles Pratt, 1st Earl Camden (1714-1794) is not a copy after Reynolds, as indicated, but was produced in considerable numbers by the studio of founder member of the Royal Academy and politician Nathaniel Dance (1735-1811; later Sir Nathaniel Holland). Variations exist, showing the sitter with or without his large black hat. I feel I know the image well because of a version in the Government Art Collection, where I previously worked.

Hanging opposite Camden is a full length portrait of diplomat Stratford Canning, Viscount Stratford de Redcliffe (1786-1880), labelled as by an 'Unknown Artist'. However, trawling through images from the Royal Collection confirms the artist as Henry Richard Graves (1818-1882), who worked as a clerk for the India Board in London before becoming a portraitist. Although Dance remains the more celebrated of the two painters, I am more drawn to Graves's portrait of Canning, which represents the primary and indeed only version of the portrait, and which was exhibited at the Royal Academy in 1863, though the work was received with relatively faint praise.

## Drawings

The care of objects from the collection can sometimes mean removing them from display, at least temporarily. Works recently returned to storage are a group of drawings, in matching gilt frames with fine decoration, which were formerly in the Head Master's Lodge but were clearly degrading. The group mainly represent leaving portraits. The former tradition of presenting a leaving portrait to the Head Master is usually associated with portraits in oil. However, a series of chalk-on-paper leaver's portraits (depicting boys at around the time they left the College) were, until recently, housed in the dining room of the Head Master's Lodge. The drawings were

Left: Thomas Willement (1786-1871), *Design for a ten panel window a new library at Eton College 1845*, pencil and watercolour on paper, The British Library

commissioned by Dr Edward Balston (1817-1891). Balston had first come to Eton College as an Oppidan in 1829 and returned in 1840 as an Assistant Master. He was elected a fellow in 1860 and later served as Head Master (1862-68). During his time at the school, Balston commissioned numerous portraits of boys. These included this series of chalk drawings, most of which are by the celebrated portraitist George Richmond (1809-1896), although there are also examples by Henry Tanworth Wells (1828-1903) and Richmond's brother, Thomas (1802-1874). George Richmond also drew portraits of Balston's wife, Harriet, and the Head Master himself, who bequeathed the portraits to the College. Two years after Balston's death, his pupils commissioned his altar tomb, complete with life-size effigy, which remains a prominent feature of College Chapel.

**Prints**

In an attempt to relieve pressure on space in the Picture Store, we have put some of the larger and less light sensitive works on display in Lupton's Gallery, which serves as both a viewing space and my office. These include a photogravure after a portrait of Queen Victoria, catalogued as 'by an unknown artist.' Victoria is shown seated on her throne in the House of Lords in 1899, just two years before her death. The identity of the artist, in this instance, was straightforward to establish. The original painting was made by French painter and etcher Benjamin Constant (1845-1902) following a commission from Sir William Ingram, Managing Director of the *Illustrated London News*. The work was exhibited at the Royal Academy in 1901 and that year Edward VII bought the painting from Ingram with the intention of displaying it in the Royal Dining Room at Windsor Castle. This largely forgotten work was described as 'the most talked about' canvas of the year in 1901.

**Sculpted busts**

Researching the provenance of works is something that particularly interests me

View of Lower Chapel, including the four tapestries by Amy Akers-Douglas

and I have become aware that in the 19th century, the presentation of works of art to an institution was often reported in the contemporary press. I put this notion to the test in respect of the collection of busts displayed in Upper School. Most of these are by the sculptor William Behnes (1791-1864). Two examples by Behnes, those of William Pitt, 1st Earl of Chatham (former Prime Minister) and Charles Pratt, 1st Earl Camden (made Lord Chancellor by Pitt), sculpted long after their deaths, were both presented to the College in 1847. The bust of Pitt is a copy of a work by Peter Scheemakers (c.1691-1781), which was originally commissioned for Richard Temple, 1st Viscount Cobham's 'Temple of Friendship' at Stowe. A descendant of Cobham, the 2nd Duke of Buckingham, allowed Behnes to make the copy, although the sculptor altered the hair and drapery of the original. This later version was then presented by Behnes to the College. In the same year George Pratt, 2nd Marquess Camden, grandson of the former Lord Chancellor, presented Behnes' bust of his grandfather to the College. The Camden bust is based on portraits of the sitter and presents the former Chancellor in his wig and robes of office. The two men were reported to have first met when they were at the College over a century earlier. They later worked together for much of their careers, so the busts were positioned next to each other in Upper School in 1847 and they remain side by side, although separated by a window, today.

**Tapestries**

A proposal made before my arrival to conserve the series of four tapestries, displayed on the north wall of Lower Chapel has led me to investigate the works a little further. They were made between 1922 and 1928 as a memorial to the 1,157 Etonians killed during the First World War. Woven on hand looms at the Merton Abbey Works in south London, established by William Morris, the tapestries represent the legend of St George and are symbolic of the part Etonians played in the War. They were designed by Amy Akers-Douglas, wife of the diplomat Aretas Akers-Douglas (second Viscount Chilston from 1926), who also designed tapestries for Lancing College Chapel.

The first of the four Eton tapestries shows St George being presented with a sword as he leaves school. Windsor Castle, Eton College and scenes of school life are seen in the background. The second panel shows St George slaying the dragon, while the third represents his persecution and martyrdom. The final panel is concerned with the First Crusade, when the Saint purportedly appeared to the crusading armies at the Battle of Antioch. The works bear signatures of the four ex-servicemen who wove them and former Provost M. R. James invited these men to attend the Founder's Day celebrations in 1923, when the first tapestry was installed.

**Furniture**

In October this year, plans to move a large trestle-style oak table, measuring 14 by 4 feet, from an office in College drew my attention to this unusual piece of furniture. An inscription along one side dedicated the table to former Etonian Ronald Lindsay Johnson (1889-1917) and provided the basis for further investigation. The table was commissioned for the Gallery at the Drawing Schools in 1928 by Llewellyn Frederick Menzies-Jones (1889-1971), Drawing Master at Eton from 1926 to 1957. It has three large shallow drawers and was made with two accompanying 'picture stands', intended to sit on top and to 'take almost any size picture'. However, the stands do not appear to survive. The piece was paid for using money acquired by selling shares bequeathed to the College by Ronald Johnson, who had been killed during World War I. Menzies-Jones selected Dutch craftsman Peter van der Waals (1870-1937) to design the piece. Waals had been the foreman of the workshop of craftsman and architect Ernest William Gimson (1864-1919), who established his practice in the Cotswolds from 1894, producing furniture in

Table with picture stands, designed by Peter van der Waals, in the Drawing Schools 1926-32
photographic print


Table designed by Peter van der Waals, in Agar's Pavilion: detail of lettering

Interior of 'Hawtrey's Library' 1875-81, photographic print

the Arts and Crafts tradition. After Gimson's death, Waals established his own workshop at Halliday's Mill in Chalford, where he employed many of the craftsmen who had worked for Gimson. Today, examples of Waals' work are in the Victoria and Albert Museum, London; Leicestershire Museums; and Cheltenham Art Gallery and Museum.

Johnson, to whom the table is dedicated, was educated at Eton from 1903 to 1908. After the First World War ended the lives of his father in 1914 and his elder brother in 1916, he became the Chairman and Managing Director of Messrs Johnson, Clapham & Morris, a firm of hardware, iron and metal merchants, which had its main works in Manchester. Ronald himself served in the Royal Field Artillery. After being wounded at the Battle of the Somme he returned to the UK for treatment but was soon posted back to Belgium, where he was killed by a German shell at the village of Zillebeke in May 1917. In his will, Johnson left his company shares to his workers, who purchased playing fields in Moston, Manchester, and dedicated them to his memory. Still known today as the Ronald Johnson Playing Fields, they are now used by a breakaway club of Manchester United. Among several bequests, Johnson left £100 worth of Government bonds to Eton College and the table his bequest paid for can now be seen in Agar's Pavilion.

## Stained glass

In familiarising myself with the stained glass, I was inspired by the research of my predecessor to discover more about the original setting for Thomas Willement's library window, now on display in the Austin Leigh Gallery in School Hall. Willement was one of the foremost stained glass artists of the 19th century and also a writer on heraldry. His series of ten stained glass panels were originally made for a boys' library which no longer survives.

On 20 June 1844 Prince Albert visited the college to lay the first stone for a new range of buildings, to be constructed in Western's Yard, adjoining the Provost's Lodge. The architect was John Shaw junior, Surveyor to Eton College and, as well as the new library, the works included day rooms and dormitories. The library was also intended to 'be used as an Examination room for the Newcastle Scholarship, and for the Prize given by His R. H. Prince Albert for proficiency in Modern Languages'. A large stained glass window was commissioned from Willement for the north end of the room by the Head Master, the Rev. Dr Hawtrey, and the Lower Master, the Rev. Mr Okes. The window was made up of ten panels, which depicted the armorial bearings of Henry VI (founder of the college), Queen Victoria, Prince Albert and the Duke of Newcastle, along with those of King's College, Cambridge, and Eton College. I was excited to discover Willement's original drawing for this window, as well as drawings for his designs for College Chapel windows, at the British Library. By October 1845 the window had been installed in what would become known as Hawtrey's Library. It would later be described as 'one of the most delightful reading-rooms in the world'.

Hawtrey's library was rectangular in shape, with a fireplace at one end and a gallery around three sides. It was furnished with tables and stools for the boys and decorated with a full-size cast of the Dying Gladiator, another of the Belvedere Apollo and a collection of stuffed birds (now in the Natural History Museum). The room survived until the late 19th century, when the windows were relocated to allow the building to be altered and extended. However, parts of the window frames can still be seen within the area of the college still known as New Buildings.

**Philippa Martin**
**Keeper of F&DA**

# "With all good wishes": Thomas Hardy's Christmas cards

**Eton College Library holds a sequence of Christmas cards sent by Thomas Hardy and his relatives from their home Max Gate, his home on the outskirts of Dorchester. The majority of the cards were created by the Hardys or privately commissioned for printing by them. We are fortunate; ephemeral items like these rarely survive the passage of time. They provide an alternative insight into the life of such a prominent author and poet.**

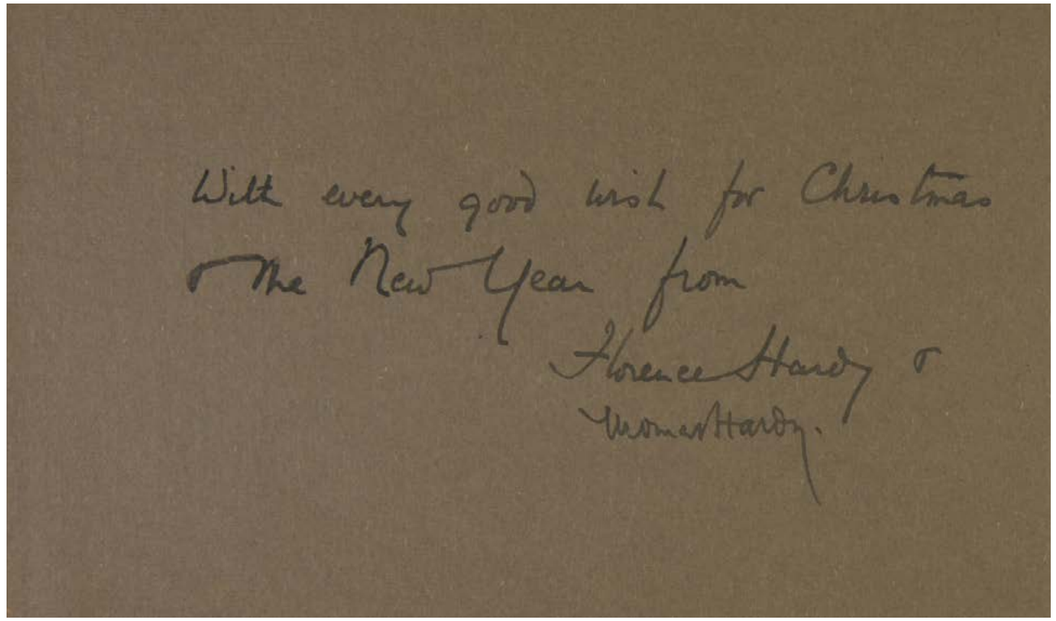
In the 19th and 20th centuries, it was fashionable for individuals to make their own Christmas cards and for these to become sentimental gifts in themselves. This was certainly practiced by the Hardys in their earlier years living at Max Gate. The earliest Christmas card in the collection was actually sent by Gordon Gifford, Emma Hardy's nephew, from Max Gate in 1899. Gifford took a piece of Max Gate stationery and drew a military fortification laden with artillery, and shattered festive goodwill messages at the bottom of the card. It is a disparaging depiction of the Second Boer War (1899-1902) that appears to have been posted and received; the card had been cut out of a scrapbook of ephemera kept by Lady Jeune, a friend of the Hardy family. Even though it is possible that this Christmas card reflects Gifford's view of the war alone, it more likely reflects the pervasive mood at the Hardys' home in 1899; the conflict began in October of that year and Hardy had published his famous anti-Boer War poem 'Drummer Hodge' by November.

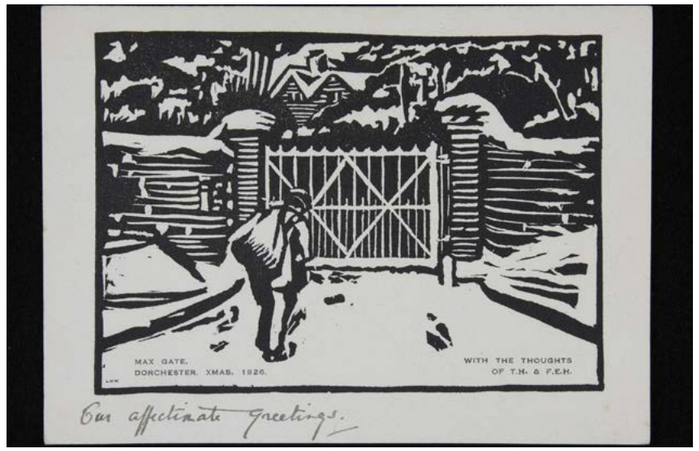
Next is a card sent by Hardy in 1902 to Alfred Pretor, a classical scholar and author. Pretor's address is faint but readable on the back of the card. The card was made by Hardy himself; it is a postcard with an original line drawing of a sundial on the front. The phrase "tempus flendi et tempus ridendi" – 'a time to weep and a time to laugh' - is added in Hardy's hand. Interestingly, there is another Christmas card with this design of Hardy's that is now in the Dorchester County Museum. It was addressed to Mary and Katharine, Hardy's sisters. For them, he converted the Latin to English and signed it "with best wishes from T.H.".

What follows is a larger print that features Hardy's poem 'Birds at Winter Nightfall', along with a printed message: "All good wishes for Christmas and the New Year from Mr and Mrs Thomas Hardy". 'Birds at Winter Nightfall' was published in *Poems of the Past and the Present* in 1901, so this Christmas card probably dates from the early 1900s too. The card is larger and glossier than the previous cards, and the message is more formal. It has a different feel entirely.

While Hardy designed some of the Max Gate Christmas cards, Florence, his second wife, likely shared the responsibility for creating others. In this collection, there is a plain, brown card with a reproduction drawing inside by Sir Hubert von Herkomer. It is of a scene from *Tess of the d'Urbervilles*. Herkomer designed the illustrations for *Tess* in *The Graphic*, and Hardy had a number of them hanging in his study at Max Gate. The drawing was also reproduced in the programme for the Hardy Players' 1924 production of *Tess* that starred Gertrude Bugler. It is likely this Christmas card also dates from then and that Hardy requested the design – Florence resented Hardy's attentions towards Bugler and wouldn't have pursued it herself. Nevertheless, the message inside is written by Florence and signed by them both: "With every good wish for Christmas & the New Year from Florence Hardy & Thomas Hardy". Florence also adds "Tess" below the drawing.

The other Christmas cards sent by the Hardys in the 1920s are woodcuts. Each card features a view of Max Gate and the




Hardys' treasured dog Wessex, as confirmed by Florence's manuscript note on one of the cards. The cards all have cursory printed messages but only two have handwritten inscriptions from Florence on behalf of her and her husband, wishing the receiver "[their] affectionate greetings" and another "[their] love". Undoubtedly one was for Siegfried Sassoon, a close friend of Hardy's, but the other recipients remain a mystery.

Thomas Hardy died in 1928 but Florence continued to send Christmas cards. The card from 1934 is a print of Hardy's poem 'Any Little Old Song', in his memory. The poem is nostalgic and more traditionally festive than many of the designs from previous years. Also from this later period is the only commercially produced Christmas card in the collection. It features boats with red sails, gulls and a blue-tinged harbour in the background. Florence Hardy's signature is inside. It is fitting, perhaps, that the personalised designs chosen by Thomas and Florence Hardy for the earlier Christmas cards are replaced by commemorative poems and then, finally, a shop-bought Christmas card in the years after Hardy's death in 1928.

This series of Christmas cards is just one facet of the Thomas Hardy collection (MS 684), which has been catalogued and is now available online. This is part of a collections-wide initiative to have all material catalogued online by 2021. The 1926 Christmas card with the woodcut design was given a new lease of life as one of the College Collections Christmas cards last year.

**Maddy Smith**
**Cataloguing Librarian**



# Archive Filing Traditions

The Rent Collectors (oil on panel), Brueghel, Pieter the Younger (1564/1565–1637/1638), © Norwich Castle Museum and Art Gallery/Bridgeman Images

**When we think of filing today, we think of the digital world, with computer folders with their icons of the traditional manila folders. We think of heavy metal filing cabinets stuffed to the brim with hanging folders. But what did filing look like for our ancestors? How did our 17th-century counterparts keep our receipts, bills and letters?**

This is not such an easy question to answer, since by the time records arrive at an archive, they have normally been separated from any apparent system of keeping. Original boxes have been thrown away, pouches eaten by rodents and cords that held records together simply disappear. Early prints give some insight into the systems used in the past. Documents hang from the walls in neatly labelled pouches, they are folded up in bundles around the room, or tucked behind taut strings such as those shown in the paintings of Pieter Brueghel the Younger.

The word 'filing' comes from the Latin *filum*, meaning string. So to file something was to thread it on a piece of string with other documents for preservation and for reference purposes. At Eton, we are fortunate that the records have always been kept here, and in many cases remain undisturbed from their first creation. We can therefore see some of these methods in action.

The string method of filing can be most easily seen in some of the deeds, where sheets of vellum are tied together, with oldest items at the back, and the most recent items nearest the front. By attaching the documents in this way, relevant items can be easily retrieved by flipping the file up from the bottom. Letters notifying of vacancies at King's College Cambridge are filed on a string, and by the late 19th century this had evolved into the use of split pins for the same purpose, as can readily be seen in the bundles of bills received by the Bursar (fig.2 & 3).

But string filing was only one approach for managing the vast quantities of paper that accumulated as the college went about its daily business. As the painting shows, bundles and pouches were other popular techniques, and for manuscripts like deeds with seals, particularly those of especial importance and in need of more protection, boxes were made for their long-term storage and ease of retrieval.

In the Eton archives are many examples of these leather-bound boxes, lined with waste paper, and labelled on the outside with the contents.

The Bursars had been made particularly responsible for the care of the records under the Statutes. It was important for them that the records they created could be easily retrieved, and they evolved these methods to ensure that this was the case. In the 18th century, however, the records were moved away from the Bursars' control into the newly-built College Library and the system began to break down. The careful method of labelling which had meant that the record needed could be quickly found was no longer relevant and any idea of what files contained was lost. Some summary lists of the contents of drawers were drawn up, but by 1859, Provost Hawtrey would refer to a 'more than Egyptian darkness' confronting the user. In 1908, J.P. Gilson of the British Library was appointed to catalogue the archives so that the college would know what it had. That project is still on-going.

Today, the Archives are involved in preventing the same thing happening with the electronic records being currently generated, and a records management programme is beginning to be rolled out. One of the best records management jokes I have come across is "Ancient Egyptians wrote their history on walls, because they were smart enough to know that, if they put it in the files, it would be lost forever." Hopefully, we can ensure that this doesn't hold true for Eton College!

**Eleanor Hoare**
**College Archivist**

fig.2

fig.3

# Of Stalking, Pearling and Butterflies

**Dr Sir Christopher Lever has recently donated an impressive selection of stag heads to the Eton College Natural History Museum. Here he tells Oliver Clarke (JDM) about the passion that has been part of his family for generations.**

**What are your earliest shooting memories?**

The first deer I remember seeing was shot by my father, Tresham, before World War II. As was the practice in those days, my father always tried to shoot the best stag around and this one was very handsome indeed. We christened him Augustus as his expression suggested that he was imperial. Two of the mounted antlers along with Augustus have twelve points on their antlers. This entitles them to be called, in deer-stalking parlance, "Royals".

**Have you always been involved in shooting?**

I shot Red Deer for the first time in Ireland when I was still a schoolboy at Eton. I remember being in the Eton Shooting VIII in 1948/49 (and we shot all over the country). I finally stopped shooting in the 1960s. The collection of stag heads was mainly shot in Scotland although some have come from Ireland.

**Please tell me about the bronze medal that goes with the Roe Deer specimen?**

Ahh, the medal was awarded by the Game Conservancy Trust. They award bronze, silver and gold medals according to the 'pearling' and points on the antlers. The pearling is named after the small growths on the antlers which resemble seed pearls. The greater the number of pearls and points, the higher the grade awarded. The awards only apply to Roe Deer. The bronze medal was awarded for the superb pearling on my Roe Deer, shot in Surrey.

**Which Collections have you already donated to the Eton Natural History Museum?**

I gave Eton my butterfly collection some years ago along with my butterfly net. They're mainly British butterflies but there are also some from Europe and a few from Bermuda. They include a beautiful Monarch caught in Bermuda that simply flew straight into my hand on the golf course. I also remember walking through woodland in Mexico during the annual Monarch migration, and seeing branches bending under the weight of the butterflies crowded on them. It was a once-in-a-lifetime experience.

**What do you like best about stalking?**

I think it's absolutely lovely being out on the beautiful hills and in the fresh air, and of course it also shows you all the life in the hills and glens. There's nothing else like it: the freedom and excitement is intoxicating. Of course the main purpose of shooting is for culling now, and it was a lot easier to shoot the best back then. Coming from Eton, there were always plenty of OE estates to choose from! There's far less opportunity today as stalking and venison have become very expensive.

**What is your philosophy on country sports these days?**

Although I don't shoot or fish now, I am perfectly happy for other people to do both. I just don't want to do it myself any more. Listening to your question I recall an old saying I heard years ago: "Fishing is for those with patience, pheasant shooting for those without. But deer stalking is for men with just the right amount!"

**George Fussey**
**Curator, ECNHM**

# Aldus Manutius & the Renaissance Book

Teaching session conducted by Renaissance historian Dr Oren Margolis (Somerville College, Oxford), October 2015.

**Not long after the appointment of John Goldfinch, formerly Curator of Incunabula at the British Library, as Acting College Librarian for one year from the beginning of June 2014, the hope began to be expressed with ever less subtle hints that as a natural corollary to reviewing the catalogue entries for the two hundred or so incunables in College Library, he might curate an exhibition on the subject before he left at the end of May 2015. Two facts soon became clear: that 2015 would be the 500th anniversary of the Venetian humanist and printer Aldus Manutius, probably the most highly esteemed 15th-century printer apart from the inventor of printing himself, Johann Gutenberg; and that Eton punches above its weight in its holdings of the productions of his press, holding 97 of the 130 editions published by Aldus in his lifetime: 22 more than Cambridge University Library, and only 11 fewer than the British Library. Unsurprisingly the centenary has been marked by a clutch of exhibitions in Italy and Britain alike, and we quickly decided that Eton would join its peers in mounting a display of the college's Aldines, exploring Aldus's career and the life of his press in the context of the collection of early printing more widely. As John was only working three days a week and the exhibition would only open at the end of his year as College Librarian, I was called on to help curate the exhibition: having more of an 18th-century background myself, I was delighted to have the opportunity to learn from an acknowledged expert in early printing.**

The term 'incunable' refers to works printed between 1455 (when the first book produced using movable type, Gutenberg's LAtin Bible, was published in Mainz) and 1500. The word derives from the Latin *incunabula* (swaddling clothes), itself derived from *cunae* (cradle). The first part of the exhibition set the context for Aldus's innovations, showcasing the range of printing as it spread from Germany into Italy and across the rest of western Europe, reaching England in 1476 when William Caxton set up his business at Westminster Abbey.

The rest of the exhibition explored the figure of the Italian humanist student and teacher Aldus Manutius (Aldo Manuzio, born around 1452 in Bassiano in Lazio). In the 1490s when he was in his late thirties, recognizing the potential of the new technology of printing to make classical Latin and Greek texts more widely available, Aldus moved to Venice, then the centre of book production and selling in Europe, where he spent the rest of his life as a printer and publisher, establishing a business which ran on under his heirs and successors until the end of the 16th- century. His five-volume edition of the works of Aristotle, never before published in the original Greek, has been called the greatest publishing venture of the 15th-century; scholars across Europe collaborated in tracking down rare texts

Left: Domenico Manni, *Vita de Aldo Pio Manutio* (Venice, 1759). Frontispiece portrait of Aldus.

and preparing them for publication. Aldus also produced a small number of illustrated books, including perhaps his most famous single book, the *Hypnerotomachia Poliphili* (December 1499), usually attributed to Francesco Colonna.

In 1501, Aldus launched an innovative series of small-format classical texts unadorned with the kinds of commentary and footnotes commonly found in contemporary editions. Based on the fashionable manuscripts produced by scribes such as Bartolommeo Sanvito, they were printed in italic type, another Aldine innovation designed to emulate the elegant humanistic scripts. These were not books for academics, but intended to extend humanist taste to educated people working in other areas. These *enchiridia* (handbooks, now usually known as Aldine octavos) were an immediate and collectible success, and the classics of Italian and Greek literature soon followed – as did counterfeit editions and imitators. Around this time, in 1502, Aldus also began to use one of the best-known printers' devices, a dolphin entwined around an anchor, which became the symbol of his press and a byword for scholarly book production into the 20th-century, being used for example by J.M. Dent on the dust-jackets and title-pages of some of his celebrated Everyman series.

The strength of Eton's collection also enabled us to show the various ways that Aldus's books have been treated by owners and collectors, and to look at how Eton's collection as it is today was put together. Around half the existing Aldines in the library were acquired during the 18th-century, 35 of them in the bequest of the politician and collector Anthony Morris Storer in 1799. An even larger number, at least 48 copies, were acquired a century later thanks to the enthusiasm of Vice-Provost Francis Warre-Cornish between 1896 and 1914. It is perhaps not coincidental that both Storer and Warre-Cornish had been at Eton as boys. The wide market for Aldus's books both during and after his lifetime is also demonstrated by the variety of bookbinding styles represented in College Library, ranging from simple

Denarius of Titus (79-81 AD), reverse. © Trustees of the British Museum.

vellum wrappers to a gold-tooled red Turkey binding of outstanding quality probably commissioned through Aldus's bookselling partner Andrea Torresano, and later bindings demonstrating fashionable tastes of the 18th and 19th centuries.

The exhibition was consciously designed to be accessible for use in teaching, and several sessions for older boys were arranged by the History Department, taught by Eton staff (including myself) and external visitors. As part of the summer visit of the Bibliographical Society, 50 book historians and scholars viewed College Library and the exhibition, which received many very gratifying comments of appreciation.

In October the library hosted a most interesting talk by Dr Geri Della Rocca de Candal (Lincoln College, Oxford) on evidence of the circulation of Aldine Greek incunabula in the collections of Oxford colleges, the British Library, and Eton College, recorded as part of the '15cBOOKTRADE' project directed by Dr Cristina Dondi. The talk included the presentation of Geri's most recent discovery that a line of manuscript found in a majority of copies of Aldus's Greek Psalter (including Eton's copy) is in the hand of Aldus himself, and a sneak preview by Cristina of the upgrade of the database Material Evidence in Incunabula (http://incunabula.cerl.org), to which the 200 incunables in College Library will also be added. The talk, attended by librarians, scholars and bibliophiles from as far afield as Bristol, Wells, Cambridge, and Bury St Edmunds, took place in Election Hall against the strikingly suitable backdrop of Odoardo Fialetti's glorious panoramic view of Venice, and was preceded by a private view of the exhibition with curatorial tours by John Goldfinch and myself, and a display of early printed and manuscript Bibles (including of course Eton's Gutenberg Bible) and illustrated chronicles in the main library.

**Dr Stephanie Coane**
**Senior Librarian**

*Shakespeare: from page to stage*
College Library, Eton College
Open by appointment from 29 April 2016
Co-curated by Stephie Coane, Maddy Smith, and Rachel Bond

To make an appointment please telephone 01753 370590, or email collections@etoncollege.org.uk



# Education Review

Children learning to cook with Orsola Muscia

**The major focus of the past few months, whilst maintaining existing activity and relationships, has been to establish the Museum of Antiquities within the school and with our network of partner schools.**

To this end, we have already worked with a number of primary schools in the space, supporting their curriculum focus on the Ancient Egyptians. On some occasions, boys have assisted with this learning, putting their own understanding to the test. One of the schools to visit was Oakfield Primary School Windsor, with whom we subsequently partnered for the fourth run of our after school club. This was devised and delivered by two boys in C Block, Will Whipp and Joss Tricks, both of whom have supported this programme from the start. They demonstrated great creativity, responsibility, empathy and application, working with 12 Gifted and Talented Year 4 children for the entire Half, alongside their other commitments.

We are working with the Windsor Girls School "aspiring high" group, 50 sixth-form Russell Group university hopefuls, who visited the Museum of Antiquities and the Natural History Museum to reflect on ethics in museum collecting and display. As an interesting outcome, they followed up this session with a well-researched, articulate and entertaining debate in the Jafar Hall: 'This house believes the Elgin marbles should be returned to Greece.' One of the students in this group is returning to the Collections this summer for a week of work experience with the College Archives.

We ran a Family Learning Event exploring Egyptian culture, with a trail in the museum and hands-on cookery with Orsola Muscia, learning how to make some delicious dishes from scratch.

We are increasingly working with secondary schools, and have linked up with two new schools. Theale Green School participated in a gifted and talented day, taking in the Verey Gallery and the Antiquities Museum, and focussing on research skills and deduction. Ninety-five Year 9 students from East London Science School, looked at Book Bindings and Provenance with Anna Vlasova (Project Cataloguer), Palaeography with James Harrison (Archives Assistant), the College Chapel Wall Paintings with me, considered questions of museum display in the Museum of Eton Life with Rebecca Tessier (Museums Officer) and explored the Antiquities Collection with Rob Shorrock. We are looking forward to developing our relationship with both schools.

And finally, a highlight this spring was to be asked back for the second year

to co-deliver with Eton End School two discovery days for nine local schools. The pilot for this initiative was reviewed in the previous *Journal* – readers may remember the enigmatic marrow spoon. The first, a Brainiac Day for Gifted and Talented Year 2 children, again gave us the opportunity to take in a selection of mysterious objects for the children to intellectually grapple with, before writing their own museum style captions. One of the objects was a recently discovered trencher plate, dating to the early 16th-century.

This was followed by a day of activities for Gifted and Talented Year 4 students looking at Shakespeare – the man, and his writing - with Stephie Coane (Senior Librarian), Eleanor Hoare (College Archivist) and me. This culminated in 'condensed' performances of scenes from five of Shakespeare's plays which the children found immensely rewarding.

**Charlotte Villiers**
**Exhibitions & Outreach Coordinator**

Oakfield Primary School

Family Learning Event

# Etonians at Waterloo

Installation view of the exhibition

**We have been told for many years that the Battle of Waterloo was won on the 'playing fields of Eton', something as a boy I always found mildly geographically confusing. Fifty-nine Etonians were, we know, present at the battle and played a very full role, 11 sadly losing their lives. Of those 59, eight were generals or went on to be generals, starting a long association between the school and the senior military. One - Randolph Routh – was, unusually for an Etonian, Deputy Commissary General, but the idea that it was the public schools who instilled the discipline into the British ranks that enabled Wellington's great victory is a bit premature. By 1815 the majority of officers had not, as is popularly supposed, purchased their commissions, the supply of willing volunteers for such an investment having largely dried up during the Peninsular War. At Waterloo only 12 per cent of infantry officers had purchased, although the percentages for the cavalry and Foot Guards regiments remained significantly higher, and it was in those regiments that the majority of Etonians served, as they have done ever since. But the great era of the public school officer was to come later, in the wars of empire later in the 19th-century, particularly the Boer War which is so well commemorated in the school.**

The remark about the playing fields allegedly came from Wellington who, in a rare moment of sentiment, said when visiting the school in later life 'It is here the Battle of Waterloo was won'. One of Wellington's few faults was that he was a crashing snob and he valued his grander officers over the more humble; at one point he had taken so many officers out of the Foot Guards for his staff that the Prince Regent had to order him to stop.

That is not to say, however, that we should in any way underrate the contribution of those 59 brave men; Eton itself certainly played a very full role in this most important of battles even if the public school system as a whole was still to have its day. In September I spoke at the school and tried to explain their contribution.

We lost four Etonians at Quatre Bras, the engagement Wellington fought against Ney two days before Waterloo as he was attempting to march to Blucher's aid at Ligny. The most tragic of these was poor Charles Morrice, who left in 1791, and who was commanding the 69th Foot. As his battalion arrived on the battlefield, seeing French cavalry, he sensibly formed them into a square. He was then ordered by the tactically challenged Prince of Orange

to move in column across open ground. Morrice objected, knowing such a move to be highly dangerous with enemy cavalry about, but was overruled, and moved his battalion across the Charleroi Road only to be immediately attacked by the French Cuirassiers. He was cut down, his battalion lost 150 men and their Colour. It was to be the worst incident of the day.

Thomas Brown, who was at Eton 1805-11, and James Hay, Lord Hay, both 1st Guards, were killed clearing Boissu Wood. Hay was Adjutant to Lord Saltoun, and was shot by a sharpshooter, his body falling across Saltoun's horse. One of his Guardsmen subsequently shot the French skirmisher. Saltoun was also at Eton in 1799. A fiery, independent character, the Foot Guards owed him much as he refused to obey the Prince of Orange's orders, insisting first on recceing Boissu Wood before committing the Guards Light Companies. Charles Smyth of the 95th Rifles, ADC to General Pack, who was here in 1799, was badly wounded in the Squares and later died of his wounds.

There were not many last letters home before Waterloo, due to the British Army's rushed deployment, but one Etonian did find time. Arthur Rowley Heyland left the school in 1796 and commanded 40th Foot. They were part of Lambert's Brigade who had only just arrived from America, and Heyland found time to write during a halt on their march from Ghent. His letter to his wife, Mary, who was pregnant with their seventh child, is both matter of fact and touching. He began by giving instructions that most of the boys should follow him into the army, which may not, in the circumstances have been exactly what the poor woman wanted to hear. However, he then went on to write that he had a premonition of death and "My Mary, let the recollection console you that the happiest days of my life have been from your love and affection, and that I die loving only you, and with fervent hope that our souls may be reunited hereafter and part no more".

The French attack on 18th June began against the small chateau and farmyard

Richard Barrett Davis, *Arthur Wellesley, 1st Duke of Wellington's sons Arthur Richard, Marquess Douro and Lord Charles Wellesley, and their cousin the Hon. Gerald Valerian Wellesley in Eton dress at Stratfield Saye,* c.1810

of Hougoumont, held on the right of Wellington's line by a combination of Foot Guards, Nassauers and Hanoverians and the presence of the Guards meant that Eton was well represented in what became the scene of some of the fiercest fighting of the day. George Anson, who would go on to be Commander-in-Chief in India during the Mutiny, William Drummond and Thomas Craufurd all fought here in the 3rd Guards, who would later become the Scots Guards. Craufurd, who left in 1808, was killed in the fight around the farmyard. Robert Hesketh, who left Eton in 1805, was severely wounded and never recovered, dying in 1820. Mark Beaufoy and Charles Short, who both left together in 1811, fought in the Walled Garden with the Coldstream.

Napoleon's main attack came at 1.30pm. preceded by a massive artillery barrage. No sooner had it finished than the British and Allies waiting behind the Mont St Jean ridge heard the menacing notes of the drummers of d'Erlon's Corps repeated urgent rattle of the pas de charge. Four divisions, 20,000 men, stepped off in echelon, with the feared heavy cavalry, the Cuirassiers riding on their flank. Although D'Erlon's men took terrible casualties from Wellington's artillery and volley fire from the infantry, by 2.00 pm they had gained the ridge and it looked very much as if Napoleon had broken the allied line. At this point one of most decisive and controversial events in battle took place, when Uxbridge, the cavalry commander, unleashed the two British heavy cavalry brigades, in which rode several Etonians.

Samuel Cox, who was at Eton 1805-08, was seriously wounded leading his troop of 1st Life Guards in this charge. Robert Packe (who left in 1796), who was second -in-command of my own regiment, The Blues, was killed by a Cuirassier. Two of their soldiers have left vivid accounts of what the action was like, the sound being "like the ringing of ten thousand anvils" as they clashed with the Cuirassiers, and the fighting disintegrating into a series of individual duels and fights between small groups. The charge, which started well, routed d'Erlon's Corps who fell back in disorder, but the two heavy brigades continued the pursuit until they themselves became detached and vulnerable and took terrible casualties as they tried to recover.

With the Prussians approaching, Napoleon now sent four mass cavalry attacks against the ridgeline, supported again by heavy artillery fire, trying to achieve a break through before the Prussians came up in force. These fell on the centre and right of Wellington's positions, with the infantry deployed in squares to meet them. The two battalions of 1st Guards, who would become the Grenadier Guards after the battle, took the brunt of several of these attacks and the best descriptions of what it was like standing in their squares is from Rees Gronow, one of the more gossipy of Eton diarists. Despite Gronow's preoccupation with high society, he was in fact a brave and competent junior officer who had served with distinction in the Peninsular since he left Eton in 1811. The square, he wrote, 'presented a shocking sight. Inside we were nearly suffocated by the smell and smoke from burnt cartridges. It was impossible to move a yard without treading on a wounded comrade, or upon the bodies of the dead, and the loud groans of the wounded and dying was most appalling'.

The French cavalry attacks failed, and with Blucher's Prussians now coming up in strength, Napoleon loosed his feared Imperial Guard in one last almost desperate attempt to break through. The main force of this attack again fell on the British infantry and on 1st Guards, and in the failing daylight both Edward Stables, a most distinguished and much loved lieutenant colonel who left Eton in 1796, and Edward Grose, who left in 1802, were killed.

This attack also failed. The Imperial Guard retreated, and with the Prussians finally forcing their way through the village of Plancenoit and flooding across battlefield from the east, Napoleon left the battlefield and his army fled in chaos back to France. The Allied army now moved forward from behind the ridge, which had given it so much protection throughout the day and started to sweep up the remnants of the French. It is at this point the light cavalry, with whose regiments about half the Etonians present served, had their moment but not without cost. Frederick Howard, who was at Eton for six years in the 1790s, was killed in these last moments of the battle as he rode forward with the 10th Light Dragoons. Anthony Bacon, who left in 1811, in the same regiment, was badly wounded and left lying on the field all night. He was eventually found, recovered and became a general. Edward Byam and his brother William both left Eton in 1808. Edward was wounded in this same charge with 15th Light Dragoons; he recovered and went on to be President of Antigua. William, who had been badly wounded by grape shot at Salamanca, stayed in the army and also became a general.

One Etonian was to play a final role in this most famous of battles. Henry Percy, who left Eton in 1802, was Wellington's aide-de-camp selected to carry the news home. A distinguished cavalry officer, he had already served as aide-de-camp to Sir John Moore at Corunna, and he arrived in London on Wednesday 21st June, travelling in a post chaise and with two French eagles which had been taken in the heavy brigades' charge. He found The Prince Regent dancing at a party hosted by the socially ambitious Mrs Boehm in her fine house in St James' Square, interrupting the party with his momentous news. Mrs Boehm never forgave him for ruining her ball with what she thought was his 'unseasonable declaration of the victory'. It would have been greatly preferable she said, 'If Henry Percy had waited quietly till the morning instead of bursting in on us, as he did, in such indecent haste'.

**Lieutenant General**
**Sir Barney White-Spunner**

Lieutenant General Sir Barney White-Spunner left Eton in 1974. His book *Of Living Valour – The Story of the Soldiers of Waterloo* [Simon & Schuster 2015] tells the story of the battle through the experience of the young officers and soldiers who fought there.

Installation view

# Islamic Manuscripts at Eton College

**A ninth-century fragment of the Quran is the oldest item in College Library, if not in the College Collections as a whole (many objects in the Eton Museum of Antiquities being rather older). In addition to enthralling visitors at exhibitions, it is regularly used for teaching alongside many of Eton's other Oriental books and manuscripts, including the Pote Collection and Anthony Eden's papers.**

## The Pote Collection

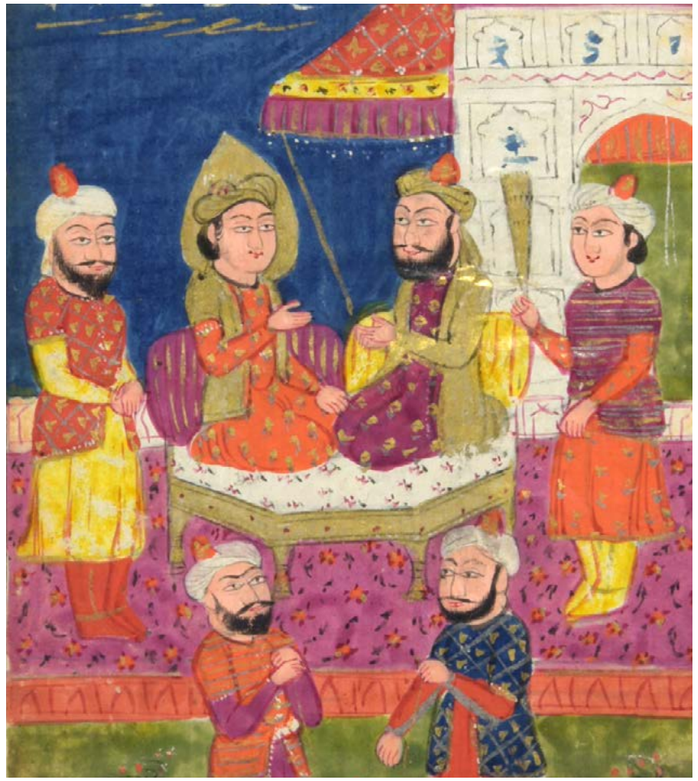
We must go back to 1788, when Mr E.E. Pote (ex-KS) of Patna pledged an exotic gift to Eton and King's. While serving as an official in India, he had collected over 400 manuscripts and books, principally in Persian and Arabic. He donated them out of gratitude to the royal foundations where he had been educated, and with the aim of encouraging Oriental Studies within England. The collection reached England in 1790 and was divided equally between the libraries of the two colleges. It includes works of Indian and Islamic history, Persian poetry, and several copies of the Quran in a fascinatingly diverse range of scripts and styles.

## Use of manuscripts in teaching

As Oriental Studies developed at Cambridge, many of the items at Eton were requested and never sent back. Eton did, however, hold onto a fine collection of its own. These are not only of interest to researchers and visitors but are also now used as part of Eton's Arabic courses (around 30-40 boys study the language from year to year) and in sessions for pupils from other schools.

For example, pupils are able to see first hand the evolution of Arabic script from early steps in systematic calligraphy in Kufa to the various developments and refinements undertaken by the Persians and the Turks. Importantly, the manuscripts also show variation across the globe. Pupils are able to marvel at a Quranic portion in gold leaf from 13th-century Andalusia and attempt to decipher the Swahili lettering on the loose pages of a Quran from sub-Saharan Africa, while comparing them to various calligraphic styles employed in Egypt and Iran, as well as the Arabic type used by European printing presses. As we now confront intolerant forces that seek to impose cultural conformity in the Muslim world, such diversity of expression needs emphasising all the more.

Another session involves looking at the use of text and images in order to shed light on Islamic and Christian theology. The Qurans in College Library have no illustrations, unlike some of the Bibles. Why might this be so? Is it because Muslims



Miniature in a Persian manuscript of Jami, *Yusuf va Zuleykha*, Northern India, 19th century.

Left: Illuminated Quran section in the maghribi script from Southern Spain, probably Granada, c.13th century.

Illuminated Quran section in the rayhani script, Egypt, Mamluk dynasty, c.1350.

believe it is not permissible to paint pictures of people? But the colourful illustrations in our books of Persian poetry show that many Islamic societies actively encouraged it. It becomes apparent to pupils that there is a more positive, theological explanation: in Christianity, God interacts with us by taking on human form, and therefore one can understand how producing icons and images became an act of drawing close to the divine; in Islam, God interacts with us through sending down his speech, and so the act of presenting this speech in written form acquired a deep devotional significance.

## The Kufic leaf

The staff of College Library have been active in supporting the use of the Oriental manuscripts in teaching. Recently, the opportunity arose to make a new acquisition. Nicholas McBurney (ACDG-C, MJLB 2006), who studied Arabic at Eton before reading Near Eastern Studies at Yale and then becoming an expert in rare books and manuscripts from the Islamic world, was on hand to advise. The item finally selected was a Quranic fragment in Kufic script, dated to the ninth century. Appropriately for Eton, it contains words spoken at the Burning Bush, with God instructing Moses on what to say to Pharaoh. The translation is as follows (with the preceding and subsequent text in square brackets):

'[20:47 Go then together, you and Aaron, and say:
"We have been sent by your Lord.
Let the Children of Israel go with us.
Torment them no longer.]
20:48 We have brought you a sign from your Lord.
Peace upon those who follow His guidance.
[Torment upon those who deny and turn away.
So it has been revealed to us...]"'

As well as providing an opportunity to reflect on the shared narratives of Abrahamic religions, the leaf offers a great linguistic challenge. It shows Arabic calligraphy in its earliest form, with no vowels and no dots. The process of working out what it says is a journey back in time and halfway across the world – a journey which, thanks to this acquisition, is now accessible to many more.

**Haroon Shirwani**
**Modern Languages Department**

## What tells us that the Kufic leaf is from the ninth century?

With complete manuscripts, one benefits from a rich array of data – the type of binding, the presence of some form of colophon, ownership inscriptions, foliations, annotations, even the method by which the manuscript is sewn together. This folio is 14 lines of a challenging Arabic script, on a single, frayed folio of vellum. It has no colophon, no convenient scribal signature



Quran leaf in the Kufic script, 9th century.

giving date or location of completion – in that sense, it is a cipher.

How does one date such a fragment? Carbon dating is, of course, the simplest means of establishing a date, at least for the vellum on which the text is copied, but the process is expensive enough that very few manuscripts merit the expenditure – the cost of carbon dating most single leaves far outweighs their usual price. Even within specialist collections, leaves of this period have only recently begun to be dated; interestingly, those institutions carbon dating their fragments have discovered that they are frequently earlier than the conservative nature of stylistic dating would suggest, as with the fragments at Leiden, Leipzeig, and most recently, in the Mingana Collection at Birmingham.

Absent carbon dating, one is left with stylistic dating. This relies on comparison with groups of scribal hands, identified from broad surveys of extant manuscripts and fragments, and the handful of dated manuscripts from this period. Western manuscript studies have benefitted from numerous works in this area, and the cumulative weight of knowledge there provides much surer grounds for stylistic dating, when faced with even fragments of a few lines.

The world of Islamic manuscript studies remains the province of a handful of scholars; very few such surveys have been undertaken, and work to identify manuscripts from thousands of dispersed folios continues. The touchstone for anyone coming to grips with such survivals is Francois Deroche's *The Abbasid Tradition* (Nour Foundation, 1992), which proposes a systematic scheme for identification and dating of manuscripts of the eighth to tenth centuries; broadly those in the family of scribal hands known as Kufic.

By means of comparing letter forms, verse markers, the line count, and format of the text, one can place a single folio, such as the Eton one, into one of these categories, and by extension, provide a probable date for the production of the original manuscript. The Eton leaf conforms most closely to a group identified by Deroche as D.II; its manner of execution suggests the ninth rather than tenth centuries. The use of red dots as diacritics, and the triangular arrangement of golden circles to mark individual verses is similarly consistent with such an assessment.

Stylistic dating is a matter of the balance of probabilities, not blind certainty. Even carbon-dated manuscripts retain a certain mystery – the date ranges offered by such dating is wide; the elapsed time between the production of the vellum, and copying of text is not always clear. But such mysteries provide much of the intellectual joy of manuscript studies.

**Nicholas McBurney (ACDG-C, MJLB 2006), Antiquarian bookseller, Heywood Hill**

# The Jafar Hall & Gallery

**Basis of Design**

**From start to finish, the Bekynton Field development, consisting of Birley, Elliott, Lyttelton school rooms and the Jafar Hall and Gallery, took 3 years to complete and required the dedication and hard work of a plethora of specialist consultants, engineers and contractors. The project was designed and lead by John Simpson Architects, whose emphasis on detail and design has provided us with a strong and impressive set of buildings of incredible build and aesthetic quality, which was taken through to fruition by close partnership with Feltham Construction, the Main Contractor.**

The Jafar Hall & Gallery, arguably, the most striking building of the new quad is of a grand scale and compelling architectural style. The architecture of both ancient Egypt and ancient Greece resonates throughout the building, which consists of a debating chamber and exhibition gallery (displaying the College's Egyptology collection). The layout of the debating chamber itself (the Jafar Hall) is based on the Bouleuterion, (council chamber) of the ancient Greek city of Priene, which housed the council of citizens in the city. The order of the columns are styled on a Roman temple and Sphinxes surmount the pediment of the entrance portico, all giving reference to the Egyptian & Classical antiquities inside.

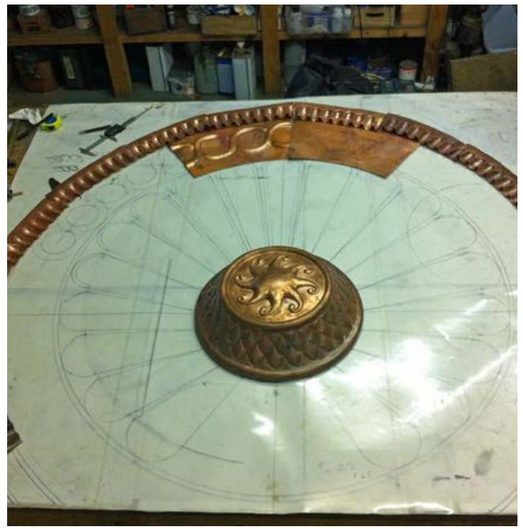
Perhaps the most striking element of the new building is the large copper roof, specially patinated to give the expression of a well-established structure. Copper acroteria in the form of honeysuckle flowers run along the eaves with a large acroterion adorning the main apex. This acroterion is described as the most complex piece of copper work in England within the last generation, with thanks owed to the skill and craftsmanship The Craft Works based in Newlyn.

All of these architectural details and reflections back to ancient structures give the Jafar building strength of stature and successfully interprets the importance of past knowledge and the need to provide stable foundations on which future generations can build upon.

**Construction**

Aesthetics aside, the new buildings had to comply with strict planning and building control rules whilst addressing practical issues such as; flooding, sustainability concerns and many other. The buildings have been carefully considered in their specific construction and local landscape, ensuring minimal impact on the environment and local area, whilst providing a holistic and practical facility for the College and wider community.


Construction of the Jafar Building



All of the structures have been elevated above the flood level, allowing for the passage of water through the arched undercrofts below, eliminating the risk for both people and structures of damage due to flooding. A swale (low tract of land) was also introduced into the landscaping alongside the Jafar Building to help manage the surface water runoff.

In an age where sustainability and energy conservation is of concern, the energy demand of the development was also a practical consideration of the build and tackled in a number of ways. The main source of heating for all the new buildings is generated by a ground source heat pump which draws the energy from the ground beneath the car park behind and the cooling of the Jafar Hall is supplemented by a process utilizing the cooling effect of the evaporating water from the fountain in the quadrangle.

Jafar Gallery elevation

The Jafar building is, in fact, an intelligent building. Utilising leading technological services and fittings including underfloor heating via the ground source heat pump, motion sensor lighting, heat recovery air conditioning and thermostatically controlled ventilation we can ensure the correct comfort levels are met and the expectations of the final users are met.

There is no doubt that the Jafar Gallery & Hall is an impressive building and, along with the further school buildings in the quadrangle, will provide exceptional facilities and space for students and visitors to reflect learn for many more generations to come.

**Samantha Wookey**
**Buildings Surveyor**

# Music-Making and Manuscripts

**January 2016 saw the beginning of a new educational venture between College Library and the Music Department. This centres round the work of Sir Malcolm Arnold, one of Britain's major 20th-century composers, and its purpose is to relate the research and teaching potential of Arnold's musical scores to the practical performance of his work.**

Malcolm Arnold's family have deposited for three years their entire collection of his manuscript music in College Library, in order that it may be consulted by the general public and used in the school's music teaching. Each year individual scores will be chosen as the subject of academic and practical study within Eton. Some of Arnold's music was included in the school concert, and it is hoped there will be a number of chamber concerts each year. There will be talks, displays and exhibits from the archive and a screening of some of the film and television programmes for which Arnold wrote the score.

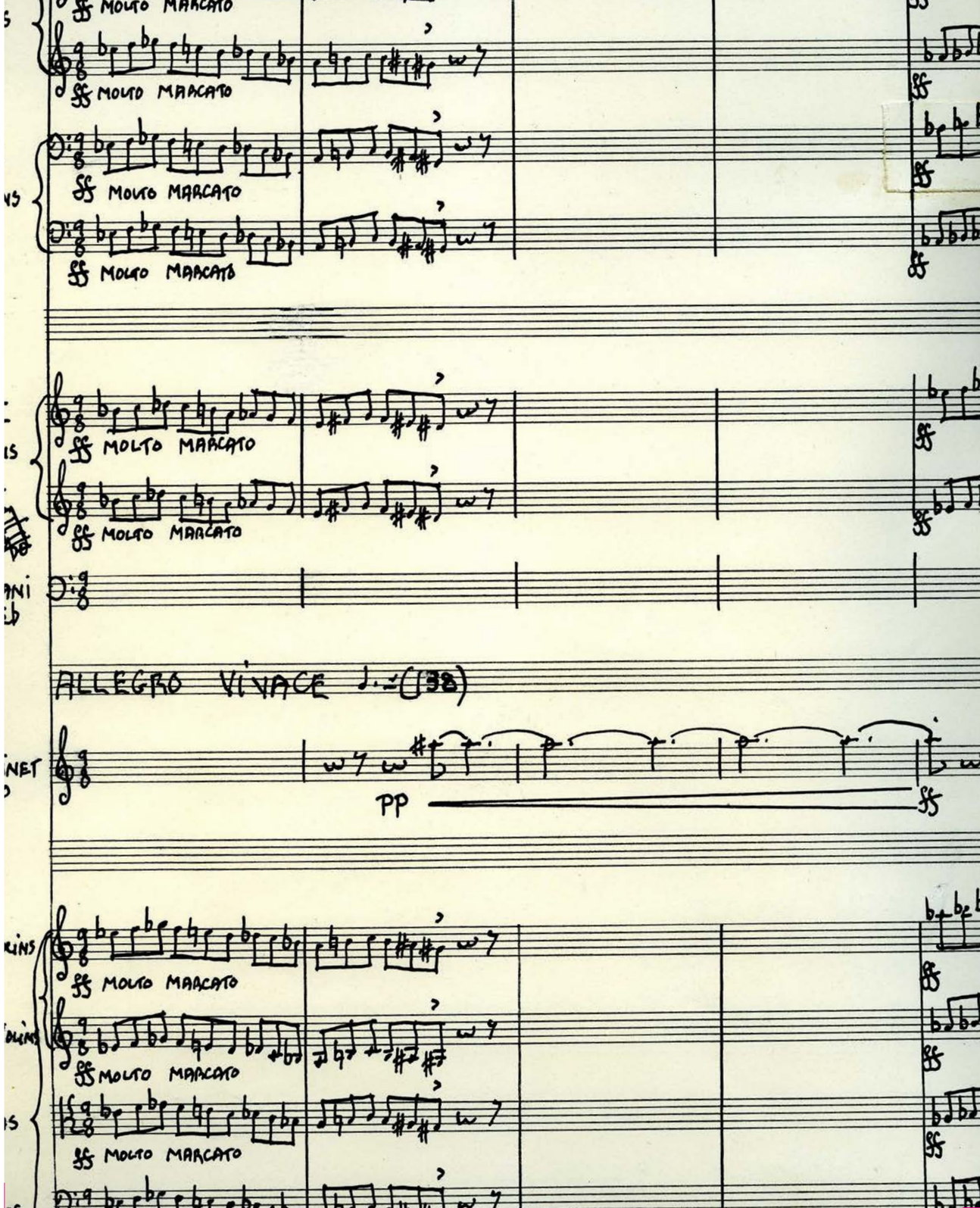
Malcolm Arnold (1921-2006), who once shocked the musical establishment by a collaboration with Deep Purple, was a compositional master craftsman, notable both for the engaging accessibility of his work and its astonishing range. The creator of one of the finest symphonic cycles in the 20th-century, he was also a prolific Oscar-winning film composer. He moved from brass bands to ballet; from opera to television; from concertos for soloists as diverse as Leon Goossens, Larry Adler, Denis Brain, Julian Bream, Yehudi Menuhin and Benny Goodman to outrageous creations for Gerard Hoffnung with performers on vacuum cleaners and rifles. His idiosyncratic use of form and structure in all the various genres, his unerring deftness in orchestration (in his early years he had been a trumpet player with leading orchestras like the LPO) and his readiness to embrace and adapt to his use the new ideas of the day ensure that a study of his work is a stimulating and rewarding experience. He is an ideal composer round whom to create a school-based project.

The scores now housed in College Library demonstrate the variety of Arnold's work. Among them are the seventh symphony, concerti for flute, clarinet and harmonica, the ballet of *Electra*, a cantata *The Return of Odysseus* for chorus and orchestra, the songs and incidental music for Shakespeare's *The Tempest*, quartets, piano music and dances, as well as the music for films as varied as *The Inn of the Sixth Happiness*, *The Belles of St. Trinian's* and *Suddenly Last Summer*.

The first year will be spent introducing some of these to Eton and establishing the scheme. In the second and third years it is hoped to extend the range of the project by liaising with other schools and educational institutions. College Library and the Arnold family hope to interest benefactors so that, at the end of three years, the Arnold archive may remain permanently in the library for the use of scholars and future generations of Etonians.

It is a bold and thrilling experiment. We have a strongly committed group of musicians and librarians, from inside and outside Eton, planning the project, discovering how we can best use this very generous loan. We look forward to three years of exciting music-making and hope to see many boys, masters and visitors enjoying Malcolm Arnold's autograph scores in College Library. Perhaps, too, a number of boys will be inspired by Arnold's music and manuscripts to write their own compositions?

**Michael Meredith**
**Curator, Modern Collections**



# Margaret Bourke-White

**Margaret Bourke-White was a photographer who came to prominence through her work in the America of the 1930s. Like a number of distinguished photo journalists she played a key role in the visualisation of that decade and the misery endured by so many as a result of the economic slump. She was responsible for the famous picture of a line of homeless African-Americans queuing for aid in front of a huge billboard stating boldly 'there's no way like the American way' over an image of a white 'all-American' family driving boldly forward in a car. The juxtaposition is pointed and the effect is to reveal in a single image the devastating inequities existing in pre-war America. In 1936 the publisher Henry Luce purchased *LIFE* magazine, originally founded in 1883, and decided to dedicate it to photojournalism, articles were reduced in scope and pages were dominated by photographs taken by a stable of excellent photojournalists. The front cover of the first edition was dominated by a photograph of the Fort Peck Dam, one of the triumphs of the WPA as part of Roosevelt's New Deal, and the photographer was Bourke-White. *LIFE* was intended to catch the reader's eye and editions were full of all human experience, mixing articles about the coming war in Europe, photographic essays about farm life in rural America and glamour shots of the latest starlet to grace the screens of the nation's cinemas.**

Through the pages of *LIFE* one can chart the progress of the US view of the Second World War. Startlingly one edition in October 1939 contain photographs of the U boat ace Günther Prien telephoning his mother entitled 'A German hero phones his mother: 'I just sank a battleship' and the same edition has a colour supplement style series of interior shots of Hitler's home in Berchtesgaden. At the beginning of the war it is treated as just another news item alongside other articles such as 'Texas Glamour Girls are Rodeo Stars' and *LIFE's* coverage is remarkably even-handed. In 1939 America was isolationist and neutral and whilst the war sparked intense interest *LIFE* makes it clear that there is no sense that it will have any impact on the US. It was at this moment that Luce sent Margaret Bourke-White to England and this provides the context for the pictures in the recent exhibition from the photographic archive. There is no doubt that Bourke White was sent to England to build up a selection of photographs as a result of the outbreak of the war because that was going to become a regular theme in the magazine. It is not at all surprising that she came to Eton because *LIFE* had already run a major article on it in April 1938 headed: "Eton, the most important Prep School in the World". This might have caused some consternation in England, but would – of course – have been understood in the US where 'prep school' had another meaning. For many Americans Eton was a key British institution and the 1938 article with its focus on Pop, beating and the Wall Game would have summed up the nation's mixture of bemusement and fascination in this apparently eccentric but effective institution.

Bourke-White was interested in Britain's preparation for war and the photographs she took reveal this. She liked the incongruity of young men in evening dress preparing to fight and her photographs capture something of the essential weirdness of the situation. However it is the way these photographs were used that is perhaps most interesting. As far as I can discover *LIFE* did not run an article on Eton on Bourke-White's return. So her photographs do not seem to have been used to produce another photo-essay. It may well be that the editors felt they had already covered that in 1938. However *LIFE's* coverage of the war took a sharp turn in June 1940. In the edition of 3rd June 1940 the editorial proclaims: 'German Conquest Threatens the World'. The Americans were clearly stunned by the speed and effectiveness of the blitzkrieg on May 1940 and the collapse of the Western democracies in the face of the Nazi onslaught. It is in this edition that Bourke-White's pictures appear in an article about English public schools. It is clear from the text that the Americans were reasonably certain that Britain was about to lose: 'it may well turn out that in total war slow-moving, well mannered, habit ridden, democratic Britain may well be no match for…Germany' and the photo-essay alongside is possibly valedictory, thus the photograph of boys marching in their tails was chosen to represent the difference between England's old fashioned, gentlemanly and (as they saw it) doomed culture against the efficient, taut and scientific German machine.

So these photographs are quite significant because they played a role in the dramatisation of the conflict within World War II as it was presented to the Americans. Up to this point *LIFE* was, in a way, admiring of what the german's had achieved but in June 1940 set about promoting Britain as the under-dog and worthy of US support. British propagandists soon latched on to this and films like 'Mrs Miniver' later in the war did a huge amount to reinforce America's sense of connection with their ally across the Atlantic. So, whilst these are certainly not the best photographs taken of Etonians and they hardly show Margaret Bourke-White at her most effective they are images that helped play a small part in constructing a narrative which turned the US away from determined isolation and provided the foundation for the enduring Atlantic alliance. Their image of a muddled but determined democracy, trying to hold on to its identity when faced with the awful reality of the demands of total war played its role in building an effective contrast with the apparently organised and determined German system. Although they didn't know it at the time her subjects might have helped to play as important a role in Britain's success in the war as they were to do some years later in the Western desert or among the ruins of Monte Cassino.

**Justin Nolan**
**Keeper, Friends of the Eton Collections**

**Margaret Bourke-White's images in the Photographic Archive**

Margaret Bourke-White made, as far I can tell, two visits to Eton, in 1939 and 1940, photographing for *LIFE* magazine. She probably stayed for a single day each time and was guided and helped by Peter Lawrence, whom she photographed in a couple of poses in the Officer's Training Corps, in which he played a significant role, and he took some very interesting

photographs of her in action, as he later did with Henri Cartier-Bresson, who visited Eton for the *Daily Telegraph* in 1962.

We have 50 of her prints with no information about how they came to us, perhaps they were a thankyou gift from *LIFE*. Thirteen are of the Corps, others cover a range of subjects, boys in schools, in Jack's, in the Drawing Schools and the Natural History Museum, in their Houses and playing the Field Game and a single shot of a Boys' Maid named Kate delivering water to a boy's room. This sort of high quality photograph of a member of staff in a Boys' House is extremely rare and a great addition to our collection.

Her photographs tend to be fairly obviously composed and she often used fill-in flash, producing a slightly artificial appearance, but I think that they do show a personal involvement and empathy with her subjects, and I would have been rather proud to have taken almost any of them.

There is an interesting comparison with Cartier-Bresson, who gave the school 20 prints which were not deposited with the Photographic Archive and which seem to have disappeared. The Friends decided to purchased one of these prints quite recently, and it is excellent to have it.

**Roddy Fisher**
**Keeper, Photographic Archive**

# Reflections on *Eton During the Wars*

Fig.3

**This exhibition, part of an ongoing programme of events and activities remembering both world wars, was used extensively with the boys, and children and young people from other schools.**

During the run of the exhibition we actively sought out first-hand accounts of life at Eton during the Second World War – equivalent accounts for the period 1914 -18 we are sadly no longer in a position to gather.

As a consequence, a fascination of this exhibition was the number of Old Etonians who were at the school during the Second World War, generously responding to share their memories, photographs and artefacts, recalling those far-off days. In the process they have helped identify people and places in these images, understand the context with more accuracy and detail, correct misunderstandings, fill in gaps, and in the case of the Chapel windows, given more credibility to what could have been a delightfully entertaining myth.

Recollections around the bombs going off towards the end of 1940 are indeed revealing.

We have an account in the Eton College *Chronicle* - the school magazine started in 1863, and still going strong - written by a boy which is very tongue-in-cheek and describes (hopefully with a degree of exaggeration!) the school continuing to operate around the unexploded bomb that had gone through the roof of a school room off School Yard, intermittently checked on at close range by the Provost. When it finally went off the boy comments that 'we have had to increase our admiration for medieval and eighteenth century building' as the damage was relatively limited, and the Chapel remained intact 'except for a large quantity of glass which nobody was sorry to see go'.

That this Victorian stained glass in Chapel was unpopular is well known. Possibly less known are the lengths to which various people went to, to ensure it remained shattered across School Yard. A Housemaster (who shall remain nameless) apparently led his boys out to trample on the glass fragments to ensure that they couldn't be put back. I mentioned this story to an OE of the time, and he said it was perfectly possible although he couldn't confirm it, but that he did indeed remember being encouraged to sing with extra gusto in Chapel, in the hope that any fragments still in situ might be dislodged by the vibrations and fall out.

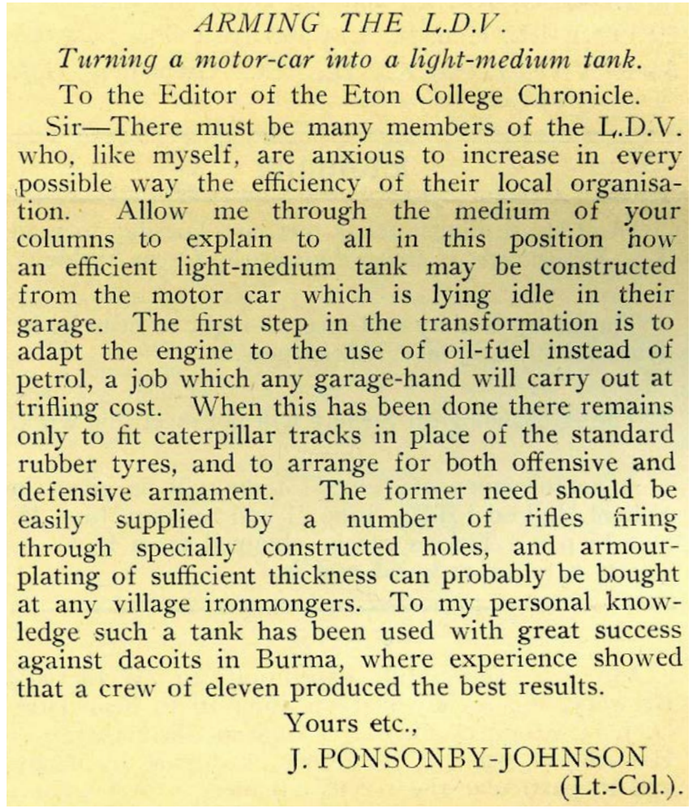
We have some extraordinary pictures of services carrying on in Chapel with the windows covered in felt. 'It was somewhat wintry with the fog blowing through the windows' comments the boy writing in the *Chronicle* 'but the lightness of the building was most inspiring'.

And I have just received a letter from another OE who comments 'I believe it is true, though he did not tell me so himself, that my history tutor used to show visitors around and give them bits of glass from the Chapel windows so that the windows could never be replaced.'

The new range of windows, created by first Evie Hone, and Moira Forsyth, followed by John Piper and John Reyntiens, were finally completed in 1964

We recently held a gathering for OEs who were at the school 1939 - 1949, and a goodly number attended and were also willing to share their memories and anecdotes. There was a very powerful atmosphere – 'we are bound together by many things, particularly by all having shared that time. Eton seemed like a last haven before battle, and for all too many of our friends it was exactly that'. And 'heckle' seems a little strong, but the curator was certainly enthusiastically corrected as he reflected on possible interpretations of the photographs – so we now know for definite that boys did drill wearing school dress, as shown in Margaret Bourke-White's striking images, and that their guns were loaded with live ammunition. Another remembers patrolling on his bicycle with a rifle over his shoulder, which was also loaded.

'I rather enjoyed the photograph of the groups of boys with top hats and gas masks', another comments. 'Neither were compulsory by the time that I arrived in the School in 1942, provided that one remained



*ARMING THE L.D.V.*

*Turning a motor-car into a light-medium tank.*

To the Editor of the Eton College Chronicle.

Sir—There must be many members of the L.D.V. who, like myself, are anxious to increase in every possible way the efficiency of their local organisation. Allow me through the medium of your columns to explain to all in this position how an efficient light-medium tank may be constructed from the motor car which is lying idle in their garage. The first step in the transformation is to adapt the engine to the use of oil-fuel instead of petrol, a job which any garage-hand will carry out at trifling cost. When this has been done there remains only to fit caterpillar tracks in place of the standard rubber tyres, and to arrange for both offensive and defensive armament. The former need should be easily supplied by a number of rifles firing through specially constructed holes, and armour-plating of sufficient thickness can probably be bought at any village ironmongers. To my personal knowledge such a tank has been used with great success against dacoits in Burma, where experience showed that a crew of eleven produced the best results.

Yours etc.,

J. PONSONBY-JOHNSON

(Lt.-Col.).

Fig.2

in the Eton area, but cross Windsor Bridge and full uniform with top hats was required. I often smile about the likely result of top hats in Windsor today.' Top hats that were largely treated as footballs, I gather.

Many of the details we have gathered from indivduals are shared and echoed by their contemporaries. In particular, the frequency of air raid sirens at night, and a universal agreement that these events were met with some pleasure amongst the boys, as a walk to the shelters meant no Early School the next day; and that parents could write disclaiming liability so that their boys did not have to go into the shelters at all – which for the lower boys who 'had to go right to the end where there was no fresh air' and 'risk suffocation', apparently staying in their beds was the preferred option.

'The only enemy activity experienced at school was from the air. First, a shower of incendiary bombs, most of which fell on soggy playing fields. In the morning crowds of boys could be seen digging up the unburnt ends (fig.1), which had gone out because of their deep penetration into water-logged ground. I still have one.'

Another OE remembers the 'lighter side' of the time, particularly a joke correspondence column in the Chronicle full of bogus letters from one Lt-Col Ponsonby-Johnson, invented by the editors. In one letter he described tinplating his Ford to turn it into a tank (1/11d a yard from the local ironmonger), which was then successfully deployed in Burma. (Arming the LDV. Thursday June 20 1940) (fig.2). My correspondent writes 'judge of the editors' joy when this was reported as a serious proposal by some British papers.'

The same also remembers hollowing out a battered dictionary and smuggling a camera into lessons, photographing his teacher. I have been sent one of these covert photographs and it is a unique and hugely valuable record of the time (fig.3).

It struck me as I gathered more anecdotes that so many of the memories did seem so lively, full of pranks and good humour – in fact we have commented that in many of the pictures the boys do seem to be carefree, and having a lot of fun (fig.4). However, six pages of reflections from an OE who left in 1945 did throw a different light:

'War time had an odd effect on the boys. Risk was everyday life'.

He suggests that risk-taking was a reaction amongst some, and describes how trees planted to hide the fives courts were found every morning planted in the middle of School Field, how Lower Chapel was broken into and the organ tubes swapped around, how the Drawing Schools

Fig.4 Kindly lent by Sir Brian Young (KS '41)

Fig.1 Kindly lent by the widow of J R Pope (GWL '43)

were broken into and ceramics broken and destroyed. A 'malaise' he comments, which some boys could not escape. And a reminder to us that even though children and young people have an extraordinary resilience to play and find joy in the most grim of circumstances, this was wartime and the boys were subject to daily threat, and managed this constant menace in their own ways, some more positively than others.

Indeed, it has emerged how much the boys were engaged in the war effort, from digging allotments and serving in the Civil Defence, to working in the School of Mechanics making parts for anti-tank guns and for Horsa Glider Instrument Panels. 'Horsa Gliders carried most of the 8,000 Airborne Troops, who spearheaded the D. Day invasion of Normandy, and later did the same at Arnhem.' With a peculiar synchronicity, boys leaving earlier in the war went on to serve in regiments being equipped in small part by their fellows back at school.

In all, 4,958 Etonians did serve; and 748 did not come back. Many of these are captured in the photographs. 'Grief is the price of love' comments the OE, who took the illicit photographs, and went on to serve in the RNVR.

**Charlotte Villiers**
**Exhibitions & Outreach Coordinator**

This article is dedicated to MRC Parr (A.H.G.K '46) (Tim)
With thanks to all contributors and correspondents.

# Review

**Our balmy evening in Bekynton Fields on 24 September was an absolute delight. Perfect for admiring John Simpson's amazing architecture before a most entertaining talk from Dr Rob Shorrock in the calm comfort of the Eton Museum of Antiquities. As Curator, and virtually creator too, of the new Museum, Rob was the perfect guide to this wonderful establishment. The many Friends who attended the event were amazed and delighted by the beautifully displayed items from the Myers and other collections. I have no doubt that we shall hope to return again and again to the gallery for future events.**

The Friends' Christmas party was something of a *tour de force*. College Hall was resplendent with decorations and a great tree – and with an amazing exhibition of Victorian silver thanks to Shauna Gailey. The raffle was brilliantly supervised by Laura Clarke and the refreshments were suitably festive and delicious. Rachel Nolan's choir were perfection – until the rest of us joined in! There was a fascinating exhibition of Christmas books and pictures in the library. The entire Collections team turned out (dressed to kill!) to give us a really memorable evening – all overseen by our redoubtable master of ceremonies, Justin Nolan.

Roddy Fisher's talk on the exhibition of wartime photographs in the Verey Gallery was very well received and I was sorry to miss it. A subsequent event for OEs who were at Eton during WW2 was by all accounts also a great success.

Charlotte Villiers has arranged our summer event for Tuesday 28th June – at 6pm. There will be a new exhibition in the Verey and we are invited to the Provost's Garden where some exceptional pieces of sculpture (Henry Moore, Jacob Epstein et al) will be on view. More details in due course, but do please put this event into you diary.

In November we plan a London event at Leighton House – date etc. to follow.

I have written recently to Friends whose subscriptions are due for renewal. Thank you to those who have responded positively and promptly. May I ask anyone with concerns about membership to contact me, preferably by email (i.cadell@etoncollege.org.uk), as soon as possible. With a second class stamp now costing eleven shillings (sorry!) it is sadly just too expensive to post out reminders.

**Ian Cadell**
**Membership Secretary of the Friends**