



The Denstonian.

DECEMBER, 1913.

No. 225.

VOL. XXXVII. No. 6.

EDITORIAL.

ONCE again, and all too soon, the necessity of writing an Editorial is before us; but once again the proverbial luck of beginners has come to our aid and supplied us with the Play as material for this our second attempt to impress our readers with the fact that the Editorial is not the one part of the magazine to be left unread. That was a fault which, we fear, we ourselves often committed in the days when we inhabited Classroom N, (since defunct!) Now, however, the demand for higher education which is permeating the country must have penetrated to the abodes of

learning which have been substituted for the old classrooms in the south wing, with the result, we hope, of causing even the unworthy Editorial to be swallowed in the capacious maw of what might well be termed the New Renaissance.

The Play—*The First Part of King Henry the Sixth*—was presented on Nov. 19th and 20th. At both performances, as well as at the Dress Rehearsal, the Big Schoolroom was filled to overflowing by most appreciative audiences. The stage, as last year, was not of the ordinary type. It consisted of a broad outer stage on which there was no scenery, divided by curtains from a narrower inner stage, on which scenery was used. The advantages of this arrangement are many. A much larger

»

space is obtained, and as no intervals for the setting of elaborate scenery are needed, the action of the play is considerably accelerated; still another beneficial result secured by this method of staging is that attention can be concentrated on the play itself as there is nothing to distract the attention of the audience.

Considered as a drama *Henry VI* does not rank very highly, and indeed any plot is chiefly conspicuous by its absence. But the fact that this play is one of the earliest in which Shakespeare had a part must be taken into consideration when judging it. There are many good speeches in the play, notably Joan's speech to the Dauphin when they meet for the first time; and the Messenger's description of the defeat of Talbot is one which admirably lends itself to impressive declamation. As regards chronology, of course the play is hopelessly incorrect. Another historical blunder is the portraying of Joan as the possessor, in portions of the play, of a character of the most questionable type. With all these drawbacks however, which were effectively minimised or removed by judicious editing, we venture to think that the Play this year was produced in a manner which made it really interesting, and in no way unworthy to be included in the long list of Shakespearean plays which have been so ably presented by Denstonians.

The familiar echo of the Play—the Boar's Head Supper — took place on Thursday, November 27th, after which Mrs. Hibbert gave a most enjoyable dance to those who were the happy possessors of invitations to the Supper. The appreciation of all was, we trust, evident, and we take this opportunity of thanking Mrs. Hibbert, on behalf of the School, for this and for the very valuable help which she gave towards making the Play the undoubted success it was; Mr. Coleman also placed his exten-

sive archaeological knowledge at our disposal with the result that most details were correct.

This term a system of monthly examinations has been instituted, which has received a large amount of unfavourable criticism from those to whom the struggle after marks and position is in the same category as "pot-hunting"; but to the rest the examinations are a source of satisfaction. The end of this term and the beginning of next is the time of the University Scholarship Examinations, and we extend our best wishes to those who are to uphold both their own honour and that of their school in these examinations.

So large is the number of successful candidates in the oral part of the Certificate "A" examination that we are compelled to deviate from our usual custom of publishing the names and are only able to offer a general congratulation to them on their success. The results of the theoretical part of the examination have not yet been published so we can only hope that they will be as good as those in the oral part.

The Football team has been remarkably successful and they are to be heartily congratulated on the fact that the only defeat they have sustained has been at the hands of the Old Denstonians. Among our victims may be numbered Birkenhead School, Liverpool College, and Ellesmere. Against the two last we scored 118 points to nothing in the same week.

THE PLAY.

That there is a public which appreciates Shakespeare *per se* and is not attracted to a particular play simply because it is popular, was shown by our experiment this year. The *First Part of King Henry VI.* has been neglected since its first production in 1591-2; only twice we

believe has it been "revived" in England, at the Stratford-on-Avon Shakespeare festival. Yet not only did we have full 'houses' at each of our performances but the press notices were numerous. They were always appreciative, but often they were discriminating as well, so that we are enabled to draw upon them largely for the following account.

The stage was arranged as last year. The main stage extended the full width of the schoolroom, and was hung with pale grey curtains. These opened at the back for certain scenes and then ordinary scenery was shown on the inner stage. All of this was very good. The Dauphin's Tent, with its opening in the centre through which Joan made her dramatic first appearance; was admirable; the copse above the river at Chatillon where Talbot and his son met their deaths was beautiful—a tangled brake with a stretch of water beyond in which the moon was reflected. The Temple Garden with a terrace at the back and a sundial with clambering red and white roses was very pretty, and came as a welcome contrast to the scenes in the first part which were mainly concerned with the siege of Orleans—battlements and palisades, a siege-tower, and so forth.

The *Sentinel* very kindly said, in the course of an admirable account, "It has been thought that 'The First Part of Henry VI.' does not lend itself to ordinary stage treatment, and that it has not strength enough for popular audiences, but Denstone, one of the principal 'homes' of Shakespeare in England, considered that there was all the more reason, therefore, why Denstone should do it; and, in the way that Denstone has done it, it was worth doing, for the story of the play was strongly presented, but it was accompanied by magnificent pageantry, and

we very cordially testify to the deep interest and appreciation with which we saw *The First Part of Henry VI.* for the first time—an intelligent, lively and impressive portrayal, for which we offer grateful thanks in that our knowledge of Shakespeare has thus been sensibly increased, and upon which we warmly congratulate all concerned."

The dresses were quite good—even the plate armour was very nearly correct. The ecclesiastical vestments, which are almost invariably bungled on the stage, were quite right, thanks to Mr. Coleman's archaeological knowledge. Whether as Bishop or as Cardinal Mr. Coleman made a fine figure. The civilian dresses of the young King, Suffolk, Exeter, and others, with their long trailing sleeves lined and pinked, were also exactly right. The helmets of the chief personages we made ourselves so as to ensure correct crests and mantling. Joan's historic banner was beautifully painted by Mr. Rigby in accordance with the best authorities. The eight heraldic banners of King Henry V's descents, Henry V's Standard, the Tabard of Garter King at Arms, the imposing canopy, the outfit of the Children of the Chapel Royal, were further examples of skill and industry.

All were well and effectively displayed, and we had a really fine picture of the period. The 15th century became real to us, and the effect was not marred by the usual stage conventions of proscenium and orchestra, etc.

The play was done briskly and without waits, and it moved in a spirited way without dragging from beginning to end. In spite of blunders in chronology which are so inexplicable that we prefer to think they were purposely made for stage purposes, the play admirably reflects the spirit of the age. Again and again it enforces the

point that faction and selfishness were for the time the ruin of England's greatness. When at the beginning of our performance the big bell of Westminster began to toll, it was not ringing only the knell of Henry V., but of patriotism and public spirit as well. The order of the funeral procession was framed on contemporary description's, adapted of course to the requirements of the play. From the curtains on the stage the Abbot and Convent of Westminster proceeded down the room in the following order:—

Two vergers with white wands.

Two taperers.

Two thurifers.

The Abbot of Westminster in cope and *Mitra Simplex*.

Monks of Westminster bearing tapers.

We quote from the *Staffordshire Sentinel* the description which follows :— "The tolling of the bell, the monks mumbling their prayers, the aroma of the incense, the tapers carried by the ecclesiastical attendants, the solemn music—it made a realistic and thrilling beginning. The ecclesiastics having met the bier at the door, the royal procession passed through the Great Schoolroom as follows :—

Men at Arms.

Bishops, each in Cope and *Mitra Simplex*.

The Earl of Suffolk and Richard Plantagenet (crest, a white swan ; livery colours, gules and azure).

Knights and Gentlemen.

Banners of the King's descents :

1. Normandy impaling Aquitaine (King Henry II. and Queen Eleanor).
2. England impaling Angouleme (King John and Queen Isabel).
3. England impaling Provence (King Henry III. and Queen Eleanor of Provence).

4. England impaling Castile and Leon (King Edward I. and Queen Eleanor of Castile).

5. England impaling France ancient (King Edward II. and Queen Isabel).

6. England and France ancient impaling Hainault (King Edward III. and Queen Philippa).

7. John of Gaunt impaling Lancaster (John Duke of Lancaster and Blanche of Lancaster).

8. England and France modern impaling Bohun (King Henry IV. and Mary de Bohun).

The King's Standard (S. George's Cross with a green and blue fly, the King's colours, attended by two pages).

The King's helms of England and France.

Reversed Battleaxe, and Shield of England and France.

Garret King at Arms and the Mayor of London (William Crowmer) with his mace.

The Bier (covered with a pall bearing the motto: 'After Busie Laboure Commith Victorious Reste,' under a canopy bearing the Shields of S. George, S. Edmund, and S. Edward the Confessor), attended by taperers (Children of the Chapel Royal singing *Dies Irae*).

Two trumpets.

Two drums.

The Mourners :

The Earl of Bedford (crest, a Hon; livery colours, azure and or).

The Earl of Gloster (crest, red *ostrich* feathers ; livery colours, azure, gules, and argent). **J**

The Earl of Exeter (crest, white *ostrich* feathers ; livery colours, azure and argent).

The Earl of Warwick (crest, a bear and ragged staff; livery colours, or and azure).

The Bishop of Winchester,* with his collets.
Men at Arms.

This imposing procession was finely enacted, and everybody obviously strove to render it as like the real thing as possible, even the most minor soldier displaying due solemnity. It was a pageant worth going to Denstone to see, and once seen, it can never be forgotten. The speeches over the dead king began while the procession was still passing up the Great Schoolroom, being given not in rapid succession as would have been the case in an ordinary stage play, but as occasional ejaculations as the procession passed along; and while the play was continued after the stage had been reached, the three Messengers arrived at intervals to announce the disasters to the English arms in France. Now, if these Messengers had simply made their entrances on to the stage in the ordinary way, the effect would have been comparatively insignificant, but here the Messengers rushed the whole length of the Great Schoolroom up to the stage, with every appearance of having come upon a long journey in great haste with urgent messages, and as the Messengers spoke their messages with suitable eagerness, the episode was full of point. Then the play settled down to the campaign in France, the intervention of Joan of Arc, the beginning of the York and Lancaster quarrel, the entrance of the young Henry VI. and Court processional down the length of the Great Schoolroom, the fighting in France, the death of Talbot, and finally the burning of Joan of Arc at the stake by

He was nominated Cardinal and Papal Legate ⁱⁿ 1417, but did not obtain the royal license to ^{ac}cept these preferments till 1426.

the English—a telling finish to a fine and memorable performance, which had the additional advantage for the schoolboys (and for older spectators too) of affording them an opportunity of easily grasping the period of English and French history involved.

The acting was in some respects better all round than usual, because most of the dialogue could be deliberately declaimed, general clearness of enunciation, and generally with admirable accentuation, being obtained. This was particularly the case with the Joan of Arc of R. A. Briggs, who not only spoke his lines well but displayed a good understanding of the mingled femininity, patriotism and idealism of the part. Joan of Arc was distinctly good and successful. E. G. H. Bates was a very pretty and effective Countess of Auvergne (thanks to Mrs. John Edwardes's familiar skill in attending to the facial make-up of boys who have to play women's parts), while J. B. Winkler was graceful and generally excellent as the young King Henry VI. H. W. Beck scored a great success as John Talbot, Lord Verdun of Alton, etc., afterwards Earl of Shrewsbury (which brought the play very near home), his strong and polished diction lending actuality, force, and distinction to the part; and L. A. Loup did very well as John Talbot, the Earl's son. Mr. R. H. F. Coleman showed dignity and finesse as Henry Beaufort, great-uncle to the King, Bishop of Winchester and afterwards Cardinal, and was unusually successful in his speeches, while his red robes as Cardinal heightened the effect. Mr. F. J. S. Whitmore gave a perfect rendering of Charles the Dauphin, which, when one bears in mind its difference from some other parts he has played, was a proof of his thoughtful, skilful and accomplished versatility.

It should be added that the incident of the attempted capture of Talbot by the Countess of Auvergne was well managed, that the 'fighting' was briskly done, and that H. P. Boyd made a hit in the small part of Joan's father.

Speaking generally, the acting and declamation were earnest and distinctive all round, and the themes of the play were presented with a vividness that enabled the meaning of everything to be easily comprehended."

Exeter's sonorous declamation and Suffolk's fiery vigour were both exceedingly helpful; Richard Plantagenet was a fine and consistent study of brutal and unrelenting ambition; Bedford's patriotism was well brought out; Somerset and Warwick were also very well played. Mortimer's death-scene was capitally done. Alencon was excellent, and so was Kestin.

Mr. Rawlinson Wood had taken much trouble with the music and his work had admirable results. His selections were most suitable and they were well played. The music was a real help throughout.

For the large audiences Mr. Hornby made admirable arrangements, and was ably assisted at the performances by very efficient Stewards. The matron provided with her usual skill for creature comforts. We owe our thanks to these, and to the many others who contributed to the smooth discharge of what was really, if one thinks of it, a big undertaking. Quite a hundred people were concerned, and it is not going too far to say that without exception they all worked with ready and conscientious zeal from beginning to end. By the careful attention to details, and by each and every one taking care to do just his allotted work, the whole thing moved like a piece of clockwork, and appeared to be the simplest thing in the world. Indeed, done in the

spirit which animated all this year, it was simple, and success was certain.

We append the Programme.

The Persons of the Play:

The English :

King Henry the Sixth : J. B. Winkler.

John, Duke of Bedford, uncle to the King and Regent of France : G. B. Fyldes.

Humphrey, Duke of Gloster, uncle to the King and Protector: F. M. C. Houghton.

Thomas Beaufort, Duke of Exeter, great-uncle to the King : A. W. Huskinson.

Henry Beaufort, great-uncle to the King, Bishop of Winchester and afterwards Cardinal: R. H. F. Coleman.

John Beaufort, Earl and afterwards Duke of Somerset: M. H. Spicer.

Richard Plantagenet, afterwards Duke of York : G. L. Tomkins.

Richard Beauchamp, Earl of Warwick : L. J. Roskams.

Thomas Montague, Earl of Salisbury: H. P. Boyd.

William de la Pole, Earl of Suffolk : W. M. N. Pollard.

John Talbot, Lord Verdun of Alton, etc. afterwards Earl of Shrewsbury: H. W. Beck.

John Talbot, his son : L. A. Loup.

Edmund Mortimer, Earl of March: H. P. Boyd.

Bishops: M. Chapman and C. T. Hutchison.

The Mayor of London : G. D. Abbotts. jfl

Sir Richard Vernon of Haddon Hall: E. S. Rerrie.

Edmund Basset: N. Tnman.

Other Gentlemen : S. H. Larkam, W. E. R. Short, G. V. Knight and W. Horsfield.

Garter King at Arms : C. H. Finch.

Pages: G. Darby, J. H. Auton, T. B. Elley and J. E. T. Shirlaw.

Children of the Chapel Royal: N. G. Whitfield, H. R. Lloyds, R. W. Larkam, P. Hamblin Smith, N. D. Johnson, J. o. Mason, J. T. Boothroyd and G. D. Boothroyd.

Citizens of London : P. H. Sykes, J. F. Metizies, L. E. Myers, etc.

Thurifers and Collets: F. A. Woods, H. Hamer, J. G. S. Branscombe and Williams. ^

Trumpeters: W. K. J. Shirlaw and A. Tobias.

prummers : P. E. Burrows and M. Y. Townsend.

The King's Standard Bearer : W. G. Schofield.

Jailers: P. H. Sykes and L. E. Myers.

Messengers: C. A. Kestin, L. A. Loup and G. F. Mason.

Men at Arms : V. S. Sullivan, G. J. Mitchell, J. L. Bagshaw, T. Andrew, L. V. Marsh, W. Ewen, E. D. Whittles, T. Bulloch, T. C. Keble, M. G. Taylor, E. Brock, N. H. Miller, I. D. MacDonal, R. Bassett, J. H. Brown, H. Baness, L. H. Jones, F. W. Jones, T. S. Davy, L. B. Forrest, etc.

The Abbot and Convent of Westminster;

B. Vergers ; Servants, etc,

The French :

Charles, the Dauphin, and afterwards King Charles VII. of France : F. J. S. Whitmore.

Reignier, Duke of Anjou and titular King of Naples: A. W. Wilson.

Philip le Bon, Duke of Burgundy : L. B. Helder.

Jean, Duke of Alencon : F. J. Mellor.

Jean, Count of Longueville and Dunois, Bastard of Orleans : C. Venables.

The Governor of Paris : W. H. North Cox.

Pierre Cauchon, Bishop of Beauvais: M. Chapman.

A Sergeant : C. Powel Smith.

Porter to the Countess of Auvergne: W. H. North Cox.

Porter of Rouen : C. T. Hutchison.

A Dominican Friar : S. G. Fillingham.

An old Shepherd, Joan's father: H. P. Boyd.

Soldiers : F. Steel, C. G. Loveday, C. K. Hope, A. B. R. Leech, W. V. Clark, C. Girling, W. A. Fallon and KJ. H. Lindop.

The Countess of Auvergne : E. G. H. Bates.

Joan la Pucelle, commonly called Joan of Arc : R. A. Briggs.

The Music :

Part i.

- Scene i. *Dies Irac* (15th Century).
Flourish of trumpets (temp. James I.)
Ancient Drum March (revived in 1610).
Marche militaire (Hummel 1765—1814)-
scene 2. Motif from Overture to *Joan of Arc* (Tschaikowsky 1840—93).
Scene 4. Bourree (Mouret 1682—1738).
Scene 5. Chorus "Greensleeves" (temp Henry VIII.)

Part ii.

Scene 1. Marche, Op. 40 No. 2 (Schubert 1797—1828).

Scene 3. March from *Alceste* (Gluck 1714—87).

Scene 4. Funeral March (Beethoven 1770—1827).

Scene 5. English Guards' March. March of the French Gardes de la Marine (Lully 1670).

Scene 6. Coronation March (Meyerbeer 1791—1864).

March from *Parthenope* (Handel 1657—1750).

Part iii.

Scenes 3 and 4. Motifs from *Joan of Arc* (Tschaikowsky).

In the Dining Hall:

Overture to "Poet and Peasant" (*Suppc*).

Valse "Nights of Gladness" (*Ancliffe*).

The Stewards : Mr. Tisdall, Rev. W. S. Airy, Mr. Cadman, Mr. Merrick, Mr. J. L. Smith, O. F. Forrest, C. G. Salmon, and W. Hall.

Programmes: D. Rowan, J. R. Sedgwick, and G. Barker.

Prompters, lights, etc. : G. W. Wood, W. V. Clark, C. T. Hutchison, H. Hamer, C. C. Reynolds.

Firemen, under the direction of Mr. Huskinson : C. G. Salmon, W. Hall, L. M. Adams, and H. Musker.

The Play Committee : the Rev. the Headmaster (President), Mr. Hornby (Treasurer), Mr. Rawlinson Wood (Musical Director), Mr. Whitmore, Mr. Pollard, L. B. Helder (Secretary), and G. L. Tomkins.

ICONS.

By R. H. F. Coleman.

Mr. Swift's beautiful gift to the Chapel has added a new word to the Denstone vocabulary, and has set several people inquiring "what is an icon?" A brief account of what icons are and their historical significance, therefore, may be found interesting.

The word icon, a Latin form of the Greek *ti kuv,* is technically employed for such representations of our Lord and the

saints, as that now in our Chapel, used in what we call the Eastern or Greek Church, which rejected the supremacy of the Bishop of Rome at an early date. The largest and most important part of this Greek Church at the present day is the Church in Russia, that country having received the Gospel under Vladimir from Greek teachers sent from Constantinople with his Greek wife, just before the year 1000 A.D.

The distinction is that in the icon the face and hands are flat always, only the clothes and halo being sometimes in relief, in contrast with the completely carved images of the Western or Latin Church. Though this modern distinction in meaning between "icon" and "image" is merely due to the difference in practice between the East and the West, it is not in the words themselves, for both words mean simply "likeness," whether painted or carved.

What is to us now a mere convention of speech, represents, however, a long-forgotten dispute, which in its day shook the Church to its foundations, engaged the interested attention of prince and peasant in every State in Europe, and filled even the holiest of men with fierce and blood-thirsty thoughts, the dispute known as the Iconoclastic Controversy.

The word iconoclast, literally a breaker of images, used of one who treats with scant courtesy ancient institutions and ideas, is more familiar than the word icon from which it is derived. It is still a term of abuse as it always was. But in the eighth and ninth centuries, at the time of the controversy to which we have referred, it was employed in its strictly literal sense.

Leo III. Emperor of Rome, reigning at Constantinople, from 717 to 741, pondered seriously the charge of idolatry hurled at Christianity by the Mohammedans, who had

adopted from the Jews a dislike of all representations whether carved or painted of living things, whether human or otherwise a sentiment based upon a strict interpretation of the injunction of the Mosaic code, which was designed to preserve the Jews from falling away to the degrading superstitions of the peoples around them. The Christian Church in its earliest ages, partly by reason of its Jewish origin, partly by reason of its fear of adopting any prominent feature of paganism, had set its face sternly against images and paintings. But as time went on and Christianity triumphed and no longer feared paganism, it realised that immense superiority of a carved or pictorial representation over a verbal description which is appreciated by every schoolmaster and schoolboy, and then allowed and commended what it had previously condemned.

But the superstitious, as so often, came to indentify the symbol with that for which it stood and paid undue and exaggerated honours to the mere representations of our Lord and the saints. When, therefore, the Emperor Leo resolved to remove the occasion of Mohammedan sneers, he found himself supported by many of the best spirits of the age among his subjects.

The opposition, however, was considerable, and did not consist merely of the ignorant and superstitious. It was led by Pope Gregory II. Leo threatened to come and destroy a famous image of S. Peter, probably the one still venerated to day in the church dedicated to him at Rome, and to hale the Pope in chains to prison. The Pope replied that even the children in the schools of Italy would pelt the Emperor with their books should he come in person to advance his cause. AFTER the exchange of much violent abuse, finally a council was gathered at Nicsea, where a more famous

ouncil had met five hundred years before to decide another and more weighty question. The cause of the images and of Rome triumphed. Interpreting rightly the *birrit* of the second commandment by joining the two parts against "making graven images" and "bowing down and worshipping them," both Rome and the Council held that reverence, not divine worship, ought to be paid to images and pictures because of what they represented, as one would refuse to allow disrespect to be shown to the portrait of one's mother or one's friends, and that they were useful for instruction and for the stimulation of holy aspirations. The tangible visible symbol of an intangible invisible reality often makes the latter more comprehensible, and even in a sense less intangible and less invisible.

After a stubborn show of resistance in certain quarters, the East at length submitted, the first iconoclast Leo having been long dead, and the court itself having veered round to the other view. But the submission was not complete. The East consoled itself by a compromise. Emphasising the word "graven" in the command "thou shalt not make to thyself any graven image or likeness of anything that is in Heaven above or the Earth beneath" it decided that a flat painted representation did not violate the law, and was perhaps less likely to induce superstition. This was one of the many puerile subtleties and stupid literalisms which have so often marked the views and practices of those Churches which have separated themselves from the Catholic common-sense, non-dogmatic genius of Rome.

The foregoing does not explain the *origin* of the icon or flat representation. It does explain its perpetuity to our own time, its origin is to be found simply in the decay

of the plastic and other arts which accompanied the fall of the ancient Roman Empire. Working in mosaic or paint on a flat surface is easier than carving even in low relief. Most of the images assailed by the iconoclasts were icons in the modern limited sense, and many of those defended by the Popes and the Council of Nicsea were the same. At Rome where the treasures of Greek Art had been gathered by the plundering conquerors, the best traditions of the plastic arts had never quite perished and soon revived. Among the Easterns it would have been the same sooner or later, but for this controversy and the refusal of the East to submit to that liberal interpretation of a divine command which found favour in the West. What would have been a mere stage in artistic development has been preserved as an emblem of religious opinion.

But though the form of the icon was perpetuated as more in accordance with the Decalogue and less conducive to superstition, by a strange irony of history more superstitious reverence is paid to many an icon in Holy Russia than is enjoyed by the most sacred "miraculous Madonna" among the most superstitious adherents of the Pope.

When we look upon an icon and note the strange incongruity between the vestments and halo in relief, and the flat painted face and hands, it has an added interest if we know the history which it represents. And while we listen to the faint echo of the thunder of an almost-forgotten controversy, if we are philosophers and good Christians we will think gently of those who contested so stoutly for what to us seems trifling, remembering that possibly many of the things which move us most will to a more enlightened future seem equally or more absurd.

A Russian lady has very kindly translated the Russian inscription on our icon into English as follows:—

"A new commandment I give unto you, that ye love one another; as I have loved you, that ye also love one another."— (*S. John xiii.*, 34), and the title "Lord God Almighty."

IN REVOLUTIONARY MEXICO.

The experiences of a Denstonian, A. M. Ward (1881—87), told by himself.

On Sunday morning, February 9th, General Mondrajon at about 4 a. m. left his barracks (about five or six miles from Mexico City) with a regiment of artillery, and made his way for the city, calling at the Military School *en route*, where many young men, being trained for officers, joined him. He took several guns and quick firers (pom-poms) with him.

Having arrived at the city, he went to the military prison and compelled the officer in charge to release General Reyes (who was in prison for plotting against the Government a year ago). They then quickly went to the Penitentiary, and compelled the officer to release General Felix Diaz (who was in prison for the Vera Cruz rebellion of last October.) The force was now composed of about 600—800 men all told, and they at once got the mounted police (a fine force) to join them to the number of about 1,000.

Part of this force then went to the Nacional Palace, which is a Government building, and the official city residence of the President, and in which much business is done, stamps being printed, etc. The palace is at least 250 yards square, and occupies one block, and is on the same site as Montezuma's palace. They expected

according to previous arrangements, that they had only to walk in and take it. But the guards had been changed several times in the night, and the "arrangements" had miscarried. At a few yards distance only, the rebel force was met by a terrific fire of rifles and the pom-poms of the Government troops, and as behind the forces (rebels), followed a mob of people, in less than five minutes 400 or 500 people were killed and injured. The huge square was a horrible shambles. The gutters literally and actually ran with blood, gallons, streams of it, horses were splashed with it, and all this in the centre of a really beautiful city of nearly half a million people.

General Reyes was killed in the first minute. General Diaz then retired with his troops from the square (or Plaza), and shortly after attacked and easily took the Arsenal, in which were kept practically *all* the artillery and ammunition. The Arsenal is a strong fort-like building with immensely thick walls. Within two or three blocks are the foreign colonies, consisting of the best residential houses in Mexico City. Here, in the Arsenal, Generals Diaz and Mondrajon sat down, so to speak, with their forces amounting to over 1,500 men. The time was 12 o'clock noon. Now the President had slept at Chapultepec Castle (three miles from the city). As soon as he heard the news, he at once mounted a horse, and with a dozen or so mounted friends and officers rode off to the palace. At about half a mile or less from the palace he was shot at in the street, but not hit, and he entered a shop and addressed the people from the balcony. Shortly after he insisted on proceeding to the palace, and arrived there without mishap. This took place after General Reyes had been shot with the crowd in the great square. Nothing much further happened that day—The President was in the palace with his

ministers and about 5,000 loyal (!) troops. General Felix Diaz and his lot were in the Arsenal. The latter brought out his guns and placed them at all important points in the streets surrounding the Arsenal, and on the roof of it. At 5 o'clock a body of about 300 Rurales (country police), attempted to attack the Arsenal. General Diaz put the pom-poms on them, and in seven minutes ninety or so were killed and many injured. The remainder of the force then joined Diaz. This was the last important event on Sunday, February 9th.

On Monday both sides were making preparations and placing guns. Remember the Government forces were not strong in guns; Felix Diaz had practically all of them of any account. On Sunday all postal arrangements, in and out of the city were completely stopped, and did not start again until February 19th. No letters or telegrams could be sent or received for ten solid days. Tuesday, the 11th, at 8 o'clock, started the bombardment (or whatever you like to call it), and it continued until 6 p.m., Felix with his many guns and few troops, and the Government with few guns and many troops. About 300 were killed and many injured.

The Government, of course, could make no impression, and Felix was content to fire at any soldiers in view, and to keep his position, which was almost impregnable without heavy guns opposing him.

Much damage of course was done in all the streets surrounding the Arsenal, and many non-combatants were hurt and some killed. This state of affairs continued through Wednesday, Thursday, Friday and Saturday. On Sunday there was a short armistice of six hours—Monday and Tuesday morning. Once or twice arrangements were being tried to bring about peace, but ^as Madero refused to resign, nothing came ^out of them. Then on Tuesday morning, the

Generals commanding the Government troops decided on their own to put an end to matters. They, therefore, with their friends and officers, suddenly arrested the President and his Ministers in the palace, and it was all over.

They sent word to Felix Diaz at the Arsenal, and they agreed together; the bombardment was over, and in two hours Mexico City laughed again, and the people who (many of them), had not left their houses for over a week, came out and saw the sun. The relief everyone felt at the settlement of this business passes description.

Consider, no post, no trams, no business whatever of any kind, newspapers some days of one small page only, and constant firing of guns and rifles, and all this continuing for nine mortal days in a large city of half a million folk. It almost passes belief. Bread, milk and meat rose to famine prices. Bread that usually costs 1d. per piece rose to 6d. Milk cost is. for two pints or less, and only that quantity was allowed to be sold to one household. Meat trebled in price, what there was of it, and many houses (of rich people even) had no meat for a week.

Now I must tell you of what befel us here in S. Rafael. As you know, we have 100 volunteers of our own here under a captain and lieutenant of the army, and also 35 Rurales. We first heard of the trouble in Mexico over our private telephone wire (to our office in Mexico), at 9.30 on Sunday the 9th. The General Manager (in Mexico), 'phoned us to take the rifles and ammunition from our volunteers and store them in the mill. This, of course, rather offended the captain; but it was done, and I think wisely as these people (great or small), cannot be relied on, and we were afraid that they might leave us, take the guns and go to Mexico to join Felix Diaz, and then

we should have been without guard against the bandits, and without arms.

All these terrible days we had telephonic communications with our office in Mexico (40 miles away), and the mill went on running calmly, in fact we never stopped, not even on Sunday; but about that I will tell you later. On the Friday, the 14th, the Administrator left with his family for Europe, for his holiday, tickets having been bought weeks before. He went in the last train that left S. Rafael, until Wednesday this week. The Administrator looks after the office, outside work, soldiers, political questions in connection with neighbouring villages and their chiefs, etc., etc., and all his work as well as my own devolved on me. So here was I responsible for the mill (as usual), the village of 4,000 people, and the soldiers, and not a soul to help me because we have here no other educated men. Well, Friday the 14th, and Saturday, the 15th, are perhaps the two black letter days of my life, and for the following reasons.

On Friday in all the country round us for 20 miles, the Government troops rebelled against the Government, and turned to Felix Diaz. They left the towns they were guarding and joined the bandits, and marched through every village collecting followers and freeing prisoners. The whole point was, would our captain keep loyal to us or join Diaz? I now hid the arms in various places and put my own men over them, and all this time I could see the captain was hesitating. While apparently treating him as if I trusted him, I really didn't do so, and yet I must be pleasant to him and provoke no outburst.

We had rumour of the approach of the bandits many times, and a white flag was prepared, so that if they approached I could go with two others and try and stop

them coming to the mill to upset our men and take our arms. That was what we were afraid of, that they would take our arms, and then we should be powerless.

On Friday night the Captain told me he didn't think I trusted him, but after a long talk in which I had to be very tactful and diplomatic, he assured me on his honour that he would not leave us or take the men or arms, and that he would stick by the company whatever happened. I shook hands with him and accepted his word. Saturday passed with many rumours and doubts, and I tell you plainly that although the captain had given me his word I did not trust him. He asked me where the arms were hidden, and so I showed him various places, and then privately changed them. I had men all night at the telephone, and watchmen placed, and this I kept up from Friday till Wednesday, *and thank goodness nothing happened.* No bandits came, or soldiers, or anything, and our troops kept loyal, and the mill kept working, because there was no money to pay them with (all the Mexico Banks being short), and there were no trains (two good reasons!) B

All through this time my wife behaved splendidly, and although to you it may not sound much, I tell you there was real trouble, and the anxiety of it was terrible. Well, my dear wife went through this time in a splendid way, and like an Englishwoman; a bag was ready packed with food and things for the baby in case we had to flee, but we were spared that.

Now I hope things may settle down again, and the country prosper and flourish as it ought to do. Of course it is not over yet, and the bandits are still about, but I don't think they will last much longer. We are not yet "out of the wood," but it looks as if a clearing were in sight at last. I^{ex}P^{ec}, some of you think I ought to have clear

out of this country long ago, but the chief reason that I haven't is that I'd hate to be the first to leave the sinking ship. No one yet has left this company for these reasons, and I really would not like to be the first. If other people can stick it, I can!

THE BOAR'S HEAD SUPPER —
AND AFTER.

If someone can suggest a single word which will mean "We all had a jolly good time at the Boar's Head Dance," then that is the title to put at the head of this notice. But, anyhow, nothing can alter the fact that we all enjoyed ourselves immensely. And if anyone did not dance it was his own fault, for although the ladies were comparatively few they were very generous, and their generosity was only equalled by that of the Masters, who so unselfishly waived their claims to dances in favour of the boys.

If there were any misgivings about the novelty which was proposed this year as a variation of the usual aftermath to the Boar's Head Supper, they vanished like a cloud of dust into a Vacuum Cleaner when someone observed that "We shouldn't be invited to the dance unless it was going to be a jolly good one"; and we sent home for our dinner-jackets and gloves firm in the belief that we were going to have a good time—and we did.

We must not, however, forget the opening part of the proceedings—the Supper. When we assembled in the Dining-Hall everybody had left his shyness in the Cloisters, and things soon began to get going. The old-time custom of bringing in the Boar's Head during the singing of a carol was most impressive, and will never be effaced from our memories. The lights were lowered and we waited in darkness

for the opening words of the carol. At the far end of the Hall the bearers and singers were discerned, and the tall tapers they held (appropriately adorned with red and white roses), cast weird and eerie shadows on the floor. A tense stillness was over all. Suddenly a note, low and full, was heard from the leading Cantors, rising into deeper resonance as the little group moved slowly into the Hall, and the whole choir took up the beautiful Latin Chorus which has been handed down to us from the ages. Few of us understood the words which held us rapt and spell-bound with their weird cadence, rising and falling as the wind shrieks round the College on a stormy night, now crooning a gentle lullaby to itself, now rising ever louder and shriller, and then again sobbing softly away till it is lost in the void. And then the solemn Latin Grace, during which the taper-bearers ranged themselves behind the long table; it all conjured up some old-time scene of sacrificial feast—the dimly-illuminated Temple with the priests and worshippers standing up, still and relentless, waiting for the last word of the solemn dirge, when the gleaming knife would be plunged into the breast of the victim.

The repast provided was enough to satisfy the most fastidious of gourmets, and Grace was said all too soon for some. The Head said a few words of thanks to all who had helped in the production of the Play, and then, to use an expressive term, though perhaps one that is not often heard among the Upper Ten, we soon began to "get a move on"; when we reached the Drill Hall those who wanted introductions got them, and those who didn't have only themselves to blame. Everyone seemed to lay him or herself out to please everyone else, and this spirit of *bonhomie* and *camaraderie* pervaded the whole atmosphere and undoubtedly made the evening the success

it was. The banners and other draperies used in the Play had been arranged in a most tasteful way by some presiding genius and looked as effective for the dance of giants as they had done for the funeral of 1422.

Everyone was wondering what "Screened Lancers" could be, to say nothing of the "Blindfold One-step" which sounded as if it might be something very disastrous. Our curiosity ament the first was soon satisfied, and the sight of a number of hands waving about above the screens was amusing in the extreme. The difficulty was to retain the hand of your choice till you had reached the end of the barrier between yourself and your unknown partner. A study of the different expressions on people's faces would have been amusing, especially when some aspirant for honours found that the gloved hand he had been clutching with such tender tenacity belonged, not to some fair damsel, but to a burly individual whom one associated with footer-shorts and heavy boots rather than with hobble-skirts and high-heeled shoes.

The "Flirtation Waltz" provided some exciting moments. Of course, just as one was waltzing near one's intended prey, preparing for a sudden swoop, the music would *not* stop; and if it did, someone was bound to appear and provoke one's bitter wrath and eternal enmity. However, another partner always appeared in time to prevent an exchange of gloves, with rapiers for two and coffee for one at 4 a.m. next morning. It was confided to the writer—let it be whispered—that two wily couples had arranged to waltz near each other all the time, so that a mutual exchange might result when the music ceased, but Fate—the inexorable—stepped in and nipped the artful plan in the bud. If you wish to discover the culprits, watch for a guilty start as they read these lines.

As for the "Blind-fold One-step," visions of black eyes and torn dresses were soon dispelled when we heard what it really was. All desired to anticipate the bugle call, and at any rate one person did so; hearing (as he thought) a softly modulated feminine voice he rushed towards it, seized it round the waist, and having removed his blinkers found it was

Our allotted time was already past, but we were allowed to go through all the dances on the programme. The last "danceto wit the "Crocodile Waddle," must have surprised the visitors; it certainly surprised the partner whom the writer had secured for that last One-Step. It was as much as she dared to trust herself in the same room with such a voracious beast, but, yielding at length to eloquent persuasions, she consented to dance in and out of the monster's sinuous coils, and they proved not so tenacious as at first appeared; he was really quite a gentle beast. It is doubtful whether the "Croco-waddle" will ever supersede the ubiquitous Tango, but if in the dim and distant future we hear of "Croco-waddle Teas" may I be there! Yet however delightful they may be their chief attraction will be the memories they will awake of the gallant band which inaugurated the "Crocodile-Waddle" at Denstone Boar's Head Dance in 1913-

FOOTBALL.

LIVERPOOL COLLEGE.

On November 5th we played Liverpool College on our own ground and revenged our defeat of last year by the overwhelming score of 48—0. - The secret of our success lay in the fact that our forwards invariably secured the ball in the scrums, with the result that the opposing three-quarters had no chance of showing their

kill in attack, although they distinguished themselves, however much the score may seem to contradict the assertion, in defence. Tomkins, as usual was the chief scorer, though tries were also obtained by Larkam, Vestin and Sullivan, while Salmon kicked most of the goals.

Team:—J. F. Menzies, G. L. Tomkins, W. Hall, J. H. Brown, C. Kestin, G. B. Fyldes, S. H. Larkam, L. B. Helder, C. q Salmon, V. S. Sullivan, M. H. Spicer, E. S. Rerrie, H. P. Boyd, O. F. Forrest, J. O. Mason.

BIRKENHEAD SCHOOL.

This match was played at Birkenhead on November 22nd. We at once assumed the offensive but the passing among our backs was slow and the home defence being sound no really promising openings were made, and Birkenhead were the first to score, thanks to an intercepted pass and fine run by Turner. We again however took up the attack and before long Tomkins scored after a good run along the touch-line and converted. Keeping up the pressure we scored again before half-time through Larkam; this try was not converted so we led by 8—3. Play during the second half was very even on the whole; Jones kicked a magnificent goal from a mark by Turner for Birkenhead, while Hall scored a really good individual try for us with the result that we won a keen fast game by 11—6. The defence on both sides much excelled the attack, the tackling being almost uniformly sound, while the passing on both sides was distinctly poor. The forwards played very well on the whole, Helder being quite up to his best form. Larkam made some good runs, but was frequently off-side, and too often delayed his pass; Tomkins as usual played well but had only a few real openings. Quite a

feature of the game was the splendid kicking of the Birkenhead backs, Jones and Locke being especially good in this respect.

Team:—M. G. Taylor, G. L. Tomkins, W. Hall, J. H. Brown, C. Kestin, C. M. White, S. H. Larkam, L. B. Helder, V. S. Sullivan, M. H. Spicer, E. S. Rerrie, H. P. Boyd, O. F. Forrest, J. O. Mason, C. T. Hutchison.

ELLESMERE.

On Tuesday, November 25th, we journeyed to Ellesmere to play the return match. The only drawback to this was that it necessitated getting up at 5.30 as the 6.48 was the only train which would convey us to our desired destination. We were very pleased to notice a great improvement in the play of our opponents, the department in which this improvement was specially noticeable was their tackling. Notwithstanding this however, we defeated them by 47—0, and it would have been considerably increased if frequent place-kicks in front of goal had not been unaccountably missed. The scoring was fairly evenly distributed among the three-quarters, but the forwards were responsible for many good rushes; Hutchison was the most successful at place-kicking.

Team:—M. G. Taylor, G. L. Tomkins, W. Hall, J. H. Brown, C. Kestin, C. M. White, S. H. Larkam, L. B. Helder, V. S. Sullivan, M. H. Spicer, H. P. Boyd, J. O. Mason, C. T. Hutchison, O. F. Forrest, C. Venables.

UTTOXETER.

Uttoxeter brought a much stronger fifteen over here on November 15th than usual and a hard and fast game ensued, the result being in doubt till a few minutes before time. Both packs played vigorously throughout, but we got possession of the ball as a rule and our backs therefore had

more opportunities. The Uttoxeter defence however was quick and sure and we only scored one unconverted try before half-time through Tomkins. Soon after the re-start Uttoxeter equalised from a forward rush, Brown's attempt at goal just failing. After this play was very even till about ten minutes before time when we took up the attack in earnest. One of the visiting halves was penalized for off-side and Salmon landed a fine goal. This was followed by the best movement of the match. The ball went out to Tomkins who ran strongly down the wing and at exactly the right moment re-passed to Hall who succeeded in getting a try; the same player dropped a good goal in the last minute of the game, we thus winning by 13—3.

The pack gave a splendid all-round exhibition, scrummaging, tackling and dribbling equally well. White made a most promising start as scrum-half and Larkam showed improved form as stand-off half. Taylor gave a really excellent display at full-back, bringing off several really good tackles, while his fielding and kicking were quite sound. The three-quarter play was also much improved, the other members of the line seeming at last to realize that their duties did not merely consist in throwing the ball to Tomkins anyhow and allowing him to do the rest.

Team M. G. Taylor, C. Kestin, J. H. Brown, W. Hall, G. L. Tomkins, S. H. Larkam, C. M. White, L. B. Helder, C. G. Salmon, V. S. Sullivan, M. H. Spicer, E. S. Rerrie, H. P. Boyd, J. O. Mason, O. F. Forrest.

MERCHANT TAYLORS, CROSBY.

This match was postponed until Nov. 29th, when Merchant Taylors came here. Except for the first five minutes of the game Merchant Taylors never looked like scoring, and when Tomkins opened the score for

us the game become more or less a procession, and we eventually won by 62—0. Tomkins, Hall, Kestin and Larkam were all responsible for tries, while Salmon Tomkins and Hutchison were responsible for the eight goals. Here it may be noticed that in the five School matches we have played this term we have scored 238 points to six.

Team :—M. G. Taylor, G. L. Tomkins, W. Hall, J. H. Brown, C. Kestin, S. H. Larkam, C. M. Whits, L. B. Helder, C. G. Salmon, V. S. Sullivan, M. H. Spicer, H. P. Boyd, C. T. Hutchison, J. O. Mason, O. F. Forrest.

MIDDLE SIDE DORMITORY MATCHES.

FINAL.

Head's i. v. Hornby's. This match produced the most interesting game of the series and was eventually won by Hornby's by 15—8. Head's i., playing down the hill, started off with a rush and penned Hornby's in their own "25" and Wade soon scored a try, as the result of Hornby's not playing to the whistle, which White converted; soon after this Walker also scored for Head's i., but this time the kick at goal fell short. Now, however, Hornby's woke up and their defence improving they succeeded in preventing any further score, and even occasionally invaded Head's i. territory so that at half-time the score stood at 8—0 in favour of Head's i. Soon after the re-start Short kicked a really good penalty goal for Hornby's from the half-way line, and almost immediately wards Mechan, who played very well throughout, scored an unconverted try. The most remarkable feature of the match however was the excellent goal dropped by Cheyne for Hornby's, from a very wide angle which put them ahead. Shortly before the end Houghton scored between the posts for Mechan to kick a goal. vv^a

as the pick of the Head's forwards, although they all strove very hard against their heavier opponents; amongst the outside halves, Leech and White were the most conspicuous. For Hornby's, Short ran well and was always dangerous when he got the ball, while amongst the forwards Mehan was pre-eminent. As had been the case in all the matches Hornby's were behind at half-time, but weight and better condition on each occasion told in the end.

O.D. NEWS.

G. H. Holoran (September, 1878), who is Rector of Holy Trinity Memorial Chapel at Denver, has been appointed Canon of Colorado Cathedral, and Examining Chaplain and Chaplain to the Bishop.

N. Blunt (September, 1905), says "I was transferred last year from the Lethbridge Office of the Canadian Pacific Railway to the Calgary Depot Office. Having spent three very happy years at Lethbridge I felt leaving it very much indeed, and I had made some good friends. Lethbridge has only 15,000 inhabitants and Calgary 90,000. Penny, Edmondson and the Wilsons are here."

C. Cartwright (June, 1897), has been appointed vicar of Gamblingay.

Central Africa for December contains a description of the fine Chapel which Dennis Victor is building at S. Michael's College, Likoma.

W. O. Wellington (January, 1891), has been married at Roodepoort, and is consequently settled in Africa for the present.

C. Dunkerley played for C.U.A.F.C. against Middlesex.

G. A. Howe took first place in the strangers' 1,000 Yards Handicap on the occasion of the Athletic Sports Competition

between Caius and Downing Colleges, Cambridge.

L. G. Harris took sixth place in the Freshmen's Cross-Country Race.

E. J. Anderson is teaching in a Preparatory School in Oxford.

T. J. Salmon is sailing on December 24th to take up a Government appointment in East Africa.

A. E. Barlow has played for Lancashire.

G. A. Howe represented Cambridge University in the Half-Mile against London Athletic Club.

A. J. Wood played for Cambridge University against the Civil Service at Association.

We are glad to be able to print the following extracts from a letter sent by C. W. Townsend (May, 1903), to Mr. Swift.

"I came to Geneva in October, 1912, to be tutor to a rich Russian family, a family of the old Russian nobility. M. de Couriss is a big landowner at a place called Issaev, in the Government of Kherson, S. Russia—Odessa and Kief being the nearest towns (a few 100 miles), and right out in the middle of the Russian Steppe, a magnificent modern house, miles from anywhere, electric light, about 15 bath-rooms, about 50 servants in the house, as well as about 200 peasants in his employ, and 24 saddle-horses.

They live in Geneva for 9 months of the year, and the other 3 months in their Russian home. My charge consists of the 4 boys, 17, 15, 13 and ix. They are astonishingly clever for their ages, very handsome, and like all Russians wonderful linguists. They speak French, German and English, in addition to their own language.

I must take the opportunity of telling you what a great blessing the Latin and Greek which I learned from you has been; the former, as I take the two younger boys regularly in it, the latter, as it has been

a help to me in learning Russian (the most beautiful spoken language). Not that the two languages resemble one another at all, but, with Latin, Greek has been a great help in getting hold of the grammar, which is *frightful*, and the syntax. And the Russian alphabet (32 letters), is an enlarged Greek alphabet. It is a wonderful language, and the fact that it has more *sounds* than all the other European languages put together, is what makes the Russians such incomparable linguists, and enables them to acquire a perfect pronunciation of a language at once. As regards myself and languages, as is only natural, after speaking practically nothing else for 12 months I am as comfortable in French as in English for talking, reading and thinking. Russian (which I love) is very very difficult, and is marching slowly, but surely, I hope. I take lessons now with the *Russian* tutor who is here; that is to say we exchange French and Russian at present, as he has only been out of Russia for a month.

In May next we are leaving Geneva for good and going to Moscow, where they will live for the 8 or 9 months of the year which they have hitherto done here. The Moscow house is already taken.

The Russian Steppe is wonderful; immense stretches of virgin prairie extending for miles and miles, and as flat as the sea. It has been well described as a great "*me,r de terre.*"

The atmosphere is extraordinarily clear, and the sky different from all other skies I have seen. The most wonderful sight I have ever seen was a thunderstorm breaking when we were riding right out in the middle of the Steppe. I shall never forget it; I thought the end of the world had come. The whole heavens above you seemed to be thrown about, and the lightning flashes went on continuously without stopping.

It is extremely hot in summer and extremely cold in winter. Russian horses (you sometimes see herds of hundreds on the Steppe), are very fast and very willing. We ride on Cossack saddles: it is very different from English and American riding. One of the most interesting sights I saw was the little peasant boys bathing the horses in the stagnant river (which was near our house and runs into the Dnieper). A whole herd of horses are bathed at a time, each one being ridden by a little naked peasant boy. They come galloping down to the river, shouting for joy. The horses enjoy it just as much as their little mounts, and they rush into the water and swim about, so that only the horse's head and the boy's head and shoulders can be seen. They ride about in the water for ever such a time, shouting and singing and waving their arms. The older peasants are on the bank looking on, and shouting with joy as well.

I love the peasants; the women with their large blue eyes and beautiful hair and bare feet, and the men, often with long hair, and always with strong muscular bodies, and picturesque and beautifully-embroidered costumes. They are such a gentle poor folk. I am always thinking of their eager choral accompaniments to the balalaikas after the long day's work is done. Their dreary soulful music seems to embody a whole age of sorrow and wistfulness. Every night we used to hear their chanting.

We had a great deal of shooting, chiefly the great bustard, a huge bird (extinct in England), about the size of a large turkey. You see them on the Steppe in flocks of 150 or 200 sometimes; they have even been mistaken for a flock of sheep! Another thing we used to shoot was frogs, in a b^oat on the river. As you can understand in a flat country like the Russian Steppe, the

water is as still and stagnant as a duck pond, and covered with rushes and weeds. It is simply covered with huge frogs; the largest measures 10 inches from the nose to the tip of the back.

Sometimes we would go out in a punt and be surrounded by these immense emerald green creatures; you would see them staring at you from all directions, quite alarmingly. Sometimes, when all was before quiet, one and all suddenly set up a tremendous croaking, reminding you of rooks in a rookery. When cooked, the thighs were delicious, something between lobster and very extra good fried sole. There is also a very curious tree frog (an even more brilliant pea-green than the ordinary frog) which we used to see in hundreds hopping about the trees in a little wood which Monsieur planted 17 years ago in his property; a tree is almost unknown in the Steppe.

It is astonishing how clean the peasants are, both personally and in their quaint thatched huts with no upper storey. By the way, there is always an Ikon to be found in the peasants' huts, beautiful, but necessarily plain, not richly jewelled like some of the old Ikons you see in the Russian Churches, of wonderful workmanship and inestimable value, exquisite combination of oil-painting on wood (the face and hands), gold, silver and precious stones. At Berezoula, a station near Kief—between Kief and Warsaw—I was lucky enough to find a barber's in the station. I had not had a shave since Berlin (2 days and 3 nights) and while being shaved I had the pleasure of sitting in front of a most beautiful Ikon, placed over the looking-glass in the shaving saloon; rather a unique experience I imagine. The Ikon was about 3 feet by 2 feet. That shave cost me 50 kopeks (half a rouble), so I suppose strangers who had a shave there, always had to pay for the experience.

The peasants are very devout; it was a beautiful sight seeing them with heads bowed, reverently crossing themselves as they passed the little church (near our house) on their way to work at 5 o'clock every morning. We always used to start out to shoot on horseback at 4 or 5 o'clock in the morning, as at mid-day the heat is unbearable, and the house was always shut up. You can only be outside in the early morning and until 11 a.m., and in the evenings after 4 p.m."

NOTES.

S. O'R. Surridge has been awarded an Exhibition of £50 a year for Modern History at Lincoln College, Oxford.

The Book of the Play was issued as usual and contained the usual matter. The text was arranged in three Parts and the scenes were as follows.—Parti.—1 Westminster, 2 the Dauphin's Tent, 3 the English Lines before Orleans, 4 Within Orleans, 5 the Castle of Auvergne: Partii. 1 the Temple Garden, 2 the Tower of London, 3 the Parliament of Bats, 4 the Gates of Rouen, 5 Paris; Part iii. 1 in Gascony, 2 Chatillon, 3 Compiègne, 4 the Market Place of Rouen. This year's play (the 38th) brings the number of different plays of Shakespeare which have been rehearsed here up to twenty-two.

On Sunday evening, November 16th, Mr. Coleman gave an interesting and instructive description and explanation of the heraldry which was so prominent in the Play.

On Monday, December 1st, the Headmaster read a paper before the North Staffordshire Field Club on the Date of Croxden Abbey.

On Friday, December 5th, Dr. J. A. Ormerod inspected our Laboratories on

behalf of the Joint Council of Medical Education and, we are glad to say, pronounced them satisfactory.

We offer our sincerest apologies to Mr. Whilock, and to J. W. Knight, for, in our last issue in the former's case publishing his name as "Winlock"; and in the "Obituary" notice of the latter leaving out the fact that he obtained his 1st XV. cap in 1913. In the prize list "L. E. Rogers" should have been "L. E. Myers." «

In the last number of the *Framlinghamian* appeared a very good photo, of the new Headmaster, F. W. Stocks, Esq., who is an O.D.

H. W. Beck, C. T. Hutchison and P. H. Sykes have been made prefects.

G. V. Knight and L. B. Helder have gained their Fives colours.

M. H. Spicer, G. V. Knight, G. J. Mitchell, C. X. Felton have gained their shooting colours.

At the inaugural meeting of the Literary and Scientific Society held on November 28th, F. Darwin Swift, Esq. was elected President, after which A. W. Huskinson, Esq. delivered a most interesting lecture on Ants. On December 6th, S. G. Fillingham read a paper on Bacteria.

At Lady Florence Duncombe's Concert Mr. Airy, Mr. Whitmore, Mr. Huskinson and Mr. Righton helped.

At the Ellastone Theatricals, Mr. Coleman took chief parts.

A new Crucifix, designed and wrought in bronze, and set with amethysts, by G. E.

Sedding, has been placed in the Chapel of the Holy Family.

We extend a cordial welcome to Mr. Harris, who has come here in succession to F. H. Belton, who has been appointed one of the assistant Organists of Westminster Abbey, and who has also been awarded a musical scholarship at Trinity Royal College of Music. Mr. Harris is the third of his family to be connected with Denstone—two of his brothers being boys here, one of whom gained a History Exhibition at S. John's College, Cambridge.

The Editor begs to acknowledge with thanks the receipt of the following, apologising for any unintentional omissions :

Alleynian, Aluredian, Olavian, Geelong G. S. Quarterly, Merchistonian, Cuthbertian, Marlburian (2), S. Bees School Magazine, Armidalian, Giggleswick Chronicle, S. S. M. Quarterly Paper, S. Edward's School Chronicle, Elstonian, Skylark, Eastbournian, Lancastrian, Hurst Johnian, Federal Magazine (2), Arena, Lancing College Magazine, K.E.S. Chronicle.

All M.S. offered for insertion should be written on one side of the paper only, and sent to the Editor, G. B. Fyldes, Denstone College, Staffordshire

The yearly subscription 3s. 4d. (or 10s. for three years), should be forwarded to the Rev. F. A. Hibbert, Denstone College, Staffordshire. Any change in a subscriber's address should be notified immediately.

*Charles Cull ^ Son, Houghton Street, AMwych,
and at Chiswick.*