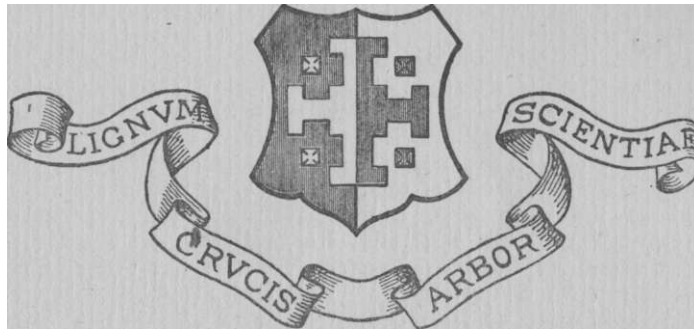




*The Royal Procession in "Hamlet."  
(Photo: by McCann).*



# The Denstonian.

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## EDITORIAL.

*"The air bites shrewdly, it is very cold."*

**S**UDDENLY the quotation becomes apt. The snow came and promptly disappeared, leaving us waterlogged. It stopped football and hardly allowed tobogganing, so that nothing was left to do but work!

Some of our scholarship candidates are wending their way towards the Universities: may they be as fortunate as those who set so good an example last Spring.

The Play is over and by general consent was more than a success. It happily combined new features on the stage (or as

much of the stage as was allowed) with a return to old arrangements in front, and all appear to have been acceptable to our guests. We give a full description of the performance with some independent expressions of opinion.

Taken as a whole the football team so far has been successful. The team seems to be happily settled, and should their good play continue to the end of the season they should show a good record.

By the time these pages appear, term will be nearly over and Christmas bells will be almost heard. In most ways it has been a successful and encouraging term, happily spent by all. May the ensuing holidays and the Christmas season be correspondingly happy.

## THE PLAY,

i. *The Stage Arrangements.*

Mr. A. C. Bradley in his *Shakespearean Tragedy* has caused us to modify considerably our ideas of Hamlet—person and play. He has reminded us that the Prince is by no means a mere dreamer and that the play is full of action. He has recalled that the interest is not pathos but tragedy, and that not suspicion of Claudius or disappointment about the succession, but horror at the revelation of his mother's true nature, paralysing his faculties just when the supreme call for action reaches him, is the true explanation of Hamlet's "failure." Similarly, Mr. Darrell Figgis's recent *Study of Shakespeare* has made us revise our earlier notions of Shakespeare's stage arrangements. The influence of Mr. Bradley and Mr. Figgis was evident in this year's play.

When the exigencies of examinations laid upon us *Hamlet* as a play to be studied it was not unnatural to think of it as a play to be acted. That was the purpose for which it was intended, and why not see that it was like when acted under conditions not dissimilar to those for which it was written? It would certainly be an interesting experiment to see if the old play has life and vigour without the adventitious aids of elaborate scenery which modern notions have told us are essential, and it would be worth testing whether Shakespeare really were an adept dramatist or whether his plays depend for success on modern props and up-to-date setting.

Accordingly we took the text and disregarded the Editors. Only obvious breaks in the dialogue gave changes of "scenes," like those on the battlements and in the churchyard. There were no intervals or waits, though two breathing spaces were allowed, both where the text suggests

them—one between the arranging for performance of *The Murder of Gonzago* and its accomplishment "to-morrow night" the other between Polonius's death and the return of Laertes from Paris.

The play as it stands was much longer than we dared to give. Abbreviations were made mainly by deleting parentheses but the balance of characters was maintained and Hamlet's part was shortened in common with the rest. The episode and character of Fortinbras was retained, much to the dramatic completeness of the whole. Laertes is in part the foil to Hamlet; so is Horatio; but the real contrast to the Prince of Denmark is the Prince of Norway, who also has a father's death to avenge but who knows to take the current when it serves.

In the setting we attempted no affectation of archaeological exactness. The essentials of the conditions for which the play was planned were these: the close intermingling of actors and audience, the absence of any artificial framing in a proscenium or distracting interposition of musicians, and the reduction of scenery to a minimum. These conditions we observed. At the end of the schoolroom a plain and dignified arch of black was erected, hung and flanked with dark blue curtains which extended at an angle on each side, from the sides of the arch to the walls of the room. This arrangement gave a wide, open stage, approached on each side through the side curtains and in front by a broad flight of steps from the auditorium. On this main stage most of the action took place. When "localised" scenes were required the curtains in the arch drew aside and revealed some simple scenery on the inner stage—the battlements, the oratory, and the churchyard, and then the whole became "localised." For instance when the churchyard was shown on the inner stage the actors overflowed into the main stage without arousing any sense, of incongruity. It was

simply not noticed. There was just sufficient suggestion of the churchyard to stimulate the imagination to do the rest.

For costumes we chose the period of the historical Hamlet, and Messrs. Nathan and Messrs. Nathan rose to the occasion. They sent us a wholly satisfactory assortment of dresses, in all the large number there was not one that was not satisfactory. The soldiers looked like great Viking warriors one and all. Against the dark, simple background the effect of the massed colours, the rough skins and barbaric armour, the huge swords and winged helmets, the twinkling tapers and flaming torches, was just what we desired—Saga and legend revived by the master-dramatist.

With rare self-denial Mr. Wood and his musicians fell in with the general scheme ; indeed it should be recorded that Mr. Wood was one of the warmest appreciators of the idea. It might have been said that the music was made subordinate to the play, and if so this would be no adverse criticism ; it would be merely to say that the combination was artistic. As a matter of fact music and play became one, and no greater praise could be given to the former than to say, what is strictly the fact, that it never appeared to be independent. The result was a harmonious whole and the play gained immensely. Moreover the musicians had their reward—the critic in the *Sentinel* praised the music this year as the best he had heard at Denstone.

Of course when our unconventional plans were propounded there were critics and doubters. Most, however, were kindly, and all the actors, as the rehearsals proceeded and they saw there was "something in the idea, threw themselves into the scheme with the one determination to make it a success. Those who are commonly called supers" became noticeably enthusiastic and of course much of the responsibility rested upon them. If they had

As it was they were excellent. They took infinite pains. They obeyed orders implicitly. They showed intelligence and resource. They realized their importance and rose to it. The result is the opinion of one who is an amateur stage manager of considerable experience. After speaking of our stage management, he proceeds : " I never saw such a large number of people moved and grouped with such absolute absence of confusion on any stage that I remember. And the attitudes, expressions and gestures of the " audience " in the play-scene were most life-like." Besides this we must place on record our appreciation of the care they took behind the stage—there was no noise.

The comparative absence of scenery might have been expected to lay extra strain on the performers and to show up weaknesses in acting. We were prepared for it to do so. In point of fact it appears to have had the opposite effect. At any rate criticisms of the acting were most appreciative. More than one whose opinion is worth having considered our actors to be above the average. The stage manager whose opinion we have already quoted goes so far as to say, " I thought the acting all round was the best I have ever seen at Denstone."

We think we are fairly entitled to claim that we have demonstrated that Shakespeare at any rate needs no artificial bolstering-up by elaborate scenery ; indeed the general conclusion would seem to be that *Hamlet* gained by its absence. The play, acted briskly and without interruptions was continuously interesting ; the author evidently knew his business. The stage manager whose opinion we have already quoted, says: " I write to say how amazed and charmed I was with your play "; and another equally competent sends " my heartiest congratulations on the tremendous success of your novel treatment of *Hamlet*. I do not see how there could possibly be seen bad.

two opinions on the subject; from beginning to end it was a triumph, and I hardly think you will-ever want to return to the old proscenium and enclosed stage. The absence of curtain and arbitrary divisions of scenes was certainly one of the charms." Yet a third amateur actor of experience says, "I thought the whole play most artistic, and the originality decidedly successful and most interesting." A Shakespearean student of repute wrote of "the accurate and sumptuous mounting" of "this wonderfully artistic and complete production."

*it. The Performance.*

There was no preliminary overture. Punctually at half-past seven the clock began to strike the hour of midnight, and the curtains opened to show a simple setting, on the inner stage, of low battlements and a black midnight sky. Francisco paced up and down his beat in what should have been absolute silence, but the effect of this opening scene, on which much pains had been expended, was wholly ruined by late-comers. Another year we must really make some provision for those who cannot come in time; we might arrange for admission to be allowed at stated intervals, say after some scenes stated, or possibly it would be better to restrict it till 7.30 and then after the interval. The Ghost was shown with startling realism, appearing out of darkness and fading again into it. Mr. Barber managed this. When the curtains closed all lights were turned up in the room and the concealed orchestra began Grieg's beautiful *Bridal March*. To these strains N came a long procession up the length of the schoolroom, headed by stalwart guards with pikes. It was the first public appearance of the King and Queen after their marriage — pages strewed flowers before them, others bore the trains of the royal pair. When Claudius reached the stage he addressed his Court; half were still on

steps and in the auditorium, where they reached more than half-way down the room—courtiers in gay dresses and sturdy warriors in great hauberks and bearing unsheathed heavy swords. Then all mounted to their places with cries of greeting, and the play proceeded. Into the midst of this scene of barbaric colour, through the curtains at the centre, stepped the sombre figure of Hamlet—tall, graceful, the one person clothed in simple and unrelieved black, "Then came the battlements once more, and Hamlet received his charge from the Ghost. During the latter part of the scene the dawn rose on the "eastward hill," red and lurid, as though heralding the storm and stress in which the "sweet prince" was to be broken. The remainder of the first part, which ended with the arranging for *The Murder of Gonzago*, was given on the main stage without a break. Polonius sent Reynaldo to spy on his son, Ophelia told how she had been "affrighted" by her lover's strange behaviour, Rosencrantz and Guildenstern were set to spy, and Polonius told of the letters he had intercepted; and finally the players arrived, accompanied on to the stage by various about the Court who listened admiringly to the first player's spirited piece of declamation. The second part carried the action on to Hamlet's interview with his mother. Claudius and Polonius hid behind the central curtains as Hamlet appeared, meditating

*Whether 'tis nobler in the mind to suffer  
The slings and arrows of outrageous fortune,  
Or to take arms against a sea of trouble  
And by opposing end them.*

He stood at first above the steps which led through curtains for the side entrance! and presently came down and sat. Ophelia was reading where her father had placed her, on the other side, and when Hamlet drew the "bare bodkin," she might give the quietus he desired, she

on her knees. Thus, at her orisons, he saw her, and, his suspicions awakened by seeing Polonius peep out, tested her sincerity. Alas, she lacked courage and falteringly said her father was "at home"; she too, like Gertrude, was an impostor, and Hamlet's hopelessness of life and human nature received another blow. The play quickly followed. The players set up their "properties" and the Court assembled. Attendants bore lights, and pages with tapers stood round the mimic stage, which was placed towards one side in the front, the royal party being at the back on the other side. Soldiers, lords, etc., filled the whole space. Shakespeare's carefully detailed instructions were followed: the dumb show preceded the spoken dialogue. It is usually omitted, and it is not clear why Shakespeare ordered it. But he certainly intended it and we gave it. Perhaps Hamlet wished to have "two strings to his bow"—the King manages to control himself during the *acted* representation of his villainy, but when it is repeated, and given *viva voce*, the strain becomes more than he can bear. The novelty proved most successful. The three players worked up their pantomime with extraordinary care and detail, and, accompanied by the exquisite playing of "Ase's Tod" by the orchestra, the Dumb Show proved one of the most successful parts of the whole play. Then came the dialogue, broken off abruptly by the King's sudden panic. The opinion was expressed "I liked the Dumb Show very much, and the end of the Play Scene was worked up to a fine climax." After this scene the curtains opened and showed a simple setting of walls and curtains. The King drew aside the latter and entered the Oratory: later Polonius brought the Queen and hid behind the curtains. This Second Part appears to have been particularly acceptable. The *Sentinel* said "the Play Scene was one of

the gems of the production and made a great impression"; another critic says "The Play Scene and the one of Hamlet and his mother I thought the most impressive of all." The scene ended with Hamlet falling on his knees in the Oratory. Between Parts II. and III. Gade's beautiful *Overture to Hamlet* was played, and then Ophelia's sad song was heard, begun before she appeared, gently coming down the steps. For the next scene the curtains opened and showed a pretty little village churchyard overlooking the open sea. A tall crucifix with red roses clambering over it stood in a corner of the churchyard wall, little grave-crosses with daffodils and other spring flowers were dotted about. In contrast with the rest of the setting of the play an effort was made to make the churchyard "pretty." The time was evening, the gravediggers worked by the light of their lantern. The funeral procession was merely a "lay" one; the priest forbade it to enter the church: the burial was carried out with "maimed rites." Then the curtains closed for the concluding scene. Of the fencing, over which much pains had been taken by Williams and Beck, under Sergeant Dyke's guidance, a soldier-critic says "I hear that neither Hamlet nor his opponent are fencers; if so, the sergeant is to be very heartily congratulated on his tuition." We tried to work up the splendid ending of the play which Shakespeare has given it, in all its suggestiveness. In Hamlet's last moments all the power, nobleness, and sweetness of his nature are shown. There is forgiveness for Laertes, remembrance for his mother, affection for his friend, foresight for his country's welfare. As he felt the poison doing its work the distant music of a military march was heard approaching. It was Fortinbras with his victorious army. Hamlet tottered to the vacant throne, and seated there, gave his

"dying voice" for the strong man who would bring health to "rotten" Denmark. Sitting thus, in the throne where, Fortinbras tells us, he would have "proved most royally," his "noble heart" "cracked," and his friend Horatio placed on his knees the crown which he had never worn in life. Thus Fortinbras found him. The march swelled into a burst of triumph as the curtains opened and showed the victor, in white and shining armour, standing surrounded by his soldiers with flaming torches. At Horatio's invitation he advanced with his men; all knelt and paid military homage to the dead prince. Fortinbras took the crown, "with sorrow" embracing his fortune and bidding four of his men bear Hamlet like a soldier. The others who had been killed were removed while a great military procession was formed. Guards with inverted spears led the way, followed by others with torches. Then came drummers, preceding Hamlet's body, borne shoulder-high, with the crown on his breast, and flanked by torch-bearers. Fortinbras and Horatio walked behind with lowered swords, followed by taper-bearers and a long stream of soldiers, alternately carrying torches and inverted spears. As the pageant began to move down the darkened room the muffled drums rolled out, and did so every few paces: very slowly the procession passed along, and there was no hitch or jar of any kind. A little thing might have spoiled the whole, a single false step, one glance at friends in the room, one taper or spear at a wrong angle. Be it recorded that there was nothing to mar the effect: every actor concerned, without exception, was faultless. Thus it passed to the further doors, picturesque, weird, and solemnly impressive. One competent critic declares "the effect of the funeral procession, with the drums and the joining in of the orchestra when half-way down the room, I shall never

forget." To carry out our idea completely there should have been no applause: the spectators should have dispersed in silence. But that was too 'much to expect—they were "cruel only to be kind," and they were very kind.

In conclusion we must express our great thanks to all who helped. Mrs. Edwardes took the "ladies" in hand as usual at the later rehearsals and worked wonders with them. In many other ways too she gave great help, and this was more than ever necessary this year because Mrs. Hibbert was, to the general regret, too ill to help at all. Mr. Whitmore organized the making-up of the huge company and the work was done with conspicuous success: his assistants included Mr. Barber, Mr. Huskinson, J. W. Knight and Thomas. Mr. Edwardes made two excellent skulls. The Chaplain helped with the dressing of the pages. The Rev. W. B. Smith organized an efficient fire brigade and supervised the lighting, which the engineers carried out admirably. In the decorations of the stage: we had much help and advice from Mr. G. R. Rigby.

The invitations and tickets were issued by Mr. Hornby, to whom very many thanks are due for the labour which was thus involved. The number of guests appeared to be considerably above the average, so that even more work than usual was required. All appeared to appreciate the courtesy of the stewards and the arrangements which had been made.

The Book of the play gave the complete text of our acting edition, a short account of the Denstone Play, notes on the history of the text and on the music and the stage arrangements, and a fully worked-out description of a performance of *Hamlet* in Shakespeare's own time. This last was illustrated by pictures of the Globe Theatre and of a 17th century theatrical Performance, and a facsimile of Van Buchell's

drawing of the Swan Theatre. Other illustrations included our *Hamlet* of 1885. The programme which the Book contained was as follows :—

Claudius, King of Denmark F. J. S. *Whitmore*  
 Hamlet, Prince of Denmark H. W. *Beck*  
 Fortinbras, Prince of Norway J. W. *Knight*  
 Polonius, Lord Chamberlain E. A. *Gaiissen*  
 Laertes, his son H. G. *Williams*  
 Horatio E. J. *Anderson*  
 Rosencrantz R. A. E. *Barton*  
 Guildenstern J. M. *Benoy*  
 Lords: H. P. *Boyd*, H. A. *Carlisle*, B. *Hall* and  
 S. H. *Larkam*  
 Priest G. B. *Fyldes*  
 Marcellus L. B. *Holder*  
 Bernardo C. *Venables*  
 Pages: P. E. *Burrows*, L. B. *Forrest*, L. A.  
 Loup and J. B. *Winkler*  
 Francisco C. J. *Kestin*  
 Other Soldiers: J. St. B. *Atkinson*, W. S. *Baker*,  
 P. T. W. *Ball*, A. E. *Barlow*, E. C. *Bladen*,  
 R. G. *Bugg*, S. H. *Clarke*, D. *Copland*, E.  
 F. *Cross*, S. G. *Fillingham*, W. F. *Green-*  
*wood*, O. F. *Forrest*, R. S. *Hall*, W. *Hall*,  
 A. J. *Harrison*, G. E. *King*, G. S. *Mitchell*  
 R. B. *Mitchell*, G. D. *Moore*, T. *Newton*  
 C. *Powel-Smith*, E. S. *Rerrie*, W. G. *Scho-*  
*field*, M. H. *Spicer*, J. K. *Swallow*.  
 Reynaldo, servant to Polonius W. F. P. *Thomas*  
 Players: J. W. *Knight*, G. B. *Fyldes*, R. A.

*Briggs*

Clowns, Gravediggers: H. S. *Barber* and S. O'R.  
*Surridge*  
 Gertrude, Queen of Denmark F. J. *Mellor*  
 Ophelia, daughter to Polonius - E. G. H. *Bates*  
 Ghost of Hamlet's father G. L. *Tomkins*  
 The Music—  
 Part i.—Norwegian Bridal March (Grieg).  
 Flourish of Trumpets (17th Century).  
 Part ii.—Music for the Dumb Show: Ase's Tod  
 (Grieg). Drum Solo (17th Century).  
 Between Parts li. and iii.—*Hamlet* Overture  
 ; (Gade).  
 Part iii.—Ophelia's Songs (traditional). Grave-  
 digger's Song (traditional). Dirge (Gade).  
 .. Military March (Gade). Funeral March (from  
 Gade's Overture to *Hamlet*.) Drum March  
 (17th Century).  
 In the Dining Hall.—Military March No. 1.  
 (Elgar). Hungarian Dances (Brahms).

The orchestra was under the direction of Mr. A. Rawlinson Wood, and included Mr. G. Finlayson Bell, F. H. Belton, C. G. Salmon, A. B. Jameson, G. W. Wood,

R. Sapcote, P. H. Sykes, E. S. Smith, A. W. Bates, V. S. Sullivan, M. Y. Townsend, and P. Hamblin Smith.

The Stewards: Rev. W. S. Airy, Messrs. Cadman, Coleman, Merrick, Smith, and Tisdale; L. G. Harris and A. B. Jameson. Programmes: M. E. Holroyd, F. T. Jacks and A. B. Smith. Prompters, Lights, etc., W. V. Clarke, L. E. Myers, G. W. Wood, C. T. Hutchison, A. O. F. Winkler and C. Girling. Firemen, under the direction of the Rev. W. B. Smith: G. P. Rawstorne, E. S. Rerrie, D. Kasbarian and G. F. Mason.

The Play Committee: The Rev. the Headmaster (President), Mr. Gaussen, Mr. Hornby (Treasurer), Mr. Rawlinson Wood (Musical Director), Mr. Whitmore, the Rev. H. S. Barber, H. G. Williams, S. O'R. Surridge, and J. W. Knight (Secretary).

### iii. Criticisms.

The following criticism we reprint from *The Staffordshire Sentinel*, as being an independent as well as a discriminating one:—

" Mr. Whitmore is one of the most accomplished in the long line of Denstone actors, and his King was finely done throughout, the King's uneasiness in the play scene being particularly good. H. W. Beck's Hamlet watching the King while crouching at Ophelia's feet also gripped the attention, and when the Court had fled in confusion, Hamlet threw himself back in the King's chair with a sardonic laugh at the success of his plan, and 'brought down the house.' Another little touch was the movement of the hand in explaining to Horatio how he would hold the rapier in the bout with Laertes. The "To be or not to be" speech was begun by Hamlet entering from one side while Ophelia was musing in a chair at the other side, and after eyeing Hamlet wonderingly, Ophelia knelt at her orisons, when Hamlet coming



out of his mood and discovering her, the "go thy way to a nunnery," episode followed with excellent point. All the actors were word-perfect, and though the ghost spoke his speeches in a monotone, most of the actors displayed pleasing rhythm in the hang and balance of their lines. H. W. Beck's Hamlet was a remarkable success, facile and spirited throughout, and conveying the general idea in a highly poetical manner, upon which the young actor thoroughly deserved the hearty applause and congratulations which he received. The incident of coming upon the King at his prayers and stealing away again after meditating the King's death, and the succeeding scene with the Queen in which the Ghost appears again both made a strong impression, though the actor had himself well in hand. The make-up was romantic, and the voice was sonorous and musical; and the Hamlet was a remarkable triumph for so young a player.

Mr. Gaussen's Polonius displayed mingled humour and dignity in due proportion, and even a good professional company might well have been satisfied with it. The Rev. H. S. Barber and S. O'R. Surridge did the grave-digger scene in true Shakespearean fashion. F. J. Mellor displayed character as the Queen, and carried the robes well, while the emphasis of the speeches was specially commendable. E. G. H. Bates made a pretty Ophelia, and was notably effective in the mad scene, the snatches of song and the business of the flowers arousing the full sympathy of the audience.

Scene-shifting being obviated, the action of the play was carried briskly forward, and the performance throughout was decidedly intelligent and intelligible. The insight and skill of the actors imparted abundant vitality to the Play, causing it to be thoroughly alive, while the typical and handsome costumes and the numerous "crowds" completed a production which

delighted the audience and gave the School good reason for being satisfied with itself. When Fortinbras arrived to claim the Crown of Denmark, he found Hamlet sitting dead in the King's chair with the crown upon his knees, and his order to his four captains to bear Hamlet away like a soldier afforded an opportunity for a magnificent pageant. At the commencement of the play, the company had passed down the centre of the great schoolroom to the stage, and at the end there was a stately procession from the stage down the steps into the auditorium and away through the audience, the officers bearing Hamlet, accompanied by soldiers and courtiers, carrying flambeaux and reversed pikes, the drummers rolling out a dirge. It was a splendid and stirring and impressive conclusion to one of Denstone's most successful Shakespeare plays."

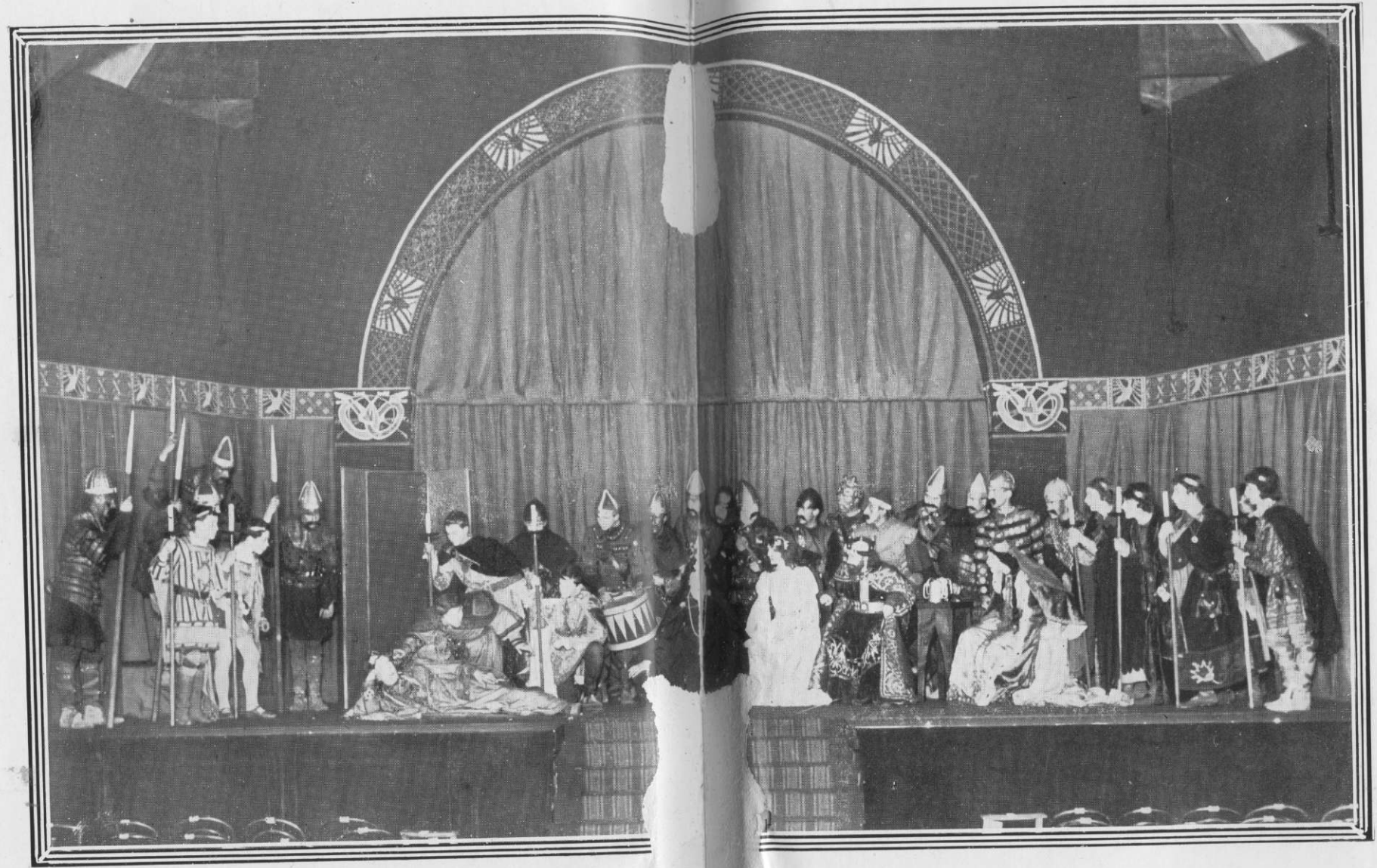
To this we must add the very successful impersonation of Laertes. Williams exactly caught the spirit of the part as well as looking it admirably. He made it a fine study, picturesque and impetuous, dashing, romantic, and devil-me-care. Of the fencing we have already spoken, and the death of Laertes was really good.

The *Sentinel* gave two pictures of the Play and the *Daily Despatch* one. The *Daily Sketch* had a page. The *Times* (Nov. 22nd) said the following :—

"HAMLET" AT DENSTONE COLLEGE.

A correspondent writes:—

The annual Shakespearean performance at Denstone College was *Hamlet*, represented on unconventional lines. The stage arrangements were practically those suggested by Mr. Darrell Figgis, in his recent book—a main stage not localised, and an inner stage on which scenery was employed. Besides this there was a wide flight of steps leading from the auditorium of which some of the actors made use. The result of this experiment in producing *Hamlet* in



*The Play Scene in "Hamlet."  
(Photo: by "The Staffordshire Sentinel.")*

the spirit of the 17th century, and in circumstances not dissimilar from those for which it was written, was certainly interesting, while the absence of "waits" and the preservation of the proportion of all the characters made the play much less sombre than it usually is. The Dumb Show was given, and proved remarkably effective, though possibly the great funeral procession at the end, when Fortinbras and his soldiers solemnly bore Hamlet's body off the stage through the auditorium, with drums, torches and tapers, was the most striking incident. The absence of proscenium and orchestra in front brought actors and audience into closer proximity than is usual, and thus made greater demands on the former, but on the whole they did well."

For our picture of the Play Scene, which also shows something of the nature of our stage arrangements, we are indebted to the kindness of H. Barrett Greene, Esq. who kindly made us a present of the block. The illustration has already appeared in *The Staffordshire Sentinel*.

The picture of the procession is from Mr. McCann's photograph, which we are kindly allowed to use.

#### O.T.C.

The whole term has been devoted to the preparation of our 33 candidates for the oral part of Certificate "A." This year we divided the candidates into four parties, instead of having the whole examination on one day. The examination has now been completed by different officers from the Depot, The Sherwood Foresters, at Derby. The following passed in all three sub-heads, E. G. H. Bates, H. W. Beck, M. Benoy, E. P. Cross, G. B. Fyldes, W. and R. S. Hall, L. B. Helder, H. L. Holroyd, P. M. Houghton, A. B.

Jameson, T. S. Keble, C. A. Kestin, G. E. King, J. F. Menzies, G. D. Moore, H. Musker, C. Powel Smith, R. Sapcote, M. H. Spicer, E. Walker, G. L. Tomkins, H. G. Williams; only one failed to pass in any sub-head.

The new Drill hall progresses steadily and we hope to open it towards the end of next term.

#### THE MUSEUM.

The throwing open of the Museum, facilitated by the recent alterations, has caused a very considerable increase of interest, as is shown by the lists of additions we publish from time to time. The rooms generally contain some boys during term time, while there were about two hundred visitors during the summer holidays.

The following is a summary of the specimens added since March :—

*Coins and Tokens.*—The Headmaster, Messrs. C. A. Brett, V. Wright, R. Coverdale, G. Darby, W. A. Fallon, H. Hamer, D. C. W. Kasbarian, W. Lamb, E. S. Smith.

*Rock and Mineral Specimens, Fossils.*—Rev. Fr. Ullathorne, Mr. and Mrs. C. Brett, Miss E. W. Smith, H. C. Beasley, Esq., P. E. Burrows, A. F. Cross, G. Darby, D. J. Fergusson, J. R. R. Hampson, E. W. North-Cox, R. Peel.

*Maple Sugar.*—Mrs. R. Smith.

*Furs (Further Collection).*—N. R. Johnson.

*Shells (British).*—W. N. Greenwood, D. J. Fergusson, R. Peel; *(African),* R. Coverdale.

*Prayer Beads.*—S. E. Jenkins.

*Curious Seed.*—D. J. Fergusson.

*Maori Cloak.*—H. St. J. Browne, Esq., O.D.

Two Trumpets (Made from tusks).—C. T. Hutchison.  
 Carved Stick (Australia).—C. T. Hutchison.  
 Roman Vase (Capri). Rev. J. F. Stephenson, O D.  
 Grass Snake (Alton).—H. Watts.  
 Hedgehog (Playground).—G. Cornwell.  
 Snipe (Local).  
 Birds' Eggs : Tits' Nest in Tree Stump.—R. Peel.  
 White Swallow (Alton).—L. Silcock, Esq.  
 Parrot-Fish (Port Said). Lions claw and teeth, Boar's tusks, Butterflies, Locust, Dragon-fly, Native marbles and throwing knife (Uganda).—R. Coverdale.  
 Quiver and Arrows (South Africa).—P. E. Burrows.  
 Nest of Field Mouse (Local).—W. T. Gundry.  
 Ivory Articles.—R. Coverdale, F. D. Steel.  
 Coral Seaweed (Cape Agulbas). —J. R. R. Hampson, Esq., O.D.  
 Spectacles (Old Silver frame).—G. Darby.  
 Bat (Copper Mines, Wootton).—W. North-Cox, A. Wade, J. N. Marshall.  
 Modern Chinese Copper Coins (Ramsden).—C. Brett, Esq.  
 British Association Trias Reports. Geological Photographs.—H. C. Beasley, Esq.

#### FOOTBALL MATCHES.

##### MERCHANT TAYLORS SCHOOL, CROSBY.

At Crosby, on November 9th, Merchant Taylors for a time held their own, until Knight succeeded in making a good opening for Tomkins. Salmon converted. Shortly after this B. Hall gave Tomkins

another chance of scoring, but he was collared. The opposing forwards now put in some good footwork, and scored. This was followed by some good passing by Clark, B. Hall and Fyldes, and a good dribble and run by Helder. From a scrum, the ball was passed smartly along the line to B. Hall, who lost a certain try, by endeavouring to score himself, instead of passing. Tomkins scored again before half-time, but the try was not converted. After the restart, Tomkins scored from a cross-kick by B. Hall, Salmon converting. Not long afterwards, he scored again, from passing started by Mitchell, and Salmon again converted. Following some even forward play, Fyldes kicked across, and Tomkins getting the ball scored once more, Salmon again converting. Soon after, Clark made a good attempt to score, but just failed. Two more tries were added before "time" was called, one by Tomkins, and the other by Barton. One was converted by Salmon, the other by Barlow, so we won by 28 points to 3.

Our forwards packed badly at times, but their loose dribbling was very good, Helder, Barlow and Williams being especially prominent. Tomkins as usual was easily the best of the "outsides." Fyldes kicked well, but was slow at getting the ball. The passing was erratic at times, and the fielding not so good as it might have been, but the defence was sound. Knight showed improved form, passing unselfishly, and the exchange of positions between the two Halls worked satisfactorily, as B. Hall certainly smartened up the attack, while W. Hall was quite sound at

Team : H. G. Williams (Capt.), L. B. Helder, R. B. Mitchell, A. E. Barlow, C. G. Salmon, S. O'R. SurrIDGE, V. S. Sullivan, H. A. Carlisle, R. A. E. Barton, G. B. Fyldes, G. L. Tomkins, J. W. Knight, B. Hall, S. H. Clark, W. Hall.

## UTTOXETER.

On November 23rd. B. Hall opened the scoring about 15 minutes after the kick-off, by a quick kick and follow up. Just before half-time, the ball was kicked over the Uttoxeter goal-line, and B. Hall was the first one to touch it down; Salmon again failed with the kick. Tayleur and Hare each scored a somewhat similar try for Uttoxeter in the second half, neither of which was converted. The game appeared likely to end in a draw, but a few minutes before time we were awarded a penalty kick, and Salmon kicked a good goal. We won by nine points to six. There was a lack of dash about the whole of our team. The forwards did not play nearly as well as usual, the halves were slow at getting the ball away, and the centre-three-quarters fumbled, or passed badly. W. Hall played a reliable game at back.

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## 2ND XV. MATCHES.

## BURTON ANGLESEY.

The second XV. showed but poor form against Burton Anglesey, although they were the better team. The forwards scarcely used their weight at all in the scrum, though Rerrie and Spicer played hard throughout. Their halves had often passed the ball out without taking their men, thus crippling a weak three-quarter line, many chances being given to Wilson,

most of which he failed to take. On the other hand Burton's chances were few, one of these was seized, a converted try following. Menzies at back, kicked and collared well.

*Team :* Rerrie, Spicer, A. B. Jameson, E. J. Anderson, L. G. Harris, Evans, Hope, Boyd, Baker, S. H. Larkam, R. Wilson, C: Kestin, Atkinson, Ball and Menzies.

## UTTOXETER 2ND.

This match was played at Uttoxeter on November 23rd, and resulted in a victory by 17 points to nil. We opened the score by a penalty goal, and then Ball scored after a fine run, the try being converted. Three unconverted tries were scored in the second half by Atkinson, Briggs and Larkam. The game was, however, much more even than the score suggests. Our outsides played a good game on the whole, though Cross was passing carelessly at times, and kicking at random; but the forwards, with the exception of Spicer and Jameson, were hardly doing their fair share of work, and were inclined to stand about off-side, and be off-side in the scrums.

## SENIOR DORMITORY MATCHES.

In the first round, Smith's met Heads iii. and lost by six points to ten. The match resolved itself into a struggle between Williams and Salmon, the former of whom seemed to have the unenviable task of bearing the brunt in each department of the game. At the outset Head's looked as

though they would be the winners, but owing perhaps to the untrained state, Smith's, by sheer resolution, were able to keep them out. Towards half-time, Briggs broke away and scored for Head's; at this point also, Williams scored; Briggs again scored, and Williams followed suit. Both the Head's tries were converted. Williams, Bates and Evans deserve mention for Smith's, while of the winners, Salmon played a sterling game.

Airy's defeated Head's ii by 27—12. At the outset, despite the fact that Head's had some individually good men, Airy's looked the better side. From a good break away by Airy's forwards, as a whole, Jameson scored a try, which was converted. From a scrum Powel Smith broke away and scored, this being unconverted. Clark, again for Head's, scored twice in quick succession. Airy's however rallied, Atkinson and Jameson both scoring, one of which was converted. Before half-time Powel-Smith had again scored, so that now the score stood at 13—12. On resuming, Head's seemed to go to pieces, and fast scoring resulted for Airy's.

" Gauszen's v Hornby's was a very fast game, though play was of a low standard, and though the match proved to be exciting, Helder opened the score for Hornby's, which was not converted. Hornby's still held the upper hand, and pressed Gauszen's considerably, until, after a good bout of passing, Knight scored, Cross failed with the kick. Hornby's defence was now tested very severely, and a free kick was given Gauszen's under the posts, from which Barlow kicked a goal. Another try was scored by Helder, which was converted, and was followed by a curious try by Barlow. The game now became keener, but Hornby's increased their lead by two unconverted tries, one, after a

clever run by Short. Gauszen's rallied and scored through Menzies and Barlow, which brought their score to within one point of Hornby's, but the latter held out and won by 17—16.

In Head's i. v. Clark's, the result was a foregone conclusion, but a hard game was witnessed none the less, 25 points to nil in Head's favour, fairly represented the play. The clean rushes of Head's forwards was most impressive, and with forwards such as these, they should win the Flag. Their backs lacked real combination, but the Halls showed clever individual work. Clark's played an exceedingly plucky game, owing chiefly to the efforts of Tomkins and the two Mitchells, who played an ideal losing game. Tomkins was the only attacking player on Clarke's side; and some of his work was very sound. Clark's may be well satisfied with the plucky fight they made.

The semi-final, Hornby's v. Head's i. played on the "Big side" Ground, in its best condition, proved an uninteresting game. Hornby's won the toss, and played uphill. A few minutes after the start, Harrison opened the scoring for Head's, who following this good start, pressed hard throughout. The feature of the game however proved to be the hard working and pluckiness of the smaller members of both teams, in particular Leech and White, both of whom scored for the winners. Of the losers Helder, Fyldes and Cross bore the brunt of the game, all three being especially noticeable in infusing much energy into their somewhat dispirited team. Head's won by 35 points to nothing.

Airy's v. Head's iii. proved on the other hand to be quite interesting. Airy's, although without the services of Ball,

Schofield and Atkinson, played an admirably plucky game throughout. For the first twenty minutes the game seemed to be Airy's, when from some loose play, Biggs picked up and ran through, and before half-time was called, Salmon had added another try. On resuming, Airy's again pressed hard, and after a fine dribble from halfway by Sullivan, they managed to score. From now by sheer weight, Head's iii. out-manoevred their opponents and added three more tries. At this point, Airy's were more than unfortunate in losing the services of Sullivan. For the winners Salmon played an excellent game; while for the losers, Sullivan, who was magnificent, Jameson and Loveday, deserve special mention. Head's won by 19 points to 5.

#### O.D. NEWS.

D. E. Donnelly (Sept. 1894) Hong Kong has bought out the firm of Garner and Quelch, wine merchants, and has taken into partnership with himself another O.D. viz., L. M. Whyte (Sept. 1895).

P. S. Dixon (April 1897) and V. M. Grayburn (Sept. 1892) are in Shanghai; the former is a solicitor.

F. G. Jackson (Oct. 1873) recently wrote an account of one of his Arctic adventures for the *Scout*.

A. T. Wicks (Jan. 1897) has done great work at Durham School in reviving and re-organizing the Museum, and is now engaged in organizing a School society for promoting interest in Natural History and Archasology.

H. Gray (Sept. 1894) at Worksop has built a fine church which has recently been consecrated,

G. Tidy (May 1878) is assistant Curate to R. W. Goodall (Feb. 1877) at Kempley.

N. F. Humphreys we see is chosen to play for Durham County.

E. T. Greenwood (Sidney) played in the Freshmen's match at Cambridge.

H. S. Bates won the half-mile in the inter-collegiate sports.

C. J. T. Barton is captain of Downing College R.U.F.C.

N. R. Boyd is at Ely Theological College.

2nd Lieut. W. M. N. Pollard is now attached to our contingent. It is worthy of note that Mr. Pollard was one of the first to gain his 'A' Certificate from Denstone.

We note that W. W. R. Swinson (Feb. 1884), is one of the candidates for the City of London Remembrancership.

R. A. L. N. Bulkeley (Jan. 1890), is to be married at S. Mark's Church, Bush Hill Park, Enfield, on Jan. 16th.

S. W. Bird (Jan. 1908), has entered the service of the Pacific Steam and Royal Mail s.s. Company.

We reprint the following Obituary of H. C. B. Jones from the *Church Times*.

"On Sunday week, August 11, there passed away one of the most devoted and promising young priests in South London. Christopher Jones, was the son of Rev. Canon Basil Jones, of Llanfair Vicarage, Ruthin, North Wales. He was born in

1885, and was sent to Denstone in 1900, passing out as "captain of the school" in 1905, and entering at Emmanuel College, Cambridge, the same year. His vocation came to him at a mission which was preached at the Wellington College Mission, Walworth, in December, 1907. Christopher had gone there to play the organ during the mission. Up to that time he had been undecided as to what his line in life was to be. Hitherto he had read law, and (though this was against his real inclination) he continued to read it for his degree, but he began immediately after the mission to prepare himself for the ministry, going to Walworth to help in any way he could during his vacations. He took his degree in 1908, and then spent a year more at Walworth, going to Ely Theological College in October, 1909. At Ely he became organist—he was a good musician, and had begun his organ playing at an early age at home, having played the church service at Llanfair when he was nine years old. At Ely his quietness and strength of character were patent to all. He was never hurried or impulsive, was always recollected and extraordinarily devout and prayerful, very rarely omitting his attendance at the daily Eucharist, and exercising a powerful influence for good. He stayed four terms at Ely and was ordained deacon in Advent, 1910, being advanced to the priesthood a year later. His chief work at Walworth was with small boys and the Eesser Catechism, and with the rougher class of men. He did this last piece of work very quietly and perseveringly and with great effect. "Perhaps," writes the Head of the Mission, "his greatest work was visiting. We tried to keep the time as open as possible for this. He was so wonderfully sympathetic and patient with the people." Without any very special gifts (apart from that of music), it was, whether at school or college, or at

the Mission, the man himself which told; it was what he was, more than what he did, and people were drawn to him (or rather to Christ through him) by the strength of his quiet gentleness and humility. He was always the same quiet, strong, restful character. The comment of one of the girls of the Mission—quite a humble girl—is worth preserving:—"I have seen one beauty in Father Jones' life—in the seeming practice of the Presence [of God] by his slow, thoughtful way of answering the meanest questions, nothing appeared to disturb him, nothing frightened him."

His death came very suddenly. He had celebrated twice on Thursday, and went to bed later on on that day with a bad chill. On Friday he was found to be suffering from a dangerous form of paralysis. He was at once removed to the infirmary and passed away on Sunday. His loss is a heavy blow to the Mission and to his father and sisters; but he has left us a memory of a beautiful and devoted life which all who knew him will cherish to the end; and he "being made perfect in a short time hath fulfilled a long time." May he rest in peace!

B. W. R. :

#### NOTES.

The Headmaster preached at Ardingly on the eve of S. Nicolas Day.

The appointed sermon on Foreign Missions on "Stir Up" Sunday was preached by the Chaplain. The day was observed, as has been our custom for some years, as a day of continuous Intercession for Missions.

Great improvements are being made in the Science building. We reserve till the work is complete a detailed description of the many additions which are in progress in so many departments.



The following Anthems have been sung this term :—

29th Sept., "Teach me O Lord," (Atwood): 6th Oct., "O Give Thanks," (Sydenham): 13th Oct., "O Give Thanks," (Elvey): 20th Oct., "Blessed be the Name," (Gadsby) : 27th Oct., "All People," (Tallis) : 3rd Nov., "The sun shall be no more," (Woodward): 10th Nov., "The Lord is loving," (Stainer): 17th Nov., "Sing a Song of Praise," (Garratt) : 17th Nov., "O Love the Lord," (Sullivan).

The Music School was used for the first time on Nov. 22nd, S. Cecilia's Day.

The Rev. S. N. Day gave us a most interesting lecture on Burma, accompanied by excellent slides.

The Boar's Head Supper, held on the evening of the 27th, did not belie its pretensions, and may be voted as usual a great success. We wish to offer our sincerest thanks to those responsible for it, especially to the Matron.

The programme which followed included songs by Messrs. Huskinson, Woods, Gaussen, Tisdall, and a sketch by Mr. Whitmore, another "unconventional" performance of *Hamlet*, which called forth much applause: much credit is due to the performers. The visitors to the Supper included the Vicar, Mrs. Rawlinson Wood, Mr. and Mrs. Hargreaves, Mrs. and Miss Woods, Mrs. Salmon, Miss Davies, Miss Gaussen, Miss Rodway and Miss Stevenson.

Mr. Swift has given us an illuminating Lecture, illustrated by good Lantern Slides, on the Balkan question.

Quite an enjoyable Concert was given on the last Saturday of Term, and it derived additional interest from the fact that it was given entirely by novices.

The Librarian of the Boys' Library acknowledges with thanks the receipt of the following:—

*Companion to Latin Studies*, J. L. Smith, Esq., O.D., also *Companion to Greek Studies*; *Butterfly Hunting* (Longstaffe); *Notes from a Diary* (Duff); *Pre-historic Man* (Duckworth), Rev. T. A. Lacey; *S. Chad* (Warner), Rev. W. T. Norton.

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

*The Bloxhamist*, *Blue*, *Lancing College Magazine*, *Olavian*, *Cuthbertian*, *Ellesmerian*, *S. Edward's Chronicle*, *Arena*, *Firefly*.

All M.S. offered for insertion should be written on one side of the paper only, and sent to the Editor, R. A. E. Barton, Denstone College, Staffordshire.

The yearly subscription, 3s. 4d. (or 10s. for three years), which includes postage, should be forwarded to the Rev. F. A. Hibbert, Denstone College, Staffordshire. Any change in the subscriber's address should be notified at once. Back numbers are kept, and every help in the way of supplying missing numbers will be gladly given to subscribers wishing to complete their sets.

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ami at Chiswick,*