

Perspectives

- LAW OF PROPERTY ACT, 1925. (SECTION 193.)
- WASTE OF THE MANOR OF GREAT AMWELL.**
- Parishes of Great and Little Amwell, County of Hertford.
- NOTICE IS HEREBY GIVEN THAT the Waste of the Manor of Great Amwell is subject to the provisions of section 193 of the Law of Property Act, 1925, under which members of the public have rights of access to the Common for air and exercise. If done on the Common, it is an offence:—
1. Without lawful authority:—
 - (a) To draw or drive any carriage, cart, caravan, truck or other vehicle otherwise than on a public carriage way.
 - (b) To camp.
 - (c) To light fires.
 2. Otherwise than in the lawful exercise of a right of Common:—
 - (a) To injure or remove trees, shrubs, underwood, gorse, bracken, heather, turf, grass or plants on or from the land.
 - (b) To remove gravel, sand or soil from the land.
 - (c) To take or attempt to take fish from any water comprised in the land.
 - (d) To discharge fire-arms or throw or discharge missiles on the land.
 - (e) To shoot or wilfully disturb, chase, or take game or other birds or animals on the land.
 - (f) To permit dogs to chase game or other birds or animals or otherwise to fail to keep dogs under proper control on the land.
 - (g) To remove or attempt to remove birds' eggs or nests on the land.
 - (h) To set traps, nets or snares or lime trees for birds or animals (not belonging to a commoner) to graze or stray on the land.
 - (i) To permit horses, cattle, sheep or other animals (not belonging to a commoner) to bathe in any pond or stream comprised in the land.
 - (j) To post or paint bills, advertisements, placards or notices on the land.
 - (k) To place or deposit and leave any refuse, ashes, glass, china, earthenware, tin, carton, paper or litter so as to affect or tend to affect injuriously the public amenities of the land.
 - (l) To injure or disfigure any ancient monument or earthwork or object of historical, scientific or antiquarian interest on the land.
 - (m) To break in horses by grooms or others on the land.
 - (n) To hold any show, exhibition or fair or place like thing on the land.
 - (o) To erect or place any building or structure on the land.

Welcome

The second edition of *Perspectives* offers our readers the chance to think deeper about the role that individuals have had, and continue to have, in shaping our community. Intangible heritage such as language and culture is as important in developing our understanding of the School as our material heritage. We have brought together a selection of articles that look at practices, traditions and histories from our institution's culture and explored their relevance to us today.

Throughout the pages of this issue are portraits of members of the community by Anya Campbell. The photographs were commissioned for *Perspectives* to celebrate the roles that people play in the life of the School and its estate.

Toby Parker

Director of Learning and Research

FROM THE EDITOR

Exploring the notion of legacy for this, the second issue of *Perspectives*, has been an extremely insightful journey. I must admit that I had not really considered the concept before undertaking discussions with Sixth form pupils and Hailey housemistress Alison Baker in the course of putting together this edition. Initially I was rather unnerved by the term, which seemed to me merely to pertain to leaving money to others after one's death. However I have enjoyed learning about the myriad ways in which we can understand this term and how dynamic and exciting the topic can be.

It is perfectly acceptable to feel nervous about the creation and protection of legacy because it is an important aspect of school life. A legacy does not have to be 'forever', rather it can be a spark or a step along the way as schools such as ours adapt to the ever-changing needs of pupils.

Thus I have come to the conclusion that legacy is a malleable and, moreover, useful way of exploring aspects of the School's culture. I hope that this issue will also make you consider afresh a rather misunderstood notion for yourself.

PERSPECTIVES

Perspectives is published by
Haileybury, Hertford SG13 7NU
perspectives@haileybury.com

Editor-in-chief: Toby Parker

Editor: Kathryn Koon

Contributors: Patrick James,
Amy Thomas

With thanks to: Andy Richards, Jean Bond, Revd. Chris Stoltz, Linda Barley, Pam Kimpton, Carl Igolen-Robinson, Peter Johns, Joe Burke, Alison Baker, Oliver Ray, Michael Schofield

Designed by James Brook,
www.jamesbrook.net

Photography: Anya Campbell

Printed by Gomer, Wales



The images included in this publication are from the collections in the Archive. Photography credits: Anya Campbell 1, 3, 4, 9, 14, 15, 16, 17, 18, 22, 27, 31, 32, 33, 34, 37, 38, 42, 43, 44. Ollie Palmer 41.

RIGHT: Amy Thomas, Field Marshal Sir John Chapple GCB, CBE (K. 1945.1), oil on canvas, 2015.





Sir John Chapple: An appreciation

It was entirely appropriate that my earliest interactions with Sir John were steeped in Kipling associations. He was a loyal member of Kipling House, an old boy of the Imperial Service College Junior School and the grandson of one of the earliest members of the Kipling Society. Shortly after taking over as Archivist, I was invited to visit him and view the Kipling material and books he was proposing to give to the School. It is a deeply personal collection, put together throughout his life. Sir John's generous gift to the School was the first in a series of donations which have enriched our material on Rudyard Kipling's life and work.

From that first meeting at his London house Sir John was an active supporter of the Archives. He was determined that Haileybury should become a place where members of the community and interested visitors could study Kipling. In 2014 I received a letter, instantly recognisable as from Sir John, but which instead of the normal Second Class stamp it carried a First Class one. Before I opened it, I knew it was an important communication. Inside the envelope were the Field Marshal's instructions; I was to make sure that Haileybury would become the new home for the Kipling Society's Library. I succeeded in my commission but could not have done it without his resolve and support.

Haileybury and its Archive has lost one of its most loyal supporters but his legacy in the development of Clock House and its collections lives on.

Toby Parker



A PRECIOUS GIFT

The development of the Haileybury estate

TOP: Golding's Wood, May 2022.

Photo: Anya Campbell.

BOTTOM: Golding's Wood, taken by William Fenning (CR 1875.3-1910.3) using a wide angle lens in 1886.

Walking amongst the remains of the coppiced woods, passing ancient boundary Oaks and Black Thorns whilst catching glimpses of Black Caps, Tree Creepers, the calls of pairs of Greater Spotted Woodpeckers and the rich sensual scent of Honeysuckle provide experiences which are not readily forgotten. Senses are assailed by the richness of the flora and fauna of Haileybury and the seasonal changes. The romance of exploring the spaces always bringing to mind the words spoken by John of Gaunt in Shakespeare's *Richard II*:

*This precious stone set in the silver sea,
Which serves it in the office of a wall,
Or as a moat defensive to a house,*

William Shakespeare, *Richard II* (1595) act 2, scene 1.

The heath, woods, Wastes and farmland owned by the Corporation of the College *are* the green lungs of the School and defences against the developments from the village, Hoddeston and Hertford; they are the real jewels of Haileybury. Today, unlike the Chapel, Terrace and Bradby, the broad acres that surround the School are largely unknown and unexplored by our pupils. The separation between the School and its estate is, perhaps, a sad comment on our present society and its connection with the natural world. Our predecessors, over the last one hundred and sixty years, carefully created a 'blessed plot', a *locus amoenus*, to inspire its inhabitants and protect the School.

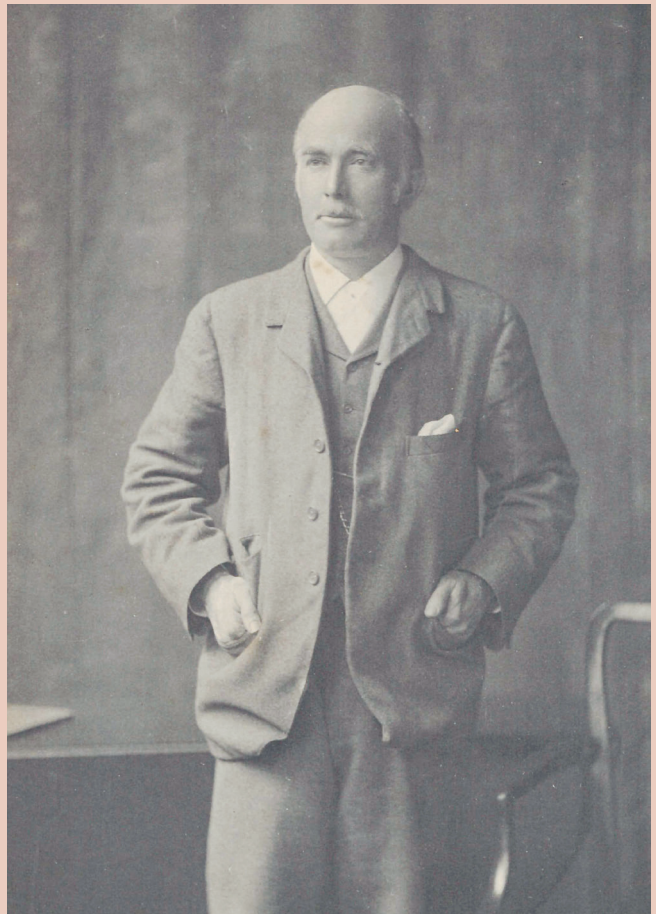
The current estate is a very different in size from the one purchased in 1862 by the School's founders from the British Land Company. At the time of purchase Haileybury amounted to just over fifty-five acres. One year earlier the site had been sold to the British Land Company by the East India Company. The estate purchased by the East India Company in 1805 was approximately sixty acres. Land was exchanged with local landowners and the East India Company between 1806-1809 to create a more coherent

HATFIELD,
HERTS.

7th Oct: 1903.

Dear Sir,
I am in receipt of
yours of the 2nd inst: with
reference to Bride Farm
unfortunately Lord Selkirk
cannot sell any portion of
the estate for the purpose of
paying the estate duties.
I do not expect Lord Selkirk
will consider any sale for some
time

Bride Farm extends to 130⁺
P. S. open land & 38⁺ 2⁺ 21⁺ woods



LEFT, CLOCKWISE FROM TOP RIGHT:
Edward Burrow, *On Hertford Heath: Spring*, etching, 1898.

BOTTOM RIGHT: William Russell (C.1863.3)
Housemaster of Lawrence 1883.1-89.1 and
Bursar 1890.2-1903.3.

LEFT: Letter from the Marquess of
Salisbury's land agent to William Russell,
responding to an enquiry about the
acquisition of land in Hertford Heath.

site and afford greater privacy for the newly founded East India College. As a point of fact the 1862 estate was the product of an amalgamation of a number of properties from various local historic estates over a century.

For the first three decades of its existence the School was content to remain on its small site and rent the land it needed for its playing fields. The growth of the School's population and the steady encroachment of the surrounding urban settlements caused Council and the Bursar to adopt a policy of enlarging the estate. William Russell (C. 1864.3), the first Bursar, negotiated the purchase of the XX Acre Field (today known as XX Acre) in 1890, a literal twenty-two acre property. In the final decade of the century Russell increased the estate by over one hundred and seventy five acres. The manor of Great Amwell was purchased in 1901, with its accompanying common land, adding further space and security to the estate. The architect Sir Reginald Blomfield RA, FSA (E.1869.2), writing a tribute to the life and work of Russell, observed that the significance of his enlargement of the estate to the future of the School was impossible to overestimate.

In 1924 Robert Barclay of High Leigh, a scion of the banking dynasty, donated a large area of woodland, known as High Wood, to the Corporation of the College. This strip of land was directly opposite the main entrance to the School and ensured the prevention of any building development which would disfigure the site. Barclay's huge generosity was not the only gift which added to the estate in the twentieth century. Robert Ashcroft (CR 1919.3-1957.2), a much respected member of the Common Room, left Heathgate, on College Road, in trust for the benefit of the School and its staff in 1963. In 1985 the Haileybury Society gifted part of Goldings Wood to the Corporation to be an amenity for the School. The Society had purchased the woodland in 1941 when the School did not have the funds available to achieve this. It was held by the Society for the benefit of Haileybury until it was donated to unify the management of Goldings Wood under the School.

Purchases and sales of land over the last hundred and sixty years have naturally enlarged and shrunk the estate but the College has never broken the green ring which surrounds the School. The nightingales may have vanished from the woods but today our community continues to yield a material and spiritual benefit from the energy and generosity of its predecessors and supporters.



LEFT: Jack Howe, groundsman.

RIGHT: Andy Richards, Head of Grounds at the Pavilion. Photographed by Anya Campbell.

The Committee of Games employed Jack Howe from March 1865 until 1882 as its senior groundsman. All of the pupils paid a subscription to CoG and part of the money raised paid for the care of the pitches.





CLOCKWISE FROM TOP LEFT: Benjamin Jones (left), the School's Steward, and George Dorset (right), the Head Porter; William Campbell, Head Porter (1889-1892); William Newman, former chef at the East India College and the School's meat caterer; William Henry Campbell, Head Porter (1877-1889).

Lines of Succession

While a good deal has been written about the members of Common Room little attention has been given to the inhabitants of the surrounding area who worked for the School. This article is the product of ongoing research into the relationship between the local population and the Haileybury estate.

Haileybury has provided the populations of Little Amwell and Hertford Heath with employment since at least 1809. A number of individuals, including George Dorset, William Newman and Benjamin Jones, worked for the East India College (EIC) and Haileybury. George Dorset was appointed to the post of Porter in 1862 after having been employed as a watchman and gate porter at the EIC. William 'Doughy' Newman was the son of the College's baker and he later became its chef and married one of the kitchen maids. After the School opened, Newman was appointed 'meat caterer' and organised the purchases from Smithfield. The loyalty to the School of many of these original employees was a source of pride and inspiration for the early members of the community. When Benjamin Jones, the first Steward, died in 1874 almost all of the School followed his coffin to the churchyard at Little Amwell.

In 1865 George Campbell, a former sergeant in the Mounted Police, was appointed the fencing instructor at the School. Campbell's connections with the village and Haileybury were strong; he was a grandson of Matthew Patrick Campbell the first Purveyor of the East India College. His grandfather was the builder of Rose Cottage and the East India College Arms (now known as the College Arms). Campbell's older brother, another Matthew Patrick, ran the pub in the middle of the century and was the owner of a sizable farm. George Campbell was later appointed to the post of School Marshal; the role of Marshal was to police the behaviour of the pupils both on and off the site. When George Dorset retired in 1877 Campbell was given the job of Porter and he remained in that role until his own retirement in 1889.

In June 1888, the year before Campbell's retirement, the School has been embroiled in a scandalous court case. Henry Hutt (Le Bas 1883.3) was expelled for stealing money but his father, the Reverend William Hutt, refused to accept the decision and sued the School for breach of contract, false imprisonment, assault and libel. The case, alongside the Archer-Shee incident, may have inspired Terrance Rattigan to write *The Winslow Boy* (1946). Campbell's son, William Henry, had succeeded his father as School Marshal in 1877 and in 1888 he found himself accused in the Hutt case of accepting bribes and spying on pupils. None of these accusations were proven but William's name was dragged through the mud in the London newspapers. Class prejudice was against William from the start of the case. Campbell's 'inferior' social position was believed by members of the press and the presiding judge to make it impossible for him to carry any moral authority over the pupils. The *St James's Gazette* reported on 20 June 1888 that 'the detection of theft is not a thing with which a servant ought to be entrusted.' Poor Campbell was labelled as a 'menial servant' in *The Lady* and was even lampooned in *Punch*. Shortly after the case the post of School Marshal was abolished by the School in response to the criticisms of the judge and negative public opinion. In spite of the damaging presentation of Campbell and his office, he was chosen to succeed his father as Porter. In 1892 William Campbell, known to the boys as 'Bill', resigned as Porter but sister Emma continued the family connection with the School by marrying William Randall, the Book Room clerk and later the School accountant.



James Bygraves (his family did not use the 's'), was another early employee who was loved and respected by the pupils. Born in Hertford Heath, the son of William Bygrave, an agricultural labourer, he would hold the pupils spellbound with his tales of his earlier life as a soldier in 1st Battalion 20th Regiment of Foot. All members of the School knew Bygraves as 'Balaclava'. Bygraves' nick-name commemorated his service in the Crimea, where he took part in the Battles of Alma and Inkerman. After fighting in the Crimea, he served in India during the Mutiny. Bygraves was proud to have served with Sir Colin Campbell during the capture of Lucknow in 1858 and then in the British campaign in Awadh. On his retirement from the Army, Bygraves gained temporary work at Haileybury and then he secured permanent employment in the Kitchens and later as a general labourer, on 15 shillings a week. 'Balaclava' retired in 1900 due to ill health but he made sure that he was 'on duty' when General Sir John French unveiled the School's South African War memorial in 1903. He attended the event, standing to attention at the end of the Avenue wearing his Crimean War, Turkish Crimea and Mutiny medals with pride.

The oldest surviving post, after that of the Master and now that the title of 'porter' is extinct, is the matron of Clock House. Matrons were responsible for the daily health and wellbeing of the boys living in the Quadrangle. The role of the matron extended to being keeper of the linen and housekeeper for the bachelor masters. The first matron was the shadowy figure of Mrs Cope but she was quite quickly succeeded by Eliza Dorset, the widow of Thomas 'Tom' Dorset and



sister-in-law of George Dorset. 'Tom' Dorset had been a much-loved servant in the employment of the East India College and a talented cricketer, who died in 1849 at the age of 34. Mrs Dorset, as she was known by all members of the School, was famed for her kindness and her bottle of embrocation, a cure-all dispensed to all pupils whose ailments did not merit a visit to the Sick House. The matron of Clock House room was moved in 1932 and relocated to the Baker buildings surrounding the Memorial Quadrangle. Despite its new location the matron's title has retained its association with the original site.

When the School first opened there were just sixteen servants employed by the Council of the School. Jones and Dorset were pensioners of the East India Company and seven of the original staff were not inhabitants of the Heath but came from elsewhere in the South East and Midlands. By January 1886 114 people were employed to work in the School and on the estate. Each post was carefully categorised as either 'living in' or 'living out' and the wages and benefits were awarded appropriately. As the School grew, local men were able to secure employment for themselves, their wives and children.

An article in the November 1901 edition of *The Haileyburian* the Bursar William Russell observed that competition could be intense for new vacancies. Russell went on to note that, like the sepoys who had served in the East India Company's armies, staff leaving employment could nominate family members to succeed them. Looking through the wage books and employment records, the sheer variety of jobs is overwhelming. As well as the posts of Book Room Boy, Under Porter,



Lodge Boy, dormitory servants and hall waiters, there were engineers, electricians, farm hands, bricklayers, gardeners and sanitary workers. While there was a plethora of posts available for the men there was a much more limited pool for the women. The roles of matrons, nurses and maids were for servants who lived 'in'. Employment as charwomen and laundresses were more flexible positions and allowed village women to work at Haileybury while bringing up their families.

The maids, waiters and tobies (house or dormitory servants) who lived 'in' were accommodated in single sex dormitories and ate their meals in the servants' hall. The original servants' hall and accommodation was located next to the Kitchens, now Terrace House. In 1896 the School commissioned Reginald Blomfield to design a replacement for the outdated servants' quarters. Red House was built on the site of the East Lodge and was designed by Samuel Pepys Cockrell in the 1820s. In 1932 Blomfield's building was itself replaced by new accommodation for employees in the complex of buildings which had been designed around the Dining Hall by Herbert Baker. Some estate staff were provided with 'tied' cottages and the upper servants, such as the Steward and Matron of Clock House were provided with rooms or separate accommodation. As well as providing accommodation for a number of the staff, the School would appoint an ordained member of the Common Room to act as their chaplain and a social club was founded to provide recreational activities such as cricket, bowls and shooting. For many years there was a flower and produce show at the School, at which a number of the staff competed against each other with great



intensity. By the end of the century the School was the major employer in the village.

With the purchase of the manor of Great Amwell two further posts were taken on by the School. The manorial offices of the Steward and Pindar existed to manage the rights and privileges of the lord. The Governors of the Corporation of Haileybury College keenly exercised their rights as the lords of Great Amwell. Stewards of the manor appointed by Haileybury were generally a representative of the School's solicitors but by the 1950s the execution of that office had fallen to the Bursar. As late as 1959 the Bursar was still issuing licences for the grazing of horses and cattle on the Wastes. The role of the Pindar was to police the grazing on the common land. Allowing grazing on the Wastes permitted the local heathland to be maintained and conserved the ecology of that area.

The stories of the people who have worked at the School are important ones if we are to understand its history. Without acknowledging the contributions that individuals and families made to the institution, we will continue to misunderstand the social and cultural relationships that have been formed between the School and the local community during the last two centuries.

LEFT TO RIGHT: The female kitchen servants c.1877; Unveiling of South African War memorial in 1903. 'Balaclava' Bygraves stood to attention at the end of the Avenue during the event wearing his campaign medals; Dining Hall waiters c.1877; The memorial to G.S Peters, Foreman of Works. The original seat was erected in 1911 to provide seating for servants on match days during the cricket season.



LEFT: Jean Bond, matron of Clock House. Photographed by Anya Campbell.
RIGHT: The Reverend Chris Stoltz, the School Chaplain Photographed by Anya Campbell.







LEFT: James Ward, Chris Bartlett,
Christian Bath, Gareth Curtis,
Dylan Van Der Westhuizen, Les Alligan.
RIGHT: Adam Wing, Louise Brewer,
Neil Allison, Wyatt Edmonds.
Photograph by Anya Campbell.

The first gardeners and ground staff for the East India College were employed by Thomas Barr of Balls Pond Nursery at Islington. Barr was subcontracted by Humphry Repton in 1808-9 to create the original cricket field, Principal's garden and wider landscape following his designs. Today's members of the Grounds department are the successors to Barr's team and maintain their legacy.



LEFT: Linda
Rose Barley.
Photographed by
Anya Campbell.

A History of the Present: Linda Barley

In the nineteenth century four generations of the Dorset family worked at Haileybury but many other families have a longer association with the School. Linda Barley, who has worked for the School for 38 years, is the sixth generation of her family to work at Haileybury. Starting her career as a cleaner in the Laboratories, where she worked for fourteen years, Linda moved to Thomason and she has been there ever since. Her mother, Silvia Race, nee Hornett, and grandmother, Rose Hornett, nee Webb, had each worked at the School for over forty years.

Silvia Race initially worked in the Kitchens in the 1950s and early 1960s after she had her first children. She enjoyed working in the Kitchens but the duties were physically demanding and the hours were long. She left the School's employment for a period to have children with her second husband and later joined the Laundry staff. Her mother, Rose Hornett, was a charwoman who worked with her sister-in-law, Amy Webb. The two women were recorded together in the 1935 photograph of the support staff.

The first identified member of Linda's family to work at Haileybury was her great-great-great grandfather, John Deards, a garden labourer. Deards was initially employed by the East India Company and when the College closed in 1858 he was allocated a gratuity of £33 16 shillings. His sister-in-law, by his first marriage, Eliza Faint worked for a time at Rose Cottage, as a maid in the service of the East India College's Purveyor, James Coleman. In the Census for 1861 John Deards' occupation was recorded as an agricultural worker and at some point in the same decade he was employed to work as a gardener at the School. Deards' brother,

Thomas, later joined him at Haileybury, working as a waiter in the Dining Hall. In 1928 one of John's grandsons, Frederick Thomas Deards, became the sixth Porter at Haileybury.

Linda Barley's family is intimately linked to the history of Hertford Heath and Haileybury over the last two centuries. Another one of her 3x great grandfathers, James Webb, was a brick layer and, after living for a time in Hoddeston, he became the publican of the Havelock Arms on the London Road. The pub formed part of a sizable portfolio of property in Hertford Heath which had been amassed by Peter Cleophas, sometime Inspector of the East India College. James Webb and two of his brothers were natives of Naizing and all settled in the village. It is possible that their migration was caused by the search for employment during one of the many agricultural depressions of the period. Webb's grandson, George Webb, married Rose Ellen, the illegitimate daughter of Alice Deards and a granddaughter of John Deards, the garden labourer who had been employed by the East India Company.

Rose Ellen Webb worked as a laundress, a common occupation for women who lived on the Heath and in Little Amwell. Working from home, she was employed on an *ad-hoc* basis by the School at a daily rate of 2 shillings. Soiled linen was delivered to the village laundresses in boxes. These boxes were, more often than not, kicked along the route by village boys. The School's Laundry Supervisor employed the boys on a casual basis, like the village laundresses. Linda's cousin, Pam Kimpton, remembers being told that her grandmother, famed for her toughness, cried when her washing line



on the village green snapped one day. The loss of the washing line meant that she was unable to work and caused the family to lose much needed income.

The histories of the women in Linda's family are often the most dominant ones. Rose Ellen's first husband died young and, faced with the reality of caring for nine children alone, she married again. She was known to her descendants by her second husband's surname as 'Granny Porter'. Rose Ellen juggled caring for her family with working as a laundress and as an unofficial midwife to the women in the village. According to family folklore, Rose Ellen Porter was a power to be reckoned with. Silvia Race was as tough and down to earth as her grandmother. While working in the Laundry one day, Silvia asked a woman why she was crying; the answer was that she was suffering from period pains. Quick witted and with dark humour Silvia responded that she only cried when her period did not appear. Juggling raising large families and undertaking physically demanding employment developed a culture of earthy humour amongst many of the women who worked in the Laundry.

Rose Ellen Webb's aunt, Kate, was the youngest child of John Deards. Like her elder sister, Alice, she too had an illegitimate child as a teenager. Kate, a generation older than Rose Ellen, became a village matriarch and an important figure in the history of Haileybury. Her first child, the illegitimate Frederick Thomas Deards, grew up in the household of his grandmother Arabella Harvey. Frederick Deards, better known to his peers as Thomas or Tom, joined the Army at the age of eighteen after working for a time as a labourer. He began his Army



TOP ROW, LEFT TO RIGHT: Frederick Thomas Deards, Head Porter; Little Amwell green and pond, c.1898; One of the School's working horses beside the Pavilion, 1894; Rose Hornett and Amy Webb, 1935.

BELOW: Kate Camp, nee Deards.



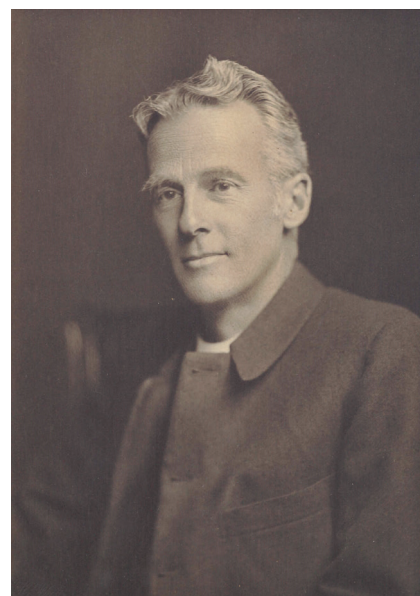
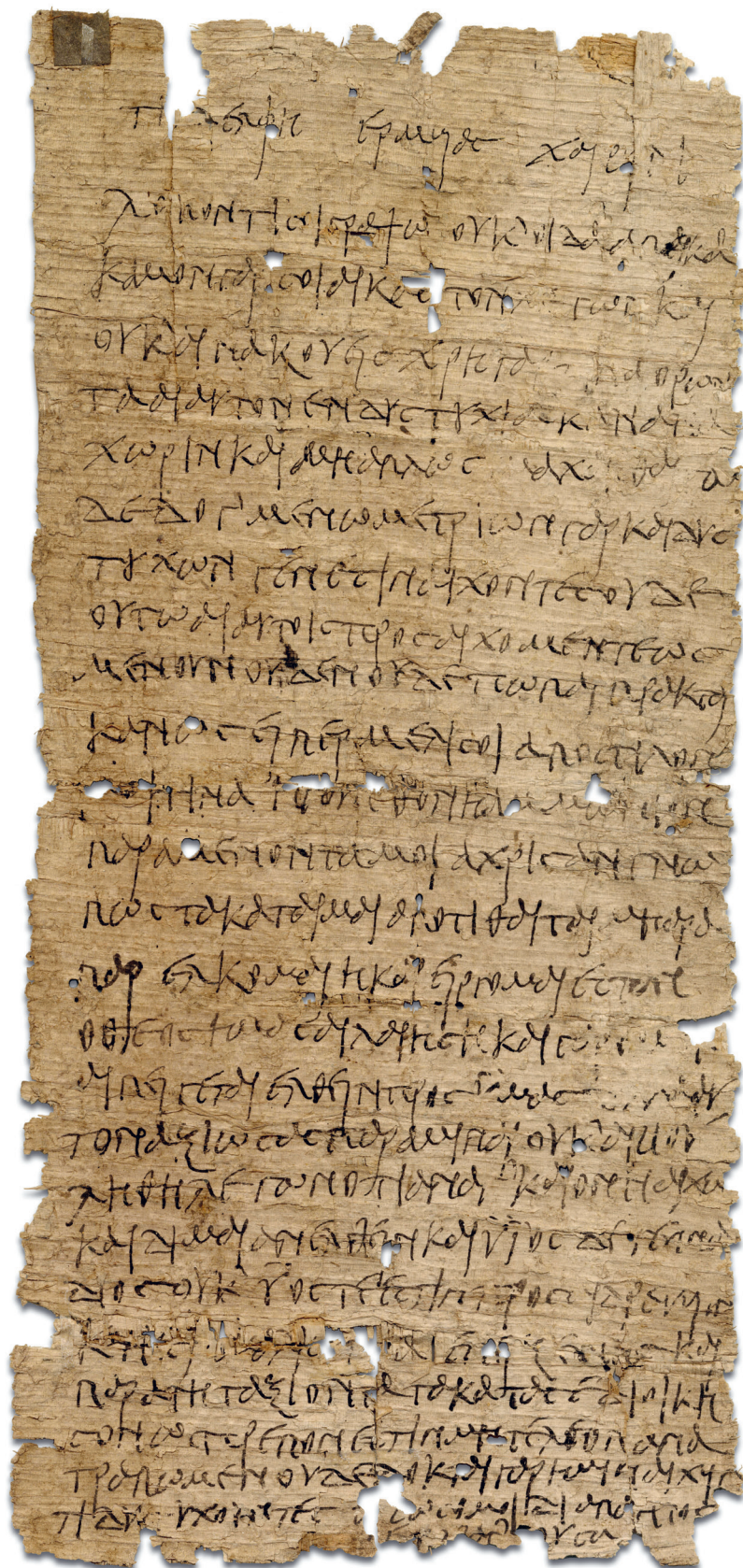
career in the 4th Battalion, Bedfordshire Regiment. For almost 13 years Deards was posted to India and it was during his time at Jhansi in 1904 that his daughter Lucy Kate was born. He was promoted to Colour Sergeant in 1909, transferring to the Suffolk Regiment in 1916 and then serving in the Labour Corps. According to his Army records, Deards made one further transfer, this time to the Royal Air Force cadet wing in April 1918. Tom Deards left the RAF in 1922 after 26 years of service in the armed forces. Flight Sergeant Deards was then employed as the School's night watchman and following the death of William Blyth he was promoted to the post of Porter.

Like many members of England's rural population in the second half of the nineteenth century John Camp and Sarah, his first wife, moved to London. After his first wife's death, John Camp returned to the village and his large extended family. The Camps were a long-established family in Hertford Heath and many of them were employed by the School. John Camp, sometime night watchman at Haileybury, and a widower with a young son, married Kate Deards. Kate too was employed by the School, working as a charwoman. Between them Kate and John Camp were to have 13 children. In *The Haileyburian*, Kate Camp was recorded as having seven sons serving in the Army during the First World War. During the War a number of the pupils helped look after her garden while her sons were away on active service. Out of the seven Camp boys, five sons worked for the School at some time, two of them won the Military Medal and one was killed in action. Abel, after distinguished service during the First World War, where he was awarded the Military Medal twice



and the Distinguished Service Medal, rose to become the Acting Chief Constable of Hertfordshire. Harry Camp worked for the School for 44 years and looked after the estate horses. In 1904 one of Kate's daughters, her namesake, married James Hornett, the brother of Linda Barley's grandfather. John Camp's grandson, by his first marriage, went on to become the popular head groundsman, William 'Bill' John Camp, who died on 2 July 1960 whilst in post. He was employed as a member of the ground staff in 1926 and was promoted to head groundsman in 1936. During the Second World War Bill Camp, his wife and young son maintained the sports pitches almost entirely on their own.

Linda's tangled genealogy is inescapably connected with the history of the East India College and the School. Through the study of families such as the Webbs, Camps and Hornetts, rather than just those of Attlee and Allenby, the importance of understanding the rich legacies left by the people who lived, worked and died on the estate is clearer.



CLOCKWISE FROM TOP LEFT: P.Oxy.1.120, recto, 3rd century CE; Patrick James; The Reverend and Honourable Edward Lyttelton, Master (1890.2-1905.2).

P.Oxy.1.120

In this article, Dr Patrick James unpacks the history and context of two letters from the third century CE that were presented to the School by the Egyptian Exploration Society.

Shortly before January 27th 1901 two letters were sent to the Reverend Edward Lyttelton at Haileybury. These two letters had come, via Oxford, from a rubbish dump in the Graeco-Roman city of Oxyrhynchus in Egypt. Papyrus documents, such as these letters, and copies of the Classics and of literary texts long lost were sent to public schools and universities as gifts from the Egyptian Exploration Society.

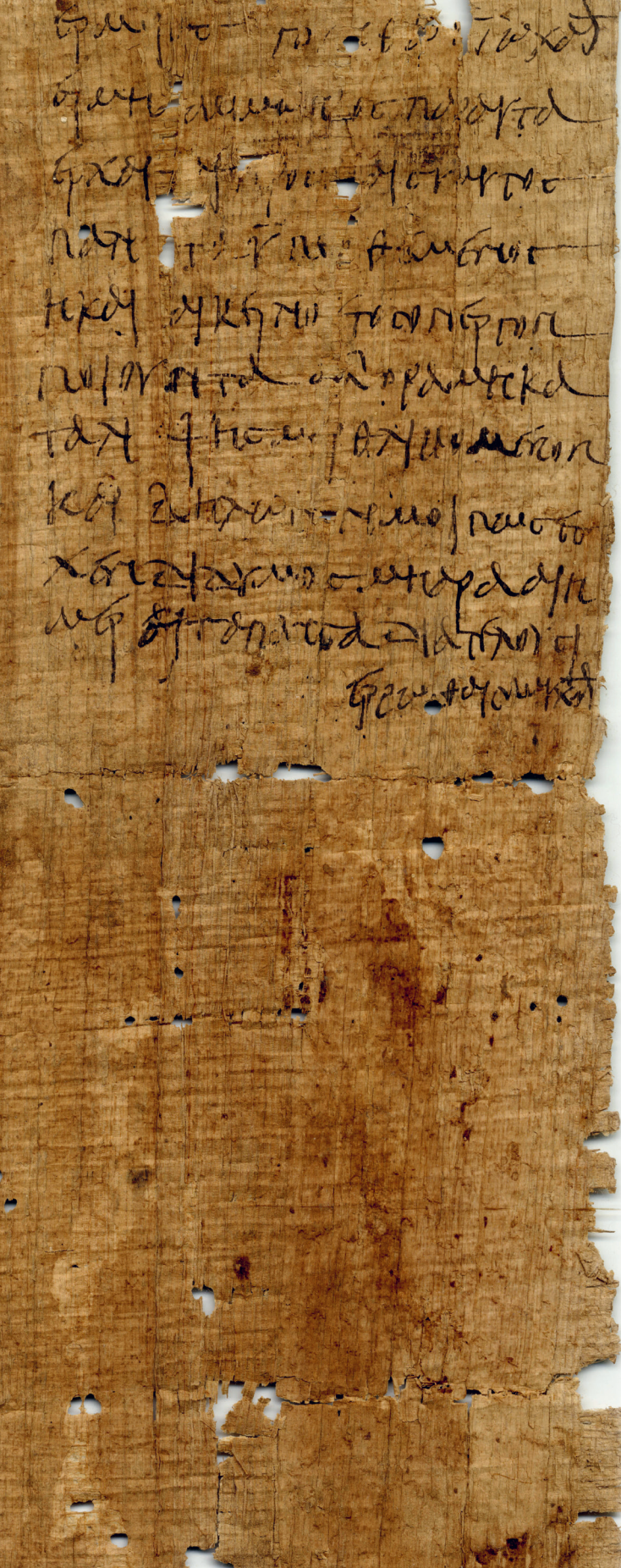
The language of these relatively undamaged letters is more like the Greek of the New Testament and less like the language of Greek literature that continues to be studied at Haileybury. The papyrus was initially dated to the fourth century CE on the basis of its handwriting and, perhaps, in relation to the archaeological context of its excavation.

Once published, the papyrus continued to receive international scholarly attention, but only as a text and not as an artefact. Scholars attempted to unravel uncertainties about the texts by proposing alternative ways of construing the Greek and by altering the punctuation imposed by Bernard Grenfell and Arthur Hunt. J.G. Winter in his *Life and Letters in the Papyri* (Michigan, 1933) included translations and the letters featured in the selection made by A.S. Hunt and C.C. Edgar for the Loeb Classical Library (Cambridge, MA, 1932). The papyrus is cited twice in the Greek-English Lexicon of Liddell and Scott (Oxford, 1940), once as

evidence for a rare verb and once as the only example of an adjective that means “middle class” in the sense of “poor” (s.v. *metrios* A III 1).

In the 1970s the papyrus was re-dated to the third century CE by B.G. Mandilaras, since the closing formula ‘Be strong, for me’ had fallen out of use before the fourth century. Recent discussions of letter writing in antiquity include the papyrus as a rare example of a papyrus sheet, with a letter on each side, both from the same sender. The translations here incorporate the suggestions of successive editors and are intended to reflect the style of the letters

“Hermias to his sister: Cheers! So, what I am to write to you, I do not know, for I have grown weary from saying everything to you and you do not listen. For it is necessary for anyone who sees himself in misfortune to yield and not simply to fight against what has been decreed. For, although we have the origin of those who are poor and unfortunate, do we not even pay attention to ourselves in this way? So far then, nothing has yet been done. All the same, if it bothers you, send to me someone – either Gunthus or Ammonius – who will stay with me until I know how my business stands. Am I to be delayed or even obstructed until God has mercy on us? For even Hermias is anxious to return to you (all) – I have asked him to remain – he did not want to stay, saying “I have an obligation and it is necessary for me to go up” and his son Gennadius is not able to attend to the property, especially since he is abroad and is in post. Manage your own business, as it is fitting, so



that we do not become utterly overturned. For has it not seemed best for us to have something, although we are unfortunate? Be strong through all from me, doing well."

"Hermias to his son Gunthus: Cheers! Unless Ammonius comes to me at once, you yourself should come, once you have put everything on hold, while he is doing your work. But see to it that you do not fail me in my distress. Also, explain to me how Didymus has been. Do the days bring everything to fulfilment? I pray that you are strong."

The greatest impact of the papyrus arise from being considered as early evidence for Christianity in Egypt. Grenfell and Hunt excavated at Oxyrhynchus in the hope of finding early copies of Christian texts because the city was famous in antiquity for the number of its churches and monasteries. They noted "a philosophic spirit" in the sentiments of the longer letter. This seems to have entitled that letter to a place in two collections of Christian letters from the documentary papyri, that of Ghedini (Milan, 1923) and that of Naldini (Florence, 1964). Readers may decide for themselves from the translations here whether there is anything distinctively Christian about the thought or phraseology of either of these letters. Instead the longer letter may serve as a warning about seeing what you want to find; Winter saw only "an unusual vein of petulant moralising".

Photographs of the papyrus were kept at the Ashmolean Museum but images have never been published. Therefore it is all the more welcome that the papyrus has been safely conserved at Haileybury. It is appropriately mounted between sheets of glass, so that both sides can be examined in their entirety, and it has suffered no damage from the application of glue. Unlike other papyri from Oxyrhynchus which were given to schools, colleges, and seminaries, this papyrus has not been damaged, sold or "lost" but has remained either on display or otherwise available for consultation.

Examining the papyrus as an artefact has opened up areas for enquiry which did not fall within the focus of Grenfell and Hunt. Aside from the dimensions of the papyrus sheet and which letter was on which side of the sheet, the first edition was silent about the quality and style of the handwriting. This left scholars unable to reconsider the date of the papyrus in relation to

subsequent publications of papyri. (Mandilaras' re-dating on the evidence of a turn of phrase must now be tested in relation to the handwriting in comparison with securely-dated pieces.) Although Grenfell and Hunt reported where marks such as diaeresis and apostrophe were used by the writer of the letters, they did not comment on the form of these marks or on other curiosities, such as different forms of diaeresis in different contexts. Again, this kind of data would have a bearing on the date of these letters and of others. An inventory number can be read in the top left hand corner of the verso side; the side containing the second and the shorter of the two letters. This number could be used to associate our letters with other papyri which were excavated at the same time and which, perhaps, came from the same individual or wider circle. It is clear from the horizontal lines of damage that the papyrus was folded before the letters were sent or, at least, before the papyrus was discarded. This folding prompts an intriguing question about the original delivery of the letters. Which of the two letters was visible, if the papyrus sheet was folded for delivery? Which letter was primary in importance and which was secondary? In other words, which letter was on the inside and, therefore, more private: Hermias' longer letter to his 'sister' (perhaps, his wife) or his shorter letter to his son? Further consideration of the folds is required to determine whether the papyrus was folded in such a way that any text was visible during delivery. Since there are no delivery instructions on the sheet, we do not have that indication of what formed the outside during delivery. Such concerns now are routinely raised in editions of papyri, even if they cannot be resolved at this stage.

Interest in the letters as Greek texts focus on deviations from Classical Greek. All editions of the letters report every misspelling and every breach of the rules of Classical Greek grammar. When these spelling errors are considered together, their consistency and distribution are remarkable. In every instance they can be explained easily by reference to Mediaeval or Modern Greek. As such the letters are representatives of a variety of Greek in which distinctions that had been lost in pronunciation were no longer reflected in writing. The confusions in spelling evident in these letters reflect closely the pronunciation of Greek in Greece today. The grammatical errors, when considered together, lead to a similar conclusion. The variety of spoken Greek captured on this papyrus has progressed

significantly towards the language of Greece today and away from the language of Classical Athens, the focus of Classical Greek at GCSE and A Level and in the International Baccalaureate. Our papyrus serves a reminder that Greek was a living language spoken all around the Mediterranean for thousands of years and far more than the language of elite literature or a code to be deciphered.

The papyrus, particularly as a pair of letters on one sheet, is relevant to the linguistic interests of scholars in the twentieth and twenty-first centuries. The letters were written from one individual to two recipients, his 'sister' and his son. In conjunction with other evidence, such texts help us to consider how speakers vary their use of language (even a "dead" language) in relation to the status of their addressee. Both gender and age are in view and the closing formula, which called into question a fourth-century date, comes to the fore. Why did Hermias close with 'Be strong... from me' to his wife, but "I pray that you are strong" to his son, Gunthus? Although Hermias is widespread as a name, Gunthus and Gennadius are rare. The rarity of these names makes looking for documents associated with our letters viable in light of the systematic study of names in the Graeco-Roman world through the twentieth century and the more recent open-access digitalisation of that data.

The papyrus now resides in Clock House and continues to contribute to the study of Greek in all its forms at Haileybury. It has featured in a talk for the Classics Society, in a pre-6th course, and as an introduction to the wider study of the ancient world.

LEFT: Detail: P.Oxy.1.120, verso, 3rd century CE.



LEFT: The Haileybury College Rifle Volunteer Corps at the Aldershot Field Day 16 March 1899.

RIGHT: Carl Igolen-Robinson (left), Lieutenant Colonel (CCF) and Combined Cadet Force Contingent Commander and Peter Johns (right), a captain (CCF) in the Army section, in the Armoury.

The Corps was raised by Arthur Hoare (CR 1879.3-1914.3), Arthur Carisle (CR 1872.2-1907.2) and the Revd. Julian Dove (CR 1880.2-1898.3) in 1887. At the time of the Corps' founding there were 63 members and they first attended the Public Schools' Field Day in the same year. Colonel Hoare was the co-founder of the Public Schools' Camp and he was appointed a Companion of the Order of the Bath (Military Division) for his services to the cadet force.





ABOVE: A leaving group in 1871. The photograph was taken in the East loggia by the old Dining Hall.

OVERLEAF: Current Members of the Upper Sixth (2022/23).

HAILEYBURY'S SIXTH FORM ON LEGACY

When the notion of legacy is first approached, it can seem a staid, quiet thing, inherently bound up with wealth and age. An online search turns up little more than advice about writing a will or leaving money to an institution. However in a series of interviews, a group of Haileybury's Sixth form pupils have, with wit and precision, deconstructed the idea of legacy and have remade it in their own image. The Lower Sixth in particular are perfectly positioned to explore the theme of legacy – balancing, it could be said, on the precipice of becoming the 'senior pupils of the school'. Too often legacy is only examined after an event, or after the exit of an individual or a group from an institution. Here an exploration of the ways in which legacy can be consciously created and re-created will be carried out by those who are still *in situ*.

It was interesting to note how relaxed the group were when it came to considering the concept of pupil legacy at Haileybury. 'I don't feel pressure with regards to leaving a legacy and I am excited to think that I could still continue to shape it even after I have left', Head of School Maddeline Aves said thoughtfully. 'That's the great thing about Haileybury – you are always connected. It's not just the case that you leave and never look back. So, if we're talking about legacy, it takes away any sense of there being a 'rush' to leave one. We'll keep up our links to the School and this will hopefully allow our legacy to emerge gradually'.

'I don't think we can be fully aware of our legacy quite yet,' Zain Ahmad continued. 'I think I will need to come back in a few years' time before I am able to really make sense of my particular legacy as Head of School'. One

can thus see an awareness of the subtlety of legacy, of the time and effort which goes into establishing and maintaining it. Perhaps the notion of leaving something behind, of creating something for others to benefit from, will only come with the passing of the years.

Like his Upper Sixth counterparts, George Brand was keen to offer a fresh perspective on the notion of legacy. He asserted that we should 'open up the term' by thinking about *legacies* as opposed to legacy. For this pupil Haileybury offers the opportunity to both give and receive legacies, whether this is on the sports field, in the classroom, or in house. 'I think it's important to try to join up house, academic and sporting legacies,' he stated. 'This way we can really get a sense of pupils' legacies being something personal to them'.

Megan Hewitt was keen to explore the academic legacy pupils can leave. She reminded us that 'you leave a legacy in any subject that you are passionate about. You don't necessarily have to be the best at it, but if you work hard at it, then you are leaving a legacy'. Megan is surely correct to recognise the particular importance of this aspect of the notion of legacy at an educational institution. When a pupil 'buys into' a subject, internalises what is said in class, goes away and reads about it and then shares their knowledge with others, they are creating a legacy of excellence whereby others have the opportunity to flourish in this discipline themselves.

Other pupils saw legacy in terms of family. It is a powerful thing to know that you are quite literally following in the footsteps of older siblings whom you aspire to emulate, or perhaps those of parents or even

grandparents – more distant but no less influential. Bethan Hodges is one pupil who understands legacy this way. She spoke about how inspired she was to see her older sister's name on the boards commemorating the Girls' First XI Hockey teams. Passing these boards reminds her daily of her family's sporting legacy and renews her commitment to furthering it through her own endeavours on the hockey pitch.

Alongside these honours boards in the Clock House passage, a brief stroll through Quad brings us to the rugby and cricket boards placed opposite the entrance to the Library and opposite the entrance to the Atlee Room. Then we come to the Roll of Honour spanning the Cloisters. How many of us have looked at the names and wondered about the individuals' stories (particularly in the case of Old Haileyburians who have given their lives in conflict)? Thus these panels offer a focal point if we wish to examine the notion of legacy and to contemplate our part in its preservation. Indeed for Zain: 'It is inspiring to think of the things our predecessors, whose names are preserved in this way, did for the School, and what they went on to achieve because of the various legacies the School gave to them'.

Toby Parker and the incoming Head of Sixth Form Sarah Webb discussed developing an academic culture based on reflection, openness and honesty, whilst maintaining a legacy of educational excellence where all pupils can achieve their potential. A holistic approach aims to instil academic leadership in pupils; an undertaking which is necessary if a viable legacy of any sort is to be honed and developed in this area of the School. They noted how important it is to provide time for pupils simply to read and think if they are to succeed at and, furthermore, *enjoy* their A Level or IB studies. Sarah wants pupils to take control of their learning and to create a culture of 'soft support', rather than focusing on simply 'getting things done' and not reflecting on the route pupils have taken to get there. Perhaps the most important approach to working with and in the Sixth form, they concluded, is to help them to move away from their fear of 'getting things wrong', and instead to discuss openly the idea of failure with a view to helping young people 'fail better'. This is an exciting approach for Haileybury, seeking as it does to show how versatile academic legacies can be.

It is clear from talking with Toby and Sarah that passion breeds success with regards to teaching the

Sixth form. The pupils themselves were equally keen to discuss the ways in which this concept was vital to both the creation and sustaining of what we might term 'legacies of learning'. Simply by being passionate, and by sharing this enthusiasm with others, pupils found that they could project a sense of the importance – or the 'wonder' – of a particular subject or activity. For Lucien Steen a passion for jazz music has been honed and developed at Haileybury. He now leads the School jazz band and notes that each performance is a moment in time which he seeks to develop and interact with the legacy of musical excellence and innovation which has long thrived at Haileybury.

Other pupils also wished to bring together the notion of passion and legacy. Lottie Beard has surely established a legacy in the sciences by founding (together with James Howden, Maddie Stewart, and Sakura Shimizu) *Hypothesis*, a magazine containing student articles on aspects of biology, chemistry and physics. She explained that *Hypothesis* wants it to promote the scientific issues pupils are studying inside and outside the classroom. *Hypothesis* can thus be seen as a legacy established in the name of research-based learning – testimony to the influence of this teaching style on pupils at the School.

Legacy (and more specifically, the creation of legacy) is, for the Lower Sixth in particular, understood through the medium of pupil-led initiatives. They are proud that a number of new societies will further a legacy of participation which has always been central to Haileybury pupils of all ages. New societies set up this year by the Lower Sixth include Junior Engineering Society, which was founded by Charles Dalglish as 'a space where pupils can learn and practice various forms of engineering with some guided supervision', and the Afro-Caribbean Society.

Nabeeha Tijani expressed her excitement at being involved in the foundation of the Afro-Caribbean Society. She observed that whilst the society concentrates on the 'here and now', giving Haileybury pupils the opportunity to explore all aspects of this culture, she is also hopeful that the society will continue after she leaves, so that 'it can make more people feel connected to one another'. However it is important to note here that a society (or any other endeavour) has not 'failed' to establish a legacy if it does not outlive the pupils for whom it was originally set up. As Marie Maendler asserted eruditely: 'legacy can be about



making a change or innovating in a certain area of school life which will have a meaningful impact only for current pupils. This type of legacy is just as important as one which spans generations’.

All involved in the discussion were keen to stress the importance of the boarding house with regards to both the giving and receiving of legacies. All spoke of their wish to leave a positive legacy ‘in house’. When questioned about how this might be done, they stated that they had focused on promoting a welcoming and inclusive ethos which would allow all pupils to thrive. Thus, ‘a house legacy’ can be understood as a way of behaving or ‘a way of interacting with others which is passed on each year for younger pupils to copy without even noticing it’ according to Sam Aylwin. ‘Our houses have a huge impact on us’, Ben Wells added, ‘we will inherit the legacies of the house and it is up to us to ensure that its particular traditions are continued’.

To finish, the group considered what they hoped would be their most significant Haileybury legacy. The answer? ‘The promotion of diversity and inclusion’.

They mentioned, for example, the setting up of a ‘Pride Alliance’ where pupils learn about issues affecting the LGBTQ+ community. Wendy Wang pointed out that initiatives such as this have allowed everyone at Haileybury to ‘find their place’. The importance of this issue was raised once more by Maddeline: ‘a desire to promote diversity and inclusion, and to show the ways in which this can enrich all areas of school life is another aspect of our legacy as prefects’, she asserted.

Ultimately, as Nabeeha succinctly concluded: ‘legacy starts with you’. ‘If your school encourages you to be passionate and involved, then you are going to be able to create a myriad of legacies which will benefit lots of different pupils’. For the Sixth form, it seems that legacy cannot be neatly pinned down and reduced to a singular definition. Rather it is a series of interconnected things – a place; people; ideas. It is certainly something that merits keen discussion if it is to continue to thrive in all its forms here at Haileybury.





OPPOSITE: Joe Burke, Head of Maintenance.

LEFT: Hailey Lane White Gate, 1892.

RIGHT: Joe Burke, inspecting the new White Gates for Hailey Lane.

Historically there were two white gates marking the entrances to the School's property from Hailey Lane and the Heath. The gates allowed the School to retain the track as a private road.



Alison Baker.
Photographed by
Anya Campbell.

LEAVING & RECEIVING

Kathyn Koon spent time in June to discuss with Alison Baker the receiving and giving of legacies before her retirement at the end of the year.

Alison Baker has lived and worked at Haileybury for twenty years and has seen a huge amount of change during her time as a teacher of religion and theology, head of department, president of Common Room, member of the charity committee and, latterly, housemistress of Hailey House.

Alison describes her first trip to the School: 'I was struck by how beautiful it was – I wandered round taking in the imposing buildings studded with plaques commemorating illustrious Old Haileyburians, sports fields thronging with pupils and the extensive grounds which seemed to go on forever'. Of her home for the past decade, Alison says: 'Hailey House is a sanctuary where you can find out who you are'. She has enjoyed helping a generation of young women prepare for adulthood, noting what a 'privilege' it has been to see them achieve their potential in various aspects of school life before moving on to establish themselves in the wider world. She leaves behind a thriving boarding house which has a character and energy all of its own – a 'Hailey legacy'.

Hailey House welcomes pupils from all over the World every year and it is the School's strong international legacy that has had a significant impact on Alison. In particular it is India's cultural vibrancy which has entranced her on every one of the six visits she has undertaken with pupils. 'All aspects of life are on show here,' she asserts. 'On one trip we visited the Ganges River at Varanasi at dawn and saw women washing clothes,

children bathing and men having their hair cut. But it is not just life that you see, it is death as well. We saw the crematoria lining the riverbanks on account of the fact that Hindus believe that dying here and being cremated in the river allows the cycle of rebirth to be broken'.

Alison has also been fortunate enough to visit Sarnath, where Gautama Buddha gave his first sermon. 'As a religious studies teacher, it has been fascinating to see the sites where significant developments in world religion took place, and to see how these legacies have been protected and developed over time'. In terms of modern history, Alison has also visited the former Viceroy's Lodge at Shimla where Sir Cyril Radcliffe (Lawrence 1912:3) led the delegation tasked with dividing India and Pakistan in 1947. 'It's possible to see the actual table where he sat with the other members of the group and engaged in detailed discussion before the separation was mapped out', she states.

Given these experiences, it is unsurprising that Alison has been instrumental in the development of Haileybury's International Society. She has worked hard to bring different year groups and houses together to organise school-wide events and has given pupils the confidence to assemble their own groups, focusing on the culture and history of particular nations. Her commitment to this aspect of school life will ensure that the International Society's dynamism will continue to thrive for years to come.

Alison has also been heavily involved in charity work at the School. It could be said that one of her legacies is that she has helped to instil the importance of philanthropy and service into a generation of pupils. She has brought a

renewed energy to this area; firstly by encouraging pupils to focus on a smaller number of charities, and then; by bringing together previously disparate groups to plan events to benefit the chosen groups. She has encouraged pupils and staff to think about new ways of giving and is currently sourcing surplus eveningwear to donate to pupils at Haileybury Turnford who might not be able to afford gowns to wear at the upcoming end-of-term celebrations. 'The current cost of living crisis, coming on the back of hardships brought on by the pandemic, has made it impossible for some families to afford luxuries like ballgowns, which can be ridiculously expensive', she says. Her legacy with regards to charitable activity at the School has thus been to promote a 'joined up' approach in which pupils are put in touch directly with outside agencies and individuals who have the expertise to ensure that events are a success. 'I really enjoy making connections like these, many of which have been extremely long-lasting and successful' she concludes.

In terms of teaching Alison is adamant that the notion of legacy is central: 'as a teacher you pass on a passion for your subject and also show your pupils that it is necessary to approach every part of the curriculum with an open and questioning manner'. It is no surprise that a number of Alison's pupils have gone on to study religion, ethics and philosophy at university or have gone further to become religious studies teachers themselves. Alison has been central in creating the dynamic and thriving religion and theology department which exists at Haileybury today. She brought in the Religious Studies Short Course GCSE, which all pupils had to take; a change which ensured that everyone was exposed to the subject and so had the chance to consider if it was the right academic route for them to follow. 'It was all about building up the subject's presence in the School, demonstrating its links to other subjects and finally showing how rewarding it can be to study it in its own right', Alison says.

Speaking to the current head of department, Tom Wade, it is clear that Alison has had a huge impact on the teaching of religion and theology at Haileybury and that she leaves behind a wide-ranging legacy as far as the study of this subject is concerned. 'There can be a danger that religious studies departments become too focused on Christianity but Alison was careful when she was head of department that all the major world religions were equally represented and that the links between them could be explored by the pupils', he states. Alison

is clear that this legacy of collaboration has benefitted her a great deal. She notes the practical assistance and inspiration other members of the teaching body have given her throughout her time at the School and how willing they have always been to share their expertise.

Talk of religion in general leads to discussion of how one's personal beliefs can intersect with the notion of legacy. As a person of faith Alison has helped a generation of pupils explore their own and has always tried to answer the questions they might have on this subject fully and compassionately. 'It's all part of helping people to connect with one another', she explains. 'If we don't understand an aspect of someone's religious practice or beliefs, it can manifest itself in fear or anger. If, however, we take the time to explain things to one another and to debate religious issues, then we can dispel those negative emotions and help pupils feel informed about issues which are at the very heart of *being*'. A very personal legacy to add to her numerous professional ones.

Through this examination of an individual's contributions, we can see how it is possible for different aspects of legacy to overlap and intertwine. We can see how subtle this notion is, how it requires careful handling but has a certain flexibility and is not adverse to being remodelled if the need arises. Discussion of Alison's experiences also offer us the chance to think about how we might shape our own legacies, whether this is in Chapel, the house, the classroom, the sports field or the community which surrounds Haileybury.

OPPOSITE: Oliver Ray the youngest member of the School in May 2022. He is pictured seated on the Lofts and Carr-Ellison Chair, commissioned to commemorate the founding of the School in 1862 and its fiftieth anniversary in 1912. Lillian Lofts presented the chair to the School with a message hoping that pupils would be 'true to their word, their work and their friends'.

Oliver Ray.
Photographed by
Anya Campbell.





Another Perspective: Learning to Fail

OPPOSITE: Amy Thomas, David Ramsbotham, Lord Ramsbotham (M. 1948.2), oil on canvas, 2015.

Amy Thomas (LS & M 1998.3) is Assistant Professor in the Department of Architecture at Delft University of Technology. She writes on the relationship between financial processes and the built environment. In 2020 she was awarded an NWO (Dutch Research Council) Award for her project 'Her Office: A historical analysis of the role of gender in the design of corporate buildings and interiors, 1950-present'.

I'm standing on a step ladder to reach the top of the composition. Looking behind me, I can see the concerned faces of Mr Parker, Mr Box and Mr Pearson-Philips. It's huge, too big. Much too ambitious for a 15 hour A Level exam. I look in front of me at my model (a friend) exuberantly draped over an enormous wooden throne. I've made a big mistake. Why did I paint her larger than life-sized? The throne is big enough. I look down at the empty 2.5m long canvas. Take a deep breath. I look back at the teachers, who are now laughing a little bit. I start to laugh too. I pick up my paint brushes, and enter into a frenzy of lines, marks and smears. And then I'm lost to the canvas, forgetting the pressure of grades, and an unknown future.

Fast forward ten years, and I'm back again. In the Art School. Surrounded by paint, brushes and mess, painting a series of portraits for Haileybury. Now, a full decade of architectural history education casts this building in a new symbolic light. Heavy, blocky and modernist, this post-war monolith is an outcast, sitting unceremoniously beyond the formalities of the nineteenth century quadrangle beyond. It was liberated, and liberating. When I was a pupil at Haileybury this building provided a refuge for me, away from the strains of school life, a place where I could experiment and express myself. Try and fail. Every free period, Saturdays and sometimes (if Mr Parker opened up) Sundays, I'd be here. And now, in the closing weeks, no, days, of my PhD in architectural history, with a transatlantic move to take up my first full time academic position at the University of Chicago, I was somehow back in that familiar concrete haven. Making mistakes. And loving it.

The thing is, I don't make mistakes. Well, not officially. In fact, I've been trained to avoid failure altogether. A-Levels, undergraduate exams,

postgraduate dissertation, PhD thesis, post-doctoral publications, peer-reviewed chapters, funding applications, annual reviews, the promotion committee; the scrutiny and pace of academic life is such that you can only be right, there is no time to get it wrong. It feels restrictive, stressful, and often claustrophobic to be beholden to this highly limited definition of excellence. And I am well and truly in the system.

But what a privileged place to be.

Not only am I empowered (and paid) to research, write and teach about what is societally important, about what I find interesting, critical, and sometimes beautiful, but I am constantly reminded how fortunate I am to be in such a position. A recent study by the Centre for Social Justice revealed that just 12.3% of the most disadvantaged pupils in England access full-time higher education by the age of 19. I was one of the immensely privileged 7% of children in Britain who are privately educated and go on to make up a disproportionately high number of university undergraduates (which in the case of top universities like Durham, can be as high as 40%). As a white woman in academia I have also been lucky enough to avoid discriminatory hiring and promotion policies and to obtain a secure and permanent job contract. Today, living in the Netherlands, I'm now the employee of a state sponsored institution in a country with a generous social welfare system that provides security for me and my family. While I may be bound by institutional norms, I am free in all other senses of the word.

Five years on from the Haileybury portraiture commissions, I'm looking out to a lecture hall of 450 students at 08:45 on a Thursday morning, some curious, some half asleep. It's the start of my new course on the MSc Architecture programme, the Delft Lectures in Architectural History. I'm nervous. Not because I don't know what to say but because I want to make a difference. I want to deliver a course that challenges everything they know about the canon of architectural history, the 'heros', the western bias we've all grown up with. It should be transformative, not simply informative.

But how to break through the limitations of the institution whilst you're teaching within one? In her brilliant co-written book on *Radical Pedagogies*, the architect and educator Harriet Harriss has written that:

'in ancient Greece a paid-*agogus* or pedagogue was a leader of the young. But for an aspiring "radical" pedagogue, educating involves more than leading, and learning involves more than being led. A radical pedagogy involves stepping away from orthodox practices and revisiting the real – and surreal – fundamentals of what and whom an education is for, and who delivers it.'

I frequently tell my students that university should not simply be about obtaining a degree, but rather be a process of taking a position towards the world. At a time of great uncertainty, with the climate crisis, structural inequality and injustice, universities should offer the infrastructure for students to critique the status quo, to learn to work collaboratively and to formulate an informed ethical position. But this is not an end goal, just a process. It is about getting it wrong, figuring out why, and trying again. Excellence is not about having the right answers, it is about asking the right questions, acting with sensitivity and compassion.

Amy Thomas (LS & M 1998.3).
Photo: Ollie Palmer.



I'm coming back to painting now. In the last months, work and life are perhaps the busiest they've ever been. Two little girls, 1 and 3, a full-time academic position and a life away from the help of extended family; there is no time. But I'm starting to make time. Time to stop and take notice of a subject in front of me, to really look. To observe the creases and wrinkles that make up a face, to notice the blotches and scars that document a life lived. To carefully make marks on the paper and smears on the canvas. And correct, correct, correct.

Institutions are important, they help us to establish our position in the world. But they should not define it. We have to find other places, paths and practices to discover who we are, and who we can be. At my easel, I can access a place removed from the limitations of the academy. And as I smell the earthy woodiness of the oil paint, I'm transported to my art sanctuary at Haileybury, learning to make mistakes. And loving it.

B·SAPTE·1842

B·SAPTE·1874

F·SAPTE·1879

A·SAPTE·1881

F·SAPTE·1885

A·SAPTE·1913

F·F·SAPTE·1918

P·F·SAPTE·1953

D·R·F·SAPTE·1961

T·F·SAPTE·1980

M·D·SAPTE·1985

B·D·F·SAPTE·1996

A·L·SAPTE·2018

LEFT: The Sapte bench was presented to the School in 1916 by the family. The bench has continued to record the names of the members of the Sapte family who have attended the School until the present day.

RIGHT: Michael Schofield, Bursar and Secretary to the Council. Photographed by Anya Campbell.





PERSPECTIVES | CONTENTS

ABOVE: Patrick James in Clock House.
Photographed by Anya Campbell.

| | |
|----|--|
| 2 | Welcome |
| 3 | Sir John Chapple: An appreciation |
| 4 | A Precious Gift: The development of the Haileybury estate |
| 10 | Lines of Succession |
| 18 | A History of the Present: Linda Barley |
| 22 | P.Oxy.1.120 |
| 28 | Haileybury's Sixth form on Legacy |
| 34 | Leaving and Receiving |
| 38 | Another Perspective: Learning to Fail |