

THE WYKEHAMIST



JANUARY 2020
EDITION 1487



Contents

4	EDITORIAL
6	WHY I...
13	THE FUTURE OF MONEY
16	FRENCH EXCHANGE
17	HISPANIC SOCIETY
18	MATHMĀ
19	STUDIUM 2019
20	DRAMA
22	PHILOSOTHON

Chief Editor

MATTHEW GIVEN (G)

Staff Writers

CARSON WHITE (COLL)
WILLIAM LEUNG (COLL)
PATRICK WHELAN (C)
DMITRIY KRAVETS (D)
MATTHEW GIVEN (G)
REUEL ARMSTRONG (H)
OLIVER HALL (K)

Guest Writers

EUGENE URASHIMA (A)
DMYTRO GEORGIYENKO (A)
JAMES OSBORNE (E)
ROBIN LI (E)
BILLY BLANCHARD (F)
DYLAN BROOKES (G)
ALFRED HOLDER (H)
HUNTER DAVIS (I)

Don In Charge

LPFD

DESIGN BY MATTHEW GIVEN (G). PHOTOS COURTESY
OF WINCHESTER COLLEGE PHOTOSOC.

FOR ANY QUERIES, CONTACT: LD@WINCOLL.AC.UK OR
M_GIVEN@WINCOLL.AC.UK

EDITORIAL

MATTHEW GIVEN (G)

It has been a while, but The Wykehamist now proudly returns with this latest edition; hopefully one of many that will be reaching you soon. For those newer (or less attentive) students who don't know, The Wykehamist is the student-authored school magazine concerning life at the college, ranging from reports on talks, concerts, trips, and general discussion about day-to-day activities, featuring articles by our team of staff writers, as well as contributions from members of the school. We hope you enjoy it.

I have the privilege of writing the editorial for this publication, and as such, I would like to start this edition with a short discussion on the topic of Div. While it may be the bane of some of your lives - with Div tasks, lessons taking up much of your week, and a lack of exams or explicit utility turning many away from the subject - Div is very close to my heart. In fact, it is the reason I applied to Winchester College in the first place. No other school offers the same holistic style of learning to such a well-rounded degree, exploring topics far beyond the possible range of any realistic syllabus, transcending subject boundaries and allowing learning for the pleasure of learning.

It is the only class many of us will ever have where learning is collaborative, driven by the various academic interests of the set, and steered by the expertise of a don with their own passions and skills. This allows for each individual to see the world from more perspectives than they might ever have done before. A physicist might learn to appreciate the nuances of a work by Duchamp, and an artist might learn about the cause of special relativity and the significance of Einstein's famous equations (both of which have occurred in Div lessons I have had over my time at this school).

This ability to open one's mind to new perspectives is an invaluable life skill that extends far beyond the classroom. In today's increasingly divided society, searching for common ground is essential to bring about meaningful change. Undoubtedly, a great number of you reading this will be at the forefront of various influential organisations or movements in the future, so this skill is of paramount importance. Participating in Div and learning from your peers and your don may grant you the ability to solve many problems in the future for the betterment of society.

Perhaps that feels a little farfetched to some of you. After all, it is only a subject, and with no syllabus or exams, how could it possibly be teaching you anything of value? Those that are in favour of scrapping Div often use this argument. If a school's job is to prepare its students for university then why waste one's time on a non-examined, non-curricular, non-structured class with nothing to show for itself after five years of study?

To that I ask: is that really all that a school can provide? Exam results and a neat-and-tidy Oxbridge application? As I am in the university application process myself, I understand how important those grades can seem, and I certainly see the frustration in not being able to add something so central to our

lives here at WinColl to the personal statement. Only preparing for exams and interviews, however, can be incredibly dull, and is actually limiting the potential of the minds that enter this school.

One of the things I love most about this school is each pupil's individuality and how that is celebrated and fostered. Unlike at other schools (which I will not name), where students are expected to fit in and become part of the collective, WinColl allows boys to flourish in things they are truly passionate about. One does not come here purely because they can pass exams, they come here because they can learn about everything that takes their interest. They can read beyond their syllabus and exam criteria, and branch their passions into other fields, becoming a truly well-rounded person. This is far more important than grades or applications, as it does not produce an inefficient box-ticking machine. It produces an intelligent, interesting, and interested individual.

This is where Div shines. It allows boys of any discipline or skill level to learn about the most incredible range of topics among relative experts in the field, be that their don or an extremely knowledgeable peer. It encourages interdisciplinary collaboration, critical thinking, and the ability to learn from another to increase the breadth and depth of one's knowledge. It is not quantifiable, because to quantify it would be to limit its scope beyond the classroom, but it is useful, engaging, and ultimately instrumental in producing not just another statistic, but a Wykehamist.

Next time your don sets you a particularly long and gruelling Div task, then, remember that it isn't all for nothing. Even if some obscure medieval text doesn't seem as if it is going to 'help you in life,' the process of learning, collaborating and understanding most certainly will.



Sen Runners, 2019

*Picture overleaf: runners start Sen.
Courtesy of PhotoSoc.*

WHY I...

"A man always has two reasons for doing anything: a good reason and the real reason." Whilst the Wall Street giant, J P Morgan, might have brought his cynical banker's eye to scrutinise peoples' motivations, Wykehamists seem to have good real reasons for the things they do. Here are some of them.

Why I code: Robin Li (E)

We all know how powerful modern computers can be. It can, with almost no error or reluctance, execute an extremely complex set of instructions using minimal time compared to a human working on the same task. Coding is the process of teaching your computer how to work on your problem, so that your desired output will be at the click of a button. Meanwhile, the sense of achievement you feel as you watch your program functioning as you wished is extremely rewarding.

As a curious physics student, I often explore phenomena beyond what is taught in class. Since physics is heavily dependent on mathematics, I frequently stumble across calculations that are beyond my current ability. This is when I turn to computers for help. For example, I attempted to model the trajectory of a ballistic projectile through the air a few months ago. Stumbling across some non-linear differential equations, I realised they were unsolvable (no exact analytical solution has been found yet). Fortunately, Dr. French introduced me to the Verlet Series, which enables an approximation of a solution by transforming each equation into iterative but achievable numerical computations. The accuracy of the approximation increases with the number of iterations. Having spotted a pattern in the series, I took advantage of my computer's calculation power by coding a program in Python language. Thousands of terms were calculated in merely two seconds. Taking this one step further, I added a graphical simulation of the projectile, enabling me to study the trajectory in greater detail. Currently, I am working on a planetary orbit simulator that will predict the path of our planet in the future.

Coding is not only useful for calculations but also vital in every aspect of modern society, not just in computers. It determines the functionality of most objects around us, from the password lock at the Science School to an air conditioner, up to missile guidance systems and assembly lines. The embedded system's code can control actuators such as motors and pistons that can lift tons of load easily then place it precisely to your desired location, hence helping humanity greatly in accomplishing challenging architectural tasks and manufacturing processes that require great accuracy. Being able to code means having absolute control over these powerful machines. What's more amazing is that all of these wonders are coordinated by a processor no larger than the nail on your thumb!

Why I study Mathmā: Dmytro Georgiyenko (A)

For my Community Service I visit the town library and teach mathmā to two primary school pupils. Last year our focus was on algebra, graph sketching, factorisation, completing the square and even deriving the quadratic formula. This year, we are studying Euclidean Geometry. Starting with a ruler and compass, we walk the path of Euclid's Elements. I look forward to taking a detour to see how many ways we can derive Pythagoras' Theorem using algebra and geometry they had learned. Often, we get mathematically side-tracked. I have to be prepared to prove anything and everything we look at.

When I was little and at my own primary school in London, I asked my teacher to give me Junior Problems (UKMT) to work through as a challenge. This took me over a year. Every problem was hard, but working through them felt rewarding. There was no maths extension club, however, so I started one.



Indoctrinated by Eli Maor to think geometrically, the idea of other geometries appealed to me - namely that of imaginary and complex numbers. Picking up *An Imaginary Tale: The Story of $\sqrt{-1}$* by Paul Nahin I found that there are lots of geometrical links between trigonometry and complex numbers - like the square roots of unity. However, it was one of the bridges between them, hyperbolic functions, that piqued my interest. Hyperbolic functions are not extensively covered in the Pre-U syllabus so I read *Introduction to Non-Euclidean Geometry* by Harold Wolfe. I found his book difficult. While some concepts in negative curvature were challenging to grasp, others were comforting, like the appearance of crocheted hyperbolic planes in nature.

And this made me appreciate that Mathma is comforting.

That is why I study it.

Why I study Classics: Dylan Brookes (G)

In a certain sense, this was why I felt so close to the other in the Greek class. They, too, knew this beautiful and harrowing landscape, centuries dead; they'd had the same experience of looking up from their books with fifth-century eyes and finding the world disconcertingly sluggish and alien, as if it were not their home.

Thus does the narrator of Tartt's *The Secret History*, Richard Papan, describe his experience of first learning the ancient languages. Papan, one of the six classicists in the novel, is himself something of an outsider within the group, and as he provides the reader this encomium of Ancient Greek, he represents it as a gateway to a higher plane, a mystical force which enables its practitioners to exert strange and deadly power.

This scholarly mysticism is not a new phenomenon in Classics. Even as medieval language, literature, and philosophy began to grow ever more distant from the world of Aristotle and Virgil, other, occult, justifications for classical study were advanced to ensure their survival. Domenico Comparetti, in his book *Virgilio nel Medio Evo* (Virgil in the Middle Ages), notes that Virgil, once admired for his careful use of metre and subtle imagery, became known as the magician who banished serpents from Naples and prevented the eruption of Vesuvius.

The shroud of the supernatural which informs *The Secret History*, and this reasoning for the study of Classics, is fundamentally hesitant and insecure about the differences between peoples. This pervasive view of history contends that society, as it advances, becomes an increasingly weak reader of the ancient canon - a philosophy which manifests itself in slavish imitation of the texts, leading to pedantry, archaism, and outright cult worship.

There are, of course, differences between our world and the world of the Greeks and Romans which preceded us. But for me, it is those differences which create interest. I do not think that the radical changes of the millenia demand reevaluation of the importance of Classics, but rather justify the study altogether. What the ancient world

provides us is a kind of carnival mirror in which to reflect “western civilisation”. One of Socrates’ greatest contributions to the history of thought is his notion of generality. To understand love and attraction, for example, he advises to begin with an understanding of base eroticism, and then to “scale the ladder” towards the ultimate goal – that is, to witness beauty in itself rather than in representations. I believe that Classics gives us that ability to generalise. It allows us to step out of our own contemporary cultural mindsets, and begin to ask, with a greater transcendentality, just the same questions of the complexities of gender, familial relations, class, politics, and luxury (to name a few) which plagued those more than thousand two years before us.

Why I pray: Billy Blanchard (F)

Until I was asked the question, I had never really thought about why I pray. I am neither very religious nor very spiritual. I suppose I use prayer as quiet time, a time of reflection and thought. Life is so hectic that I never find time to slow down during the week and set aside a moment for reflection. So when I do come to pray in Church every Sunday, the moment has more significance and allows me to be completely focused on speaking with God. A part of what makes conversations with God so pleasurable is that they are completely confidential. I trust God more than I would trust my closest friend. Yet, I’d be lying if I said that I did not ask things of God. For example, a more recent request was to guide Arsenal back to Champions League Qualification. Sadly, God has been rather quiet on that front!

I’d also say that whilst keeping the silence of prayer has certainly taught me to listen out for a response, it is not my expectation or the reason why I do it. Simply believing that God is listening to what I am saying is really enough for me.

Above all, I find that prayer is comforting. Being able to confide in God over issues that are troubling me is very reassuring. It gives me confidence to make decisions on problems that urgently require a solution and allows me to refresh my mind at the end of each week. I hope that after I leave Winchester I am able to find the time, whether it be every week or every other week, to go to Church and confide in God.

Why I row: Alfred Holder (H)

Unlike all the other sports I’ve been lucky enough to take part in whilst at Winchester I do not row because it is fun. One of the few memories I have from JP is of sitting on the Itchen in a boat, accurately dubbed “The Blue Brick”, with eight other people, names unknown, oars in chubby cold-stiff hands with a distinct, burning ache across my back. I cannot say this was the feeling which has led me to pursue the sport for the best part of five years. In that time I have discovered numerous other unpleasant feelings that come along with the sport: the unending soreness, torn blisters, the searing pressure of the build-up of lactic acid towards the end of an ergo. Moreover, whilst putting up with all these pains doing the actual rowing could be deemed a sacrifice, a far greater sacrifice is showing up every afternoon, and some early mornings, year-round to spend hours apparently pursuing these feelings.

And I freely choose to commit myself to doing this.

Why?

Well, perhaps my opening sentence wasn’t entirely true.

Part of me rows to be competitive, which is easy, although not always successful, when comparison is dominated objectively by numbers, scores and times. So another part of me enjoys the reward of making

improvements: the progression week to week, month to month and year to year. And yes, there is the sensation of moving together with my crew, in a boat that’s planing across the water, which has been beyond satisfying. However, ultimately, it is in the not-fun quality of rowing where the reward is found. You feel this no more than as a crew, towards the end of a year-long project, when the boat you’re now rowing in feels nothing like it did six months earlier. So here’s why I row: I’ve not found another sport where I have formed such empathy for and reliance on my teammates as well as on my coaches. Sticking through something which can be so mentally and physically draining with all the people I have been lucky enough to train with in my time at WCBC has been the most defining aspect of my time at Winchester College.

The joke is made amongst those of us in our final year, who have been at Boat Club from the start, that if we hadn’t already committed so much of the last four years to rowing, we would be out the door. But honestly, the choice is there, and despite varied success in the sport and variable motivation, we’ve all chosen to keep at it. Although, there are only four of us left...

Why I sing: James Osborne (E)

Amongst the myriad of different reasons which I could give to answer the question, “why do I sing?” one remains constant and it is the one which compels me to continue: singing heals. Whenever I am stressed or feeling down singing affords me an escape and an opportunity to regain control. I cannot overestimate the value of singing as a buffer against the slings and arrows of, if not outrageous fortune, then the academic demands of life at Winchester College which sometimes push the unsuspecting pupil to the edge of reason!

Being in different choirs from the age of eight I have been able to forge many enduring friendships and have been introduced to many talented and committed musicians. Singing is both a privilege and an obligation. It never ceases to astound me how a sequence of notes and dynamics can draw from the listener a set of emotional responses which they may not surrender to so readily in any other place. In response to the music we sing I have seen both joy and tears of deep emotion from strangers. This profound bonding experience between singer and an audience is one that I will never tire of.

Singing brought me to Winchester College as I was attracted to the superb music department and opportunities available to develop further my singing ability. I am currently a member of Chapel Choir and Cantores Episcopi and I will sit my Diploma in Singing this spring.

I am very fortunate and grateful that the rewards through singing have been so much greater than any sacrifice. This does not mean that there haven’t been times when, no matter how many hours I’ve spent practicing, no significant improvement was made. However, throughout the past ten years I can confidently say that the practice and my experience in choirs and from solo performance have been worth it because I have grown both in my singing capability and as a person.

While writing this piece I have tried to imagine, with little success, how different my life would have been without singing in it. Perhaps I might have found another outlet as an escape. This raises the question: would I be in a better or worse position by its absence? I’m not sure, but all I know is that singing and I are now inextricably linked.

In my Community Service I sing at a residence for people who have dementia. It is an honour to reawaken through singing the memories in others which they may have lost: bringing a moment of healing, much as singing helps heal my own anxieties and worries. Ultimately this is what singing has done for me. Rather than convey meaning it has become my meaning.

Why I do CCF: Hunter Davis (I)

Most people do not consider lying cold, wet and tired in a ditch fun. Nor do most people in the combined cadet force (CCF). Often, as I walk through a waist-deep river, I find myself thinking “What am I doing here?” However, the feeling after completing a successful exercise is akin to the feeling after a tiring sports session, that feeling of accomplishment, that can only be achieved through hard work. And as you share an anecdote from the exercise to friends that you would not have made without doing corps, that 0200-0300 sentry duty seems worth it.

Of course, there are other reasons to do Corps. The aim of the CCF is to nurture confidence and leadership. Training sessions are designed to improve communication and develop planning abilities. When the basics of standing back and commanding through delegation have been achieved one can put their own spin on leadership and develop their own style. Perhaps more important than what is being taught is who is teaching it. The senior men plan and deliver all the lessons. This gives opportunities that are otherwise unheard of. As Head of Corps I oversee (under close supervision) the training of 300 men. This is a responsibility most 18 olds would never ordinarily experience.

For those with military ambitions Corps is a good first step. The tactics we use are, to a certain extent, the same as those used by the army. Moreover, the core fieldcraft skills are the same as those taught in basic training. As I am planning to join the Royal Marines the opportunity to visit CTCRM Lympstone as part of the Pringle competition and to meet members of the armed forces has given me a good idea of what life in the military will be like.

Above all, I do Corps because I enjoy it. I enjoy the process of a troop attack, or a stalk, or a building clearance; and I enjoy the camaraderie. For me, the skills I have learned such as leadership and first aid, are a bonus. Even within the Corps not everyone will share this sentiment. But everyone is there to make the most of whatever they want to do, be it flying, mountain biking, rock climbing, or wading through a river.

Why I act: Carson White (Coll)

A good rule of thumb for putting on a play is that every minute on stage needs about an hour of work from every character involved. Winchester regularly puts on productions that clock in at over two and a half hours. So that's... a lot of time. Already. Then add learning lines, going over them a hundred times and working on your scenes and character, costumes, make-up, and blocking, not to mention developing relationships with the rest of the cast. That's a lot more time.

Boys at Winchester are already very busy. Why any of us would wish to lose those dozens upon dozens of hours of our free time is baffling. And during the rehearsal process it can be easy to forget why you do so. When you're tired and are missing Ekker for the third day in a row and have hours of Toytime to catch up on, it's easy to complain and wonder why you bother. Thankfully, there's such a great drama community here at Winchester that usually your castmates can remind you why you're there.

Even if they can't, the second that you walk on to stage to perform or to rehearse everything that annoyed you about the process evaporates. You get to escape the stress of life at school and become someone else and wield their emotions instead of yours. It doesn't matter if you're playing the happiest or most tortured character ever invented. The balancing act of confecting emotion and then embracing it enough so that you are feeling it but not so close that you forget everything that you've rehearsed is exhilarating. It's really difficult and maintaining it for long periods of time even more so but I love the challenge.

It's also deeply cathartic. That tightrope walk of playing with your character's emotions cleanses you of whatever you're feeling. To manufacture a true likeness of the author's imagination I think you need to start with a blank slate. But it also builds a life-long control over your emotions and the process of working through a character's motivations and embracing both their flaws and perfections also translates into real life and I think that it has made me a more understanding and accepting person.

Finally, there is nothing more satisfying than the curtain call. The pride that I feel at all the effort that I put in over the preceding months is more than for anything else. And although I'm never perfectly satisfied with the result – that balance is almost impossible to achieve – sharing our creations with the audience is amazing.





Boys camping on the Ladakh trip, 2019

THE FUTURE OF MONEY

EUGENE URASHIMA (A)

Think future: maybe you're worried about the effects of global warming or the declining number of bees. Perhaps you're even picturing something out of H. G. Wells' *The War of the Worlds*. But how will our financial system fair when titanic robots are trying to take over the world? The answer is simple - cryptocurrencies.

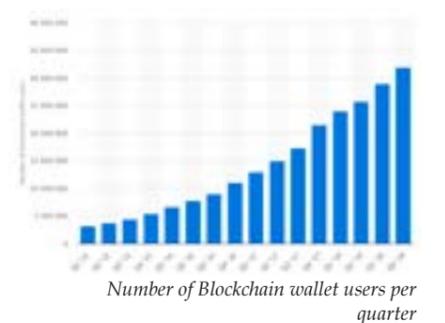
To say that the number of cryptocurrency users is increasing would be an understatement. It has skyrocketed in recent years. Underpinned by the blockchain, a cloud-based ledger that allows any user on its network to make and verify transactions, the number of cryptocurrency wallet users worldwide has grown at an average quarterly rate of 16.7% since Q1 2015. If the current trend continues, just 8 years from now there will be 8 billion wallet users.

There is clear evidence that cryptocurrencies have outgrown their early, somewhat dubious reputation and are becoming increasingly accepted and trusted in the mainstream economy. Approximately 14267 venues now accept Bitcoin as a form of payment and Japan alone has 260,000 crypto-ready stores. As cryptocurrencies are on the rise, traditional forms of

money are already beginning to make way. Having witnessed cash payments fall to just 1-2% of all financial transactions, the central bank of Sweden is investigating the possibility of launching its own cryptocurrency, the 'E-KRONA'. As the world becomes increasingly shaped by technology, we may be following in the footsteps of Sweden.

"Bitcoin is exciting because it shows how cheap it can be. Bitcoin is better than currency in that you don't have to be physically in the same place and, of course, for large transactions, currency can get pretty inconvenient" -BILL GATES

The benefits are abundant. Currency exchange 'middlemen' are purged, increasing the speed and efficiency of international transactions, highly encrypted and decentralized peer-to-peer banking is safe from prying eyes, interfering authorities, and hackers alike and as an infinitely divisible form of money new economic efficiencies can be achieved. It can also facilitate remittance payments for workers who want to send money back home, as transaction fees are eradicated. This means that developing countries could see an improvement in growth as households now have more disposable income to spend on goods.



If the future of money is doubtlessly digital, it is equally apparent that it must be truly global. The march of globalization continues and, as seen below, trade (exports plus imports) as a share of GDP has risen considerably across the world over the last three decades. For example, European trade increased from 40% to 80% during the period. This increasing trade is celebrated by Ricardian economists, but the risks associated with volatile, unanticipated fluctuations in exchange rates are clearly amplified.

A single global currency will solve this and many other issues, instantly eliminate exchange rate volatility and ensure that no country can manipulate foreign exchange markets to gain an unfair advantage. The Euro was a step in this direction, but why has it gone no further in twenty years? It's because no country is willing to hand over the monopoly on the management of such a system to another. Again, cryptocurrency offers a solution: it has no central authority with near unbreakable encryption masking transactions as an inbuilt feature.

The technology required for this new future is a long time coming, but the early signs are here already. If the current trends continue, as seems inevitable, it is only a matter of time before we will be living in a world of a global cryptocurrency.



Trade Imports as a share of GDP per nation, 1956 and 2016



Illumina, or Bonfire of the Vanities, Carson White (Coll)

FRENCH EXCHANGE 2019

GEORGE HALBLANDER-SMYTH (G)

In the early hours of 13th of December, a group of bleary-eyed Wykehamists set off on an exchange programme to Bordeaux. At midday all arrived safely at École Sainte-Marie Bastide, a French day school on the rive droite of the city. We were welcomed by our correspondants and that afternoon we crossed over the Garonne into the heart of Bordeaux to watch Polanski's new film, '*J'accuse*', based on the Dreyfus Affair. Gripping as it was, and beautifully produced, it didn't prevent some of us dozing off: the last night of term, the General Election and a 3.30am departure time meant that we arrived sleepless in Bordeaux. It was therefore tempting-fate to seat us in soft chairs in a darkened room...

Poor Dreyfus didn't really stand a chance. Je m'accuse !

After the film we parted ways to spend the weekend with our respective host families all in the surrounding areas of la région bordelaise.

Monday got underway with a cordial welcome from the headmaster, coffee and much appreciated French pastries. But, attention: *un pain au chocolat* is not called *un pain au chocolat* in this part of France but *une chocolatine*. Forget this at your peril in a boulangerie. For those in the know, moreover: one buys ones local Bordeaux specialities - *les canelés* - invented by nuns using flour, milk, egg yolks (left-overs from wine-production when the whites were used, incredibly) butter, vanilla, rum and cane sugar not from the touristic rip-off shop - Baillardran - but from the much more satisfying La Toque Cuivrée. You can then *flâner en ville* eating your delicious canelés, as we did, spending the afternoon on a tour of the centre of Bordeaux, where the symbolism and history of many monuments and buildings were explained.

Mid-week saw us set off for Saint-Émilion, a UNESCO world heritage site and famed for its wine-making going back to the Gallo-Roman period. Today one discovers a charming mediaeval village with many steep, and potentially deadly, alleyways. We went to the top of the village and admired the panoramic view and gave ourselves vertigo climbing up the church tower which was perilously built on top of a hollowed-out hill. This is one of St Emilion's treasures: the monolithic church. The biggest of its type in Europe. The church was dug out over a period of 10 years in the Middle Ages - quarrying both stone and creating a vast underground Church, impressive by its dimensions and its echo: beautifully exploited by Nat Morley's spontaneous rendition of the Advent hymn 'Veni veni Emmanuel.' Neighbouring the church is a cave, wherein, so it is said, a monk, Émilion, lived as a hermit in the 8th century. He is reputed to have performed a host of healing miracles and was later canonised. The village and the wine-growing hills around it takes their name from him. It would have been an insult, therefore, to both the Saint and his eponymous produce not to have settled down to lunch in a local restaurant and partake. Generously.

This excursion was certainly one of the highlights of the trip.

Continuing our viticultural education in the erudite hands of M. Vieilleville, we also made a trip to the fascinating Cité du Vin, Bordeaux's world-famous and extremely well-curated wine museum. Walking around with our audio guides, we learned about the natural and industrial processes of viticulture, as well as the economics and heritage of wine-making.

Throughout the trip everyone improved their spoken French, appreciated the cuisine, culture and history, both of the beautiful city of Bordeaux and the surrounding region. We understand why the British tried to hold on to it for so long!

On behalf of the group I would like to thank AV and LPFD for accompanying us.

HISPANIC SOCIETY TRIP

WILLIAM LEUNG (COLL)

On Tuesday 19th November, members of the Hispanic Society went on a trip to the Cervantes Theatre in London to watch a production of Isabel Allende's award-winning novel, *La Casa de los Espíritus*. It was the first trip Hispanic Society went on this year and was, for many of us, the first live production of a Spanish play we have ever seen.

Set in Latin America, the play is an adaptation of the novel which describes the history of a country through the life of a set of families. The history of the family is recounted by Alba, who looks back at the events in the form of a chronicle she has written. It starts with Alba in a torture cell from which she retells the story of her family and ends with her being released from the jail cell, having led the audience through a whirlwind of events over four generations in four acts.

Upon entering the theatre, I was struck by how close the audience was to the stage, and indeed, such intimacy allowed us to engage with the actors more directly. I think it is fair to say that the play was a huge success and we all enjoyed watching it very much.

All in all, it was an enjoyable evening and our thanks must go to JKH and RAH for organising this trip.



MATHMĀ

REUEL ARMSTRONG (H)

Senior Team Maths Challenge

On the fourth of December, we sent a team of four mathematicians to try and keep the regional trophy. The team was composed of top years Reuel Armstrong (H), and Max Wong (F), and fourth years Sean Jaffe (Coll) and Rtvik Patel (Coll). The challenge started with a group round where the team completed the questions in 6 minutes. It continued with a cross-number where both pairs managed to make not a mistake and it concluded with a fully successful shuttle round. The team managed to achieve a perfect 186/186 on the challenge, beating Peter Symonds and Charterhouse and cementing a place at the final in London on the fourth of February, where they will try and beat last years 9th place.

Maths, Magic, and the Electric Guitar

Starting his lecture with a maths trick right out of his book, '1089 and all that', Dr David Acheson brought together an eclectic mix of ideas into a fluid and dynamic routine. Beginning with simple maths and progressing through infinite series to his own research into fluid dynamics and the interaction of vortex pairs, his simple style captivated the audience, to great effect. The talk was so well subscribed that it had to be held in QE2 rather than SLT, and exceeded our expectations true with an absolutely resounding ending on the electric guitar.



STUDIUM 2019

DMITRIY KRAVETS (D)

Studium this year proved to be no less informative than usual, and perhaps even more eclectic in its selection of talks than previously, ranging from a talk on Shostakovich given by one of the great composer's closest friends, to a science-themed rock concert performed by Dr French and Mr King. Below are brief reviews of just a few of the lectures.

John Pilkington came to Winchester for a fifth consecutive year at least, to speak about one of his wonderful journeys. This year he described his long trek from Trieste to Constantinople, across the Balkan peninsula, focusing particularly on the aftermath of the bloody conflicts which befell the region at the close of the previous century. Mr Pilkington expressed his deep hope for the future peace among the various ethnic and religious groups of south-eastern Europe. From his talk it was clear that the people of the region are still deeply traumatised by the recent past, but as one representative of the youngest Kosovan generation told him about their past foes, 'we will never be friends, but we try to be good neighbours'. It appeared that only in the rugged, inaccessible mountain villages of Montenegro, where life has remained unchanged for centuries, was any tranquillity to be found. We thank Mr Pilkington for his talk and hope to welcome him at the College in the future.

It was a great pleasure to have the renowned historian Adam Zamoyski come and speak on the origins of nationalism. Drawing on a great synthesis of personal research as well as the work of such thinkers as Benedict Anderson, Count Zamoyski expounded the vast topic with great skill. He illustrated his lecture with a number of historical anecdotes ranging from the birth of modern nationhood during the American War of Independence to the highly romanticised nationalisms of Greece in the early 19th century, and of course of Poland with her several valiant but hopeless insurgencies against Czarist rule. His talk was followed by a lively series of questions, which helped to contextualise his ideas and relate them to the various forms of nationalisms of the modern world. We hope Count Zamoyski enjoyed his visit to the College and thank him for the highly informative talk.

John Davie gave a fascinating introduction to Friedrich Nietzsche and his thought, and particularly the inspiration which the philosopher received from Greek tragedy. Mr Davie, himself a classicist, masterfully linked elements of Nietzsche's biography, writings, and interest with Greek drama, pointing out how much of Nietzschean thought can be traced to the plays of Euripides, and specifically to Bacchae (Mr Davies' translation of which is now published by Penguin). Greek religion, encapsulated in the ancient plays, with its emphasis on the moral dubiousness of the gods themselves, and human capacity to overcome the gods in that respect, was for Nietzsche a direct antithesis to what he labelled 'Christian Sklavenmoral', which hindered humanity from achieving its true potential. Mr Davie linked this to Nietzsche's friendship with Wagner, both men harbouring a longing for a 'purified' pre-Christian mentality, which they saw reflected in Greek and Germanic myth respectively. Mr Davie did not conceal his admiration and affinity for Nietzsche and his thought, which added potency to his denunciation of the notion that Nietzschean thought was appropriated by Nazi ideology. We thank Mr Davie for his talk.

Christopher Vajda, an OW, very aptly the current political circumstances, gave a talk on the function and purpose of the Court of Justice of the European Union. It was a very rare opportunity to learn of the intricate inner workings of the judicial system of the European Union, particularly with regards to the extent of the authority of EU law among member states. It was a great pleasure to welcome Mr Vajda back to Winchester, and we thank him for his revealing talk.

DRAMA

The Merchant of Venice: School Production

CARSON WHITE (COLL)

There are two ways to rehearse for a play: either you have a long period, with sporadic rehearsals and people slowly learning their lines, or you can blast out a play, rehearsing every evening and weekend for about five weeks. The second way is a slightly terrifying experience but the one I'm more familiar with at Winchester. You never really know how the play will turn out and the sense and meaning of it fall into place in the final week. You end up living and breathing your character. You can't stop pondering your character's motivations or the best way to block a scene, during lunch, on your way to lessons, or even in your dreams.

To do all of this with a full-length Shakespeare play was even crazier than normal. But truly, *The Merchant of Venice* was a wonderful experience, made so much easier and more fun by the amazing staff who help us. Mr Baddeley and Mr Dakin guided us through all the difficulties of the language, Mrs Kight and Mrs Webster made us look very dapper in our costumes and makeup, and the backstage team made sure nothing went wrong. Without them we'd flounder. The hard work is always worth it - taking that final bow on the last night, you feel you've really achieved something, knowing the production is of a really high standard.

The most wonderful thing about doing theatre here is the camaraderie that exists between the actors. This amazing atmosphere encourages pupils to do play after play, to sign up for the LAMDA program here, to do the monologue showcases, to direct their own plays, and to do make-up or tech. Drama can be a huge commitment but the rewards, both throughout the process and seeing the final performance, are immense.

Murder Is Easy: Cook's House Play

PATRICK WHELAN (C)

I was fortunate enough to be able to perform in the Cook's house play: *Murder is Easy* by Agatha Christie. Niall Tainton was directing, steering us to success using his years of experience on stage. The murder mystery is set in a small English town, where there are many suspicious, accidental deaths; leading outsider, Luke, to believe there is a serial killer on the loose. I played one of the two police officers, Constable Reed. The show, I am told, was thoroughly enjoyable for audiences on all nights with thanks to the acting talents of the entire cast, but in particular, the leads: Jeshiah Murray (Luke Williams), Oscar Vogel (Bridget), Khalid Alao (Miss Waynflette) and Will Richards (Lord Eastfield). The technical team also played a significant part making sure the actors roles were made considerably easier. Special thanks to Mr Baddley, Miss Kight and Mr Cunio for organising, clothing and building the set for us.



PHILOSOTHON

CARSON WHITE (COLL)

A few weeks ago I had the opportunity to go for the second year in a row to Stowe with Mr Dunne to compete in their annual Philosothon. We had won as a school last year and were hoping to do the same again. If you think that competitive philosophy sounds odd, you're definitely not wrong. When we arrived, we headed straight into discussion groups about moral luck, the validity of external memory, concept representation and recognition and the conflict between the virtues of rationality and democracy. Thankfully, Stowe provided us with an information booklet that helped guide us through these difficult problems.

The wonderful thing about the Philosothon is that it values moving the conversation forward. Although it can sometimes seem forced to always ask 'but what do you think', it does involve everyone in the conversation and prevents people going head-to-head in exclusive and unwinnable arguments. Conclusions are difficult to reach, especially in philosophy, and the process of getting to them is made so much easier without people who only want to listen to what they are saying.

In a school where we do so much debating - we have at least two debates a week for all year groups and take part in maybe a dozen competitions a year - and are encouraged to fight for our strong opinions in div and everywhere else, the Philosothon comes as somewhat of a shock. You're forced to step back from your opinions and seriously consider what other people are saying. These are really valuable skills and I'm glad we have such an engaging opportunity to learn them.

Plus, the people you meet at the competition are fascinating and very clever and if you have a good group you're guaranteed to have a brilliant time and to learn a lot. I certainly hope to see people again I met this year at the next competition. And of course it was wonderful to take home the cup for the second year in a row and with several times more schools there this year!



Winning Philosothon team, Stowe, 2019

