

CHARTERHOUSE

IN

100

OBJECTS



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100

OBJECTS



CHARTERHOUSE

The Charterhouse Museum was founded in 1874 by the Revd G S Davies, first Housemaster of Daviesites. His intention was to collect anything and everything to enrich the education of Charterhouse pupils and for over a century Old Carthusians and friends of the School donated artefacts from all over the world, reflecting their wide-ranging interests and experiences. A purpose-built museum was erected in 1891-92 to house the growing collection; the building had two sections – one for Natural History and one for Antiquities and Anthropology. In 1972 the Museum was re-housed near the Library, but this space was lost when the Library was refurbished in 2004. Many of the most valuable museum artefacts were sold in November 2002 to pay for this refurbishment, some Natural History specimens were transferred to the School Biology department, but the bulk of the Museum collection (more than 1,900 items) went into basement storage. The unique Charterhouse Herbarium, comprising thousands of dried plant specimens, is now housed in the Jepson Herbarium at the University of California; the Charterhouse Museum egg and butterfly collections, and some of the most scientifically significant taxidermy specimens are now housed at the Natural History Museum.

Between 2010 and 2016, every item was re-catalogued and photographed by archaeologist, Philip Jeffries (B1992), palaeontologist, Dr Simon Jackson, and museum assistant, Bohemia Aslin. This was completed with generous financial assistance from former Charterhouse parent, Christian Levett. The catalogue is sub-divided into the following main categories: Natural History, Geology, Archaeology, Ethnography, Military History, Numismatics, Medals, Historical, Bygone and Carthusiana. Despite the sale in 2002, the collection is still rich in objects from ancient cultures, particularly Greek and Roman, but also Egyptian, Mesopotamian, and Peruvian. There are also numerous items of local and European archaeology and history.

Neil MacGregor's History of the world in 100 objects, based on artefacts in the British Museum and broadcast on BBC Radio 4 as a series of 15-minute talks, captured the imagination of many people. The history of Charterhouse in 100 Objects series was started in 2015, exploring the artefacts remaining in our Museum store. Lacking a permanent display space, the intention was simply to share the most interesting artefacts with our pupils and staff via the School intranet, one or two objects at a time, on an occasional basis. Since then, the series has expanded to include some archives and also historic features around the School. The 100 artefacts that have been selected are just a tiny sample from Charterhouse's collections, but they have much to tell us about the School's history and heritage, and about other cultures. When studying objects donated to the Museum by Old Carthusians travelling across the British Empire as British colonial administrators, we should neither deny Charterhouse's history as part of the British colonial establishment nor ignore the questionable ethics of collectors acquiring some items, but by making the collection available to researchers and to pupils (both at Charterhouse and beyond) we are fulfilling the educational aims of the museum's founders and we can spark debate and a better understanding of our world today.

Catherine Ingram Smith
Charterhouse Archivist





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Famous OCs





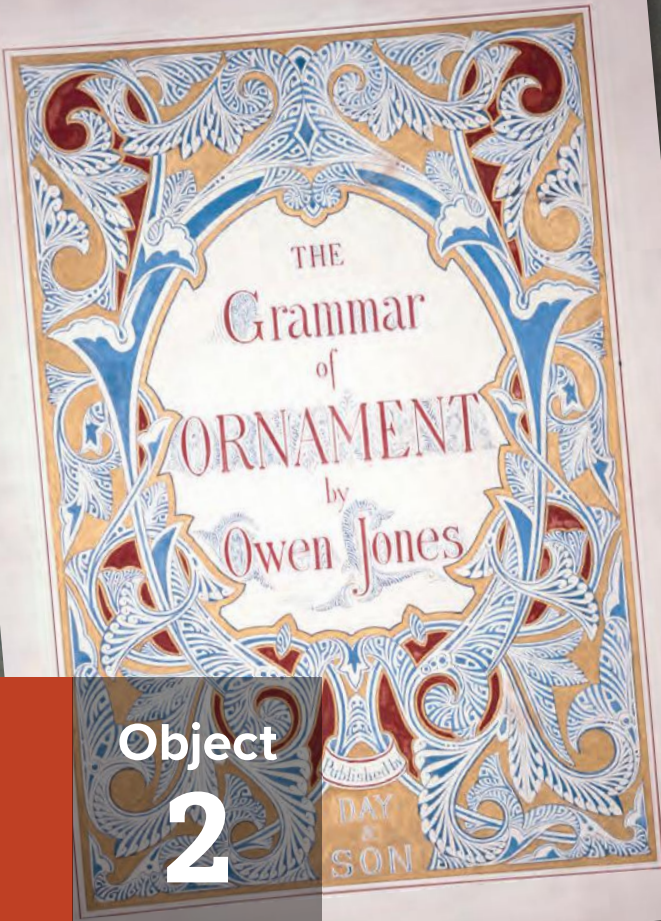
Object
1

Thackeray's Writing Tray

The pen tray contains Thackeray's personal writing equipment and accessories, including pens, paint brushes, letter openers, spectacles, gloves and a wallet

William Makepeace Thackeray was one of the most popular novelists of the nineteenth century, rivalling even Charles Dickens, but today his writing has fallen out of fashion. His most famous novel today is *Vanity Fair*, an entertaining satire on English society which features the likeable, but roguish anti-heroine, Becky Sharp; however, he wrote more than thirty other best-selling novels, as well as writing for *Punch* magazine and being a founding editor of the *Cornhill Magazine*. This writing tray was given to Charterhouse by Thackeray's daughter after his death in 1863, together with the original manuscript for *The Newcomes*, a bust of Thackeray as a boy, and also the bed on which Thackeray died! The bed used to be slept on by the Head Monitor of Gownboys, but after several incidents in which members of other Houses 'kidnapped' the bed, it was put into safe storage.

The pen tray contains Thackeray's personal writing equipment and accessories, including pens, paint brushes, letter openers, spectacles, gloves and a wallet. We can imagine Thackeray sitting at his desk, with his tiny spectacles perched on his nose, opening his writing pad and reaching into this tray for a writing pen. Thackeray was a competent amateur artist and sometimes sketched little illustration ideas for his work, hence the inclusion of paintbrushes, pencil, charcoal and paint blocks in the box. On finishing a letter, Thackeray would have sealed the envelope by melting some of the red sealing wax and pressing his signet ring into the warm wax to emboss it. Thackeray was a big man (6 foot 3" tall and approximately 16 stone), but his kid leather gloves and his wallet are quite dainty. Thackeray was born in 1811 in Calcutta, where his father was an official with the East India Company. Following his father's death, Thackeray was sent home to England in 1816 and was educated at Charterhouse in London between 1822 and 1828. He hated his school days and held the Headmaster, John Russell, personally responsible for his lack of progress, but in later life he became quite nostalgic and presented an affectionate description of the School (which he called 'Greyfriars') in *The Newcomes*, published in 1855.



Object
2

The Grammar of Ornament

The Grammar of Ornament was an inspirational decorative design text book, first published in 1851 and still in print today





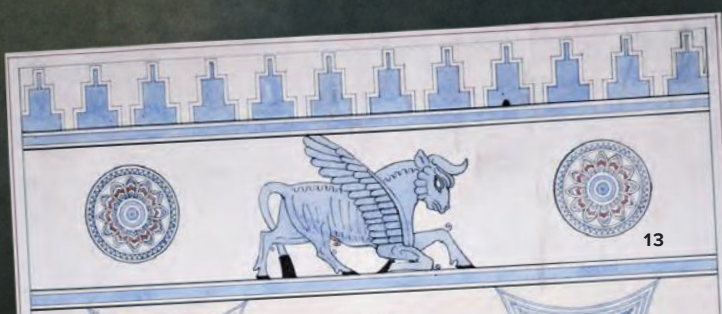
The author was Owen Jones OC, a well-known architect and designer whose detailed studies of colour, geometry and abstract form inspired mid-nineteenth century design theory; his work is still admired today as a source of inspiration for interior design, fashion, jewellery and textiles.

Owen Jones was born in 1809 and was a pupil at Charterhouse for a short time, boarding in Chapman's House between March 1818 and August 1819. He trained as an architect and then, aged 23, set out on a grand tour of Europe, travelling through France and Italy, then on to Egypt, Greece and Turkey and back through Spain. Jones was thrilled to discover the sumptuous colours and varied designs of other cultures, especially the decorative arts of ancient Egypt and of Islam. Wherever he travelled, he drew and painted every detail of the architecture and decorative art that he observed, painstakingly recording every nuance of colour. He spent six months in Granada, studying and recording the architecture and decoration of the Alhambra.

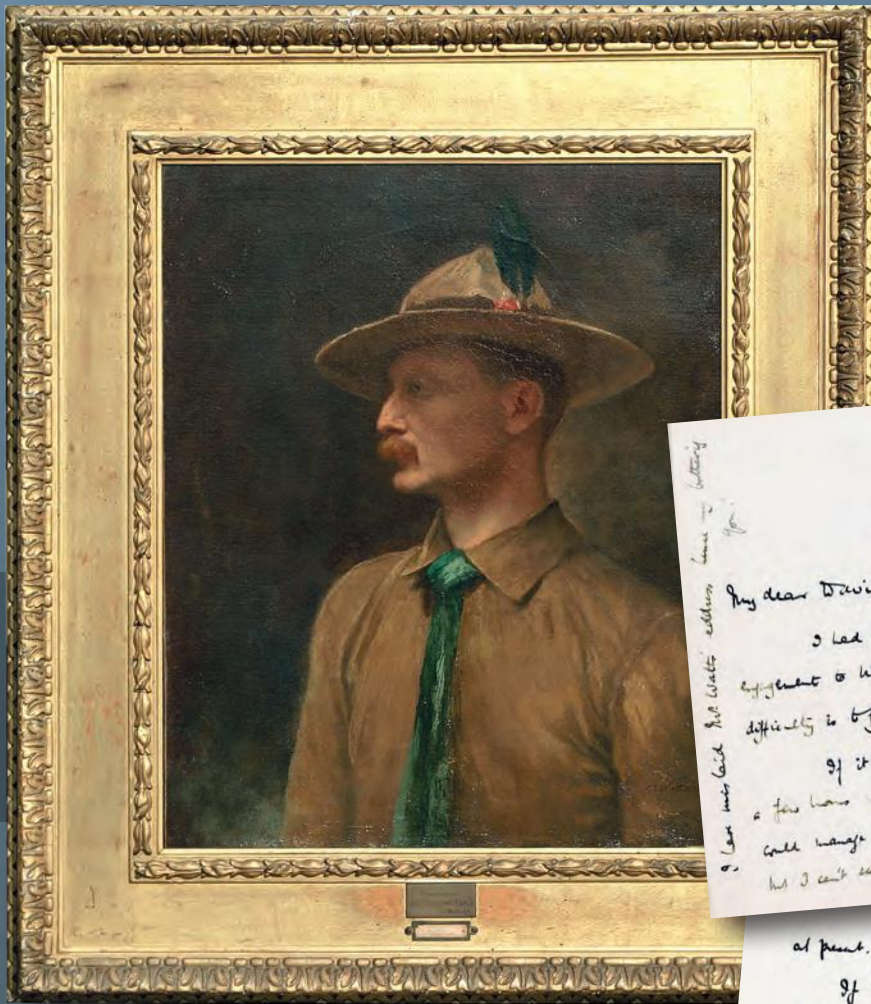
Jones' life's work was then to share the wonderful art and architecture that he had discovered on his travels. Between 1836 and 1845 he published his first great work, *Plans, Elevations, Sections and Details of the Alhambra*, in three volumes; he used a new printing process, chromolithography, which produced high-quality, detailed colours. Jones' most enduring masterpiece, however, is *The Grammar of Ornament*, a lavishly illustrated volume of patterns, motifs and ornaments from many cultures.

Jones was a Superintendent of Works for the Great Exhibition of 1851, which showcased the best technology and modern design from across the globe. His duties included arranging the exhibits and deciding the internal decoration of the Crystal Palace, which housed the Great Exhibition. This brought his design and colour theories to the attention of a wide audience and in 1856 he published *The Grammar of Ornament*. The book received widespread acclaim and had a profound impact on British interior design: floor tiles and mosaics based on his designs found their way into every aspiring middle-class home, as did his brightly coloured and highly stylized wallpaper and textile designs.

The Grammar of Ornament scrapbook in the Charterhouse Archives contains many of the original hand-painted decorative designs by Jones for his 1856 publication. His wife sold his books and papers after his death in 1874 and this scrapbook was purchased by the School's Library Committee in 1886 (originally in two volumes, but later rebound into one book). Only one other original volume of *Grammar of Ornament* illustrations has survived, owned by the Royal Institute of British Architects.



Object 3



20. Oct. 1901

My dear Davies

I had not forgotten my
engagement to Watts - but my
difficulty is to find a vacant day
if it were possible that
a few hours would suffice I
could manage it on Monday 28th
but I can't see my way to more

at present.

If that comes in my mind
What clothes would Mr Watts
like me in ?

Shooting suit
General's red uniform
ditto dark blue
Khaki uniform
or what ?

Yours truly
Robert Baden-Powell

The Baden-Powell Portrait

This is one of George Watts' last works,
painted as a gift for Charterhouse

This letter was written by Major-General Robert Baden-Powell soon after his return to England after successfully defending Mafeking, South Africa, in 1899-1900. Thanks to Baden-Powell's leadership and ingenuity, the Mafeking garrison of just 1,000 men held out for 217 days against 6,000 Boers until relief arrived. He was hailed as a national hero and visited Charterhouse on 28 September 1901 to lay the foundation stone for the South African Cloister, which was to be a memorial to those Old Carthusians who fought in the Boer Wars. The distinguished artist, George Watts of Compton, offered to paint a portrait of Baden-Powell for his neighbours at Charterhouse. However, this letter reveals that Baden-Powell promptly lost Watts'

address, had difficulty finding a time in his busy diary to sit for the portrait, and was suffering some anxiety as to what he should wear. The letter is addressed to Gerald Davies (OC, founder of Daviesites and then Housemaster of Verites) and asks plaintively "What clothes would Mr Watts like me in? Shooting suit, General's red uniform, ditto dark blue, Khaki uniform, or what?" We can assume that George Watts' response was something along the lines of "wear whatever you feel most comfortable in, my dear chap", as the finished portrait (now hanging in Library) shows him wearing the characteristic bush hat and khaki shirt that was later to become the uniform of the Boy Scout movement.

The Boy Scout, 1910

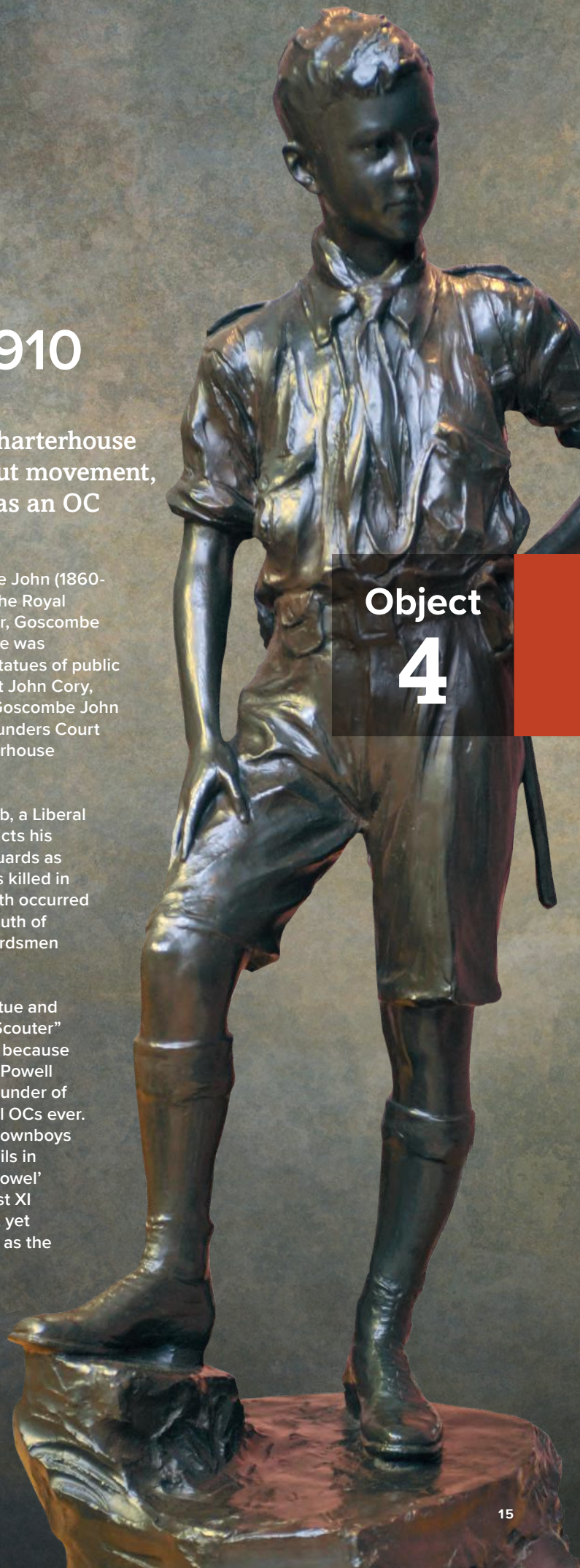
The Boy Scouts are significant to Charterhouse because the founder of the Boy Scout movement, Robert Baden-Powell (1857-1941) was an OC

This bronze statue was created by Sir William Goscombe John (1860-1951). It was signed and dated in 1910 and exhibited at the Royal Academy in London the following year. A Welsh Sculptor, Goscombe John attended South London School of Technical Art. He was commissioned to design many public monuments and statues of public figures such as the shipping magnate and philanthropist John Cory, whose statue was erected in front of City Hall, Cardiff. Goscombe John also sculpted the bronze statue of Thomas Sutton in Founders Court in 1911, 300 years after the man himself founded Charterhouse (see Object 13).

The Boy Scout statue was commissioned by Henry Webb, a Liberal MP and director of the Ocean Coal Company and it depicts his 12-year-old son Basil. Basil Webb served in the Welsh guards as a Second Lieutenant during the First World War and was killed in France on 1 December 1917, aged just nineteen. His death occurred when the 3rd Guards Brigade were ordered to attack south of Gouzeaucourt, and the Germans opened fire as the guardsmen broke the skyline (from their trenches).

The statue is a bronze cast of the original Boy Scout statue and was presented to Charterhouse by "an Old Carthusian Scouter" in 1939. The Boy Scouts are significant to Charterhouse because the founder of the Boy Scout movement, Robert Baden-Powell (1857-1941) was an OC. He is seen, with John Wesley (founder of the Methodist church), as one of the two most influential OCs ever. He attended Charterhouse between 1870 and 1876 in Gownboys under FKW Girdlestone, and then as one of the first pupils in Girdlestoneites. Baden-Powell- known as 'lord bathing towel' to his school friends, or more commonly 'bowel', was first XI goalkeeper and described as 'always keeping very cool, yet played down his academic ability....' He became famous as the commanding officer who defended Mafeking during the Boer War. He adapted one of his books on military scouting into *Scouting for Boys*, published in instalments in 1908. This was an immediate success and today there are 25 million Scouts and 9 million Guides all over the world, and *Scouting for Boys* is fourth in the list of all-time best sellers, after the Bible, the Koran and Mao Zedong's little red book.

Object
4



Object 5



FA Cup Winner's Medal, 1881

Charterhouse has always been a proud football-playing School

In 1863, the Charterhouse Football XI captain, BF Hartshorne, attended the inaugural meeting of the Football Association, and Charterhouse contributed to the development of modern Association Rules. The English Football Association first introduced a 'Challenge Cup' for associated teams in 1871/72, more commonly known as the FA Cup (coincidentally, the year that Charterhouse moved to Godalming), but it was not until 1879 that the Old Carthusian Club (former pupils) entered the competition. The OC's first season was short-lived, as they were beaten 1-0 by Wanderers in the second round. The following year, however, was a different story, as Charterhouse rose to glory as winners of the 1881 FA Cup.

This object is a replica of the FA Cup gold medal presented to each member of the winning team, engraved with "Association Football Challenge Cup won by Old Carthusians 1880-81". The replica was given to the School by the surviving members of the team in 1922.

In the FA Cup Final, held at the Oval on Saturday 9th April 1881, the Old Etonians were beaten 3-0, in front of 4,500 people. On the way to the final, the Old Carthusians were given a bye in round three. The OEs had a similar run through the competition, if not easier, and even had a bye in the semi-final!!

The Carthusian reported that "most of the school came up to see the final, all Brooke Hall and Mrs Haig-Brown in a pink dress and beneath a pink parasol cheered all the players. It was a pleasant game won rather easily. In the evening both elevens were entertained by the Old Etonian club. Perhaps the main feature of the game was the formidable charging of Lord Kinnaid, yet all in fair play, with both elbows over the chest and kicking furiously. EH Parry was certainly the star."



Reports of the game mention that the OCs chose the Gasometer end and Macaulay of Eton kicked off at 3.45pm. The OCs were a young side averaging only 20 years and 310 days. The Carthusians were reported to be in the "pink of condition" whilst the Etonians clearly struggled in the second half. Wynyard scored after 25 minutes (1-0 at half time) and Parry (75) and Tod (80) put the final nails in the coffin as the Etonians tired.

"The Sportsman" describing the game reported:

"It was a windy day. Play for a time was pretty even until the OCs got the leather well into the opponent's half and after ten minutes Wynyard kicked a goal. Whitfield effected some fine runs down the left side of the ground but was well stopped by Richards. The Charterhouse defence proved equal to anything that the Etonians could throw at them and eventually with a well timed rush the ball went into touch about ten yards from the opponents' lines. Prinsep took a throw in which he did so cleverly that Wynyard was able to send the ball between the posts." Having changed ends, the wind was now at the Etonians' backs. At about 75 minutes gone in the game, shortly after a disallowed goal by Parry for offside, he scored a goal and five minutes later, the OCs scored a third goal when the ball glanced between the posts off Tod's chest and between the posts.

Old Carthusian FA Cup winning team, 1881

Goal	<i>Leonard Francis Gillet (D 1874-1879)</i>
Full back	<i>Sir Elliot Graham Colvin (P,S 1875-1878)</i>
Full back	<i>Walter Harry Norris (g 1877-1880)</i>
Half back	<i>Sir Joseph Vintcent (W 1877-1880)</i>
Half back	<i>James FM Prinsep (R,W 1874-1878)</i>
Right side	<i>Walter Edward Hansell (W,V 1873-1878)</i>
Right side	<i>Lewis Matthew Richards (U,V 1879-1880)</i>
Centre	<i>William Robert Page (v,G,g 1869-1877)</i>
Centre	<i>Edward George Wynyard (D,g 1874-1877)</i>
Left side	<i>Edward Hagarty Parry, captain (G 1868-1874)</i>
Left side	<i>Alexander Hay Tod (G1869-1876, BH 1880-1920)</i>

The OCs (1881 and 1893) and Wimbledon Football Club (1963 and 1988) are recorded as the only two clubs to have won both the FA Cup and the FA Amateur Cup. 1892 was the last time the OCs entered the "professional" FA Cup, taking part thereafter in the FA Amateur Cup and winning the first competition in 1893-4. Then they lost the 1895 Final to Middlesbrough and won the 1896-7 Final. After that, it was the Arthur Dunn Cup that attracted the OCs, who usually enjoy a successful campaign, playing the alumni of other public schools.

Malcolm Bailey (BH1974-2013)

A Charterhouse Football Dream Team

Visitors to the Library often admire a large oil painting with an inscription stating that it depicts a football match between the School 1st XI and an 'Old Carthusian Internationals' team, dated March 1892

The match is taking place on Big Ground, with Founder's Court in the background, watched by a large crowd of pupils. The ball is in mid-air with both teams poised for action – OCs in striped shirts of Carthusian colours and the 1st XI players in red and black checked shirts. The participants are identified by name on the frame below and many of the faces can be clearly identified from photographs of the time.

The curious thing about the painting is that this football match never actually took place! The 1st XI team's last match of the season on 12 March 1892 was indeed against an OC team, but not with this particular group. The boys in the painting are indeed the LQ1892 1st XI, but the OC players represent a 'dream team' of OCs who had played at international level and who therefore should be in the picture. An article published in *The Carthusian* for July 1946 states that the unnamed artist painted the School players from a photograph, whilst the Old Carthusians sat individually for their portraits at a studio in Bond Street, London.

Object 6



The players in the painting are:

Old Carthusians

- Leonard Rodwell Wilkinson* (S1887), goalkeeper, England v Wales March 1891
- Arthur Melmoth Walters* (H1883), 9 international appearances for England v Scotland, Wales & Ireland 1885-1890
- Percy Melmoth Walters* (H1880), 13 international matches for England v Scotland, Wales & Ireland 1885-1890
- Andrew Amos* (Rg1882), England v Scotland 1885, England v Wales 1886
- Neville Frederick Shaw* (V1889), OU 1st XI 1891, 1892, not an international player
- Charles Wreford-Brown* (G1885), England v Ireland, 2 March 1889, v Wales 1894 and as captain 1895; v Scotland as captain 2 April 1898; captained amateur international sides v South Africa, Scandinavia, Canada and USA. Manager of British Olympic team 1936, 1938
- Edmund Samuel Currey* (V1886), England v Wales, 15 March 1890 (2 goals); v Scotland, 5 April 1890
- Walter Evelyn Gilliat* (G1888) England v Ireland, 25 Feb 1893, scoring 3 goals in 20 minutes!
- William Nevill Cobbold* (V1882), England v Ireland 1883, 1885, 1887, v Scotland 1883, 1886, 1887, v Wales 1886, 1887. Scored 6 times in 9 games.
- Edward Hagarty Parry* (G1874), England v Wales 1879, 1882, v Scotland 1882
- Maurice Hugh Stanbrough* (G1889), England v Wales 1895 and v Canada, Dec 1891

Referee

- Alexander Hay Tod* (V1876, BH1880-1920), referee

Carthusian 1st XI

- Gilbert Oswald Smith* (day 1892) 1st XI captain, He went on to play as an England International 20 times 1893-1901, scoring 11 goals, and as captain 14 times

Wilfrid Hubert Wild (V1892)

Reginald John Salt (S1892)

Gilbert Claude Vassall (day 1894)

Robert Dingwall Fordyce (H1894)

Herbert Foster (P1892)

Charles Blyth Ward (Rg1893)

Reginald Harry Frith (S1892)

Alexander Dingwall Fordyce (H1893)

Edward Hugh Bray (RS1893)

[*George Austin Gardiner* (Rg1892), goalkeeper – missing from the painting]



Object 7



Wilfrid Noyce's Ice Crampons

Charterhouse has a fine mountaineering tradition, epitomized by George Mallory (BH 1910-1921), who was lost on Everest in 1924, Wilfrid Noyce (W1936, BH 1950-1961), who was part of the successful 1953 Everest team, and Stephen Venables (G1971), the first mountaineer to climb Everest without carrying oxygen

These crampons were worn by Wilfrid Noyce. They may look like a medieval instrument of torture, but they are actually designed to clip onto climbing boots and allow the mountaineer to grip when climbing on ice or snow. These crampons were 'state of the art' in the 1950s, made by Horesohowsky and specially fitted to Noyce's boots.

Wilfrid Noyce was a Junior and Senior Scholar and Head of School at Charterhouse, going on to win a scholarship to King's College, Cambridge. During World War II Noyce served in India and led the cryptography team that broke a key Japanese code, enabling the Allies to intercept Japanese plans. After the war he became a teacher, whilst



still finding time for mountaineering and writing. In 1950 he returned to Charterhouse to teach Classics, French and Italian and, as the beak in charge of Mallory Group, he inspired a life-long love of mountaineering amongst many Carthusians. Noyce was a key member of the successful ascent of Mount Everest team in 1953 and he led the Anglo-American Karakoram expedition in 1960. Noyce is fondly remembered in Godalming for his work as a local councillor and the Godalming Youth Centre is named after him.

Wilfrid Noyce was killed whilst climbing in the Pamirs in 1962 and his crampons were bought by Richard Gilbert, then President of the Oxford University Mountaineering Club and later to become (like Noyce) a teacher and writer on mountaineering. To Richard Gilbert's delight, the crampons fitted his boots perfectly and he used them throughout an active 50 years climbing all over the world. We are delighted that Mr Gilbert has recently donated the crampons to Charterhouse as a memento of Wilfrid Noyce.



Object 8

John Wesley Memorabilia

■ A bizarre piece of Wesleyan memorabilia

John Wesley is one of Charterhouse's most famous Old Carthusians, who has had a lasting influence across the world as the founder of the Methodist Church: not only did the Methodists preach the Christian message across the world, but they led campaigns for important social reforms, including the abolition of slavery and prison reform.

Wesley's preaching was so popular that thousands of people would flock to his open-air meetings and his celebrity status was such that there was a big market for Wesley memorabilia, such as mugs, books, pictures and statuettes. Our museum includes a collection of Wesley busts assembled by Oliver Van Oss (Headmaster 1965-1973). Most of them are made of plaster, but this must surely be one of the most unusual representations of Wesley, as it is made from the vertebra of an ox, painted to look like the famous preacher, wearing black vestments and raising his arms in prayer; the bone shape makes it appear as though he has angel wings. Souvenirs of this type were not unusual, in fact it was reported that these vertebral effigies were mass-produced when Wesley first visited Wednesbury in Staffordshire!

John Wesley came to Charterhouse as a foundation scholar in 1714, aged ten. He dutifully followed his father's instructions to keep fit by running three times around Green every morning. For his first few years at Charterhouse he survived on little but bread and ale because the older boys stole his meat, but he seems to have thrived on this limited diet. In 1720 he was awarded a Charterhouse exhibition to study at Christ Church College, Oxford, and he was ordained in 1728. After a rather unsuccessful period as a clergyman in the American colony of Georgia, he returned to London and in 1738 underwent a profound spiritual experience during a service of the Moravians at a meeting house in Aldersgate Street; he felt his "heart strangely warmed" and was convinced that salvation comes only through an individual's faith in Christ. Wesley began travelling and preaching throughout Britain and established Methodism, which developed into the most dynamic religious movement of the eighteenth century.

Object 9



This statuette of England Cricketer, Peter May (S1947), was created by British sculptor, Penelope Reeve and is one of a limited edition of 10 bronze sculptures on a green marble plinth. It was presented to the School by the Carthusian Society in 2001

Peter May (S1947) is widely recognised as the finest English batsman of the second half of the 20th century. There is a story told at Charterhouse that May hit a ball from the wicket on Green over the top of Verites. Whilst this legend is almost certainly apocryphal, it illustrates the importance of Peter May as the greatest cricketer produced by Charterhouse, one of the great cricketing public schools. He played 66 times for England and as captain for a record 41 times. He was the most talented English batsman of the 1950s. His first-class aggregate was 27,592 runs at an average of 51, with 85 centuries. An unassuming, shy man, there was nothing in his demeanour off the field to suggest that he was a world-class sportsman, but at the crease his cover drive – blending elegance, unhurried fluency of movement and power – was glorious to behold.

Peter Barker Howard May was born on 29th December 1929. Until her early death in 1946, May's mother encouraged Peter and his younger brother, John, in all kinds of ball games and his potential was spotted by Bob Relf, the cricket coach at Leighton Park Junior School. May arrived at Charterhouse in OQ1942, aged twelve, and was quickly assessed by Bob Arrowsmith, Master in Charge of Cricket, as capable of playing for the 1st XI, were it not for a rule that pupils in their first year should play with boys of their own age and not join senior teams. Peter May duly joined the Cricket 1st XI in CQ1944 and made his first century for the School against

A Homage to Peter May, England Cricketer



Peter May playing for the Friars CC, Charterhouse 1968

Harrow, scoring 108 in 90 minutes. During his four years in the 1st XI, he totalled 1,794 runs and made eight centuries. In his final year at Charterhouse he made 183 not out against Eton and successive hundreds at Lords, firstly for the Southern Schools against the Rest, then for the Public Schools against the Combined Services, with an innings of 146.

After Charterhouse, May did his national service in the Royal Navy and then went up to Pembroke College, Cambridge, to read History and Economics. In addition to his studies he played for Cambridge University Cricket Club (1950-1952) and Cambridge University Football Club (1949-1952). Not only did he win Cambridge blues for cricket and football, but also for Eton fives. He made nine centuries for Cambridge, starting with an innings of 227 against Hampshire; in 1951 he scored 138 against South Africa at Headingly.

He joined Surrey CCC in 1950 and became captain in 1957, leading the team to the two final victories of their record seven successive county championships.

Peter May played for England between 1951 and 1961 and was given the captaincy in 1955, aged just twenty-five, leading the England team forty-one times, with twenty wins, ten losses, and eleven draws. He experienced the elation of winning the Ashes in 1956, and the despondency of losing them in Australia in 1958/1959. He led the England tours to South Africa in 1956-57 and to the West Indies in 1959-60. In his first three home test series he averaged 72.75 against South Africa, 90.60 against Australia, and 97.50 against the West Indies. May's highest innings was 285 not out for England against the West Indies at Edgbaston in 1957:

he came in to bat when England were nearly 300 behind and Ramadhin's bowling was seemingly unstoppable, but, in a phenomenal partnership with Cowdrey, he batted for nearly ten hours.

Peter May retired from test cricket in 1961 aged just thirty-two, after which he focused on his career as an insurance broker and family life with his wife, Virginia, and four daughters. He was a Test selector from 1965 and chairman of selectors from 1982-1985. He was awarded the CBE in 1981 and was President of the MCC in 1980-81. He died from a brain tumour in December 1994.

Cary Gilbert-Smith (BH1966-2004) wrote in *The Carthusian*:

I remember him facing an off spinner bowling to a defensive leg-side field, and still have the clear impression of him, while the ball was in flight, looking up to select his gap, and then driving the ball imperiously through it. His on-drive was quite different from the modern version, which tends to be a bottom-hand shot, working or whipping the ball away from in front of the pad. May's was a top-hand shot, played just like his off – or cover-drive, with his front foot planted firmly beside the ball, and the bat hitting right through the line, straight and clean and devastating.

Vaughan Williams' autograph score

Object
10





The words and music of the Masque of Charterhouse were originally written to be performed as part of the tercentenary celebrations of the School's founding in 1911 by E.D. Rendall, a teacher in the School

The Masque depicts the history of Charterhouse, starting with the eviction of the Carthusian monks from the London Charterhouse in 1535, and was again performed in expanded and revised versions in 1922, 1929, and 1935.

In 1947 an ex-student of Ralph Vaughan Williams (RSR1887-1890), John Wilson took over as Director of Music at Charterhouse. Wilson was keen to revive the Masque, and approached Vaughan Williams to

provide new music for the final scene. Vaughan Williams agreed to the task on the condition that the Masque would finish with a climactic congregational performance of the school song, *Carmen Carthusianum*, with an orchestral accompaniment provided by the composer. In the end, the composer also provided an orchestral arrangement of Haig Brown's hymn *Auctor Omnium Bonorum*, to be performed before the start of the Masque.

It must be said that, of the two songs, *Auctor Omnium Bonorum* has more to recommend it as a melody than the *Carmen*, which is an incredibly awkward tune, to say the least. The music for the *Carmen* was originally composed by William Horsley, who was organist of Charterhouse in the mid-nineteenth century. Despite its aesthetic limitations, Vaughan Williams appears to have had great affection for it, writing that 'I press the claims of our "*Carmen*", not from a false sense of chauvinism, but on purely artistic

grounds; I believe our "*Carmen*" is the finest school song in existence' (*The Carthusian*, July 1956).

Vaughan Williams certainly gave the song the full treatment in his setting for the Masque. Indeed, the manner in which the melody is first introduced by unison cellos and basses, then treated contrapuntally by the strings, eventually leading to a grand choral rendition of the tune, is straight out of Beethoven's playbook for the 'Ode to Joy' melody in his Ninth Symphony. One might begin to think that Vaughan Williams believed that the *Carmen* is fit to sit alongside Beethoven's 'Ode to Joy', another rather unassuming little tune that dares to speak of lofty things...

Dr Russell Millard
Head of Academic Music

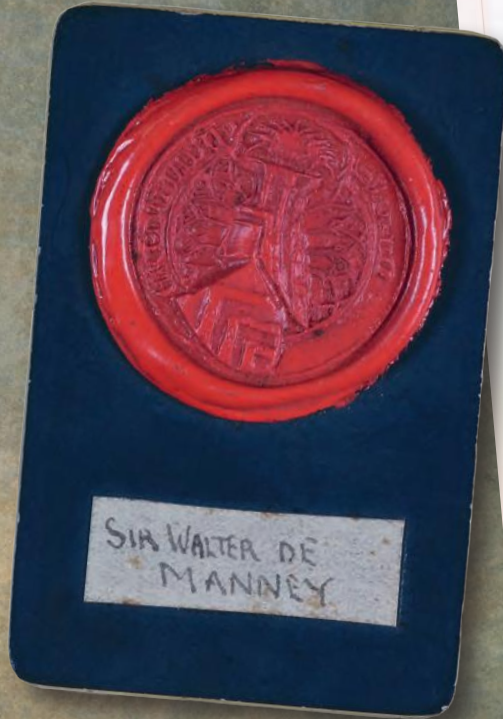


Charterhouse History



Seal of Sir Walter de Manny

Founder of the London Charterhouse monastery



Object
11

19th century artist's imaginative depiction of Sir Walter de Manny

Walter de Manny first arrived at the English court in 1327 as a young esquire in the retinue of Philippa of Hainault, wife of King Edward III

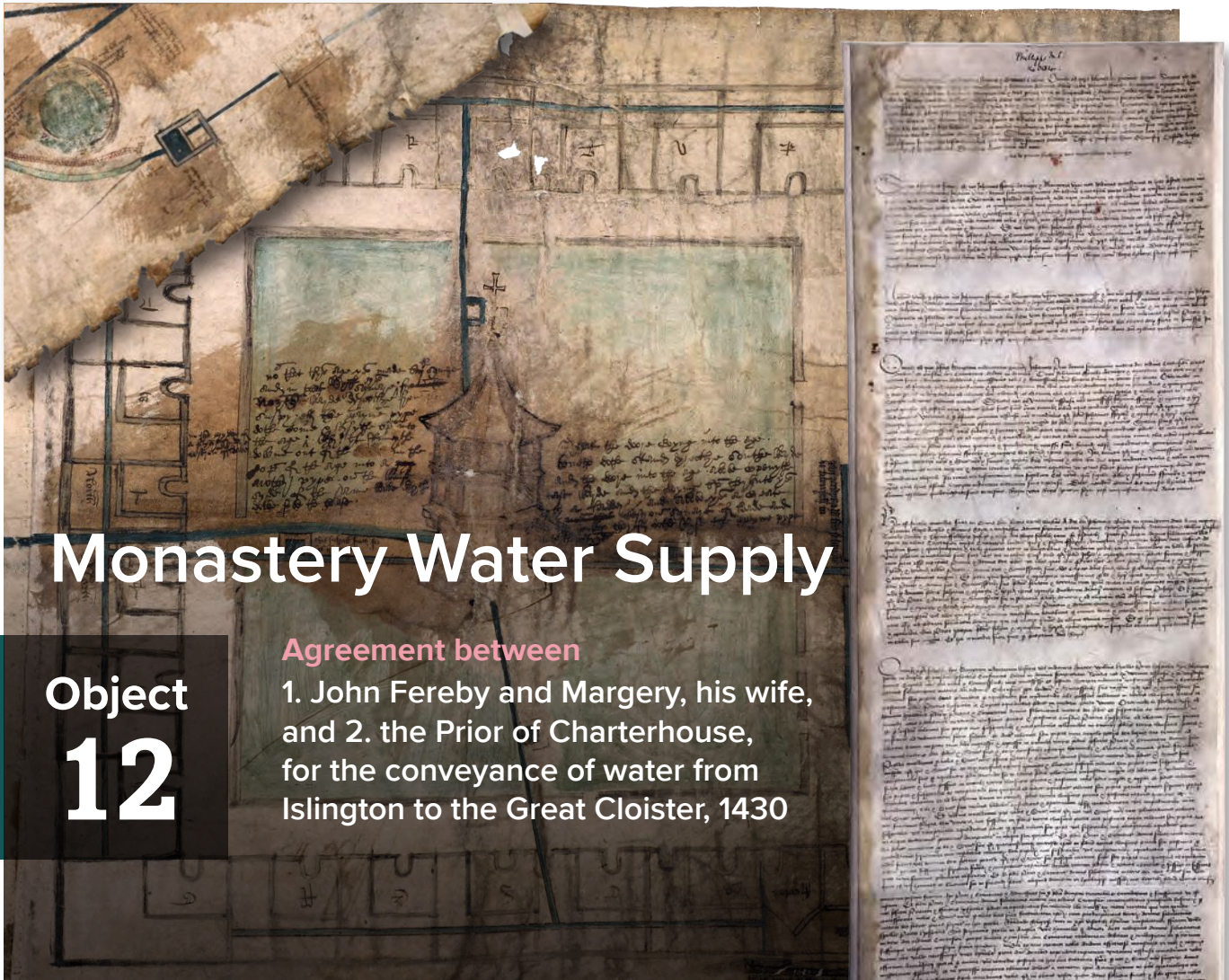
He was quickly promoted in the King's service and had a successful military career, fighting in Scotland, the Netherlands and France during the early stages of the Hundred Years War and making his fortune from plunder and ransom money. He then became a leading figure at the court of King Edward III, employed as an ambassador, admiral, and emissary to the Parliament; he was rewarded with a peerage in 1348.

Sir Walter was an administrator, as well as a successful soldier. In 1348, when London's cemeteries were overwhelmed by many thousands of victims of the Black Death, he took practical action by leasing a 13-acre plot near Smithfield outside the city walls to be used as a burial ground. It was the largest mass grave during this period, containing an estimated 50,000 bodies. Sir Walter added a chapel on the site and eventually bought the land (rather than simply leasing it) so that he could establish a permanent monastery there.

This is a replica of the wax seal affixed to Sir Walter de Manny's charter of 8 March 1371, founding a house of monks of the Carthusian order, to be called 'the House of the Salutation of the Mother of God'. The Carthusian monks would offer daily prayers, not only for the plague victims buried there, but for the immortal soul of their founder, an important factor for a pious benefactor who feared divine judgement.

The shield on the seal has three chevrons on it, the device on Sir Walter de Manny's coat of arms being "Or three chevrons sable" (three black chevrons of bands pointing upwards on a gold background).

Sir Walter died in 1372 and was buried with great ceremony in front of the high altar. His tomb was lost when the monastery was dissolved and the buildings were repurposed, first as a private mansion and then as Thomas Sutton's charity. Sir Walter's tomb was re-discovered during restoration work after World War Two and its site can be seen today, marked out in Chapel Court outside the entrance to the London Charterhouse museum.



Monastery Water Supply

Object 12

Agreement between

1. John Fereby and Margery, his wife,
and 2. the Prior of Charterhouse,
for the conveyance of water from
Islington to the Great Cloister, 1430

This fifteenth century document from the School archive is an important legal agreement allowing the monks of the London Charterhouse to access a plentiful fresh water supply for their monastery

The Overmede fresh water spring belonged to John and Margery Feriby, owners of the manor of Barnsbury in the parish of Islington. On 9 April 1430, the Feribys granted permission to the Charterhouse Prior to construct a water conduit at the spring and to lay pipes across a strip of their land; they also granted the monastery the right to have and to hold the said spring and land in perpetuity for an annual payment of 12 pennies. The agreement was witnessed by Humphrey, Duke of Gloucester. This took the water supply for 290 yards to the edge of John and Margery Feriby's property. From here, however, the water still had to be piped for over a mile to reach the Charterhouse – quite a feat of engineering. Fortunately, the owners of the two properties in between

(the Priory of the Hospital of St John at Jerusalem and the nuns of St Mary, Clerkenwell) were happy to grant permission for pipes to be laid through their grounds, particularly as branches supplied them both with water as well.

This deed sets out in Latin all the terms of the 1430 agreement. It is written on vellum, a high-quality parchment made from calfskin, and would have been kept in the Charterhouse monastery's muniment room. At some point the deed was lost and eventually found its way to Sir Thomas Phillips, a 19th century private collector of many thousands of medieval manuscripts. After his death, Phillips' collection was auctioned off and Gerald Davies bought the Charterhouse water deed for the School museum.

In addition to written documentation of the monastery's water supply agreement, the Carthusian monks drew up an extraordinary map of the water system, which is still preserved at Charterhouse in London. It is drawn on four large sheets of vellum stitched together and shows the route of the conduits from Islington, past St John's Priory, the Mill Hill, the nunnery at Clerkenwell and the Pardon Chapel. Once the water reached the Charterhouse it was fed into a lead cistern in a conduit house in the Great Cloister, from where a network of pipes distributed the water to each side of the Cloister. Not only does this provide a fascinating insight into medieval infrastructure, but it shows the layout of the monastery in its heyday.



Object 13

Founder's Statue

Thomas Sutton, dressed in Elizabethan style, looks as though he has been surveying the scene from Founder's Court since 1611

New pupils arriving at Charterhouse today might be forgiven for assuming that the School has been ensconced on top of Charterhouse Hill since the dawn of time, or at least since the School's foundation over 400 years ago. After all, our founder Thomas Sutton, dressed in Elizabethan style, looks as though he has been surveying the scene from Founder's Court since 1611 and the buildings behind him bear a distinct resemblance to an ancient Hogwarts. However, appearances can be deceptive and the statue in fact only dates from the 300th anniversary of Charterhouse in 1872.

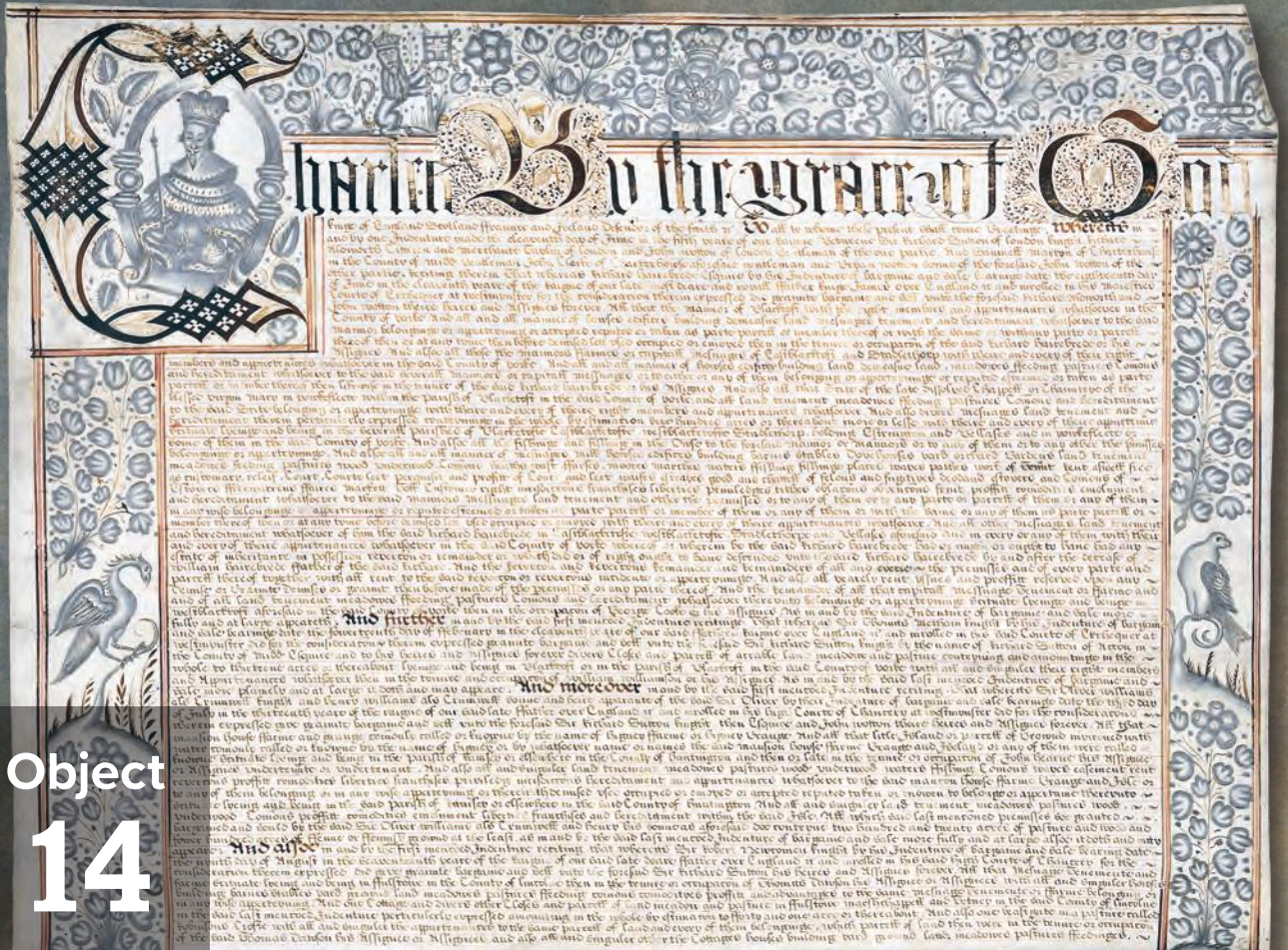
This bronze statue of Thomas Sutton was created by Sir William Goscombe John (1860-1952). The life-sized figure is raised up on a square stone plinth base, on the sides of which are four bronze panels in relief, one with the Royal crest, one with the Charterhouse crest, and two bearing inscriptions: *Domus Carthusiana Fundator Thomas*



Sutton 1611 and In Piam Fundatoris Memoriam Carthusiani 1911. At the base of the figure it is signed, *W.Goscombe John RA sc*" and inscribed with the name of the foundry, *A.B.Burton/Founder* – the statue was cast at a foundry in Thames Ditton owned by Arthur Brian Burton; Goscombe John used this foundry for a number of his castings.

A charitable Tercentenary Fund was set up to pay for the anniversary celebrations and for good causes, including a £1,500 commission to Goscombe John for the Founder's statue.

The completed statue was installed in Founder's Court during Exeat of OQ1912. Very few people were around to witness Thomas Sutton being hoisted into place, but Verites Housemaster, Alexander Hay Tod, was on hand to capture the historic moment on camera.

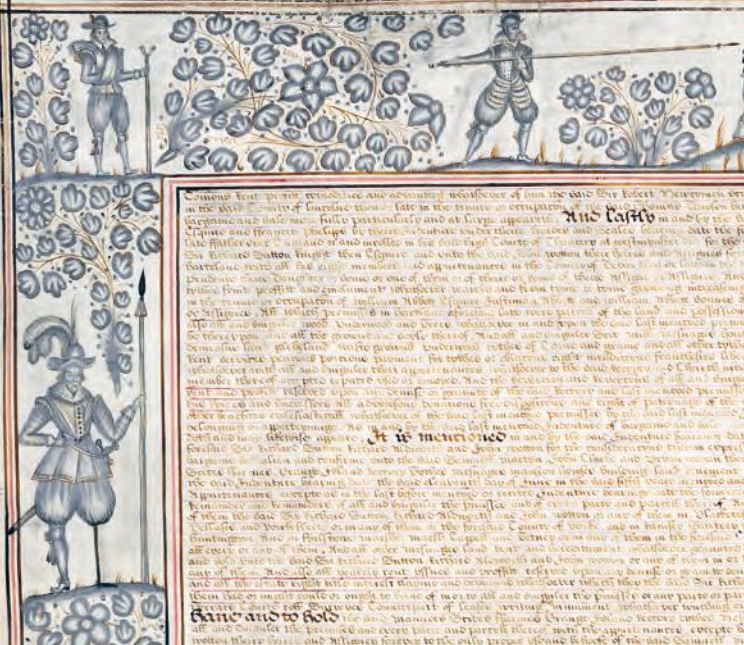


Object
14

A Royal Licence dated 1630

This beautifully illustrated document is a licence granted by King Charles I on 2nd March 1630, confirming the right of Thomas Sutton's charity (Sutton's Hospital) to hold the lands left by Sutton in perpetuity

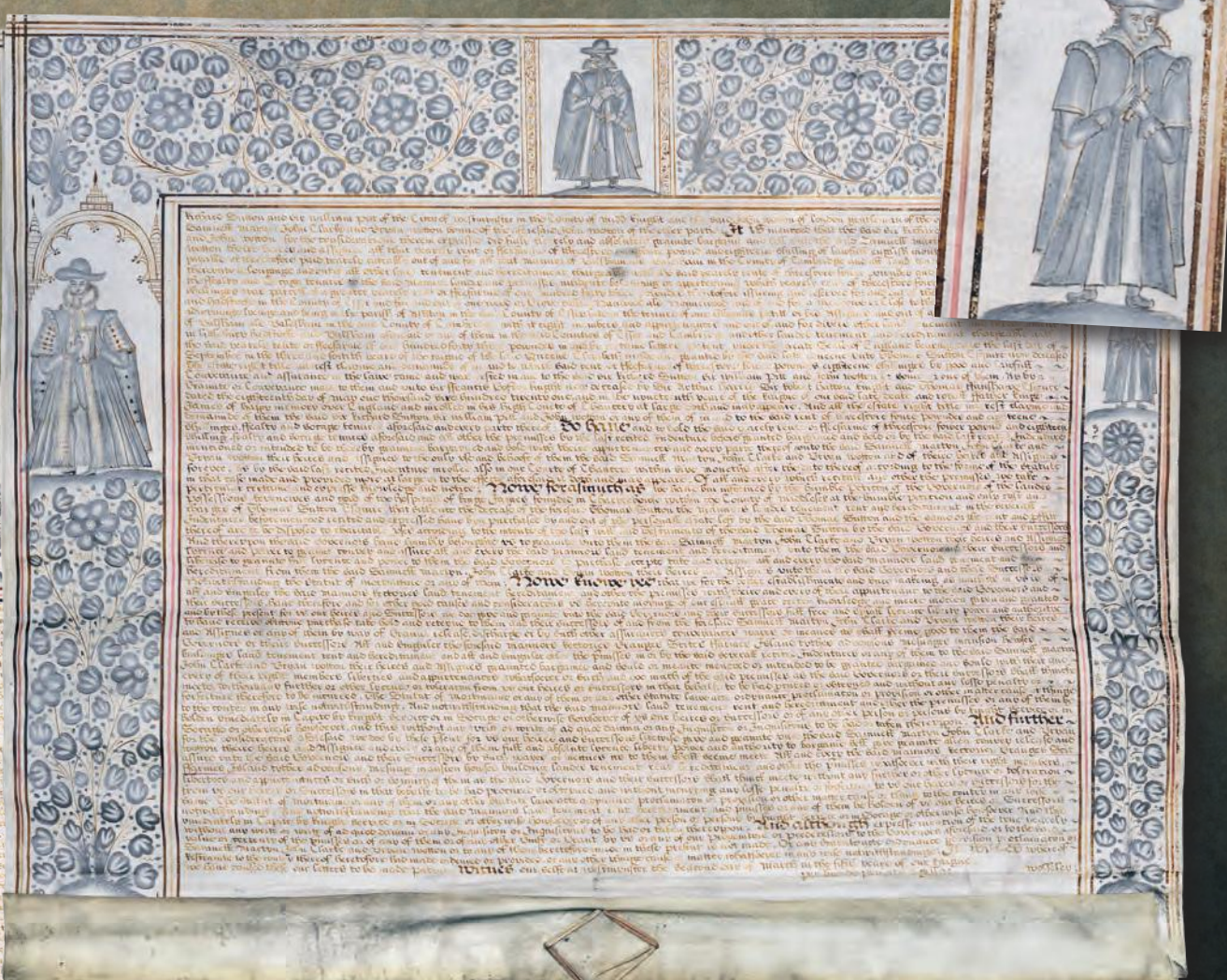
Most of the early records relating to Sutton's Hospital, including the original charter, are held in the London Metropolitan Archives, but this item is kept in the School archive. The English law of Mortmain (meaning literally "dead hand"), introduced in the 13th century, prevented the transfer of land to religious houses and other charitable institutions unless they had a special licence from the Crown. This was to limit the permanent accumulation of land in the "dead hand" of an institution rather than in the ownership of individuals who passed on their property at death – the Crown could claim death duties when property was inherited, but did not have any opportunity to tax land that was permanently held by an institution.



The licence is hand written on three large sheets of vellum (calf skin). The wide borders around three sides of each page are filled with beautifully detailed black ink illuminations. The document begins "Charles by the grace of God King of England Scotland France and Ireland, Defender of the Faith", with a cartoon-like figure of King Charles himself sitting in the capital C. The margins of the first page feature the royal lion and unicorn and mythical birds, surrounded by flowers. The document lists all the properties owned by Sutton's Hospital and confirms that the charity has the right under a Statute of Mortmain to own them in perpetuity.

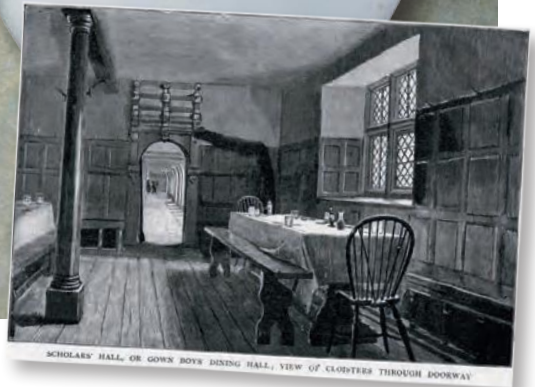
The margins of the second page depict military figures brandishing pikes and muskets. One soldier has a missing leg, so these are presumably the 'decrepit or old Captaynes either at Sea or Land Souldiers maimed or ymptent' that Thomas Sutton intended to benefit as pensioners in his charity. The final page is illustrated with three scholarly looking figures wearing long gowns, including a young man in the right hand margin who could perhaps be a Gownby scholar.

The great seal of England appended to the document depicts King Charles I enthroned in splendour on the obverse and, on the reverse, riding on horseback.





Object 15



The Charterhouse Gowser

Jugs known as ‘Gowsers’ were used to serve beer to pupils in London

This example is a white glazed china jug with blue decoration. The Charterhouse arms appear on either side and “Scholars’ Buttery” is written in a circular ribbon below the spout.

In the days before tap water was safe to drink, weak beer was a healthier option and was drunk by children and adults alike. This beer jug belonged to the Scholars’ buttery in Gownboys. It was only after the School moved to Godalming, with a reliable source of water from the School well, that beer was phased out. Alexander Hay Tod, writing about the School in 1900, commented:

Beer is provided, but seldom touched; some houses are absolutely teetotal. This disuse of beer might almost have

been noticed amongst the changes of the last quarter of a century, for in 1872 almost everyone drank it. Beer used to be provided also for the football elevens after games and foreign matches, but the practice dropped fifteen years ago, and foreign elevens are now given tea instead. Many house masters provide lemonade at dinner; some let boys bring in their own.

The gowser jug definitely pre-dates the School’s move from London in 1872 because after this date the foundation scholars, who had previously all been housed in Gownboys, were distributed amongst all the boarding Houses, so there was no longer a “Scholars’ Buttery”. The retailer’s name, “Daniell London”, was printed on the base prior to glazing – A.B and R.P Daniell were retailers of high-quality porcelain china in New Bond Street and Wigmore Street, London, from about 1825 onwards, so we can be certain that the jug is mid-nineteenth century. Charterhouse would have commissioned bespoke

china with the School crest from Daniells, who then put in an order to a suitable manufacturer. ‘Minton’ is stamped in tiny letters, barely visible, on the base; symbols denoting the month and year of manufacture should also be included, but they are so faint as to be completely unidentifiable. The style and quality of the jug is typical of Minton china.

Archibald James Wake (Gownboys 1869-1876) kept this ‘Gowser’ as a treasured souvenir of his schooldays and his sister donated it to the School museum after his death. The jug had been broken and repaired, but it is, nevertheless, an important artefact for Charterhouse’s social history, allowing us to imagine pupils sitting in the Gownboys dining hall in London happily sipping glasses of beer poured from it.

The Charterhouse Greyhound

The Charterhouse Greyhound has always been an important symbol



Object
16

The greyhound has always been an important symbol for Charterhouse. This carved wooden greyhound came from the old Charterhouse in London, probably from a pew decoration in the chapel. Greyhounds pop up as architectural features around the School, and the theme even extends to our 'Greyhound Prizes' for academic successes.

The original greyhound was a feature of the School coat of arms: Thomas Sutton, founder of Charterhouse, was of humble birth and had made his fortune as a civil servant, property magnate and money lender. He did not have his own coat of arms until after his death, when the Court of Heralds assigned one to him in recognition of the importance of his charitable foundation. It was a 'recycled' coat of arms belonging to an extinct Sutton family from Lincolnshire (unrelated to Thomas Sutton) and it is still used by Charterhouse today. It is made up of the following parts:

The Helm is a knight's helmet, depicted above the shield.

The Crest is the decoration above the helm, described in heraldic terms as "a greyhound's head, coupéd ermine collared gules garnished and ringed Or, on the collar 3 annulets gold". In other words, the top of the helmet is decorated with a white greyhound's head, cut below the neck in a straight line. Its fur is decorated with black ermine marks and it is wearing a gold collar decorated with three gold rings.

Mantling: The Charterhouse coat of arms is often depicted with red and gold drapery on either side of the helmet, forming a backdrop for the shield.

The Shield is technically described as "Or, on a chevron between three annulets gules, as many crescents of the field". In plain English this means that the shield has a gold background, divided by a red inverted v-shaped stripe; there are three gold crescent moons on the stripe and three red rings on the gold background.

The Motto: The Charterhouse motto is "Deo Dante Dedi", which translates approximately as "God having given, I gave"⁽¹⁾, which is said to have been the motto of Thomas Sutton. However, it is also possible that the motto was adopted from the Carthusian monastic order, as "Deo Dante" is a phrase commonly used by Carthusian monks before starting any significant task. Today's Charterhouse pupils are all known as Carthusians and the phrase "Deo Dante Dedi" is an important part of our School ethos: we are fortunate to have great educational opportunities and we therefore aspire to contribute as much as possible to the world.

⁽¹⁾ Literally, 'With God giving, I gave.'

Object 17

A Valentine's Letter

A love letter from a young Carthusian giving us a real insight into School life at Charterhouse in London

This charming illustrated love letter from an amorous young pupil is in York Castle Museum's collection of valentine cards. It has so much to tell us about school life at Charterhouse in London that we have included it in the '100 Objects' series, even though the original item is not in the School's possession; York Castle Museum have very kindly provided high-resolution copies so that you can enjoy it.

Sweet Polly-anthus

Charterhouse

February 13th 1849

Most exquisite and Adorable Miss Pollina
(I wish I might call you dearest Polly)

I am shamming ill today, to escape School, & to find time to write a Valentine to the fair charmer of my soul. Your tender heart, I know, will feel for me when you hear of what I am suffering this morning for your sweet sake.

I have been obliged to swallow an odious black Draught, and have had nothing but a large basin of Water Gruel for my breakfast – But I don't care! My beloved Pollina Lewis makes up for all! It is a comfort to me here to have something in the shape of a woman to talk to of my love for you, though that woman is only Mother J.

Since the last delightful evening I spent in your dear Drawing room I have lost not only my Heart, but 3 places a week in my class. For thinking of my sweetest Angel (yourself) makes me abhor Greek and detest Latin, all except one little word which I am never tired of looking out in my Ainsworth's Dictionary because it reminds me of your darling and never to be forgotten Name. That little word is "Plena". It means "full" and it fully describes the

state of my Heart, which is brim-full down to my very breeches pockets of love & admiration for my enchanting Miss P'lina –
Loveliest and most Abominable of your Sex!!! I declare to you I would gladly give Doctor Saunders leave to flog me till he could stand over me no longer, if he would only allow me to dance one Polka with you afterwards.
Can't you, Bewitching Creature, persuade your handsome Mama to ask me out some Saturday Evening when your Brother goes home, and to give another little Evening Party, that I may once again enjoy the inexpressible Pleasure of pressing your fair Fingers in mine?
Say Dearest Girl, do we not love?
Are not our Passions equal?
Are not our Hearts like to 2 Doves,
Which do each other Beak well?

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Loveliest and most Abominable of your Sex!!! I declare to you I would gladly give Doctor Saunders leave to flog me till he could stand over me no longer, if he would only allow me to dance one Polka with you afterwards.

Can't you, Bewitching Creature, persuade your handsome Mama to ask me out some Saturday Evening when your Brother goes home, and to give another little Evening Party, that I may once again enjoy the inexpressible Pleasure of pressing your fair Fingers in mine?

Say Dearest Girl, do we not love?

Are not our Passions equal?

Are not our Hearts like to 2 Doves,

Which do each other Beak well?

The overpowering nature of my affection and of that nasty Black draught renders me unable to say any more at present than that

I am Ever

Your most Devoted

Admirer & Valentine

Bransby Sawbone Cooper

"Bransby Sawbone Cooper", the author of the letter, was Lovick Henry Cooper, born 21 January 1832, the third son of a surgeon, Bransby Blake Cooper FRS. Lovick was at Eton for just a couple of months (June to August 1842), but he moved to Charterhouse in June 1843, joining



The overpowering nature of my
affection and of that nasty black
draught renders me unable to say
any more at present than that

I am ever

Your most Devoted
Admirer & Valentine
Brandsby Jacobine Cooper

Sweet Polly-anthus



Charter House
Feb 15 1849

Most exquisite and
Adorable Miss Pollina (I wish I might
call you dearest Polly)
I am shamming ill today, to escape
School, & to find time to write a Valentine to
the fair Charmer of my Soul. Your tender
heart, I know will feel for me when you
hear of what I am suffering this morning
for your sweet sakes. I have been obliged
to swallow an odious black Draught, and

Copyright York Museums Trust
(York Castle Museum)

Saunderites boarding House. We do not have much detail about Lovick's time at Charterhouse, other than that he played for the School Cricket XI team. In his final exams in the summer of 1849 he is listed as bottom of the Fifth Form, perhaps because he was distracted by love!

Lovick's illustrations are quite accomplished - his drawing of a Polyanthus flower (similar to a primrose) is instantly recognisable, so perhaps his parents had paid extra for art lessons with the Charterhouse drawing master, William Robertson.

'Pollina' was Paulina Lewis (born 1835), the daughter of George Lewis, who was Secretary to the Master of the Horse in the Royal Household. Paulina's brother, William Lewis, was a Gownboy scholar at Charterhouse between June 1844 and May 1849. We will never know whether Polly returned the affection of her valentine, Lovick Henry Cooper. Poor Lovick joined the British Army in India after leaving Charterhouse and was commissioned as a 2nd Lieutenant in the 1st European Fusiliers Regiment. He died, aged only nineteen, at Meerut on 22 November 1851. Polly eventually married in 1863 to a widowed rector who was nineteen years older than her.

Lovick faked illness to escape school and write to Polly. He would have been sent to the School infirmary to see the medical officer, who was later described by Gerald Davies OC: "Dr John Miles, a man whose knowledge of human nature perhaps was in advance of his medical science, must at least claim the praise of having kept us healthy by simple means. He had, in his repertoire,

two main remedies. If he suspected a boy of wishing to sham he gave him black draught; if he thought he was really unwell he gave him brown mixture. The would-be shammer feared the black, the ailing boy feared the brown, and so on the whole the sick list was kept fairly free".

The infirmary was presided over by the Gownboys Matron, Mrs Elizabeth Jeffkins, universally known as "Mother J". She held the post for over thirty years and was adored by all the boys. After her death at Charterhouse in 1856 the Old Carthusians erected a memorial to her in the Chapel at the London Charterhouse.

'Dr Saunders' was the Reverend Dr Augustus Page Saunders, Charterhouse Schoolmaster 1832 to 1853 and namesake of Saunderites House.

"Carthusians of Dr Saunders' day were full of good stories of his doings and sayings, marked all by a certain quaint humour which was among the valuable assets of his personality - witness, for example, his offer to two boys who were anxious to fight, that though he could not oblige them in that respect, he would flog each of them as long as the other desired, and it would come to the same in the end. Carthusians who had been in his Sixth were fond of telling how in his later days he would seem to be asleep, the form keeping up a drowsy humming for fear of arousing him, till he would suddenly wake up, pounce on some boy, set him on to construe, and in ten minutes teach more than many a man could do in a day".
Gerald Davies (G1864, BH1873-1905).

School Graffiti

Pupils at Charterhouse in London indulged in unofficial graffiti, scratching their names clandestinely during hashes or whiling away the long evenings in House by inscribing their names into the furniture. There was even a Carthusian term for graffiti, 'mobbing' (also the term for pushing and shoving)

Object 18

If you stroll through the archway between the South African Cloister and Founder's Court you will notice many names carved into a stone archway that leads nowhere. This is the 'Gownboys Arch' that originally led into the Gownboys building at Charterhouse in London. Scholars could pay to have their names carved into the arch or into the facing of the Schoolroom building. Rather than lose these historic carvings, the stones were dismantled when the School moved to Godalming and reconstructed on the new site (see Object 41).

In addition to these formally sanctioned carved records, the boys at the London Charterhouse also indulged in unofficial graffiti, scratching their names clandestinely during hashes or whiling away the long evenings in House by inscribing their names into the furniture. There was even a Carthusian term for graffiti, 'mobbing' (also the term for pushing and shoving). This object is a small table-top desk that was given to the Headmaster's wife, Annie Marion Haig Brown, by the Saunderites butler, Thoamas Bayly; it is made from pieces of desk from the London Charterhouse that are covered in Carthusian names.

According to one Old Carthusian, boys who were particularly skilled at carving were in great demand to immortalise their friends' names, and some of the lettering on this desk is certainly very neatly chiselled. The earliest name dates from the 1820s, although most belong to boys who were pupils during the 1840s. If you would like to know who some of them were and what became of them, read on:

Desk Top

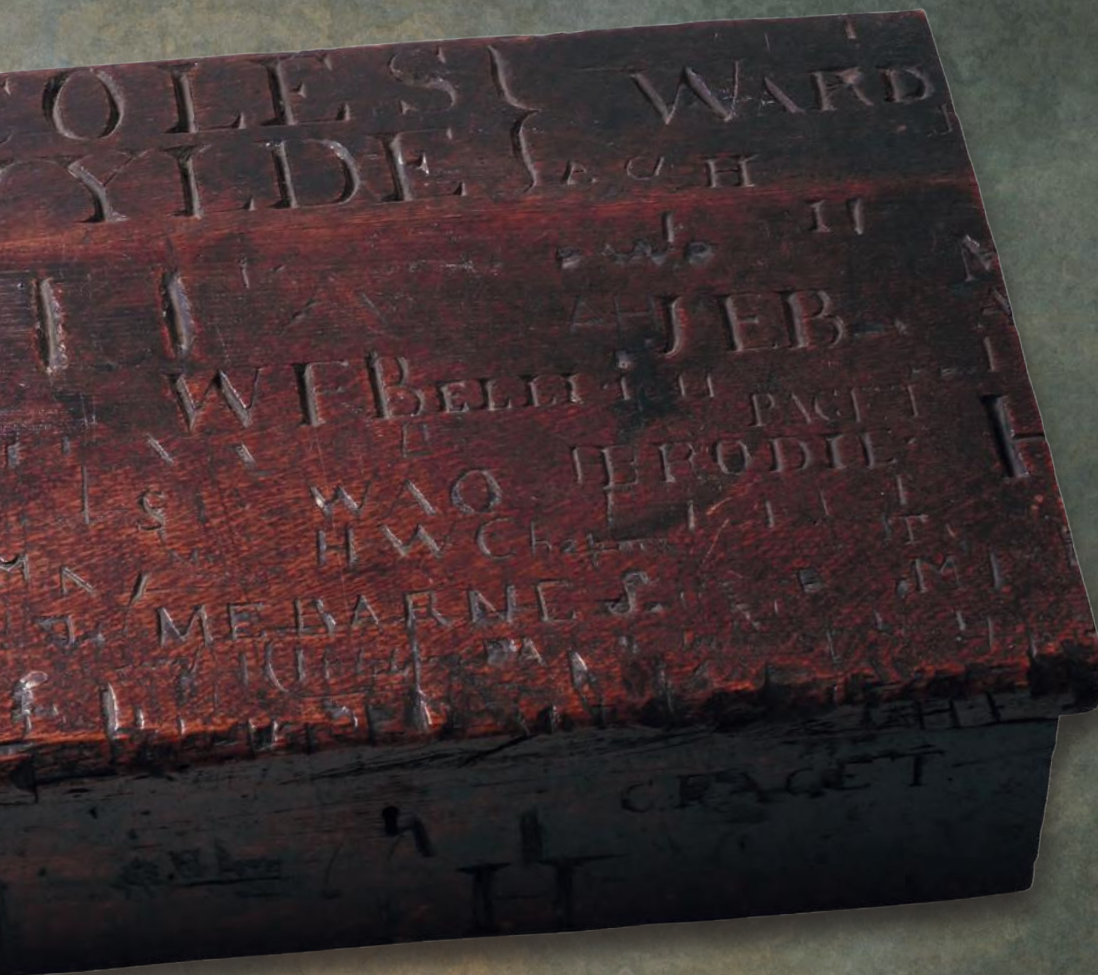
G.C.Coles: George Godwin Coles, born 17 January 1831, the son of the Reverend George Coles, Vicar of St James' Croydon. He was in Gownboys from September 1844 to December 1850 and played for the 1st XI Cricket team; he was awarded an Exhibition prize to go on to university, but we have no record of where he went after Charterhouse. He died in Melbourne, Australia, on 14 September 1854, aged only twenty-three.

C Wylde: Charles Wylde, born 25 January 1832, the son of General William Wylde RA. He was in Gownboys from April 1842 to August 1850 and, like his friend George Coles, was in the 1st XI Cricket team and was an Exhibitioner at Emmanuel College, Cambridge. He became a civil servant in the Ordnance Office and the War Office, and was appointed as a Gentleman Usher to Queen Victoria in 1873. He retired in 1879 and died at Eastbourne in 1884.

Ward: James Duff Ward, born 9 June 1834, the son of Henry Ward of Brooklands, Havant. James was in Verites from June 1846 to July 1852. He joined the Bengal Civil Service and worked in India from 1854 until his retirement in 1875. He died at Norwood in 1891.

J.E.B.: John Ernest Bode, born 23 February 1816, the son of William Bode. John was at Eton for two and a half years, but transferred to Charterhouse in October 1829, initially as a Day Boy and then as a Gownboy (Dec 1829 to Dec 1833). He won a Talbot Gold Medal for classical scholarship





and was the Orator in 1832 (the senior scholar, whose responsibilities included giving an oration in Latin at the end of the autumn term). John won a Charterhouse exhibition to Christ Church Oxford and he had a distinguished career, both as a student and a tutor at Oxford. He was ordained in 1841 and was Rector of Westwell, Oxford and then of Castle Camps, Cambridgeshire until his death in 1874. He married Hester Lodge in 1847. John's son, also called John Ernest Bode, was a Master at Charterhouse and founder of Bodeites House.

W F Belli: Walter Forbes Belli, born 24 August 1833, the son of William Hallows Belli of the Bengal Civil Service. Walter was born at Hooghley in Bengal and was sent 'home' to England to be educated, joining Gownboys in October 1844. He left Charterhouse in December 1849 and returned to India. In 1853 he was commissioned into the Bengal Army as an Ensign in the 40th Native Infantry Regiment and was promoted to Lieutenant in 1857. He died at St Heliers, Jersey, on 22 November 1861.

H W Chapman: Henry William Chapman, born 17 January 1834, the first son of Henry Chapman OC. He was in Saunderites and then Verites between September 1844 and August 1850. He joined the 28th Bengal Native Infantry Regiment in 1852 and retired with the rank of Captain in 1864. William married Julia Robertson in 1869. He died at Folkestone on 24 December 1889.

M E Barnes: Medley Edward Barnes, born 10 February 1832, the son of John Barnes of Braengorhan, Argyleshire. He was in Verites from September 1844 to December 1848.

We know nothing about his later life, except that he lived in Scotland, at Rogart, Sutherland, and married, first Catherine Stephenson, and then Catharine Jacobs from Alderswort in Germany.

Desk side

W Osborne: William Alexander Osborne, born 7 March 1843, son of the Revd. William Alexander Osborne, Headmaster of Rossall. William was in Verites from September 1853 to Aug.1860. He went to Brasenose College, Oxford, graduating with a BA in 1866. He was ordained in 1867 and had a long and varied career in parishes in Cheshire, Cornwall and Norfolk. William married Emma Grimsditch in 1872 and died in November 1925.

Desk front

C Paget: (another 'Paget' also appears on the top): Cecil George Paget, born 19 June 1853, the third son of Colonel Leopold Grimston Paget of Park Homer, Wimborne. Cecil arrived at Charterhouse in July 1864, initially in Saunderites, but then transferred to Gownboys. He won a Gold medal for classical scholarship and played for the 1st XI Football team. Cecil was one of those pupils who experienced school life in both London and Godalming, as the School moved during his final term, CQ1872. He was a Charterhouse Exhibitioner at Christ Church College, Oxford, and then was ordained and went into parish ministry. He married Elizabeth Skinner in 1887. He died at Oxford on 24 April 1929.

Object 19

An artist in the making

■ The next object is a Charterhouse textbook



RUDIMENTS OF THE LATIN LANGUAGE.

FOR THE USE OF
CHARTERHOUSE SCHOOL.

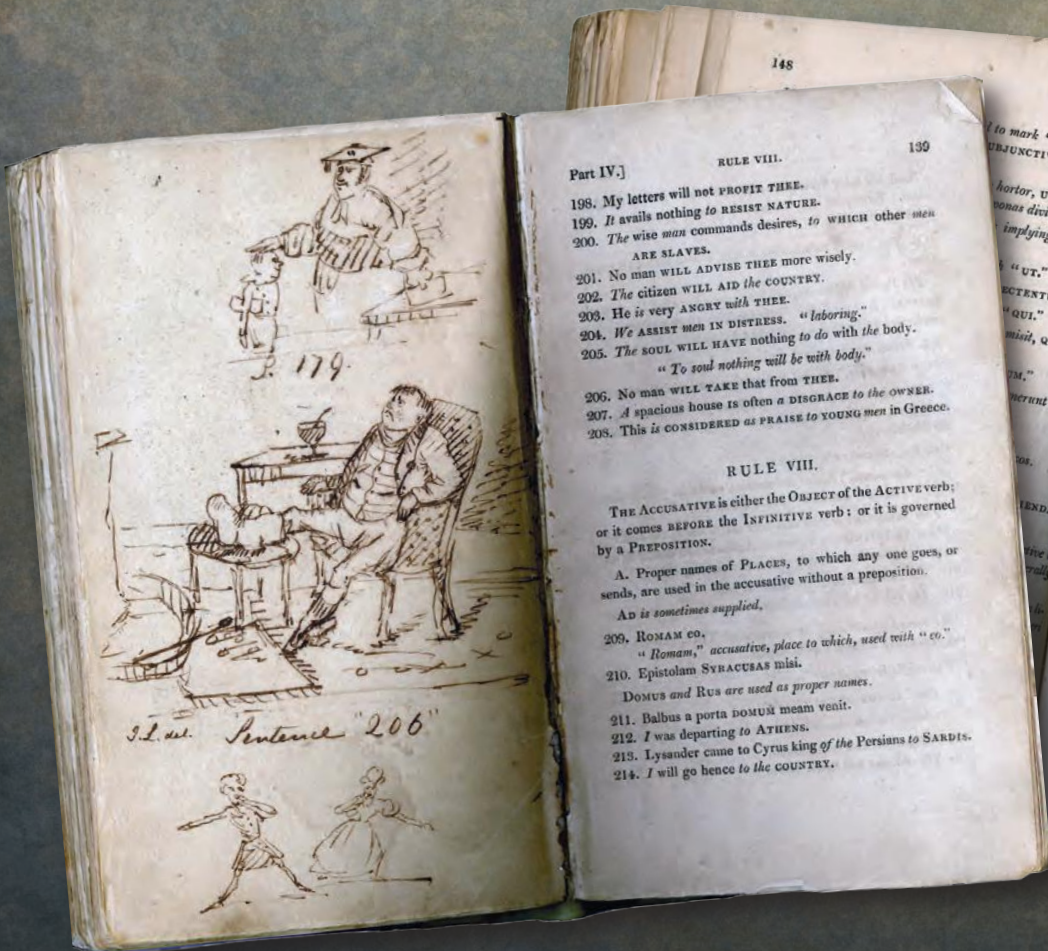


LONDON:

PRINTED BY RICHARD TAYLOR, SHOE-LANE.
SOLD BY S. WILKIE, 40, CHARTERHOUSE-SQUARE.
1827.



J. 140.



Part IV.]

RULE VI.

135

A Noun expressing the WHOLE, of which PART is taken the Genitive with the Adjective, that marks the PART.

122. PRIMUS REGUM Romanorum erat Romulus.
"Regum," genitive, used with "primus."

123. EORUM ut quisque primus venerat, sub muro combat.

The Substantives "PROPERTY," "PART," "DUTY," "SINCE," used in English after the Verb AM, are omitted in turning a sentence into Latin.

124. To obey is the duty of a SON.

125. To die for his country is the part of a BRAVE MAN.

"It concerns" may be turned into Latin by the word "interest" or "refert," the person being in the GENITIVE case.

126. It concerns CLAUDIUS, that Milo should perish.

127. It concerns the REPUBLIC, that there be two consuls.

128. This concerns not THOSE persons.

129. This concerned thee much. "Thine much among was."

130. I condemn others of INACTIVITY.

131. We remember our ancient FAME.

132. Thou wilt recollect thy OFFENCES with some sorrow.

133. He will be grieved at his FOLLY. "Him will grieve."

134. We are weary of LIFE. "Weariness of life wearies us."

135. Pity a MIND bearing things not deserved.

136. Cicero was greedy of GLORY.

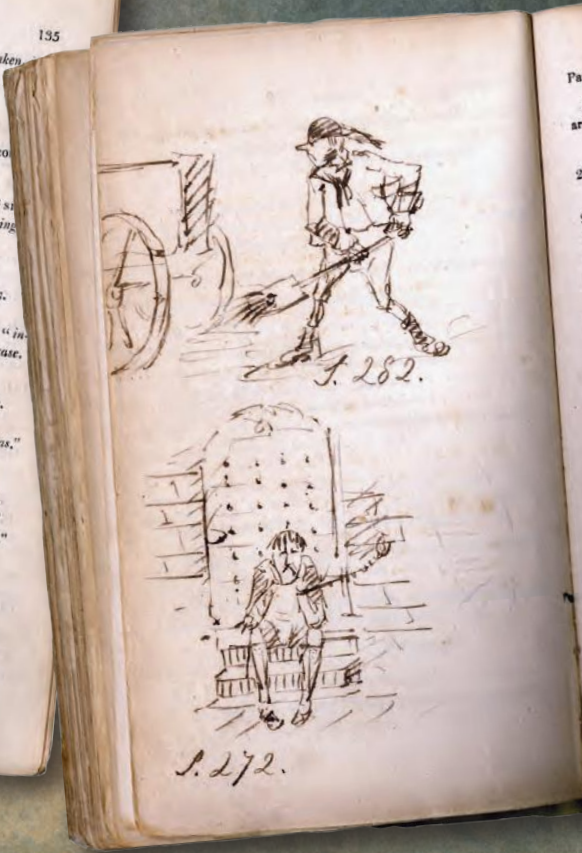
137. I hate a man unmindful of KINDNESSES.

138. The queen is rich in CATTLE.

139. Caesar calls out to him the first men of the GAULS.

140. Miltiades was most singularly distinguished above ALL.

M 2



Part IV.]

RULE X.

145

G. Nouns joined with PARTICULAR VERBS and ADJECTIVES, are used in the Ablative without a preposition.

Some are used in the Genitive also.

261. Expetuntur voluptates, ut DOLORE CAREAS.
"Dolor," ablative, used with "careas."

262. HIS REBUS EORUM. abl. or gen.

263. CONSOLATIONE aliorum INDIGEMUS. abl. or gen.

264. RECORDATIONE nostrae AMICITIAE FEUDOR.

265. JUSTITIAE FUNGAR OFFICIIS.

266. OMNI Macedonum GAZA POTITUR Paulus. abl. or gen.

267. HIS REBUS UTIMUR.

268. EX tuis literis PLENUS sum EXPECTATIONE. abl. or gen.

269. OMNES Archiam COGNITIONE DIGNUM putaverunt. a. or g.

With many Verbs and Adjectives the Preposition is sometimes omitted, and sometimes inserted.

270. Ego amicos tuos CULPA LIBERO. Or "a culpa."

271. Nihil a me commissum est, quod esset ALIENUM nostra AMICITIA. or "a nostra amicitia."

272. It is miserable TO BE WITHOUT the COMPANY of friends.

273. Thou dost NOT NEED ADVICE. abl.

274. I do not think that thou NEEDEST EXHORTATION.

275. We wish to ENJOY PEACE.

276. CRASSUS DISCHARGES the DUTY of a good man.

277. Old-age ENJOYS THOSE things abundantly.

278. Use thy-OWN JUDGEMENT.

279. The night is FULL of ALARMS.

280. Present thyself WORTHY of thy ANCESTORS

281. I will CLEAR myself from all ODIUM.

282. No part of life IS-FREE from DUTY.

N

One of the joys of working in the Charterhouse Archive is helping researchers with their studies, whether they are family genealogists or academic historians. It is a two-way process because inevitably we learn something new from the researcher as well.

One of the more intriguing recent archive enquiries came from a librarian at the University of Leicester Special Collections Library who came across an early Charterhouse textbook while preparing an exhibition about Victorian childhood. The University's copy of *Rudiments of the Latin Language for the Use of Charterhouse School* (published in 1825) was filled with striking and remarkably well-drawn 'doodles'. The name written on the flyleaf was 'Berney', so the librarian asked whether we had any record of a boy by this name and, if so, was he an artist? There were indeed two Berney brothers, George and Thomas, at Charterhouse between 1826 and 1830 and, although we had no record of them as artists, George just happened to be in the same boarding house as John Leech, who later became a renowned cartoonist for *Punch*. It seemed quite a coincidence that two boys in Churton's House at the same time were both talented artists, particularly as the Charterhouse Archive holds John Leech's own copy of *Rudiments of the Latin Language*, also filled with doodles. We sent a couple of examples of Leech's drawings to Leicester University for comparison and, much to our excitement, the drawings matched – Leech's style is quite distinctive, particularly his amazingly accurate and lively horse illustrations, and there was no mistaking his work. He was clearly entertaining his friends by illustrating their text books as well as his own. The drawings in each book are not identical, but follow similar themes; some are numbered to match the content of particular translation exercises. This

confirmed that the text book in the Charterhouse Archive really was illustrated by John Leech whilst he was a pupil and not, as one expert in marginalia had suggested, added when he was a mature adult.

John Leech joined Charterhouse aged just seven years old in January 1825, leaving at the end of 1831. The little boy was initially very homesick, even though for his first two years he was in a small boarding house for younger boys run by the Misses Wilkie. He wrote home to his mother, "I understand that you came to see me yesterday and me being on the Green, you did not see me. As that made me still more unhappy, I beg you will come and see me on Saturday for I am very unhappy". Contemporaries recalled that he struggled academically, but was "a gentle, dear little fellow" and very popular with his contemporaries. Leech himself recalled that he always got someone else to do his Latin exercises for him, so we might guess that he repaid the favour by giving away drawings.

After Charterhouse John Leech studied medicine at St Bartholomew's Hospital (just next door to the London Charterhouse), but in 1834 his father's coffee house business went bankrupt and, since a career in medicine required financial backing, John turned instead to his artistic talents to make a living. His witty lithograph cartoons were soon in demand for book illustrations, most notably Charles Dickens' *A Christmas Carol*, and magazines. He is probably best known as a prolific illustrator for the satirical magazine, *Punch*, but also for the *Illustrated London News* and many other journals and books.

John Leech was the first in a fine tradition of Carthusian satirical cartoonists, including Max Beerbohm (Rg 1890), Osbert Lancaster (P1925) and Charles Peattie (G1975).

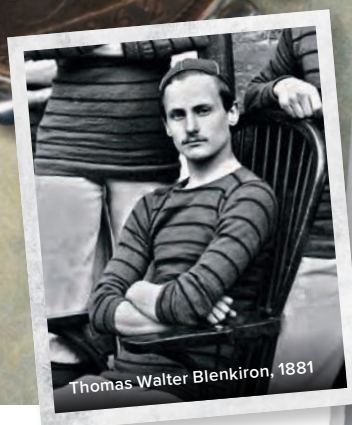
A Memento for the Headmaster's Wife

Object 20

This silver bracelet was presented to the Headmaster's wife in 1883

The next feature is a piece of Carthusiana that has been handed down to each Headmaster's wife for the last 135 years: it is a penny tossed by many Charterhouse 1st XI Cricket captains to determine which team would bat first. Thomas Walter Blenkiron (Hodgsonites 1883) had the coin mounted into a silver bracelet and presented to the Headmaster's wife, Annie Marion Haig Brown, after his final match as Cricket Captain.

The coin itself is a Victorian one penny piece, minted in 1862, with a hole drilled in the top – presumably for hanging on a string. Only the reverse side is visible on the outer side of the bracelet, worn smooth by years of handling. The face is hidden by a silver disc inscribed with the words: "This penny which won the toss in many Charterhouse Cricket matches was given to Mrs Haig Brown by T Walter Blenkiron. Aug. 9th 1883".



Annie Marion was married to William Haig Brown, the Headmaster who was responsible for moving the School from London to Godalming. Annie Marion was devoted to the care of the Charterhouse pupils, in addition to her own twelve children: she regularly attended sports matches, knew the names of every boy and offered practical support as an unofficial 'relief matron' and nurse if a boarding House was in crisis. In addition, Annie Marion chronicled every aspect of Carthusian life between 1863 and 1903 in a series of 27 scrapbooks; they include photographs, press cuttings, telegrams, programmes, menus and examples of pupils' work.

Thomas Walter Blenkiron was born on 5 August 1864, the only son of Thomas and Agnes Blenkiron of Herne Park, Lee, Kent. He was in Hodgsonites between LQ1877 and CQ1883 and played for both the 1st XI Football and Cricket teams for three years, captaining both teams in his final year. Blenkiron went on to Trinity College, Cambridge and played for the Cambridge University Football XI.

He was a founder member of the Casuals Football Club (a team for

Charterhouse, Eton and Westminster alumni) and he played for the Corinthian Casuals Football Club. He married Dorothea Bird in 1920. The Blenkiron family were silk merchants, and also passionate racing experts. Walter was a racehorse owner and chairman of directors of Kempton Park Racecourse, and a steward at Gatwick Race meetings. He died at Hove on 19 September 1934.

Why was 9 August 1883 significant? On 8 and 9 August 1883 Charterhouse 1st XI played away at Hove against the 'Gentlemen of Sussex' team. This was the final match of the season and Blenkiron's last match before leaving Charterhouse. The School team won by 38 runs (Charterhouse 266, G of S 228). Blenkiron then presented the penny, incorporated into a bracelet, to Mrs Haig Brown.



Object 21

William Haig Brown

Headmaster 1864-1897

The bronze statue of Dr William Haig Brown is an iconic Charterhouse image that features in many paintings and photographs of the School

Seated comfortably in a relaxed pose, Haig Brown has a grandstand view of Green and, when the statue was installed in 1900 (before the trees grew tall), he would also have surveyed a wonderful view of Godalming. In his right hand, he holds a model of the old Chapel building (now Music practice rooms) that is behind him, a reference to the fact that he was the Headmaster who oversaw the School's move from London to new premises in Godalming in 1872. The inscription on the base of the platform is a Bible quote from Proverbs 24:3: "Sapientia Aedificabitur domus et prudentia roborabitur" (the House will be built on wisdom, and strengthened by understanding).

A renowned sculptor, Harry Bates ARA, was commissioned to create the statue – unfortunately, he died suddenly in January 1900 before the sculpture could be completed, but leaving a half-sized maquette (scale model) of his design. It was left to his pupil, Henry Poole, to create the full-sized statue, which was cast by Messrs Parlanti, bronze founders, and unveiled in July 1900. The plaster model of the statue has suffered some damage over the years and is missing Haig Brown's hand and the model of the old Charterhouse Chapel, but nevertheless it is interesting to compare with Henry Poole's faithful full-size copy.



The Epic of Hades

Object 22

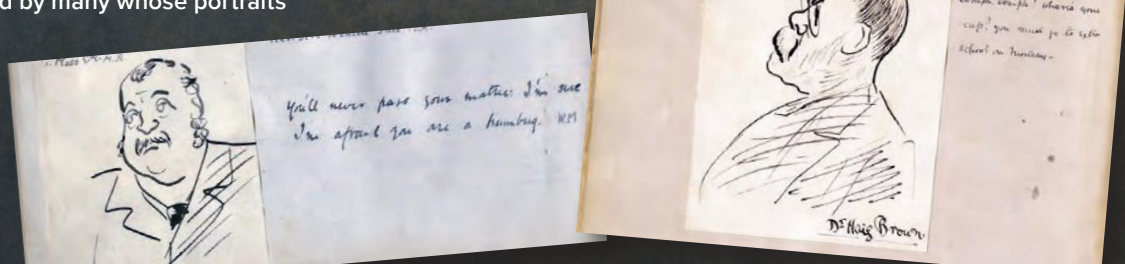
Preserved within the exercise book of Augustus Alexander Vlasto (L1890), and returned to the School by his son in 1955, the 'Epic of Hades' poem and accompanying illustrations are a fascinating insight into the relationship between beak and pupil in the late 1880s

The text, written by the Head Monitor of Lockites, R.W.H.M Palk (L1887), parodied the popular poem of the same name by Lewis Morris. Palk described the descent of various beaks and Housemasters down the River Styx and into hell. He identifies particular mannerisms of those such as Sidney Wills Lock (Housemaster of Lockites) 'ever groaning and perspiring', or else ridicules physical attributes of others, such as Leonard Balliol Huxley, 'pale and bending as a lily'.

These entertaining verses are made all the more enjoyable by accompanying pen and ink illustrations. These are the work of the celebrated caricaturist and famous wit, Sir Henry Maximillian (Max) Beerbohm (Rg1890), during his time at Charterhouse. A Robinite when he first joined in 1885 before moving to Girdlestonites for the remainder, Beerbohm's school career was undistinguished. He never received any colours, won prizes or became a monitor, while his innately individualistic character was at odds with the hierarchical School system. Nonetheless, his capacity for humour was soon recognised, and his caricatures piqued the interest of pupils and beaks alike. By 15 he was contributing cartoons of 'Charterhouse types' to the School magazine, and upon leaving the School, William Haig Brown (Headmaster) wrote his mother a letter congratulating her on his skill and 'artistic power' which he noted 'will be missed by many whose portraits he has often drawn.'

The illustrations within this book exemplify his talent. Most sketches are in profile and emphasize exaggerated heads, noses or beards. Others appear to be walking away or striding past where he was sitting and sketching. Frederic Girdlestone (Housemaster of Girdlestonites) is depicted 'waddling' into the distance with bow-legs that emphasize his nickname 'Duck'. Clothing too was used for comedic effect – for example, Alexander Tod (Officer commanding the Cadet Corps), who marches across the page 'clad in all his warpaint'. Beerbohm even added speech bubbles with mannerisms and quirks such as 'oomph, oom-ph! Where's your cap?' uttered by William Haig Brown, or G. Voigt's (German) 'you are as thick skinned as a rhinoceros and as big as an elephant', while William Moss (Mathematics) exclaims 'you'll never pass your maths: I'm sure I'm afraid you are a humbug.' Artefacts like this demonstrate not only the dazzling talent of two former pupils, but also function as narrators of Carthusian life over 100 years ago and afford insight into the relationships between beaks and pupils from the eyes of the boys themselves.

Miss Olivia Humphreys





Object
23

Library Stove

The Carthusian for October 1876 reported that “Among the latest additions to the School Library we must mention a large and handsome stove, which has just been put in. We hope this will remedy those complaints of cold, of which we heard so many last winter”

This was indeed a very handsome cast-iron stove, which still graces the centre of Library to this day.

The stove is a square structure, approximately four feet tall, with open grates on two opposite sides, guarded by snarling lions at each corner, and topped by a shallow pyramid shape. The most curious feature of the stove is that there is no chimney – so where did the smoke go? Well, an under-floor flue drew fresh air in to ventilate the coal fires, and the smoke was then channelled via another flue to a chimney on the North side of the building in the Gilbert Edgar Room, where an internal air vent from this

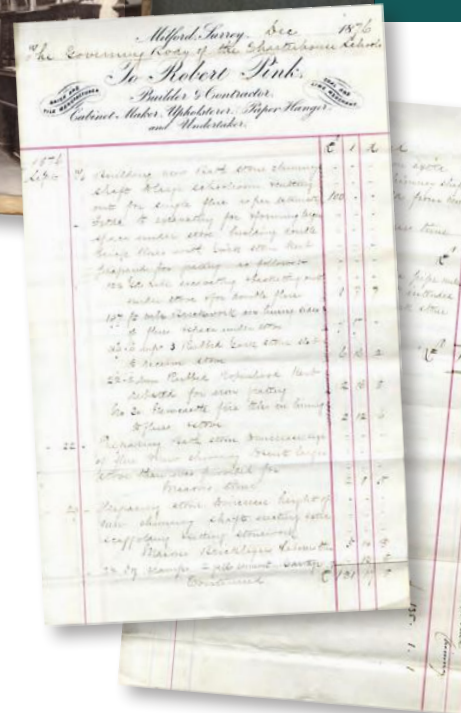
ventilation system can still be seen.

The cast-iron air vent features the manufacturer’s name, “Shillito & Shorland, patentees, Manchester” and the company’s motto, “Good ventilation is the foundation of health”.

This was state-of-the-art technology in the 1870s and it was clearly very effective, as measures had to be taken to prevent pupils from burning themselves on the hot metal: a brass notice fixed to the stove reads, “The room within the boundary is always to remain unoccupied” and a line painted on the floor around the stove used to indicate where that boundary was. Several Old Carthusians have confirmed that the stove was still in

use up until 1969 and that it was indeed nice and toasty in winter, with boys lining up their chairs around the perimeter line to keep warm.

A local builder, Robert Pink, was employed to install the stove, excavate the under-floor flues, and build the chimney shaft. His invoice for just over £135, dated December 1876, survives in the School archive.



Object 24



*W. H. Saunders.
C. R. A. Hull.
T. K. Reynolds.
T. T. Jackson.
C. A. Moxes.
G. H. Joyce.
T. Lymis
F. W. Hetherington*

Corps Uniform 1880

■ This uniform was worn by all cadets until 1903

This is a Charterhouse Rifle Corps uniform, worn by Charles Wise (W1878-1881). The black tunic, with scarlet and gold trim on the collar and cuffs, was standard issue for all Charterhouse cadets until 1903, when it was replaced by khaki. Charles' uniform has sergeant's stripes on both sleeves and, on the left, a Charterhouse shooting colours badge dated 1880 and 1881 and a marksman's rifle badge with two stars, indicating that he had twice competed in the Ashburton shooting competition. The brass buttons are embossed with the Charterhouse crest (stamped on the back "Firmin & Sons, London"). The black cap (known as a Kepi) has a leather peak and a cap band with a brass Charterhouse badge attached. It was replaced as cadet uniform by the Broderick cap (a round, brimless pill-box hat) in 1885.

The history of the Charterhouse Corps dates back to 1873 when the War Office gave permission for the School to raise a company-strength Rifle Corps, to be attached to the Queen's West Surrey Volunteer Regiment. Membership was entirely voluntary, but 100 boys signed up and paraded for the first inspection in November 1873.

Recruits were taught marching drill, to handle and fire a rifle, and bayonet drill. Then, as now, cadets could attend inter-school exercises and training camps. The best shots were invited to join the shooting team and competed in various competitions, including the Ashburton Shield, Britain's premier shooting competition for schools. Charles Wise was one of a small group of cadets who attended a national review of Volunteers at Windsor in 1881, at which Queen Victoria inspected the troops. The following year Charterhouse won the Ashburton Shield for the first time, and again in 1883. The Ashburton Memorial, complete with a replica of the Ashburton shield, was installed in Armoury in 1891 after the School's fifth victory. In 1908 the Rifle Corps became part of the national Officers Training Corps, the forerunner of the Combined Cadet Corps.

Today's Charterhouse CCF has Army, Royal Navy and Royal Air Force sections and also a Royal Marines detachment; cadets are offered a wide range of training opportunities, including first aid, navigation, command tasks and adventurous training, such as mountaineering, sailing and canoeing.





Charterhouse Caps

■ Our shiny new Charterhouse uniforms are lacking just one thing – hats!

Once upon a time everyone wore hats and pupils would have been considered improperly dressed if they ventured outdoors without appropriate headgear. Victorian Carthusians wore bowler hats for going into Godalming or travelling home, but for walking around School they had caps with piping in their House or team colours. These could be ordered from Mrs Mary Anne Wright, a widow who ran a cap-making business from her home in Peperharow Road. Carthusians wore their caps with the peak at the back, long before skateboarders took this up as a fashion statement – when walking past a beak, pupils would therefore touch the back of their neck in a “Charterhouse salute”. During Cricket Quarter pupils could wear straw boaters instead of caps and Athletics finalists bought fancy velvet caps in colours of their choice so that they were easily recognised when running!

This cap belonged to Godfrey Scott Smith, who was in Pageites between OQ1892 and CQ1897. It has a maker’s stamp inside – “M A Wright Charterhouse Cap Maker”.

Mrs Wright had a life-long connection with Charterhouse. She is listed in the 1871 English Census as a cap maker living close to Charterhouse in London with her young children. We believe that her husband had been a servant at Charterhouse and she followed the School when it moved to Godalming, living nearby at 1 Hope Cottage, Peperharow Road. Career opportunities were very limited for married women, but supplying Charterhouse with caps allowed Mary Ann to work from home and support her family. The 1881 Census records that she had five children still living at home – Emily (10) and Jessie (12) were still at school, David, aged 13, had

already left school and was a telegraph messenger boy, Lewis (17) was a postman and Ada (19) was a domestic servant. Mary Ann Wright died in January 1894, aged 62; her daughters, Emily and Jessie, carried on the family cap making business for a few years until moving away.





Object 26

An unusual House Football memento

■ The House Football Competition has been an annual event since 1878

The next item is a memento from the House Football Competition, which has been contested annually since 1878. We believe that each member of the Lockites House Football team was presented with one of these tankards by the eponymous Housemaster, Sidney Lock, as a reward for winning the 1881 House Football Competition. This style of three-handled pewter beer tankard is known as a “Tyg”. It has a glass bottom (enabling the drinker to keep an eye on the room beyond him) and it is engraved with the School crest and the inscription “House Football Ties 1881 won by Lockites”, plus the names of the team players.

The 1881 House Football final was played on Thursday 8 December. Lockites were not considered to be the strongest team, but (according to *The Carthusian*) they “profited by the overconfidence of the favourite Houses, and won an unexpected victory”. Lockites won the semi-final against Weekites 1:0 because, although Weekites appeared to be the stronger team, “they unfortunately neglected the numerous opportunities of

scoring afforded to them” and Cautley scored the winning goal in the 55th minute. In the final match Gownboys played better during the first half, but after changing ends the balance changed and Cautley scored two goals late on in the game, securing a 2:0 win for Lockites. *The Carthusian* criticised both Gownboys and Lockites for being “rather too fond of charging, a style of play which, though it is doubtless due chiefly to excitement, is to be deprecated in all friendly contests of such a nature as House Football Ties.”

This photograph, preserved in the Lockite House Annals, shows the team of 1881 with the House trophy. There are only ten players in the picture, probably because the photo was not taken until LQ 1882, by which time Kenneth Leach had left school. The faces are not dissimilar to today’s Carthusians – the reason for the solemn expressions and fixed poses was that camera exposures were much slower, requiring the boys to remain totally still for about 10 seconds. Most of the boys are wearing



Lockite House caps, some worn with the peak at the back (a particular fashion quirk amongst Carthusians of the time). Boys were required to touch the peak of their cap whenever they walked past a Master, so touching the back of the neck became known as a "Charterhouse salute".

What became of the Lockite boys after Charterhouse? Well, two had distinguished medical careers, two became barristers, two went into the Church, two pursued careers in agriculture, one was a professional soldier, reaching the rank of Brigadier General, and one was a magistrate and Mayor of Preston. This group was too old to be conscripted during the First World War but, nevertheless, three saw active service and two (Gerald Spring-Rice and Malcolm Peake) were killed. If you would like more biographical details, then read on:

Frederick Brown (CQ1875-CQ1882) was the Lockites Football Captain and also played for the 1st XI. He was a Charterhouse Senior Scholar and won an exhibition to Magdalen College, Oxford, where he attained a 1st class degree in Natural Sciences before training as a doctor at Guy's Hospital. After a distinguished medical career (and war service with the Royal Army Medical Corps), Brown retired to Australia where he died in 1922. **Walter Frere** (LQ1877-CQ1882) was a Junior and Senior Charterhouse Scholar and won an exhibition to Trinity College, Cambridge. He was ordained in 1887 and was appointed Birkbeck Lecturer on Ecclesiastical History in 1904; he was Bishop of Truro from 1923-1935. **Edmund Cautley** (OQ1878-CQ1882) was a graduate of King's College, Cambridge, and a Fellow of the Royal College of Physicians. He became Consulting Physician to the Belgrave Hospital for Children and the Metropolitan Hospital and he was President of the Harveian Society;

during the First World War he was a civil medical practitioner, mentioned twice in despatches. **Gerald Spring-Rice** (LQ1877-OQ1882) trained at Cirencester Agricultural College and had a varied career as a farmer and rancher in Canada and in the Lake District. Although too old to be conscripted, Gerald volunteered as an officer with the 11th Border Regiment on the outbreak of the First World War and was killed in action at Anthuille on 26 May 1916. His brother, Cecil Spring-Rice (not an OC) is well-known as the author of the hymn 'I Vow to Thee, My Country'. **Philip Park** (CQ1879-LQ1882) became Mayor of Preston at the age of just 30 and served as a JP and Chief Magistrate. **Gilbert Wilson** (OQ1878-CQ1882) went to Trinity College and coxed for Cambridge in the 1885 Boat Race. He was ordained in 1887 and was Vicar of Felkirk with Brierley from 1903 until his death in 1922. **Richard Connop** (LQ1876-CQ1882) went to New College, Oxford, and then went into business as a fruit grower; he was drowned at sea while returning from Florida in November 1886, aged only 24. **Malcolm Peake** CMG (OQ1877-CQ1882) was commissioned into the Royal Artillery in 1884 and served in the Sudan. He was a Brigadier General during the First World War, on the Staff of 1 Corps, and he was killed in action at Noeux-les-Mines on 27 August 1917. **Kenneth Leach** (OQ1876-OQ1881) Went to New College, Oxford, and qualified as a Barrister at Lincoln's Inn in 1889; he was a Judge on the Midland Circuit and died in 1951. Little is known about Kenneth's younger brother, **Maurice Leach** (OQ1878-CQ1882), except that he moved to New York and died there in July 1922. **Herbert Wright** (LQ1877-CQ1883) was a Charterhouse Junior and Senior Scholar and Exhibitioner of Trinity College, Cambridge, where he won a Whewell International Law Scholarship. He was called to the bar in 1895 and was on the board of Metropolitan Constabulary during the First World War.



Object 27



A Historic Discovery in Armoury

These plaques would have been awarded as prizes for the 'Arthur Webster' competition

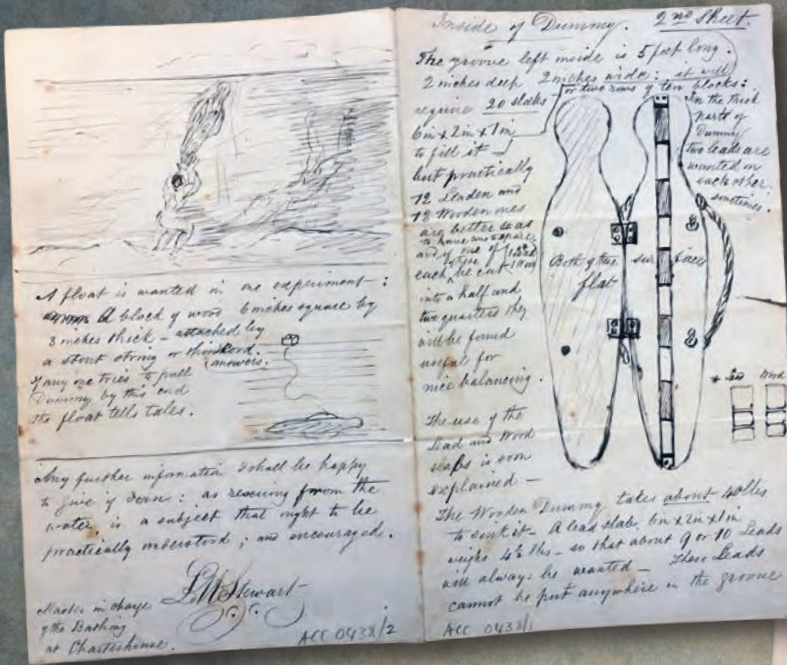
CCF staff recently came across a box of enamel and brass plaques in Armoury, one for every year from 1903 to 1963. Each diamond-shaped plaque was embossed with a date, House and pupil name, and enamelled in the House colours. A little bit of research confirmed that these were the prize winners of the annual 'Arthur Webster' competition for rifle shooting and drill. The prize was founded by Lord Alverstone in memory of his son, Arthur Webster (S1893), who had been a sergeant in the School Corps and died in 1902. The plaques record the winning House (each House then had its own Cadet Corps platoon) and the name of the platoon commander. They used to be displayed in Armoury, on the gallery panels on either side of a

wooden memorial to Arthur Webster, and they have now been restored and returned to their original positions. To celebrate their restoration we are featuring just one of the plaques in the 'Charterhouse in 100 Objects' series.

There is a particularly unusual story connected with the 1940 'Arthur Webster' plaque: Weekites won the competition that year, led by Francis Marx (W1935-40), a Jewish refugee who had fled Germany with his parents in 1933. Normally each winning commander would have been presented with his own cup, but unfortunately Marx was arrested before the presentation could be made! He had been hoping to win a science scholarship to Oxford, but instead found himself imprisoned in an internment camp in Shropshire as a wartime 'potential enemy alien'. Friends and teachers from Charterhouse posted Marx letters and food

parcels (and even sent on his 'Arthur Webster' cup); the Headmaster, Robert Birley, campaigned for his release and he was eventually freed and served in the Pioneer Corps for the remainder of the war. On Carthusian Day 2006 Francis Marx returned to Charterhouse as guest of honour and was formally presented with a new cup, since he had been unable to attend the presentation in 1940. You can read more about Francis Marx's story in *'The Carthusian'* magazine, December 2006.





Life-saving dummy

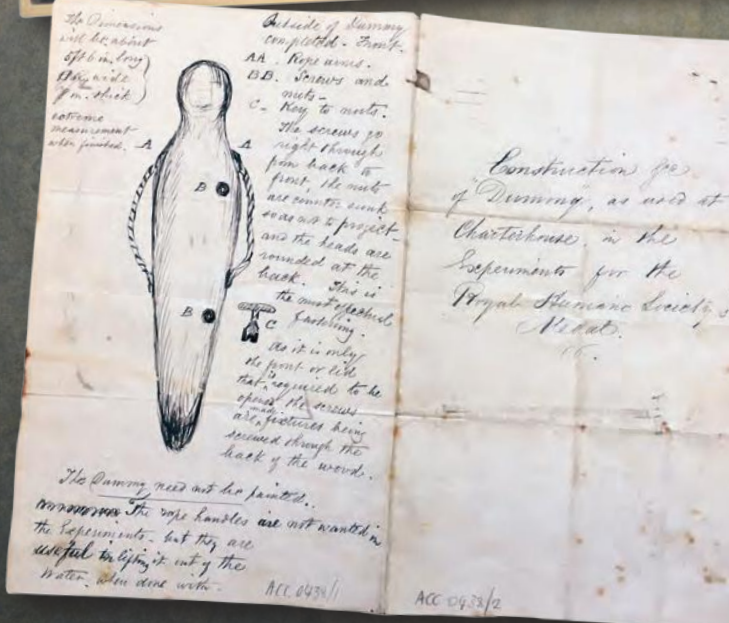
Object
28

This curious object looks as though it might be a musical instrument case, or perhaps a sarcophagus, but it is in fact a dummy used for teaching life-saving

It is made from two pieces of solid wood, shaped into a simple human shape, 5 foot 6 inches long. The two halves are hinged so that they can be opened and inside are cavities containing lead weights. In addition to the dummy itself, we have illustrated instructions "Construction etc of 'Dummy', as used at Charterhouse, in the Experiments for the Royal Humane Society's Medal", hand-written by Mr L M Stewart, "the Master in charge of the Bathing at Charterhouse". The dummy can therefore be dated between 1872 (when swimming first began to be taught at Charterhouse) and Mr Stewart's retirement in 1898.

Bathing took place in the River Wey and was so popular that a concrete landing stage, changing cubicles and diving boards were constructed. The whole School was divided into four classes, ranging from beginners to advanced swimmers. There was an annual House swimming competition and also the Royal Humane Society competition, for which competitors had to locate and 'rescue' the weighted dummy from the river bed. Mr Stewart's instructions recommend that "In getting it up from the bottom of deep water it is advisable to put one's feet on the ground and force it up with the hands and arms, then swim up and catch it before it begins to sink again. The mode adopted at Charterhouse of bringing the Dummy in, is to swim on the back and keep a hand on each side of its head".

An indoor swimming bath was built in 1883, on a plateau of land just opposite the Racquets Courts, but summertime swimming in the river continued to be enjoyed for many years.



23/25/10

RULES FOR TAKING IN HOSE.

Superintendent.—To disconnect nozzle from hose.

Engineer.—To superintend disconnection of hose from engine and fixing of cap, and afterwards to receive hose back to engine.

Foreman.—To superintend disconnection of suction pipes, etc.

Nos. 1 & 2.—To disconnect suction pipes and put them away.

Nos. 3, 5, 7, 9, etc.—Run out and disconnect, each the length of hose which he carried out and then to tread out hose in front of even numbers towards engine.

Nos. 4, 6, 8, 10, etc.—To roll up hose towards engine, and with help of odd numbers to fasten it up.

N.B.—Odd numbers take out hose and connect. Even numbers run out hose.

CHARTERHOUSE Fire Brigade Rules.

1905.



Object
29

Charterhouse Fire Brigade Rule Book

This little booklet sets out the operating rules for the 1905 Charterhouse Fire Brigade, run entirely by pupils

GENERAL RULES.

1.—The Brigade to consist of a Captain, Superintendent, Engineer, Foreman, and fourteen Firemen.

2.—The Brigade may not start for a Fire outside Charterhouse without leave from the Headmaster.

3.—All Uniforms and Accessories must be left on the Pegs in the Fire Brigade Station, after a Drill or a Fire, and at the end of every Quarter.

4.—Drills to be held as often as possible in Winter Quarters, and on Tuesday Evenings at 7:30 in Summer Quarter.

WORKING RULES FOR SERVING OUT HOSE.

Superintendent.—To step out fifteen paces for each length of hose; to connect nozzle with last length of hose and direct jet of water.

Engineer.—To serve out hose from engine, and superintend connection of hose with engine.

Foreman.—To superintend connection of suction pipes (or standpipe, if used) with engine, etc.

Nos. 1 & 2.—To fix suction pipes and strainer (or standpipe if used).

Nos. 3, 5, 7, 9, etc.—To receive lengths in turn from Engineer and connect them. No. 3 to connect hose with engine. Nos. 5, 7, 9, etc., going out with Superintendent and standing at fifteen paces interval, to connect lengths with each other.

Nos. 4, 6, 8, 10, etc.—To run out lengths, holding centre piece.

Supernumeraries.—To be employed as directed by the Captain.

All those employed in fixing hoses, etc., to get back to the engine as quickly as possible.

At first whistle prepare to pump; at second commence pumping; at third cease pumping.



From yearbook.

It is unthinkable today that children should be encouraged to fight fires, but a century ago nobody questioned it. Only the most athletic members of senior sports teams were invited to join the Fire Brigade and they were expected to train regularly for what was a very serious role, maintaining and operating a hand-drawn fire tender, ready to fight real fires at Charterhouse and neighbouring properties. They were equipped with splendid brass helmets, fire axes and ladders and, as you can see from the 'working rules' there was a well-practised drill for using the fire engine.

In the days when very few homes had a telephone (long before the invention of mobile phones) and even fewer people owned a motor car, it could take a long time to summon a horse-drawn fire engine from Godalming. The risk of fire was far greater in 1905 than it is today: buildings were most commonly heated by open coal fires from which sparks could escape (blocked up fireplaces and chimney breasts can still be seen in the older hash-rooms and Houses at Charterhouse). Domestic electricity was still in its infancy and lacked the reliability and safety that we take for granted, and many homes still relied on dangerous gas lighting, paraffin lamps and candles, all of which presented fire risks.

For example, in March 1901 The Carthusian reported on a fire in Girdlestoneites:

"It was started by some hangings which were too near a candle, and burnt two studies before it was got under control by the school, who arrived on the scene very soon after the alarm was given, and had put the fire out before that from Godalming arrived."

In 1880 the Fire Brigade successfully quenched a fire in a neighbouring farmer's haystack, receiving grateful thanks from the farmer, but also a detention from the Headmaster for leaving Charterhouse without permission!



Smoke engulfing Verites, March 1918, as pupils watch from Green

Some fires, however, were extremely dangerous and beyond the capability of any fire brigade, let alone a band of schoolchildren: on the morning of 19 March 1918 an electrical fault sparked a fire in the rafters of Verites, fortunately while everyone was in Chapel and not in the House. The School Fire Brigade was quickly on the scene and, as it was impossible to enter the smoke-filled dormitory, sprayed the flames with water from a nearby flat roof and worked to prevent the fire spreading to Gownboys. Fire Brigades were summoned from Godalming, Guildford, Woking and Kingston, followed by five engines from London, and the fire was eventually brought under control, but not before the upper storeys of Verites had been completely gutted.

A rare glimpse of a Charterhouse support staff character

Charterhouse was (and still is) a major employer in the Godalming area, with a small army of support staff needed to run each boarding House and maintain the grounds



Object
30



We know very little about the domestic staff in the late 19th century because many were employed privately by Housemasters and no central personnel records were kept, but occasionally we catch little glimpses of them. One personal example is this jug, awarded to the winner of the 200 yards 'Servants Race' at the Charterhouse Athletics in 1886.

It is a brown earthenware beer jug with moulded images of rural drinking and hunting scenes; the silver rim is engraved "Servants Race First Prize – F. A. B. Charterhouse Athletics Sports 1886". Thanks to various press cuttings, we know that the Athletics took place on Wednesday 7 April and that "The weather was most unpleasant, a strong gale blowing, and rain descending almost incessantly". Nevertheless, the event was well attended, the spectators included Prince Christian Victor of Schleswig-Holstein (whose younger son was a pupil) and musical entertainment was provided by the band of the 2nd Dragoon Guards. A full afternoon programme of athletics events had been organised by the 'clerks of the course' (selected senior pupils) and was judged by Mr Bode and the Revd. Tancock, with Mr Girdlestone in charge of the starting pistol. In addition to many of the track and field events that still take place today, the 1886 Athletics included 'throwing the cricket ball', a sack race, and the "Servants' Race" for staff. Generous prizes were presented at the end of the afternoon by Mrs Haig Brown.

The winner of this splendid jug was 23-year-old Frederick Arthur Burgess, employed as a domestic servant by Mr Charles Hampton Weekes. The 1881 UK Census shows that he was born in Godalming and was one of 12 servants

living in Weekites, almost certainly as a 'Buttery Boy', assisting the House Butler in the pupils' dining room. In December 1890, Frederick married Edith Lizzie Curtis in Godalming parish church – the marriage register shows that he had been promoted to House Butler and his employer, Mr Weekes, was a witness of the marriage. The 1891 Census confirms Fred's occupation as a 'Scholars' Butler', living at 35 Peperharow Road; ten years later the Burgesses and their young daughter, Agnes, had moved round the corner to a new house in Dean Road, but Fred was still working as a Butler at Charterhouse. We cannot tell when he retired, but he remained locally and when he died in March 1932 was buried in Eashing cemetery.

As a House Butler, Fred's job was to cook and serve breakfast for Weekites, assisted by two Buttery Boys, and to serve the main meal of the day (prepared by the House Cook), and cook Home-Bill in the evening. Home-Bill was generally simple food, such as bacon and eggs, cooked to order; the cost was listed on a separate tab for each boy, which was sent home to parents at the end of each Quarter, hence the name. In addition to all this, the House Butler would often sell snacks to his young charges between meal times, such as doughnuts and chocolate. The Under School went to bed after Adsum at 9.30, but Fred would be on duty for another hour to provide the older pupils with a late supper of bread, cheese and beer.

This illustration of the Weekites Butler in action was drawn by Archibald Louis Charles Savory (W1918) and published in the April 1916 edition of the *Greyfriar* with this accompanying text: *Savory gives us a drawing of a subject dear to the hearts of all Carthusians. The scene in the Buttery at 8.80 a.m. or 6.30 p.m., when 'Homebills' are shedding an aroma which spreads far into the surrounding neighbourhood and the hard worked butler is well nigh smothered by a swarm of hungry claimants for their share, which would strike terror into the heart of a cook not brought up to such work, but leaves the boys' butler placid and unmoved.*



Object 31

A Chronicle in Black and White

This original pen, ink and chalk drawing by Kenneth Bedingfield Preston (D1910) shows a lifeboat crew on a shout

The illustration was published with an article in *The Greyfriar* magazine about the christening of the Charterhouse Lifeboat in Fishguard on 15 December 1909; the artist was one of a group of pupils and beaks who travelled to Wales for the launch. The lifeboat was funded by current and former pupils and staff and was the first time a public school had presented the RNLI with a lifeboat. The boat itself was at the forefront of technology at the time and was fitted with new technologies including a petrol engine and buoyancy tanks.

During its time in service it saved the lives of 47 sailors while undertaking heroic rescues. It was finally stood down from service in 1931. Funds are



Drawing by E G Paul (S1904)
Greyfriar vol IV 1902

Cartoon by Max Beerbohm
(g1890) Greyfriar vol II 1890



Drawing by WB Potter
(H1887) Greyfriar vol IV 1901



Drawing by Robert Baden Powell (Gg1876)
Greyfriar III 1896



now being raised to restore the vessel and display it at the West Wales Maritime History Museum.

The Greyfriar was first published in 1884 with the aim of promoting 'the interests of Art and Literature in the School' by featuring illustrations by pupils, teachers and Old Carthusians, alongside articles on a range of topics, from natural history to local history and beyond.

It was intended to be completely distinct from *The Carthusian*, although at first there were some complaints that they were too similar, with one letter appearing in *The Carthusian* stating 'there is too much letterpress in *The Greyfriar*, and not enough of the lighter sort of illustrations'.

Famous contributors to the volumes include WB Potter (brother of children's author, Beatrix Potter), Robert Baden Powell (founder of the Scout movement) and Max Beerbohm (cartoonist).

Miss Rebecca Grafton
Archives Assistant



Victorian Medical Care

This object is a tin chest that belonged to the Medical Officer at Charterhouse

Object 32



This tin chest belonged to Dr Clarence Haig Brown (son of Headmaster William Haig Brown), who was the Medical Officer at Charterhouse for forty years between 1883 and 1923. It contains a wealth of medicines and equipment for treating minor ailments and injuries, all still in their original packaging.

Clarence William Haig Brown, eldest of the twelve children of Headmaster William Haig Brown, was educated at Eton and trained as a doctor at Aberdeen University. From there, he went to St Thomas' Hospital, where he won the Cheselden Medal in 1881, and served as House Physician and House Surgeon before taking up his work at Charterhouse in 1883. Dr Clarence lived within easy walking distance of Charterhouse. He visited each House every morning and held daily surgeries in the School medical centre. He was also a private medical practitioner in Godalming, offering a reduced fee of just one shilling to poorer patients who could not have afforded a full medical fee. He retired in 1923, but continued to be 'Consulting Physician' at Charterhouse for a further five years.

Bodeites Matron, Bland Jameson, recalled that "bluff Dr Clarence Haig Brown... was always kindly and ready to listen to the details I wanted to give him. I believe his success lay more in his good, frank common-sense than in very clever physiology – but that is my private opinion and I am sure that his blunt advice achieved what was needed nearly every time".

The original Charterhouse medical centre in Godalming, the 'Old Sanatorium', was at No.1 Peperharow Road (now Badgers Hollow and Quayloo). It had beds for thirteen pupils. From 1878 onwards there was a second sanatorium at Uskites, also in Peperharow Road, which held 25 pupils,

with a special annexe to isolate Scarlatina cases. The Old Sanatorium was enlarged in 1908 to take 45 beds and Uskites became disused except in the case of emergency.

The main measure taken to prevent common childhood illnesses, such as measles, mumps and scarlatina, was to isolate sufferers in quarantine, hence the need for large numbers of sanatorium beds. Alfred Horsfall (W 1890-1894) wrote to his grandmother from the Sanatorium in 1890:

"I have been here over two weeks on account of scarlatina, but you need not be afraid about this letter, as it is going to be baked and disinfected; I am pretty all right now, (I went out of door for 5 or 10 minutes today, for the first time) and in another week or so shall be quite well. When I have got well, could you please have me for a little time, as the doctor (who bye the bye is a son of Dr Hague Brown) says that I had better not go straight back to school; of course I should not come till I was quite well so there would be no fear of infection."

The Charterhouse Medical Centre was universally known as 'Great Comp' for a century, starting in 1910 when the School bought a private house by that name and converted it into a 25 bed sanatorium with a theatre for surgical operations. The original Great Comp stood on the far side of the Duckites bridge, on the corner of Twycross Road. Infectious cases continued to be isolated in the Old Sanatorium, but all other cases were nursed in Great Comp. The medical centre was moved to Northbrook House in 1956, taking the name "Great Comp" with it. This building continued to be the medical centre until 2009 when two modern houses near the Central Dining Rooms were converted into an up-to-date facility named the Hunt Health Centre.



The Baden-Powell Trophy

This detailed silver model of a traditional Maltese sailing boat or 'dghajsa' was presented to the Headmaster in 1936 by Lord Baden-Powell, to be awarded as a pupil sailing trophy

Robert Baden-Powell (Gg1870-1876) founded the worldwide Scout movement in 1907 and, as a famous promoter of outdoor education, was invited to become Commodore of the newly-formed Old Carthusian Yacht Club in 1935. The OCYC was based at Christchurch on the Beaulieu River, but pupils could join the OCYC as Cadet members and sailed at Frensham Ponds in four Bermuda rigged sailing dinghies. The Baden-Powell trophy was won for the first time at the Charterhouse Sailing Regatta at Frensham Great Pond in July 1937 by EF Roberts (L1939) and OT Lewis (V1938).





Object 34

The Charterhouse Tweed Jacket

Charterhouse fashion evolves very slowly and the uniform had been largely unchanged for 50 years from the School's move to Godalming in 1872 until the appointment of Headmaster Robert Birley in 1938



His arrival heralded some radical modernisation of the School, including changes to the uniform: out went the formal black jackets and pinstripe trousers, to be replaced with comfortable tweed jackets for the Under School and plain dark blue blazers for Specialists. This was viewed as daring casual-wear at the time and there were complaints about the horror of wearing black shoes with a brown jacket (!) and the smell of wet sheep when the wool jackets got wet, but the uniform was soon accepted as, well, part of the furniture and remained largely unchanged for 80 years. The tweed jacket had the advantages of being warm, comfortable, relatively weather-proof, yet breathable, and hard wearing, with the exception of the elbows, which quickly wore through and had to be strengthened with leather patches.

From the 1820s onwards, tweed had been popular amongst the upper classes as a fashionable yet practical material for country sporting wear. By the 20th century it was as ubiquitous for casual wear as jeans and a hoodie are today and during the latter half of the 20th Century tweed jackets were the preferred uniform in many British public schools and so were readily available and relatively inexpensive. The demise of the Charterhouse tweed jacket was eventually prompted by the arrival of girls in the Fourths and Removes in September 2021 and the design of new matching uniforms for both boys and girls in the Under School, featuring not a scrap of tweed.

Fifty Mile Walk Tie

The Charterhouse Fifty Mile Walk (now known as the Charterhouse Endurance Challenge) has its origins in 1960s America

President J F Kennedy was concerned about the US population's lack of physical fitness and advocated that US Marine officers should be fit enough to complete a 50-mile march within 20 hours. This idea was taken up as a personal challenge by many civilians and the Kennedy March became a craze, not only in America, but in other countries, especially the Netherlands.

The first Carthusian Fifty Mile March took place on 7 March 1964, organised by Richard Flowerdew (B1960-1965). Eleven runners and twenty-one walkers undertook two laps of a loop from Charterhouse to Runfold, Tilford, Hindhead, Milford and back to Charterhouse. On completion of the first lap, walkers were revived with a hot meal of sausage and beans, rice pudding and tinned peaches. Some retired to bed at this point, but *The Carthusian* records that 17 pupils and one teacher "battled on against 8 °F of frost on a black and windy night, against aching muscles and sore, sore feet, against the same ups and downs between Runfold and Hindhead, against the undulating monotony of the A3 back to Milford, and then up the final stretch to the 'Squirrel' and home, cursing, swearing, no doubt, but determined 'to get back if it kills me'".

This 50 Mile Walk tie, featuring an exhausted Greyhound, was awarded between 1994 and 2005, presented to each walker as they staggered over the finish line at the Brooke Hall Arch. It was replaced by a (slightly) more tasteful pink, lime green and blue tie.

The 50 Mile Walk has continued to be an annual Charterhouse rite of passage for nearly 60 years. In recent years it has been rebranded as the Charterhouse Endurance Challenge and all those successfully reaching the 30-mile point receive an award, with the option of carrying on to the full 50 miles for those who have the capability. Most first year Specialists aspire to take up the challenge, but must first complete at least one shorter practice walk in order to qualify. The route today starts on the South Downs near Brighton, where the walkers are dropped off by coach in the early afternoon. They tramp through the night, over the hills and along the Downs Link (a seemingly endless disused railway track), stopping at regular checkpoints for food and medical care.

What is the appeal of a tough endurance challenge that is guaranteed to cause blisters, aching muscles and sleep exhaustion? The 50 Mile Walk is frequently mentioned by Old Carthusians as one of their favourite School memories because of the camaraderie and team spirit, plus the tremendous sense of achievement on completing a tough physical and mental challenge to the best of their ability.



Object
35





Object
36

A 'Potty' Dish

The next object in our series is a dish, presented to HM Queen Elizabeth II when she visited the School 50 years ago



The dish is a celadon-ware piece, giving it a distinctive green colour, with a floral decoration in the centre and a commemorative inscription around the edge, celebrating the occasion of the Royal Visit. The dish was made by one of the Charterhouse community – Former Director of Art, Michael Woods.

Michael 'Potty' Woods (BH 1958-1994) was a talented artist whose work encompassed portraits, landscapes, pottery, illustration and design work. He was passionate about pottery (hence the nickname) and became an exhibiting member of the British Crafts Centre – this is even more surprising when one learns that, days before starting work at Charterhouse, he went to learn pottery at Farnham Art College (now University of the Creative Arts, Farnham) as it was to be required in his new role. It was a medium that he became confident and comfortable in, which led to the special commissioning of this dish. At the time of his retirement he was the longest serving member of Brooke Hall.



The purpose of the Royal visit on 29 November 1972 was to open the new boarding Houses, which was done swiftly after Queen Elizabeth's arrival. She was then keen to see the rest of the School, visiting departments and seeing pupils at work, with School Monitors acting as guides throughout the proceedings. It was whilst visiting Studio that the dish was presented to HM Queen Elizabeth. It was an action-packed visit, allowing the Royal Party to visit many areas of the School and gain an understanding of its vision for the future.

Queen Elizabeth thoughtfully donated the celadon dish back to Charterhouse so that the School could preserve it as a memento of her historic visit.

Miss Rebecca Grafton



Object 37

Crown

The name 'Crown' at Charterhouse refers to the sports pavilion between Maniacs and Under Green that houses the School tuck shop

A large metal crown is fixed to the pavilion gable facing across Under Green. This is a replica of a Victorian metal crown that was lost some years ago, commissioned by the Carthusian Society from the Heritage Blacksmith Partnership in 2015.

The first Charterhouse 'Crown' was a simple drawing of a crown painted on the wall of Upper Green at the London Charterhouse. It was used as the finishing point for the game of 'Hoops', which entailed propelling large metal hoops around the London Charterhouse Green. Up to four hoops had to be kept spinning simultaneously to represent the Oxford to London stage coach, whilst the crown represented the nearby Crown Inn where the coach stopped. The word 'crown' was said to have been added to the wall by Edward Downes Law (Saundersites 1854, later Lord Ellenborough, Lord Chief Justice of England).

When the School moved to Godalming in 1872, the name Crown transferred as well and was linked to the 1st XI Sports Pavilion on Green. A large metal crown was attached to the front gable of the pavilion and, since the School tuck shop was housed in this building, the tuck shop became known as Crown (or 'Crack'). Following the building of the new Houses, the tuck shop was moved to the smaller pavilion on Under Green in 1974, as this was a more convenient location for pupils, and the name 'Crown' (and the metal crown sign) moved with it. The main cricket pavilion on Green was rebranded as 'The Peter May Pavilion' in 1997.



Object
38

Charterhouse Likes Trains

Forty steam locomotive engines were named after famous public schools between 1930 and 1962





This is a Hornby electric model of the Charterhouse Engine Number 903, one of forty steam locomotive engines named after famous public schools that were operational between 1930 and 1962.

The 'Schools Class' of steam locomotive was designed by R E L Maunsell, Chief Mechanical Engineer of the Southern Railway, and introduced in 1930. Forty examples of the class were built at Ashford and Eastleigh and named after public schools, initially those in the area of England served by the Southern Railway. They were small but powerful locomotives with a 4-4-0 wheel arrangement, and the first batch, including number 903, Charterhouse, were set to work on passenger trains running between London Charing Cross and the Kent coast: Dover, Ramsgate and Margate.

The class also worked the service from Waterloo to Bournemouth and, until the line was electrified in 1937, from Waterloo to Portsmouth. There are records of these engines running at up to 85 mph and successfully keeping to the tight 90-minute non-stop schedule between Waterloo and Portsmouth (trains today, admittedly with several stops, take 92 minutes). However, the ten locomotives of the class that hauled the Portsmouth expresses and were allocated to Fratton shed did not include Charterhouse. Before the war, then, it is unlikely

that the engine often passed through Godalming. When the railways were nationalised in 1948, the Southern Region of British Railways remembered all its engines, giving them five rather than three figures. So, 903, Charterhouse, became 30903. The railways found themselves struggling with a legacy of run-down locomotives and poorly maintained track following the massive demands made on the system during the Second World War. So, for a while, the new locomotives introduced during and after the war by Maunsell's successor as Chief Mechanical Engineer, O V S Bulleid – the legendary 'Merchant Navy' and 'West Country/Battle of Britain' classes – ran alongside the older engines designed by Maunsell – the 'King Arthur', 'Lord Nelson' and 'Schools' classes.

However, it was not long before the number of steam locomotives became surplus to requirements, and the electrification of the Kent coast lines by 1961 sounded the death knell for the 'Schools' class. Most were scrapped by the end of 1962, including Charterhouse, although three of the class were preserved and restored, and can be seen today – number 925 Cheltenham on the Mid-Hants Railway, number 928 Stowe on the Bluebell Railway in Sussex and Repton on the North York Moors Railway.

Mr Richard Balkwill (g1964)



Venetian Well-Head

Few Carthusians stop to give the strange stone cylinder in the centre of Scholars' Court a second glance and yet it is an ancient artefact, many centuries older than the surrounding buildings. It is in fact a well-head, carved from Istrian stone in North-East Italy in about the 11th-12th Century BC

The decorative reliefs carved into the stone are typical of early Medieval Venetian designs and similar well-heads can still be seen throughout Venice. The cylinder features seven arches, each one containing a different motif. The clover-leaf scroll, fern, cross and rosette motifs are widely found in architectural decoration across Northern Italy. Above the arches is a band of interlaced strands, topped by a wave-crest pattern; the arches sit above another band with a wave-crest design.

If you look carefully at the square base you will realise that it does not match the cylindrical well-head sitting on top: the recess in which the well-head sits is slightly too large, suggesting that the two parts were not originally made for each other. Experts believe that the base was originally used on its own to frame the top of a well – the stone has been worn by ropes as water was hauled from below. The small bowls scooped out in two of the corners were a common feature of well-heads in Venice, serving as drinking bowls for animals and birds. The more fancy cylindrical well-head is similar stylistically, but has clearly been added to the base at a later date.

Object 39



So how did the well-head come to be at Charterhouse? It was probably brought to England by art dealers in the 19th century and it was given to the School in 1959 (as the Latin inscription on the lid explains) as a memorial to an Old Carthusian, James Frederick Macleod Prinsep (Weekites 1874-1878). James Prinsep was an exceptional sportsman, playing for the Charterhouse Cricket and Football 1st XI teams, and in 1879, aged only 17, he played in the England Football team – he held the record as the youngest England player until Wayne Rooney made his debut in 2003. James Prinsep's son inherited two very similar well-heads from a cousin: he presented the larger one to Charterhouse and sold the smaller one to a retired beak, who installed it in the garden of his family home near the School.

Next time you are walking through Scholars' Court take a closer look at the intricate designs created by stonemasons in Medieval Venice, or perhaps remember Charterhouse football Legend, James Prinsep.





Object 40

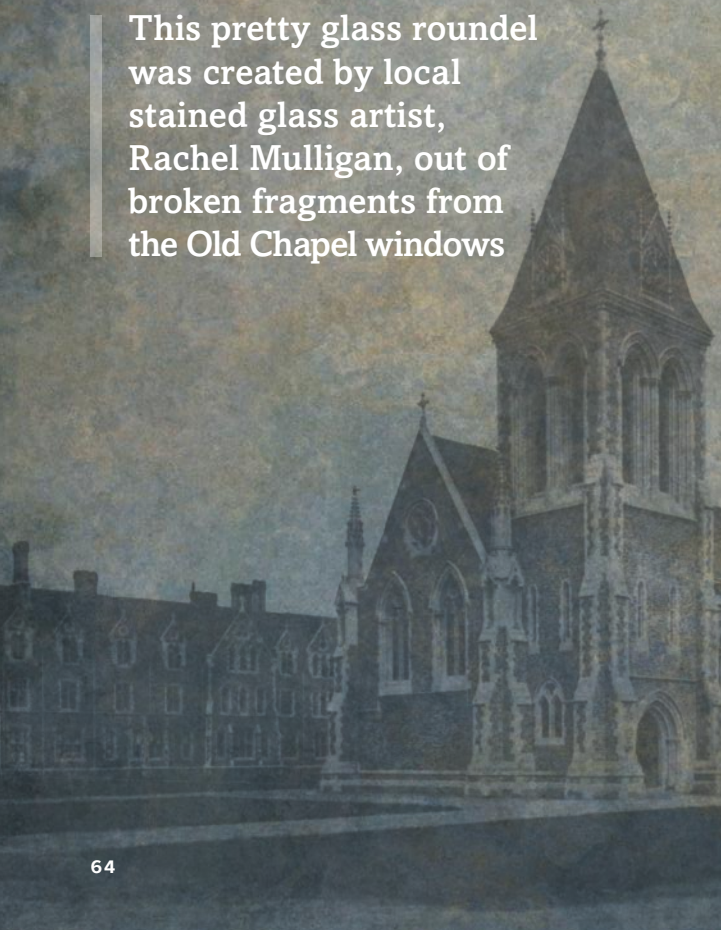


Angel Face

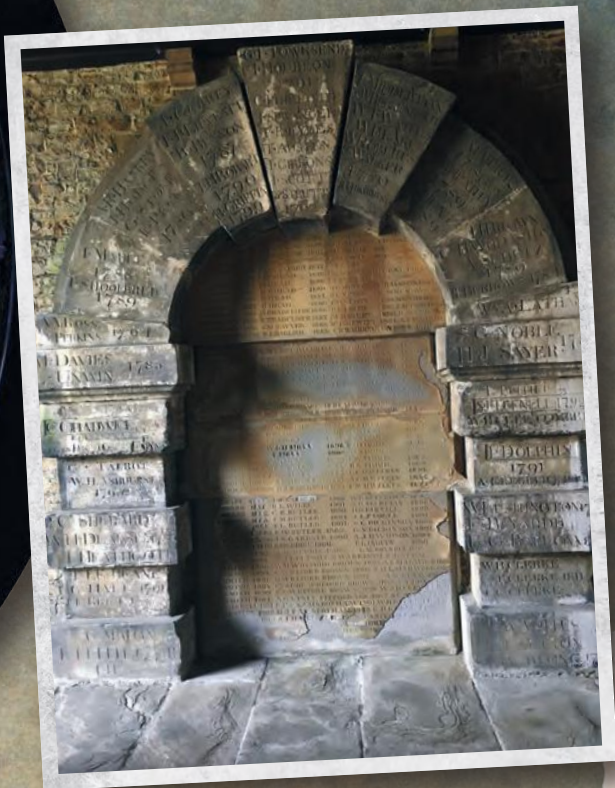
This pretty glass roundel was created by local stained glass artist, Rachel Mulligan, out of broken fragments from the Old Chapel windows

The original Chapel at Charterhouse in Godalming stands on the south side of Founder's Court, designed by Philip C. Hardwick. The Chapel was not completed until 1874, two years after the School moved from London, so the first pupils and staff had to trek over to Shackleford for Sunday services. Each of the windows (made by Clayton & Bell) was sponsored by private donors, including Old Carthusians, Governors, Housemasters and pupils. The building was replaced by Memorial Chapel after the First World War, and early in 1939 it was converted into a music school and the stained glass was removed.

The glass languished in storage for many years, but was recently retrieved from the basement and cleaned by Rachel Mulligan, with help from School volunteers and members of the Surrey Glass Easel Collective. Some of the repaired glass has recently been re-purposed into the Lecture Theatre window in a design by Rachel Mulligan to celebrate the 150th anniversary of Charterhouse's move to Godalming.



A later illustration of the Gownboy Arch before its removal from London Pen and ink-wash by Struan Robertson, Art Master



The Gownboy Arch is located between the South African Cloister and Founder's Court at the end closest to Gownboys. The wall facing the Gownboy arch is constructed with carved stones that originally were the facing of the 'New School', built in 1803 at the London Charterhouse



Object
41

The Gownboy Arch

Should an architectural feature be described as an 'object'?



Coloured etching by C.W. Radclyffe of the Schoolmaster's house (left) and Gownboys from Scholars' Court in 1844, with the Gownboy Arch (far right)

Perhaps not, but the Gownboy arch has been included in the Charterhouse in 100 Objects series because it is of such significance in the history of the School: the stone archway was originally the external doorway from Scholars' Court in London into the old Gownboys hall, until a 19th century building extension hemmed it in as an internal archway. Generations of foundation scholars (known as 'Gownboys' because they wore black academic gowns) paid to have their names carved on the stonework. When the School moved from London to Godalming in 1872, the archway was taken down, stone by stone, and reconstructed on the new School site; eleven of the stones had to be removed to fit the arch into its new location. Merchant Taylor's School, who took over the old buildings, were not impressed to find a gaping hole in the hall doorway and had to be paid compensation!



DEO DANTE DEDERUNT

The foundation stone of the War Memorial Chapel
was laid by
Randall Archbishop of Canterbury
17th June 1922

Object 42

A Very Special Bricklayer's Trowel

On 17 June 2022 the Memorial Chapel foundation stone was laid by the Archbishop of Canterbury, using this ceremonial silver trowel for the occasion

It is made from hall-marked silver and was commissioned by the Charterhouse Masonic Lodge. The handle bears the Charterhouse coat of arms; the blade is engraved with the Archbishop of Canterbury's coat of arms and a masonic symbol, with the inscription "I was wrought for the Master, Wardens and Brethren of the Charterhouse (Deo Dante Dedi) Lodge of Freemason No 2885 and presented to Randall Archbishop of Canterbury wherewith to lay the foundation stone of the War Memorial Chapel".

Before the Archbishop laid the foundation stone, Lieutenant-General Sir Thomas Morland (V1883) gave a speech on behalf of all OCs who fought in the First World War, prayers were read, and the Head of School, John Sinclair Shields (W1922) placed a time capsule under the stone containing a list of all OCs who had served in the war, together with list of the current pupils, the OC Club and the Deo Dante Dedi Masonic Lodge.



Object 43

Memorial Chapel

Memorial Chapel was designed by Sir Giles Gilbert Scott and funded by private donations. The chapel was consecrated in 1927

This unusual wooden model of the Charterhouse Memorial Chapel was made from Yew and Ebony wood c1990 by local craftsman, Stephen Owen, at the request of Charles Henderson OC (B1958). It is constructed from 470 pieces of wood and took 600 hours to complete. It also conceals a secret: inside, there are three drawers designed to hold eighty pieces of cutlery; the roof and side wall hinge open to provide extra storage space.

Charterhouse Memorial Chapel was the inspiration of Frank Fletcher (Headmaster 1911-1935), who began fundraising for a new Chapel in August 1917 when OC losses had already overtaken the number of boys in the School. It was designed by Sir Giles Gilbert Scott and funded by private donations from parents, OCs and staff. The foundation stone was laid on 17 June 1922 by the Archbishop of Canterbury, and the completed Chapel was consecrated on 18 June 1927.

687 of those who died in the First World War are named on commemorative panels at the west end of the School's Memorial Chapel, on the west-facing half wall of the ante-chapel. Names are listed by year of leaving school and then alphabetically, save where later addenda have been slipped into available space; two school servants have been added at the end of the final panel. Opposite, on the east-facing wall, are panels bearing the names

of those who fell in the Second World War. For the three masters (one of whom is also listed as a pupil), there are inscriptions within the Chapel itself, alongside the transverse pews immediately to the east of the half-wall.

Some OC casualties are not named on the Chapel panels: the School's final War List was completed in December 1919, and those who died later of injuries sustained during the conflict were not included. Given the scale of the conflict, it is not surprising that further omissions have emerged since, and although a few have been squeezed in out of sequence, others remain unlisted. A wall tablet installed in Chapel's northwest porch in 2014 collectively acknowledges those others who also lost their lives, and every known OC casualty has a biographical entry on the Charterhouse Roll of Honour Memorial Archive website at

www.charterhousewarmemorial.org.uk



Commemoration





For Valour

The highest award of the British Honours system

Object
44

Charterhouse is fortunate to own a rare Victoria Cross (VC). It is the highest award of the British Honours system, awarded for "gallantry in the presence of the enemy" to members of the armed forces. Only 1,358 have been won since the Cross was first introduced in 1856 and only three OCs have ever been awarded the VC. Guy Hudleston Boisragon (g1880) won this Victoria Cross for an extreme example of courage and leadership in 1891, taking the lead in a daring attack on a heavily-defended fort in what is now Pakistan. His VC is on display in Library, together with six other medals that he won during his long and distinguished career as an army officer.

Guy Hudleston Boisragon was born at Kohat in the Punjab region of India, on 5 November 1864, the son of Major General Henry F M Boisragon and Emma Boisragon. The family was of Huguenot descent. His father had raised the 5th Gurkha Regiment in 1858 and was later Commandant of the 4th Sikh Regiment. Guy was sent back to England for his education at Charterhouse (Robinites then Girdlestoneites) between OQ1878 and OQ1880. After Sandhurst he was commissioned into the Lincolnshire Regiment in 1885, transferring to the 5th Gurkha Regiment in 1887 as a member of the Indian Staff Corps. He took part in the Hazara expeditions (Afghanistan) in 1888 and 1891; the Miranzai Expedition on the North West Frontier of Pakistan in 1891; and the Hunza-Nagar Campaign (Pakistan) in 1891-92.

Guy Boisragon won the VC, the highest British honour awarded for gallantry, for his actions during the assault and capture of the Nilt Fort in the Hunza-Nagar region on 2 December 1891: the fort stood at the top of a high ledge,

protected on three sides by a precipice and only accessible through a heavily defended gate. It was impossible to bring heavy guns up the cliffs and the only way to capture the fort was to storm the gate and blow it in. The official report states that, together with Captain Fenton John Aylmer, Boisragon "led the assault with dash and determination and forced his way through difficult obstacles to the inner gate, when he returned for reinforcements, moving intrepidly to and fro, under heavy cross-fire, until he had collected sufficient men to drive the enemy from the fort." Both men were awarded the VC for their conspicuous bravery.

In 1894-1895 Guy Boisragon served in the Waziristan Expedition (now in the Khyber Pakhtunkhwa Province of Pakistan), then the North West Frontier campaigns of 1897 and 1898. During the First World War he served in Egypt and at Gallipoli until he was seriously wounded; he was awarded the Order of the Nile. He finally retired from the Army in April 1920 with the rank of Brigadier. He died at Biarritz on 14 July 1931 and is buried at Kensall Green Cemetery.

Medals awarded to Guy Boisragon:

Victoria Cross
India General Service Medal 1854-1895
India General Service Medal 1895-1908
1914-1915 Star
War Medal 1914-1920
Victory Medal 1914-1919
Egypt Order of the Nile IV Class



Object 45

Christmas Gift Box

This gift box would have been sent to British First World War troops who were on active service on Christmas Day

This small brass box from the Charterhouse museum collection is one of thousands sent to British First World War troops who were on active service on Christmas Day 1914. It was paid for by the Sailors & Soldiers Christmas Fund, a charity set up by seventeen year old Princess Mary, daughter of King George V and Queen Mary. The young princess had wanted to pay for a personal gift to every soldier and sailor from her own allowance, but as this was not possible, she launched a fundraising appeal: I want you now to help me to send a Christmas present from the whole nation to every sailor afloat and every soldier at the front. I am sure that we should all be happier to feel that we had helped to send our little token of love and sympathy on Christmas morning, something that would be useful and of permanent value, and the making of which may be the means of providing employment in trades adversely affected by the war. Could there be anything more likely to

hearten them in their struggle than a present received straight from home on Christmas Day?

The box has a hinged lid and measures 128mm long, by 84mm wide. Each box included a Christmas card and a picture of the Princess, together with a variety of gifts: smokers were given cigarettes, lighters, tobacco and pipes, non-smokers received lemon drops, a khaki writing case, paper and a bullet pencil; Indian troops could, if they preferred, have sweets and spices instead of cigarettes, and nurses received chocolate.

Over 355,000 boxes were delivered in time for Christmas 1914, but many personnel received their gift later in the war, or even afterwards, because of a shortage of brass. By the time the Christmas Fund finally closed in 1920, nearly £200,000 had been raised and more than two and a half million boxes had been distributed.

A Very Personal Record of WW1

A Headmaster's personal record of World War One

Sir Frank Fletcher (Headmaster 1911-1935) had the sad duty of leading Charterhouse during the First World War. 3,500 Old Carthusians fought in the war and 698 (including three beaks and two support staff) were killed. Every Sunday, Fletcher read out in Chapel the names of those who were wounded, missing, taken prisoner or killed. He also compiled a scrap book of press cuttings, wartime poetry, drawings, photographs, Christmas cards and personal correspondence from his former pupils (both from Charterhouse and from his previous school, Marlborough). Most poignant of all are letters reporting the deaths of boys whom he had taught, such as this note telling Fletcher of the death of his first Head Monitor, Douglas Vernon (S1912):

"I have just seen Norman Vernon. Douglas was shot through the head and killed instantaneously in the attack on the Quadrilateral on the 15th. No better fellow ever lived."

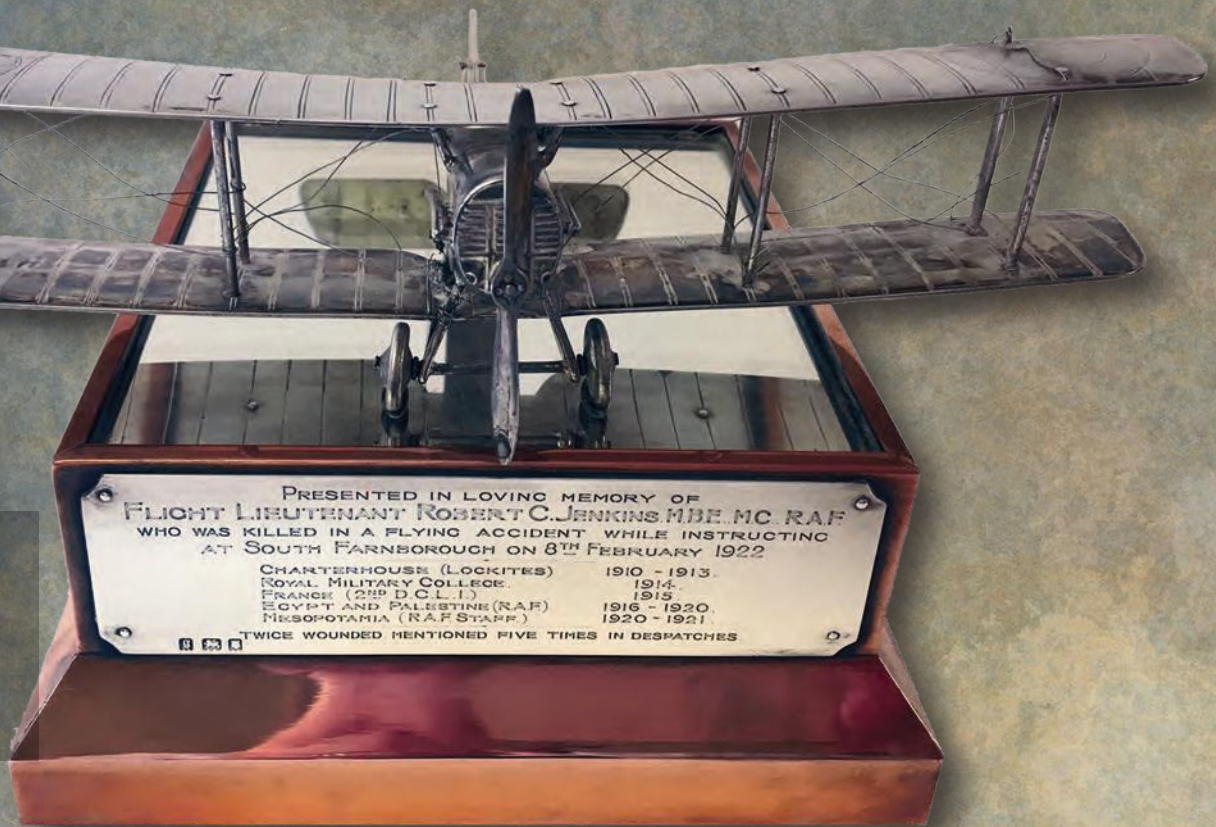


Object
46

7. Gray's Lane Square
WC
28 Sept. 1916

Dear Fletcher,
I have just seen Norman Vernon. Douglas was shot through the head & killed instantaneously in the attack on the Quadrilateral on the 15th.
No better fellow ever lived.
Yours ever
Alfred Woolson

Object 47



A Magnificent Flying Machine

This object was added to the collection to mark the centenary of the Royal Air Force (founded April 1918)

This unusual Charterhouse trophy commemorates an OC who was a Flight Lieutenant during the First World War: it is a silver model of an Avro 504 biplane with a wing span of 202mm, presented to Charterhouse as a music prize in memory of Flight Lieutenant Robert Charles Jenkins MBE MC (L1911), who was killed in a flying accident at Farnborough on 8 February 1922.

Robert Charles Jenkins was born on 1 January 1896, the son of Edgar and Edith Jenkins. His father, a London barrister, died when Robert was just two years old and his mother remarried to Edward Jeudwine. Tragedy struck the family again in 1902 when Robert's twelve-year old sister, Ivy, died. Robert was a pupil at Charterhouse between LQ1910 and CQ1913 in Lockites. He sang in the Chapel Choir and was a member of the Rifle Corps (equivalent of today's CCF), which will have helped him gain a place at RMC Sandhurst after he left Charterhouse. He was commissioned into the Duke of Cornwall's Light Infantry, but then transferred to the Royal Flying Corps and was posted to the Middle East. He was mentioned four times in despatches for his outstanding actions, he was wounded twice and was awarded the Military Cross, the MBE (Military) and the Order of the Nile. On his return to England Robert joined Farnborough air base as an instructor. He was killed at Farnborough on 8 February 1922 when his aeroplane hit a tree during take-off.

2009, P. 511



Robert C. Jenkins
Lieut.

2nd D. C. L. I. → R. F. C.

Egypt. 1917



Alex:
20-1-18



Jenkins RC, photo from logbook



Jenkins RC, aeroplane photo from logbook

Robert Jenkins' mother, Mrs Jeudwine, presented the model aeroplane in his memory as a music prize for the annual 'House Glee Competition' (still continuing today as the House Music Competition). Glee Clubs were a particularly popular form of choir in the late 19th and early 20th centuries, specialising in short part-songs. Robert had been Mrs Jeudwine's last surviving child – his older brother, Captain Edgar Kynnersley Jenkins (not an OC) was killed in action at the Somme. She also left the School Robert's medals, papers and flying logbook.

He repeatedly refused advancement, or even promotion on the Staff, that he might do full justice to the instruction of his subordinates. To this unselfishness were added a personal charm of sympathy, good humour, and gaiety. He was known as 'Bobbie' to his immediate friends, and as 'Jenks' to the Flying Corps in general in the East, and although quite unknown in England when he joined at Farnborough last August, he is deeply regretted.

The model is an Avro 504 biplane, a two-seater wooden biplane with a square-section fuselage, powered by an 80hp (60kw) Gnome Lambda seven-cylinder rotary engine. 8,970 of these aeroplanes were produced during the First World War, making them the most widely used aircraft during the conflict. The Avro Aircraft Company continued production of this plane until 1932. An obituary published in *The Times* on 9 March 1922 said: *Although Flight-Lieutenant R. C. Jenkins had scarcely attained the age of 26 when he was accidentally killed when on duty at Farnborough, his short career had been full of adventure and his reputation as a master of the art of flying throughout Egypt, Palestine, and Mesopotamia well established. But he was looked up to and admired also for the whole-hearted way in which he spent himself for the good of the Service and of his particular unit.*





Object
48

The Anthony Price Rose Bowl

The Anthony Price Rose Bowl was commissioned and presented to Pageites House in memory of Anthony Price (P OQ1929-CQ1933)

This Charterhouse object is a beautiful silver rose bowl, hand-made by Omar Ramsden, one of the most renowned silver-work designers of the first half of the twentieth century. The piece was commissioned and presented to Pageites House by Mr and Mrs Harry Price in memory of their son, Anthony (P OQ1929-CQ1933), who was killed in a tobogganing accident on Boxing Day 1938. Omar Ramsden was born in Sheffield in 1851, apprenticed as a silversmith in 1887, and studied at Sheffield School of Art. Between 1898 and 1918 Omar Ramsden

was in partnership with Alwyn Carr and they produced exquisite Arts and Crafts style silver in their studio at St Dunstan's, Chelsea; they drew inspiration not only from contemporary Art Nouveau artists, but also from Medieval influences. In later years, after breaking up his partnership with Carr, Omar Ramsden moved away from Art Nouveau to a more traditional style, placing great emphasis on hand-crafting each piece as a unique creation; he continued to produce new work at the St Dunstan's studio up until his death on 9 August 1939.

This hand-wrought and chiselled silver bowl is a fine example of Ramsden's later style: it measures 22cm in diameter and is inscribed around the outer edge: "I was wrought for Pageites by command of Harry and Harmony Price in memory of their son, Anthony Lyell Price, accidentally killed, aged 23, Christmas 1938, and to commemorate the school days of Harry Chatterton Price (1881-1886), Hilton Cecil Price (1885-1888), John



Chatterton Price (1925-1929), and Anthony Lyell Price (1929-1933)".

The silver hallmarks and Ramsden's traditional signature, "Omar Ramsden me fecit" are hidden under the base.

Anthony worked for Child's Bank after leaving Charterhouse and the Price family presented the bank with an 18th century Irish silver tankard. He was also a Second Lieutenant in the Honourable Artillery Company, so his parents commissioned Omar Ramsden to make a commemorative silver goblet for the HAC.



Royal Navy Fleet Air Arm Pilot's Wings and other items recovered from the wreckage

Poignant Wartime Wreckage

Object 49

These items are rather poignant survivals of the Second World War and stand to remind us that, even though these events have begun to pass from living memory, real people were involved and caught up in these times, with devastating consequences for families and communities

The artefacts were salvaged from the wreckage of a Spitfire flown by Arthur Haggie Beane (S1936), which crashed on 26 November 1943. The whereabouts of the aircraft was unknown for many years, until it was discovered in 1992 at Rauville-la-Place, south of Cherbourg.

Finding the site of the crash involved some determined work by French amateur archaeologists, with the help of the farmer, who showed them where to search. Some parts of the Spitfire Mk IX were in good condition, considering it had been underground for nearly fifty years, and the remains of the pilot were still inside. It is at this point that the mystery began: Beane was not the regular pilot of the aircraft in question, and the remains of uniform, boots and papers all bore different names, which presented a bit of a conundrum, added to the fact that the pilot was a Naval pilot in a RAF aircraft.

Using some of the effects that were found on the body and some careful research, they were able to identify the individual as Arthur Haggie Beane, a 26 year old Old Carthusian.

Lieutenant Beane was buried with full military honours in the St. Charles de Percy War Cemetery in Normandy. But the story does not end here. The owner of the land, Marcel Lepetit, thought that it was only right for a memorial to be made at the site of the crash, and when a party from Charterhouse visited the cemetery and the crash site to mark the 50th anniversary of Lieutenant Beane's death, Marcel Lepetit offered to donate a nearby plot of land to Charterhouse. The School designed and built a memorial for the site and it was unveiled by the local mayor in May 1995.

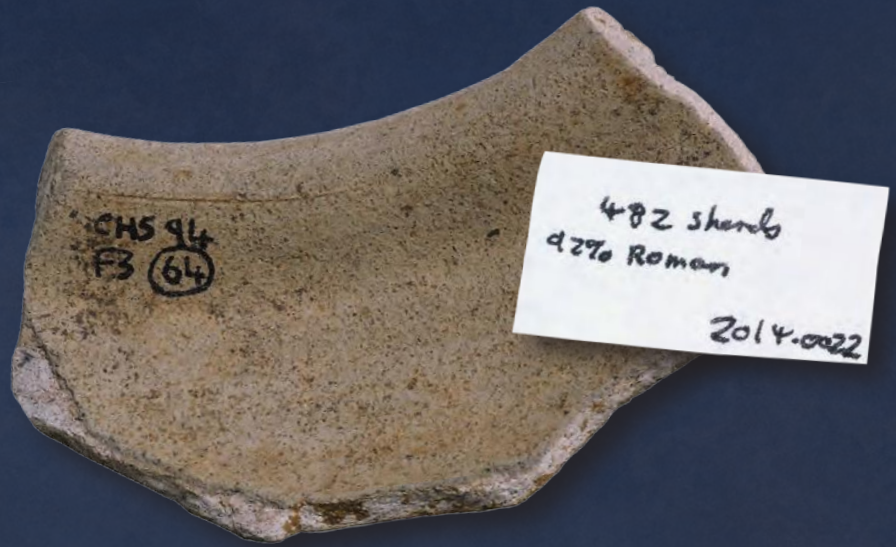
Miss Rebecca Grafton



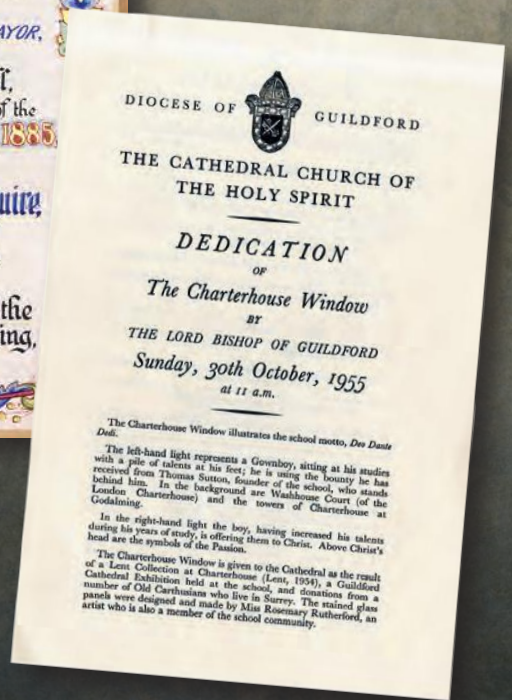
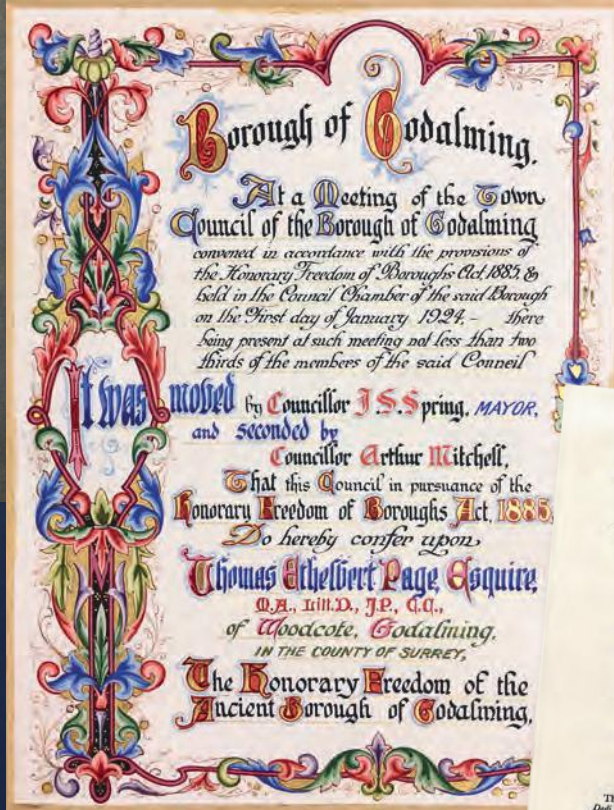
The A H Beane memorial, designed by Mr Simon Fielder (BH1980-2010) and built in the School's technology centre

A H Beane (S1936). The Beane family lost both their sons to the war – Arthur's younger brother, Peter (S1937), was killed in an aircraft accident in 1941. Of the 132 Carthusians who entered the School in the same year as Arthur Beane, one in six lost their lives





Local Community





Godalming Chemist's Account Ledger

Object
50

This customer accounts ledger was kept by Godalming Chemist, Henry Lawrence, between 1867 and 1878

Mr Lawrence kept an account for many of the wealthier residents of Godalming. From 1872 onwards Charterhouse became an important customer and the ledger has accounts for each Housemaster, supplying remedies for all the pupils' minor ailments.

The most common items listed are brushes of various sorts, tooth powder, soap and other washing essentials. Then there are health remedies, such as cough lozenges and chilblain liniment (in the days before central heating many people suffered with sore chilblains on fingers and toes during the winter). Many of these items are listed with a pupil's surname, so boys were clearly allowed to visit the chemist's shop in Godalming High Street and their purchases were added to the House bill. The matrons' medicine cupboards were surely also supplied by Henry Lawrence, as the accounts regularly feature ingredients such as smelling salts, cough mixture, cod liver oil, herbal tea ingredients (camomile flowers, poppy heads, licorice) and even laudanum. Then there are wound dressings, disinfectants and sundries including finger stalls, glass syringes and a respirator. Entries for "Chemicals for Charterhouse" in the name of "S.D.Titmas Esq" suggest that supplies for chemistry practical experiments also came from Henry Lawrence's shop.

Some products defy explanation – what was the purpose of "Clarke's Blood Mixture" or the mysterious "Mixture for Servant"? Some account entries are particularly eye-catching: on 4 June 1874 no less than 28 boys from Gownboys visited the Chemist and purchased brushes and combs – either there was a sudden fashion craze for tidy hair, or Gownboys Housemaster, Henry Evans, decided that the boys needed to smarten up!

How did this ledger come to be in Charterhouse's archive? We do not know. Perhaps an enterprising Carthusian liberated it from the chemist's shop, but it is more likely that Mr Lawrence or his family donated it to the School once the ledger was full, as it does feature many pages of Charterhouse entries, giving us an insight into personal health and hygiene in the 19th century.



Bronze Age Axe from Farncombe

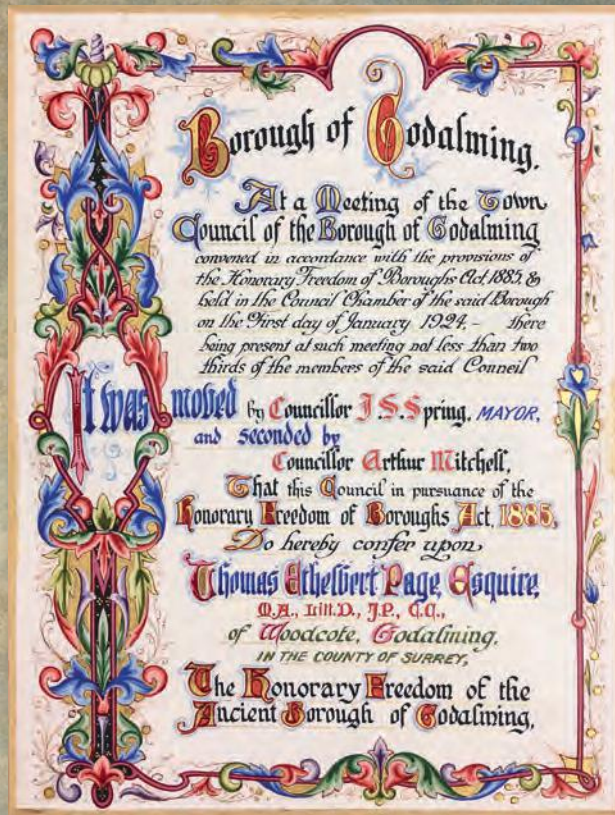
Object

51

This bronze palstave axe was found at Bagshot and is a typical tool of the middle Bronze Age

This bronze palstave axe was found at Bagshot and is a typical tool of the middle Bronze Age (a palstave is an axe or chisel that is fitted into a split wooden handle rather than having a socket for the handle). The bronze would have been cast in a stone mould and then sharpened using a whetstone. The axe has a groove into which an L-shaped wooden handle could be fitted; the two pieces were then bound together with rawhide, which was tied through the loop at the top. Bronze is an alloy of 90% copper and 10% tin, which only occurs in limited geological areas of the British Isles, primarily Cornwall and North Wales. Bronze could only replace stone as a commodity when mining and smelting reached a scale of efficiency to produce enough to supply other parts of the British Isles and when transport links were sufficiently developed to allow trade networks to develop. This technological and economic breakthrough occurred in Britain in about 3,200BC and bronze continued to be the industrial material of choice until the introduction of iron circa 600BC.





Object 52

Freedom of the Borough of Godalming Awarded to Thomas Ethelbert Page

This splendid illuminated address was presented to Thomas Ethelbert Page by the Mayor and Corporation of Godalming

The legendary ‘Tommy’ Page taught Sixth Form Classics at Charterhouse for 37 years (1873-1910); he was the founding Housemaster of Pageites (1875-1880) and Housemaster of Hodgsonites (1881-1910). In addition to being a distinguished scholar, Page had a keen business acumen and gave generously of his time to benefit the local community:

Page served for thirty years on Godalming Town Council – he once described the only connection between Charterhouse and Godalming as “the deep and dear attachment to a common sewer”, but in reality, Page and other Charterhouse staff worked hard to contribute to the wider community. In 1892 Page was appointed as chairman of Godalming Borough Electric Lighting Committee and in 1897 he took over from William Haig Brown as chairman of the Frith Hill, Farncombe and Godalming Water Company.

Page’s main concern was always education. For many years he campaigned for the establishment of a grammar school in Godalming and when Godalming County Grammar School was eventually founded in 1930, Page became its first Chairman of Governors. The Grammar School was closed in 1978, but continues today as Godalming College.

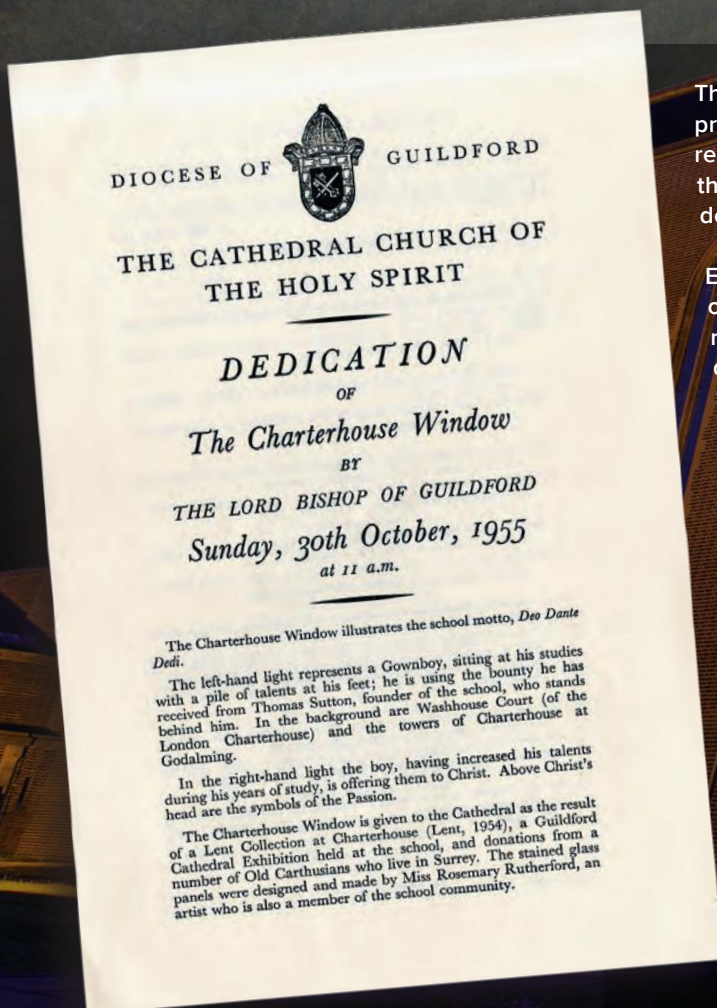
Page declined requests that he should become Mayor of Godalming, but he was made an Honorary Freeman of Godalming in 1924, in recognition of his outstanding service.



Guildford Cathedral window design

Our next item (preliminary sketches for the Charterhouse window at Guildford Cathedral) demonstrates the strong link between the two institutions

Object 53



The construction of Guildford Cathedral was a 40-year process that spanned the Second World War, building restrictions and supply shortages, finally being completed through sheer determination from the local community, despite a shortage of funds.

Early in the 20th Century it was decided that the Diocese of Winchester should be split in order to better serve the needs of the expanding population. In 1927 two new dioceses were therefore created – Portsmouth in the South and Guildford in the North. Holy Trinity Church on Guildford High Street was originally chosen to be the Cathedral, but it soon became clear that it was not large enough and so in 1928 it was decided that a new Cathedral should be built.

A competition was held to choose the best architect and in 1933 the job was awarded to Edward Maufe. He had a strong vision for the Cathedral, merging aspects of the Gothic tradition along with (for the time) cutting edge construction techniques to achieve space and light within the building.

The Foundation Stone was laid on 22 July 1936 and building work began. However, when the Second World War broke out, work on the Cathedral was suspended and, due to shortages of money and building materials, little work happened for at least ten years. Nevertheless, the community were not



ones to give up and from 1947 onwards regular services were held in the Crypt Chapel. Once wartime building restrictions were lifted there was a strong determination to get the building finished, helped by the 'Buy-a-Brick' campaign led by Miss Eleanor Iredale, the sister of Assistant Master Harry Iredale (BH1930-1950), who himself became more involved in the building of the Cathedral after his retirement. Fundraising efforts continued throughout the 1950s to raise the much-needed money to complete Maufe's vision.

Throughout the building work Charterhouse showed a keen interest in developments, with the architect Edward Maufe himself coming to the School on several occasions to give lectures, and the Architectural Society visited the construction site regularly, alongside fundraising efforts – by 1939 the Charterhouse contribution to the Cathedral already stood at £147 11s 1d.

In 1954 an exhibition, organised by Sir Edward Maufe's wife, was held in the Charterhouse Music School to raise support at the School and the neighbouring communities. The exhibition included photographs, models, vestments, and a pencil drawing of the Rose Window which had recently been unveiled. During this exhibition, those visiting were urged to donate – money and labour – and many bricks were sold at 2s 6d. Money raised was added to the Lenten offerings collected at a concert, and other donations which were to go towards the cost of a window in the Chancel of the Cathedral.

The Charterhouse window was commissioned in 1955 and was one of the earliest windows commissioned for the Cathedral, with fundraising for the window being undertaken by the School community and Old Carthusians. The artist chosen for the design of the window was Rosemary Rutherford, an accomplished designer of stained glass, who was also the sister of the School Chaplain, Canon John Rutherford (BH1946-1970). Within our collections we have rough sketches for the window, showing three different concepts that Rosemary Rutherford considered for the design

The completed window depicts, on the left a Gownboy Scholar at his studies, with Thomas Sutton standing over him; in the background are Washhouse Court from the London Charterhouse and the towers of Charterhouse in Godalming. On the right is the same boy offering his talents to Christ. Throughout the design process the Cathedral Architect, Sir Edward Maufe, was in constant correspondence with the School as he was concerned that his vision of light within the Cathedral might be diminished. The Charterhouse window was dedicated on 30 October 1955 by the Bishop of Guildford, and was officially unveiled by the Headmaster.

Through sheer determination in the face of numerous challenges and setbacks, the Cathedral was finally consecrated on 17 May 1961, with HM Queen Elizabeth and HRH The Duke of Edinburgh in attendance, although the building work was not finally completed until 1966.

Miss Rebecca Grafton



Dig into the past

Object 54



We all know that the site and the architecture of the School is of historic importance, but have you thought about the history that could be hidden under your feet?



This Romano-British pottery bowl rim is one of a number of archaeological finds that were unearthed during an excavation on the School site in 1994.

In 1994, when preliminary plans were drawn up for the new Sports Centre (the QSC), English beak Dr Ian Blake (BH1968-1994) decided to instigate an archaeological evaluation of the site. His exploratory trench uncovered a Roman ditch which contained a variety of pottery types and some bones, alongside some Roman pottery sherds. Thames Valley Archaeological Services were then called in to undertake a full archaeological investigation. Work began onsite with the opening up of an area approximately 178 square metres with analysis of topsoil as it was removed. Once the topsoil was cleared the task was to hand clean the area in order to record and investigate any archaeological features.



Dig 1994

Work began onsite with the opening up of an area approximately 178 square metres with analysis of topsoil as it was removed. Once the topsoil was cleared the task was to hand clean the area in order to record and investigate any archaeological features.



Dig 1994

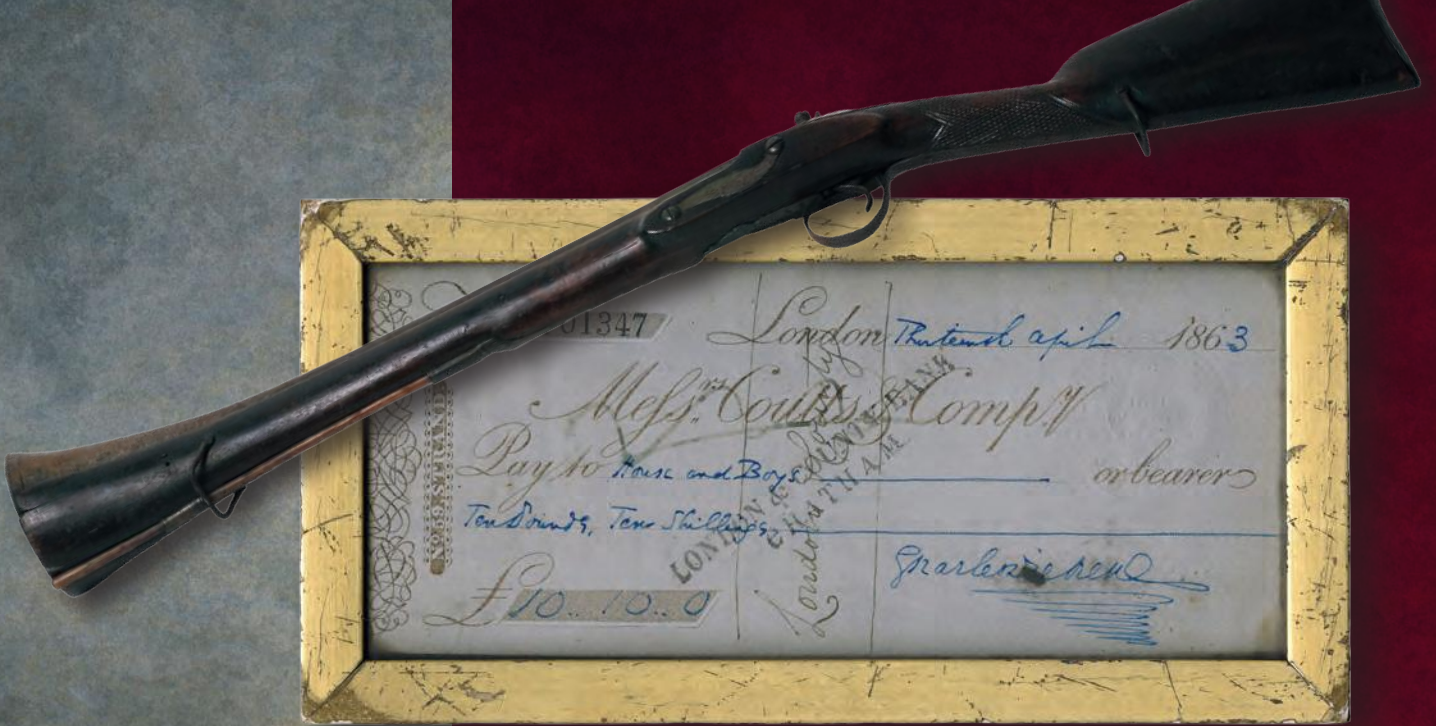
The excavation produced a good collection of 293 sherds of pottery, adding to the 137 sherds that had been discovered in Dr Blake's evaluation trenches. There were a few post-medieval sherds. However, the vast majority of the pottery signifies a short period of occupation for the site ranging from c. AD 50/60 -AD 80/90. Most of the sherds are products of the Alice Holt pottery industry, which is characteristically grey sandy coarse wares. The Alice Holt industry manufactured these wares from the 1st-5th centuries, supplying the London and South East regions. There was only one item of 'fine ware', which was a single handled ring-necked flagon. Nine pieces of worked flint were uncovered during the excavation which point to some earlier occupation of the site between a date range of Mesolithic to Early Iron Age.

Although the excavation itself found no significant evidence of building material, the amount and type of material clearly points to an occupation site being nearby. The items uncovered were mainly jars, dishes and platters, which suggest a modest farmstead, particularly when the absence of fine ware is taken into consideration.

Miss Rebecca Grafton



Dig 1994



British History





Object
55

A Tudor Mummer's Mask

A Mummer's Mask would be worn by a performer either at Christmas or during other festivals

This strange mask fits over the performer's lower face and a moveable bone plate is held in the performer's mouth to allow the jaws (complete with ivory teeth) to move. It is thought to be late 16th Century and would have been used in mummers' plays – simple amateur folk dramas in rhyming text, usually comic. The plays typically featured a hero (such as St George), a villain (such as a dragon, or a 'Turkish Knight') who kills the hero, and a doctor to bring the hero back to life. The performers were known as 'mummers', a word thought to be derived from the Early New High German word, 'mummer'

(a disguised person) and 'vermummen' (to wrap up, to disguise, to mask one's face). At Christmas and on other festivals, troupes of mummers, disguised with masks or blackened faces, would take their play from house to house and perform in return for money and refreshments.

Mummers' plays were popular in the British Isles from at least the 13th century onwards – accounts for the marriage of Edward I's daughter at Christmas 1296 include payments to 'mummers of the court' – and some local folk festivals still feature mummers.



Spanish Armada treasure discovered at Charterhouse

The next object forms part of the lost treasure of a mysterious sunken Spanish Armada ship, the San Juan de Sicilia, recovered from Tobermory Bay, off the Isle of Mull (Scotland)

Ahoy!

According to legend, the gunladen war vessel was carrying a huge treasure of gold and silver plates and the Armada paymaster's chest, a hoard of 30 million ducats in gold coins. The last ship you would want to lose! However, recovery attempts have retrieved very little of this treasure and, in fact, very few relics at all; this makes the few finds from the ship in the Charterhouse collection all the more invaluable...

The jewel in our Collection consists of a bronze "falconet" or swivel gun (also known as an "esmeril"). The gun shows severe wear, indicating that it had excessive use in battle, either during English Channel skirmishes or during the Battle of Gravelines at the peak of the Armada campaign.

The weapon's greatest advantage was its ability to fire flexibly in different directions, from a position high on the deck, allowing fighting at close quarters. Added to this was its ability to fire in rapid succession, enabled by a breech block: this technological innovation of the time (a jug like chamber packed with gunpowder) could be loaded in advance of a skirmish. A deadly combination indeed! A good analogy in a modern setting would be a machine gun on a tripod mount. It's not surprising

then, that the Spanish preferred to fight at close quarters, with their superior firepower.

So then, how did we end up with this particular treasure? Surely it should be a Spanish possession? Well, after the defeat of the Spanish at the Battle of Gravelines, the Armada was broken up and forced anticlockwise around the British Isles. Most of the ships were wrecked by the treacherous weather off the North Sea and Atlantic coasts. The San Juan de Sicilia was one of the few Spanish ships to safely harbour at Tobermory Bay, on the Isle of Mull. After taking up supplies from a local Scottish clan, with the intention of finally setting home again for Spain, the ship mysteriously blew up in the bay on 5 November 1588. There are various theories as to why this happened; some say it was carried out by the McClean clan, but my personal favourite theory is that the explosion was orchestrated by an English spy, John Smollett, on the orders of Francis Walsingham, Secretary of State to Elizabeth I.

For more than 300 years the Falconet gun sat at the bottom of the ocean... the inexorable action of the sea battering its war-marked surface... waiting for a successful rescue attempt. Then, it came, In 1903, the steam lighter, Sealight, came to its

rescue. The captain of the ship, William Burns, recovered the gun, along with very few items of treasure (alas, the Spanish payload of coins has never been found!). Captain Burns then parted with his treasure through a London auction in 1904, and the School was lucky enough to recover a large amount of this material through the generosity of the Reverend Gerald S Davies, founder of our Museum). In addition to the cannon, these items included cannonballs, an oil jug, and "pieces of four".

The Santa Juan was not originally a Spanish ship: she was actually built in Dubrovnik, but was commandeered from Sicily by the Spanish in 1586, hence the name 'de Sicilia'. She was a 'carrack', one of the larger ships in the Armada, and was carrying a crew of 62 seamen (thought to have been mainly Slavonic), together with a multi-national fighting force of 135 Sicilian, 54 Flemish and 90 Spanish soldiers. The Charterhouse falconet gun was not of Spanish origin either. The shield on the back of the barrel bears the letters 'HIS', thought to be the cipher of a merchant from Dubrovnic (in modern-day Croatia). So it seems that the Spanish would use any source for Armada firepower.



Object 56

I'd like to end with a poem for the cannon,
published in the 1907 *Carthusian*:

*Splutter for joy, old rust-bound roarer,
Fill with new fire your sun-dried lung!
Salt is the portion you've drunk since you sung
Death to our land for the malice you bore her.*

*Bleak Caledonia's storms have given you
Cooler blood and a humbler heart;
South winds taught you a penitent part,
Mild compassionate suns have shriven you.*

*Now boom your bass to a strain that's tender,
Softly your old-world thunder wake,
– Strain that shall scarcely a petal shake
In the bouquet of birth-joy we would send her.*

*– Her who is ours, a princess dainty,
– Yours, a king's wife and a king's mother made
Queen to whom subject waves have paid
Debt of a twice-owned suzerainty.*

*Speak of a bond that a boy is sealing,
Joining the hands of England and Spain,
– Those old scars of the Spanish main
With tenderer baby hands concealing.*

*You that were once for the warm life greedy,
Speak of the rapture of life's increase,
Changing for surer silver of peace
Gold that never relieved the needy.*

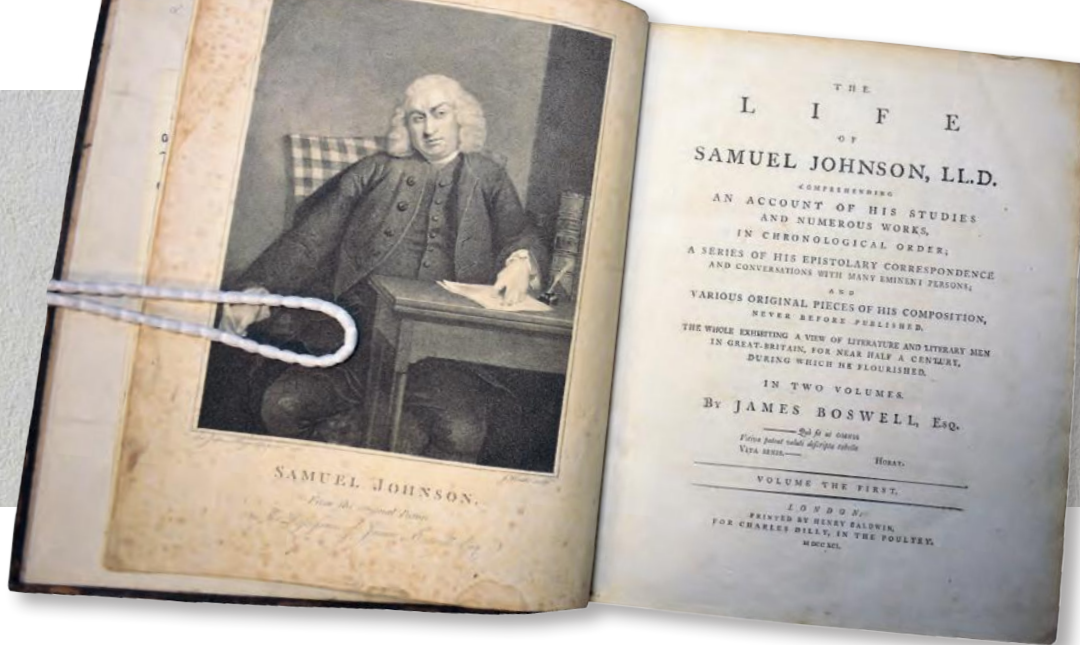
*Speak of a time when never a nation
But plummet-deep has its hell-dogs drowned,
Or as I see you, tamed and bound
For a half-holiday's admiration.*

*(A Royal Salute addressed to the
Armada cannon. Anonymous).*



Dr Simon Jackson

(with thanks to Robert Waterhouse FSA,
Field Archaeologist to La Societe Jersiaise,
for technical information)



Returned to Life: the restoration of a precious book

The conservation of Charterhouse Library's first edition copy of James Boswell's most famous work, *The Life of Samuel Johnson*

Books are rather human in their characteristics: like their readers, they become less mobile and start to deteriorate over time and through hard work. As they age, they prefer a sedentary life on bookshelves, comfortable in their inactivity. If they are used, they become more fragile and vulnerable to accidental damage. One such elderly tome was Charterhouse Library's first edition copy of James Boswell's most famous work, *The Life of Samuel Johnson*.

The binding was very much of its time: bound in thin mid-brown calfskin leather with subtle gold tooling to the boards and a great deal of decoration on show on the spine, it was a fine survivor of a more elegant age. This elegance in binding style, however, did not commute strength and when it came to be prioritised for conservation the left, or front, board was detached. It was clear that this was not the first time such a catastrophic breakdown in functionality had occurred, as there was evidence of previous repairs to the spine and boards. It was time for some conservation rehabilitation.

The aim of library and archive conservation is all about access: making written heritage materials more stable and able to fulfil their

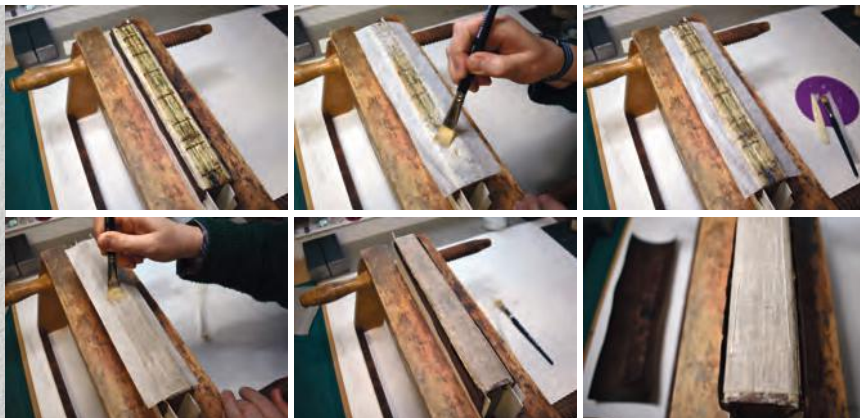
function now, whether that is for display, research or long-term storage. It differs from restoration in this respect: although aesthetics are important, the driving force is to preserve what we have rather than return the item to what it was. The level of intervention required is governed by intended use, and the over-riding principle is for any intervention to have a minimal impact and to be able to be reversed if necessary, with as little collateral damage or harm to the object as possible. In terms of the Charterhouse Boswell, it was necessary to reattach the board to prevent further damage to the textblock or worse, loss of a key component of the original binding. Board reattachment is a staple treatment in library and archive conservation, and in particular left boards in European books, it being our tradition to read from left to right.

The first task was to lift the spine and reserve for reattachment later. This is always a delicate procedure as the spine, being the outer face of the book on the shelf, has usually been exposed to the most handling and is often the most fragile and degraded part of the binding. Once the spine was detached, all adhesive residues and leather fibres were scraped and

poulticed away from the spine, revealing the backs of the sections for only the second time since 1791.

Cleaning away the dust and dirt of years is a very large part of any conservation project. Over time, dirt accumulates on all exposed edges of a book, causing discolouration and, where severe, permanent staining and damage. Dust and dirt are also food sources for creatures that are not welcome to use the library, such as insect pests and, in extreme cases, rodents. The dirt and dust is cleaned from each page using a special type of sponge eraser which grips and lifts the dirt, bringing back some of the original colour to the textblock head or top edge in particular.

The next stage in the conservation process is relining. The new linings are used to reinstate the board attachment and create the join between the endpaper on the inside of the book. First, a layer of Japanese paper was applied to the spine using a very pure and reversible adhesive, wheatstarch paste. The paper used is made from 100% Japanese Kozo fibre, created using bark from a type of mulberry, and is long fibred and very strong for its weight. Over this was applied a strong but thin textile lining, made from



Object 57

linen in this case. As well as the adhesive, this layer has a mechanical attachment to the textblock through two lines of linen thread, sewn through the backs of the sections in two places in the textblock.

The linen lining was then pasted down below the lifted leather on the outer face of the spine edges of the boards, set into a slightly rebated recess channelled out for this purpose. This is to make all the new materials slot into the elegant original binding as smoothly and unobtrusively as possible. Clamps were used to press down the board into position to give the most snug fit to the reattached boards.

A new leather spine was prepared. Calf leather was dyed to match the original spine, and pared using a special set of finely honed tools to the required thickness and shape. In this, it is important to minimise bulk while still maintaining the strength of the skin. The new spine was applied directly to the linings on the backs of the sections in correspondence to its original binding style, known as a tightback. Once dry, all lifted areas were pasted down, including the spine, and the finished and conserved binding was stored in a custom-made box.

Boswell's *The Life of Johnson* can now be read, researched, displayed and stored safely and without risk of further damage – with one caveat. An elderly book like this still needs to be treated with respect, and any use is quite a work-out for an object that is 230 years old. By supporting all special collection items during opening, ideally on foam wedge supports or cushions, books of this age may continue to fascinate, entertain and amaze for centuries to come.

Victoria Stevens ACR



Object 58

Sporting Fashion

The next object is an 18th century waistcoat worn by the last owner of Cowdry Manor

This decorative waistcoat is one of a pair of 18th century embroidered waistcoats worn by the last owner of Cowdry Manor in West Sussex. It has a series of round small buttons down the centre, surrounded by a decorative floral design consisting of roses, and two lower pockets decorated with roses and foliage. Below each pocket are two racehorses with riders, galloping and poised to jump a fence.

Cowdry House burned down in October 1793 and its owner, George Browne, eighth Viscount Montague, drowned that same week, aged only twenty-four: he was travelling in Europe with his friend, Charles Burdett, on the 18th century equivalent of a

stag weekend before his wedding. Despite warnings from local fishermen, the two young men attempted to ride a fishing dinghy over the Rhine Falls at Laufenburg and perished. Cowdry House was being refurbished in readiness for the wedding and the fire was accidentally started by carpenters working in the north gallery. The house was never rebuilt and remains as a romantic ruin in the Cowdry Park estate.

This double tragedy was rumoured to be the fulfilment of a local legend. A monk had cursed the Browne family with destruction by fire and water for taking Easebourne Priory at the time of the Dissolution of the Monasteries in 1536. The Montague male line died out with the eighth Viscount and the property passed to his sister; her two sons were drowned in a tragic boating accident and the Cowdry estate was sold.

The flamboyant waistcoat perhaps reflects its young owner's love of sporting excitement. We do not know how this beautiful garment found its



way into the Charterhouse Museum, but it is quite likely that the Museum's founder, the Revd Gerald Davies, purchased it. Despite being a man of the cloth, Davies was a passionate racing expert who regularly attended Derby race meets and wrote for sporting newspapers. The racing horses on this waistcoat, together with its unique history, would undoubtedly have appealed to Davies.

Imagine being a prisoner of war, incarcerated for years as the Napoleonic wars raged across Europe

This was the reality for many thousands of French captives, held in poor conditions on board prison ships or in crowded fortresses, such as Portchester Castle. What would you have done to pass the time? Some enterprising French prisoners created intricate models using any rubbish that they could recycle and selling them to their captors to earn a little money.

This tiny model ship (just 19cm long) is made from bones saved from prisoners' food rations and bleached by soaking them in clay. It is a delicately detailed replica of a 74-Gun sailing ship, complete with two life boats, an anchor, a carved figurehead and tiny cannons. The three masts are fully rigged, but do not have sails. What is the rigging made from? We cannot be sure, but human hair

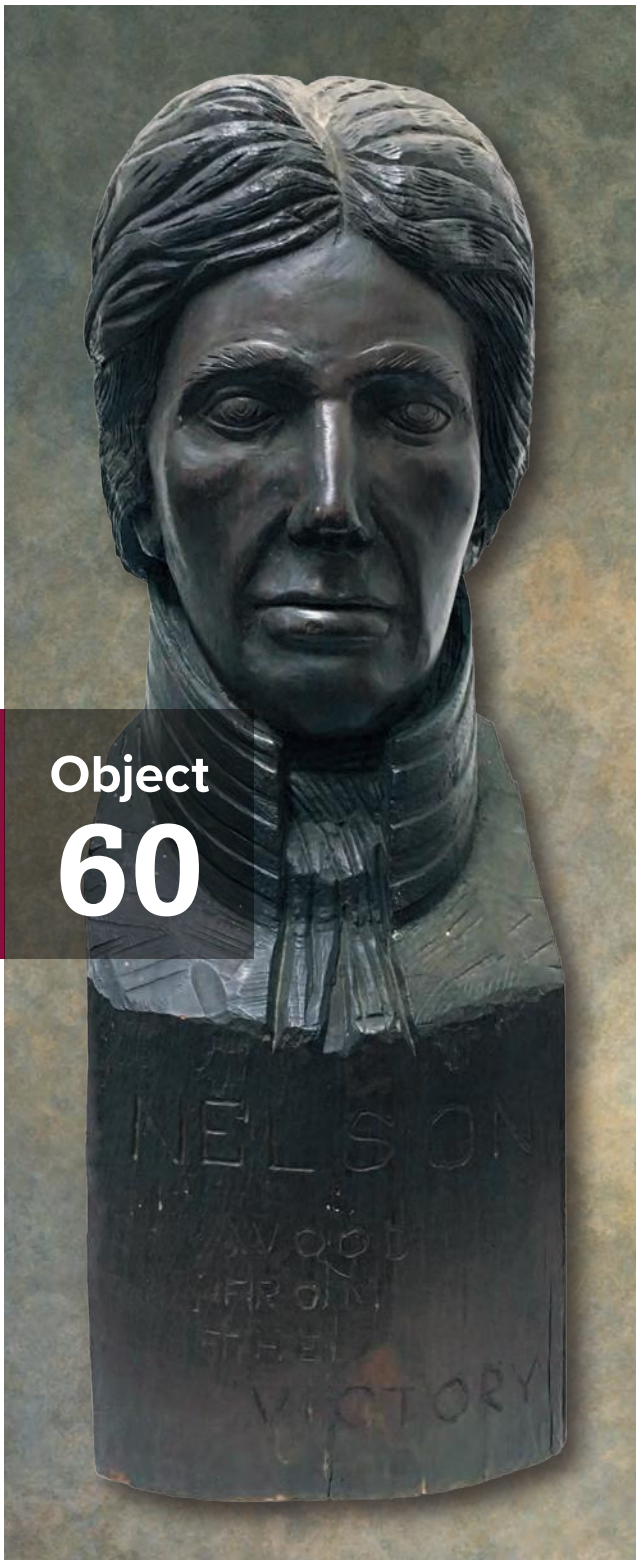
was often used. The ship is mounted on a lacquered wooden plinth with marquetry patterning. There are painted flags on each corner and little bone feet underneath. A string pull cord underneath the plinth even allows the direction of the cannons' broadsides to change. The ship is housed in an oval wood plinthed 'cloche' display case.

A second bone model ship is on permanent display in Library: it is a detailed model ship of HMS Temeraire, made by French inmates at Stapleton prison near Bristol. The length of the hull is 48cm, with a bowsprit taking the total length to 68.5cm. The ship has a beam of 12.5cm and is 53.5cm high with three fully rigged masts and 98 tiny guns.

A Napoleonic model ship

Object
59





Object 60

Battle of Trafalgar Relic

This carving resonates English history: it is a bust of Vice-Admiral Horatio Nelson (1st Viscount Nelson), carved out of wood salvaged from HMS Victory

As every History student knows, Lord Nelson's fleet met the French off the Cape of Trafalgar near Cadiz on 21st October 1805. Nelson ordered the fleet to battle stations and his famous flag signal, "England expects that every man will do his duty" was flown from the masts of HMS Victory. At the ensuing Battle of Trafalgar, the Royal Navy was victorious, but Nelson himself was shot and fatally wounded by a French sharpshooter, easily identified as he stood on the deck of HMS Victory in his best uniform and regalia.

Nelson was carried below decks for treatment, but the bullet had punctured his lung and the ship's surgeon was unable to save him. The Naval Chaplain on board HMS Victory on that fateful day was an Old Carthusian, the Reverend Doctor Alexander John Scott. This famous painting of the death of Nelson shows Scott immediately to the left of Nelson, rubbing his chest to relieve the pain.

Nelson was revered as a national hero and this bust is just one of the many thousands of items of memorabilia sold to commemorate him. Like fragments of the 'true cross', cynics may say there are enough wooden artefacts from HMS Victory to build several ships. However, the ship was extensively repaired over the years and it is estimated that today it only has 20% of the original timbers. Victory was badly damaged at the Battle of Trafalgar and had to be towed to Gibraltar for extensive repairs. This bust of Nelson is said to have been carved by a sailor from one of HMS Victory's damaged oak masts and was owned by Alexander John Scott.

HMS Victory was still in use for the remainder of the Napoleonic Wars, but then was permanently moored in Portsmouth harbour and gradually fell into disrepair. After World War I she was brought into dry dock in Portsmouth and work started to replace rotten timbers, but she was not fully restored until 2005, the 200th anniversary of the Battle of Trafalgar. HMS Victory is still commissioned today as the flagship of the First Sea Lord.





Object
61

The Irish ‘Thunder-Pipe’

The name blunderbuss is derived from a Dutch combination of *donder*, meaning “thunder”, and *bus*, meaning “pipe”. It is a very appropriate word for this close quarters weapon of choice

This object is an Irish blunderbuss, a muzzle-loading firearm: I think you will agree that it is indeed a beautiful object. The name blunderbuss is derived from a Dutch combination of *donder*, meaning “thunder”, and *bus*, meaning “pipe”. It is a very appropriate word for this close quarters weapon of choice. The “thunder-pipe” could be loaded with nails, glass, shot, rocks – a very nasty combination! – to fire upon unfortunate victims at close range, a feature which made it popular with pirates and coachman fending off highwaymen. The weapon was particularly popular with the military, and had its zenith in the mid-1700s. This particular blunderbuss is a 19th Century Irish piece. Although the blunderbuss had become somewhat obsolete for the military by this time,

it was still popular in Ireland until the Victorian times, being a weapon distributed to Irish Volunteers during the Napoleonic Wars (1803-1815).

This object was generously given to us by Lieutenant-Colonel Richard Neville Abadie DSO, an Old Carthusian and one of four brothers, all of whom were killed during military service (a fine memorial plaque to the family is in Canterbury Cathedral). We simply don’t know how he came by the object, but we can speculate that it may have been a family heirloom. This object is in fact part of a larger collection from the Abadie family.

Dr Simon Jackson



Object 62

An Election Special

This object is a souvenir of the 1832 Reform Act, an important landmark in the history of British democracy

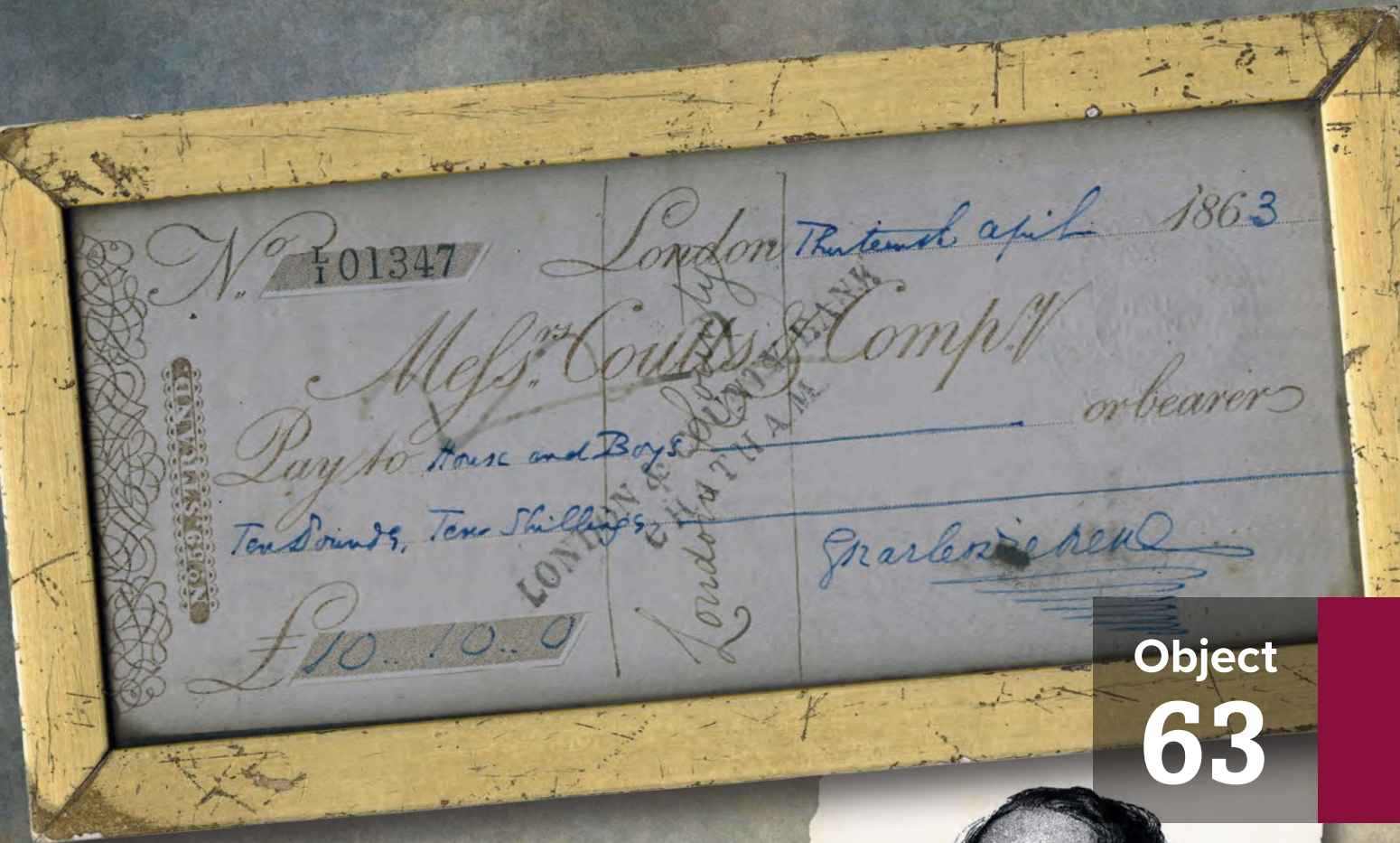
It is a stoneware glazed bottle, moulded to feature Lord John Russell (one of the politicians responsible for drafting the Reform Bill), holding a scroll proclaiming “The True Spirit of Reform”. It was one of a set of cordial bottles featuring the political figures who enabled the Reform Act and it was a great mass marketing ploy by the pottery manufacturers, Belper & Denby, based at Bourne Pottery in Derbyshire. The bottle would have contained cordial, probably brandy, and would, no doubt, have been bought by someone wishing to toast the success of this historic moment.

The 1832 Reform Act was the culmination of many years of campaigning for electoral reform in the United Kingdom. During the Industrial Revolution the population had grown and had also shifted from rural to mainly urban locations, but the electoral constituencies had not been altered to reflect this change. As a result, some electoral districts (known as “rotten boroughs”) contained just a handful of voters, whilst the industrial cities were hugely under-represented. Only a small percentage of the population could vote, and eligibility for voting varied from one district to another. In general, the Tory party was opposed to any change in the electoral system, whereas the Whig party favoured reform.

In 1830 the Tory government was defeated and the Whig party leader, Earl Grey, became Prime Minister. The Whigs were determined to carry out electoral reform and a Reform Bill was passed by the House of Commons in March 1831, but the House of Lords

then blocked it for several months. Lord Grey eventually persuaded King William IV to dissolve parliament, forcing an election. Mass demonstrations were held in London and Birmingham in favour of parliamentary reform and the Whigs won a landslide victory in June 1831, gaining a majority of 136 over the Tories. The Reform Bill was reintroduced and, again, the House of Lords defeated the bill on 8th October 1831. There were serious riots across England in protest at this result. Lord Grey tried to persuade moderate Tory peers to change their support in favour of reform; when this failed he asked William IV to create enough new Whig peers to carry the vote, but the King refused, so Lord Grey’s government resigned. The Duke of Wellington was asked to form a new Tory government, but a number of Tory MPs, led by Sir Robert Peel, refused to join a government that was opposed by the vast majority of British people. Since the Tories were unable to form a government, Lord Grey was asked to return as Prime Minister and this time the King agreed to create a large number of new Whig peers – Tory members of the House of Lords reacted to this threat by swiftly voting to pass the Reform Bill, so that this would not be necessary.

There was great rejoicing at the passing of the 1832 Reform Act, and relief that an issue that had brought the country to the brink of civil war had been resolved. However, many people were disappointed to find that the right to vote was limited to men who owned property worth more than £10 (a considerable sum in 1832): only one in seven of the population could actually vote, and the Act also specifically stated that property owning men could vote, thereby excluding women from the franchise. It was not until 1918 that all adult men in the United Kingdom (and women over the age of 30) were enfranchised; in 1928 women were granted the vote on the same terms as men.



Object
63

Charles Dickens cheque

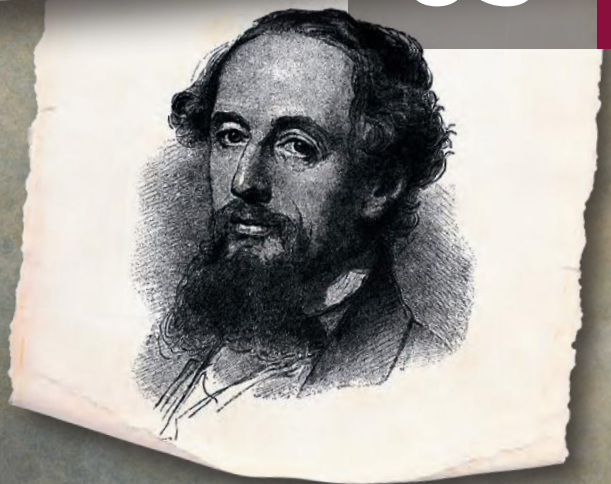
This is a Coutts Bank cheque for £10, 10 shillings signed by Charles Dickens on 13th April 1863

The cheque is made out to “House and Boys”, which may be why it was acquired by the Housemaster of Verites as an appropriate piece of literary memorabilia. However, the cheque has no connection with Charterhouse. “House and Boys” was Dickens’ usual title for money to be allocated to his own home and sons. In any case, Dickens was an outspoken critic of the London Charterhouse and of the way it carried out its charitable functions, so he would have been unlikely to give money to Charterhouse.

By 1863 Charles Dickens had found fame and success, but as a child he had experienced poverty and he struggled financially for many years before making his fortune as a writer. A Christmas Carol, for example, was

written in 1843 when Dickens was desperately short of cash. Realising that there was a market for feel-good Christmas stories, he scribbled off this masterpiece in just six weeks in order to publish in time for Christmas.

The cheque is stamped to indicate that it was paid in at the London & County Bank in Chatham, near Dickens’ home, Gad’s Hill Place. He had admired the house when he was a child and his father, a clerk in the navy pay office at Chatham, jokingly told him that one day, if he worked hard enough, perhaps he could afford to live there. He held on to this aspiration until finally, in 1856, the dream became a reality and he bought Gad’s Hill Place.





A Christmas Costume Design

■ Another stunning item from the Charterhouse Collections

This beautiful costume was designed for the role of King Herod in the Chester Miracle Plays, performed at Winchester Cathedral c1983. It was created by the prolific designer, Joyce Conwy Evans, with a dominant colour scheme of green and gold that is typical of her striking style. She illustrates all the key design features in a variety of mixed materials – including beads of all sizes, shapes and styles, sequins, piping and fabric samples all stuck onto the pen and ink drawing. Around the design is handwritten text explaining the details Joyce wished to be included and providing more context for the design. The design is eye catching and there is no doubt that this costume is for a King, even before reading the accompanying text.

The Chester Mystery Plays have a long history, with references going back to the early 15th Century. They are a cycle of plays focusing on the stories of the Old and New Testament, traditionally performed at the feast of Corpus Christi by Craft Guilds in the streets and open spaces within towns and cities. The play in which this costume features would have concerned the massacre of the innocents – a key part of the nativity story.

So who is Joyce Conwy Evans and what was her involvement with Charterhouse?

Joyce Conwy Evans is an interior designer, costume and set designer and tapestry designer who is still producing work and teaching today. Her work is incredibly varied, ranging from set and costume designs for Glyndebourne and Sadler's Wells, to interior designs for private homes, restaurants and hotels, as well as producing designs for Windsor Castle. We also know that she was involved in the refurbishment of the Royal Albert Hall when she was working for Sir Hugh Casson (in fact we now have one of her design drawings within the collection). Her work as a tapestry designer is equally varied, ranging from designs for the Hilton's Park Lane Hotel to upholstery work for the Worshipful Company of Furniture Makers, as well as an altar frontal for Trinity College Chapel, Cambridge and other ecclesiastical work. Some of Joyce's work can be seen at the V&A Museum.

Joyce had a long relationship with Charterhouse: from the 1960s onwards she designed costumes and sets for a number of Charterhouse drama productions under the direction of the late Geoffrey Ford (BH 1956-1992, died 2016), the first Director of the Ben Travers Theatre. Many of Geoffrey Ford's productions were incredibly elaborate and ambitious and, thanks to this recent accession, we now have examples of the design process involved in putting on these performances. Joyce also provided interior designs for various rooms around the School, including Hall.

The King Herod design is part of a collection recently received by Charterhouse from Geoffrey Ford's executors, including a number of works by Joyce Conwy Evans.

Miss Rebecca Grafton



Science





Object 65

The Ichthyosaurus

'Fish-Lizard' resurfaces from museum basement

We recently found a real gem in our collection: a complete skeleton of a fossilised (extinct) marine reptile; an Ichthyosaurus, a relic of a bygone age, which swam around the ancient seas of Britain around 200 million years ago. Although ichthyosaur bones are reasonably common, complete skeletons, such as this, are very rare indeed.

The Ichthyosaurus was a very unusual reptile (and before I go any further, I should say that it was not a dinosaur!). The Ichthyosaurus was unique with its fish-like body (hence its scientific Greek name, meaning 'fish-lizard'). Firstly, you can see it has fins, highlighting the fact that it spent all of its time in water. Unlike the fins (or paddles) of living marine reptiles today (the turtles), these fins are more fish-like, consisting of many small bones which are tightly packed

together. The disc-shaped vertebrae allowed the backbone to flex easily from side to side (like a fish). You can see where the bottom of the tail is bent downwards, where it would have supported a large vertical tail (caudal) fin in life. We can actually see this tail fin in the spectacular fossil specimens from Germany (Holzmaden), where this soft tissue has been preserved. These German specimens also show that the Ichthyosaurus would have had a large vertical fin in the middle of its back (a dorsal fin). So we know that the Ichthyosaurus was extremely well adapted for efficiently cutting its way through these prehistoric waters, dining on ancient shellfish (e.g. ammonites) with its long crocodilian-like snout.

Collecting these 'fish-lizards' became a popular practice along the south coast of Dorset (e.g. Lyme Regis), especially after the famous discovery of the first complete specimen of an ichthyosaur by Mary Anning and her brother, Joseph, in 1811. Complete specimens of ichthyosaurs, such as

our School treasure, were highly sought-after prizes for Victorian fossil collectors; strange 'curiosities' to adorn their homes (and, to their families' dismay, frequently fill them up).

Frustratingly, we do not know for certain where this Ichthyosaurus came from. However, from the shape of the fins, I suspect that the specimen came from one of the quarries near the town of Street in Somerset. We do know, however, that it was given to the School by Mathematical Master (and Museum Committee Member), Wilfred Becker probably around 1875. He graduated in Natural Science, with his chief recreation being climbing. It is a somewhat romantic notion to think of him stumbling upon the fossil relic serendipitously, as he scaled remote cliffs in Dorset, or working his way through quarries in Somerset, weighed down by a large geological hammer; but it is perhaps more likely that he acquired the specimen from another collector. Either way, this Ichthyosaurus was one of the first specimens to be acquired by the School, it is one of the most complete and spectacular fossils we have, and so it has a proud place in Charterhouse history.

Dr Simon Jackson

Ammonite

Object 66



Gen / species
 location: Charterhouse, Surrey
 Stratigraphy: Bargate Fm (Stevens)
 collector: DC Roberts (Head Groundsman)

This object was found in the grounds of Charterhouse and is the same material that most of the Charterhouse buildings are constructed from

This Ammonite fragment was found on our very doorstep (so to speak) by Head Groundsman David Roberts, in the grounds of the School. You can tell by its rough grainy texture and sandy colour that this specimen comes from the Bargate Formation, made of Bargate Stone, recognisable as the material out of which most of the Charterhouse buildings are constructed. The Bargate Formation dates from the Cretaceous period (145-65 million years ago), when the sea levels were so high that most of the South of England was immersed. Bargate Stone is a remnant of that time, constructed from the layers of sediment that built up at the bottom of that vast expanse of sea. These were the perfect conditions for our Ammonite, as shallow waters were their natural habitat, yielding rich varieties of food and little threat of predation.

The name Ammonite originates from the Greek ram-horned god, 'Ammon', owing to their rounded shape. The '-ite' on the end simply refers to a similarity – therefore they are 'like-Ammon'. Ammonites are identified under the phylum Mollusca and class Cephalopoda.



Catalogue No.	Access Reg. No.
Name <i>Ammonites Astoroceras obtusum + planicosta + Wood</i>	<i>Ammonites</i>
Formation <i>Lyme Lias, Jurassic (Sinemurian)</i>	
Locality <i>Lyme Regis Dorset</i>	
Collector	Old Label:
Conservation condition/treatment <i>cleaned: 1995</i>	
1999.26(6)	I.D. by: <i>Chris Andrew 1995</i>

The Ammonites are the great survivors of the ancient world – they faced no less than three catastrophic events, all of which should have wiped them out, but the resourceful ammonite just went from strength to strength. Ammonites first appeared on the scene 415 million years ago, back when the Earth would have seemed very different compared to now. It was called the Devonian period. Known as the ‘Age of Fishes’, there were hardly any land creatures at this time (the Dinosaurs hadn’t even come along yet), and the world was made up of two huge super-continents.

When the first extinction happened about 250 million years ago, at the end of the Permian period, nearly all life on Earth was wiped out. Nobody really knows what happened, but it could have been a huge asteroid impact or a mass of volcanic eruptions. Only 10% of the Ammonites survived. The second mass extinction, 200 million years ago, at the end of the Triassic, wiped out all but one species of Ammonite, and over half of all the species on Earth, but still the Ammonites survived. They were at last defeated by the most well-known extinction of all time, about 65 million years ago, at the end of the Cretaceous period – the one that annihilated nearly all life on Earth, including the Dinosaurs.

Far from being a placid creature floating around in the sea, Ammonites were one of the top predators of their time. They would have fed on molluscs, fish and even other Ammonites. Their huge speed meant that it was easy to chase and attack prey, and they had long tentacles which they could extend at high velocity to grab and ensnare their victims. Once caught, they would devour their prey with their powerful jaws. What’s more, Ammonites could grow up to colossal sizes; the largest ever found measured a diameter of 6.5 feet – that’s bigger than the average human!

We all know Ammonites by their tightly coiled shells but, weirdly, they started out as straight-shelled creatures, which allowed them to shoot through the water at high speed. They used jet-propulsion to speed through the ocean, trapping air inside their shell, and shooting it out of their funnel-like opening at the front. They evolved to coil up because it was a more efficient method of air storage – within their coils each Ammonite had numerous chambers which meant they could store and release air whenever they needed, which also helped with buoyancy.

Below, you can see more Ammonites from our Museum Geology collection that were discovered in the Lower Lias formation at Lyme Regis in Dorset. They date from the late Triassic or early Jurassic period and are embedded with fossilized wood.

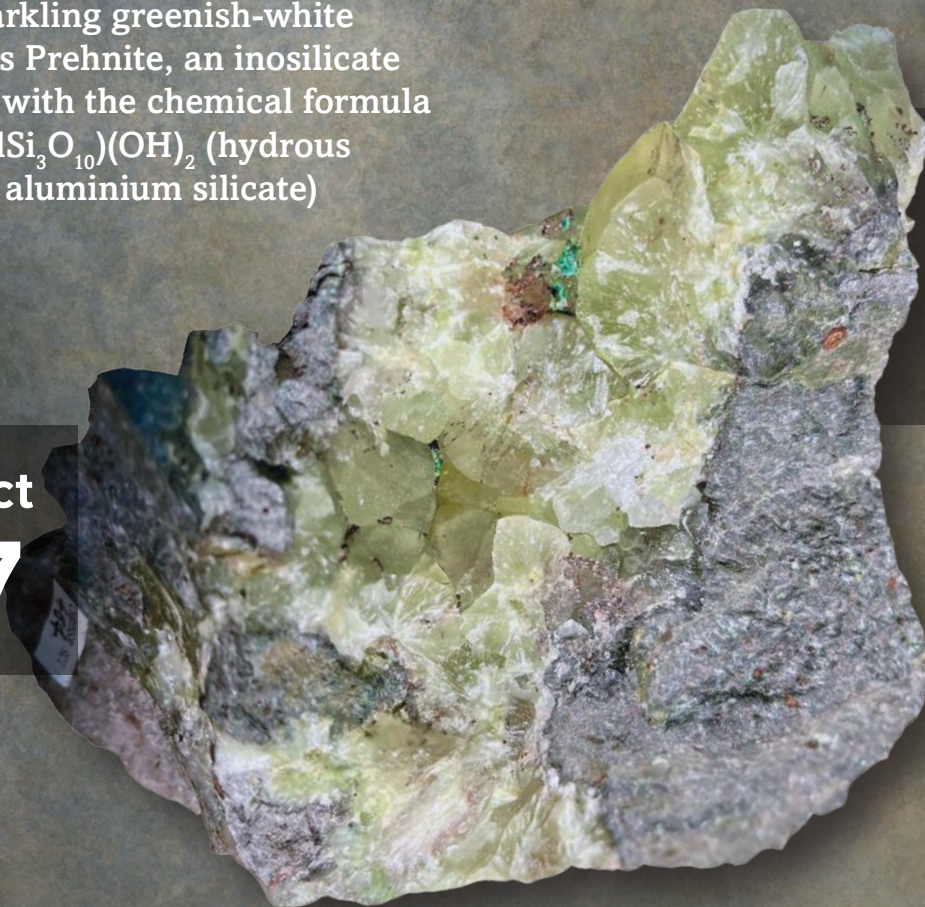
Ms Bohemia Aslin



The Titmas Mineral Collection

This sparkling greenish-white crystal is Prehnite, an inosilicate mineral with the chemical formula $\text{Ca}_2\text{Al}(\text{AlSi}_3\text{O}_{10})(\text{OH})_2$ (hydrous calcium aluminium silicate)

Object 67



This sample has a green-white botryoidal crust within an amygdaloidal basalt, plus white calcite; the tiny black spots are native (metallic) silver and the bright green spot is malachite, which is a copper carbonate hydroxide mineral, with the formula $\text{Cu}_2\text{CO}_3\cdot\text{OH}$. It was collected from Boylestone Quarry at Barhead, Renfrewshire in Scotland by the quarry owner, Lt-Col. Ramsay-Fairfax, and it is an item from Charterhouse's Titmas Mineral Collection, which can be seen on display in the Chemistry department. Boylestone Quarry was originally excavated to extract copper and silver and it is now a Site of Special Scientific Interest (SSSI) because the formation of three individual Clyde Plateau lava flows with rich mineral veins can be observed in the quarry face.

The Reverend Samuel David Titmas BSc, MA, was the first specialist Chemistry teacher at Charterhouse between 1872 and 1894, trailblazing the teaching of science at a time when Classics dominated the curriculum and Physics and Chemistry were allocated just one laboratory each. He often predicted (correctly) that one day Science would be given the importance it should have and that the Science Block would be the largest in the school, with more teachers required for it than for any other subject.

Mr Titmas was a founder member of the School's Science and Art Society and the very first Charterhouse Museum, opened in 1874, was housed in his hashroom; his main contributions to the museum were a herbarium (which is now curated in the Jepson Herbarium, University of California) and the mineral collection, comprising 468 specimens. The Prehnite specimen was acquired by Samuel Titmas for his collection from the Geological Museum of the University of Glasgow.

Mr Titmas' science technician, William Veale, started working with him aged only 14 and later recorded his impressions:

I had to stand at the lecture bench during every lecture (on whole school days it would be 4 ¾ hours; on Wednesdays and Saturdays 2 ¾ hours) to help him with his experiments. I soon found wool-gathering did not pay. I had to follow his lecturing and be on the alert to bring in specimens of metals, salts, etc., from the preparation room. There was no repeating of the things wanted, just "Bring that in, please". Young as I was, it soon became apparent that he loved his subject but was disappointed that the authorities did not give it the importance he thought that it should have.



One experiment was particularly memorable: It was to illustrate the synthesis of water. A glass eudiometer tube was filled with mercury and inverted over mercury in a glass mortar, a mixture of two parts of hydrogen and one of oxygen was passed into the tube, an electric spark from a Rhumsoff's coil was put through it. The danger was of the tube bursting. To take the force of the explosion the tube had to be pressed on to a rubber pad. Mr. Titmas never failed with "This is a dangerous experiment. Veale, hold the tube", and it always raised a laugh, which he never took notice of. Only once did any harm come of it. The tube broke and I got a slight cut on the hand; after that I used gloves with a duster over my face.



Samuel Titmas lived with his wife and children in Nightingale Road, Farncombe; his son, John St. Andrew Titmas, was a day pupil at Charterhouse (1892-1895). Samuel died aged only 47 on 11th April 1894 – his obituary in *The Carthusian* stated that "He joined the school in 1872, and for more than 21 years devoted himself to his work in it with zeal and ability. To his labours at Charterhouse he added the duty of Curate at Farncombe, where he won the regard and esteem of his flock, and especially the poorer members of the parish, by whom he was greatly beloved". The Titmas Mineral Collection remains in the Science department as a memorial to a pioneer of science teaching.

Legend of the Crucifix Fish

Object 68



■ The next object is the skull of a Hardhead Catfish

This is a very strange item in our Museum Collection. If you look at the object you will notice a striking resemblance to a crucifix: you can clearly see a head (with crown), outstretched arms, and legs. On the other side of the object, you can see what looks like a Roman shield. When shaken, a sound like dice being thrown is often heard, and some say it's the sound of the Roman soldiers gambling for Christ's garments. You will be surprised to hear then, that actually, this is a fish skull! It is the skull of a Hardhead Catfish (*Ariopsis felis*), a western Atlantic species, up to 50 cm in length. The 'Roman shield' is in fact an armoured plate at the back of the skull, which gives the fish its "hardhead" nickname. The 'arms', on the lower surface of the skull, are support structures, and the dice sound is created by otoliths (small rock-like bodies in the skull, sensitive to vibrations, which help the fish to sense its surroundings).

Aside from this amazing resemblance, these catfish are fascinating animals. Eggs are brooded in the mouths of the males and hatch after about one month. The young then stay near their father and return to the mouth whenever they feel threatened (and, perhaps, even cheekily catch a free ride). Even more fascinatingly, these fish have a form of echolocation, where sound is produced by vibrating thin bones by their swim bladder which helps them to detect close obstacles (a longeru (far-field) range is typically used by bats). So the fish can effectively "hear" their way through murky, sandy estuary waters.

These fish are not to be messed with! They are armoured with a huge back (dorsal) spine. This can be erected when the fish is disturbed; consequently, though edible, catfish are largely avoided by commercial fishermen, so as to not wound themselves!

Unfortunately, we do not know who gave us this amazing object, but the skulls of catfish are frequently found washed up on beaches, so we can speculate that a beak found this on holiday and then gave it to the School. The object has also been mounted on a board, so it may well have been used in teaching before. I will finish with this popular poem about the crucifix fish legend by Conrad Lantz:

*Of all the fishes in the sea
our Lord chose the lowly sailcat
to remind us of his misery.
His body on the cross is outlined.
The hilt of the sword
that was plunged into his side
is clearly defined.
Look at the back of the fish's bone.
The Roman shield is shown.
When you shake the cross
you will hear the dice being tossed
for our Lord's blood stained dress.
Those who can hear them
will be blessed.*

Dr Simon Jackson

Extinct Birds Fly Again



Object
69

Great Bustards have been extinct in the UK for nearly two centuries, but have recently been reintroduced and can now be seen strutting around Salisbury Plain

The Charterhouse pair of taxidermy Great Bustards belonged to Mr William Stafford, a Victorian taxidermist who was collecting between 1834 and 1890. The origin of our male Great Bustard is unknown, but Stafford recorded that the female was “taken in Norfolk, 20 March 1869, having been accidentally entangled in a sheep net”. Great Bustards had officially been extinct in the UK for thirty years by then, but birds from the Continent were still occasionally seen during the winter months if they flew off course across the North Sea. The Stafford collection was purchased by Charterhouse Museum in 1890 and the Great Bustards were on display in the School Bird Museum until it was dismantled in 2004.



Great Bustards are the heaviest flying birds in the world. The adult male is typically 90 to 105cm tall, has a wing-span of over two metres and weighs in at up to 20kg. These huge birds once roamed the chalk downlands of Southern England and the sandy Brecklands of Eastern England, but their size made them easy targets for hunters and they became extinct in the UK in 1832. Great Bustards continue to live in parts of Europe (most successfully in Spain and Russia), but they have been in decline for many years and are on the International Union for Conservation of Nature (IUCN) Red List of endangered species.

In 2004 a small number of Great Bustards from Russia were reintroduced onto Salisbury Plain, with more birds released in subsequent years. The project is run by The Great Bustard Group, in conjunction with researchers from the University of Bath. In 2009 the Great Bustard colony laid eggs and raised chicks for the first time and it is hoped that the population will soon be self-sustaining.

Great Bustards have distinctive plumage, chestnut-brown with dark barring above, white below and with a long blue-grey neck and head. The male has splendid moustache-like whiskers and reddish feathers on the lower neck and breast. Female Great Bustards are about 30% smaller than the males (an unusually high sexual dimorphism) and they have plainer plumage.

Adelie Penguin

Object
70



THE BOTANY OF THE ANTARCTIC VOYAGE

H.M. DISCOVERY SHIPS *EREBUS* AND *TERROR*
IN THE YEARS 1839—1843.
UNDER THE COMMAND OF
CAPTAIN SIR JAMES CLARK ROSS, Kt., R.N., F.R.S., &c.

BY
JOSEPH DALTON HOOKER, M.D., R.N., F.L.S.,
ASSISTANT SURGEON OF THE "EREBUS" AND BOTANIST TO THE EXPEDITION.



Published under the Authority of the Lords Commissioners of the Admiralty.

LONDON:
REEVE, BROTHERS, KING WILLIAM STREET, STRAND
1844.

Penguin
Louis Phillippe Land
Antarctic Seas 1843

This cute little creature is an Adelie Penguin, collected from Louis Phillippe Island in 1843 by Antarctic explorers

The smallest species of penguin in the Antarctic at just 70cm tall, Adelie penguins usually have sleek plumage with a black back and head, a white chest and belly, and a characteristic white ring surrounding the eye. However, this specimen looks decidedly scruffy, with grey downy feathers, because it was taken during its moulting phase, which lasts about 20 days between January and March. The Adelie are the most widespread penguin species in Antarctica. Although clumsy on land, they are brilliant swimmers, feeding on krill and small fish; they can reach speeds of up to 9.3 miles per hour and they can dive to depths of 180 metres. They are also perfectly adapted to the harsh climate, with waterproof outer feathers over dry downy feathers, together with a thick skin and a generous layer of insulating fat to keep them warm. The habitats of many polar creatures are threatened by climate change, including the Adelie penguin.

During the nesting season (around October) Adelie penguins congregate in large colonies on the rocky Antarctic coastline and the males compete to build the best nests, lined with small stones, to attract a mate. Both sexes help to rear the young, taking turns to sit on a pair of eggs and then feed them during the first critical weeks. The chicks are ready to leave the nest and swim on their own after nine weeks. Adelie Penguins are notoriously curious and quite feisty – this one clearly got a little too close to the visiting explorers!

The Antarctic expedition of 1839-1843 was commissioned by the 2nd Secretary to the Admiralty, John Barrow (Charterhouse 1819-1824) and was led by James Clark Ross, an experienced polar explorer who had already successfully located the North magnetic pole and spent many winters exploring the Arctic. Ross' goal this time was to find the South magnetic pole. Throughout the expedition the ship's surgeon, Robert McCormick, and his young assistant, Joseph Dalton Hooker, were responsible for collecting scientific specimens. McCormick focused on geological specimens and birds, whilst Hooker was responsible for zoological and botanical collecting. The expedition set out from England in two sailing ships, *HMS Erebus* and *HMS Terror*, in October 1839, reaching Tasmania a year later and crossing the Antarctic Circle on New Year's Day 1841. Arriving at the edge of pack ice on 3 January, Ross boldly rammed through it with the *Erebus* and the ships edged southwards through the ice floes and into uncharted waters. The geographical features that Ross and his crews discovered still bear the names given to them on that expedition: the Ross Sea, Mount Terror, Mount Erebus and McMurdo Bay (named after the senior lieutenant of the *Terror*). Rather than risk being frozen in, Ross decided to turn back on 9th February and returned to Hobart for refitting.



Adelie penguin from 'The Zoology of the Voyage of HMS Erebus and Terror' (publ.1875)

The following season Ross returned, travelling even further South and narrowly escaping from a series of disasters: ice wrecked both ships rudders during a gale on 19 January 1842; both ships were then stuck in the pack ice until 2 February and finally they accidentally collided together on 13 March and also narrowly missed collision with two icebergs. The ships returned to safe harbour in the Falkland Islands and then set off for one last journey South in December 1842, exploring further into the Weddell Sea off the North Eastern coast of Antarctica. They travelled along the eastern side of the Antarctic Peninsula and it is here that our Adelie Penguin was collected as an ornithological specimen before the expedition set off for home. They arrived back in England in September 1843 after four years and five months of travel, entirely by sail, having mapped previously unknown territory and gathered valuable scientific data on magnetism and on the oceanography, botany and ornithology of Antarctica. James Clark Ross was knighted for his heroic achievement; Joseph Dalton Hooker published a *Botany of the Antarctic Voyage* in 1844 and become famous as a botanist and explorer, working closely with Charles Darwin. Most of the expedition's specimens were presented to Kew Gardens and the British Museum, but our penguin seems to have been given to Ross's patron, John Barrow, and it was one of a number of Barrow Collection taxidermy and geology specimens later donated to the Charterhouse Museum.



Object

71

Charterhouse Hoopoe
Takes Wing



This Hoopoe was one of over 800 taxidermy birds that were in the Charterhouse collection. It is one of the specimens of particular scientific interest that have now been transferred to the Natural History Museum

Many of us are familiar with the two note call of the cuckoo visitor (combined with its infamous habit of laying its eggs in other birds' nests). Our next object introduces you to a bird visitor which is far more exotic.

You can see from the specimen, that The hoopoe (*Upupa epops*) is only small, about the size of a blackbird, but is very exotic. It has a pink-brown body, with striking black-and-white bars on its wings. Most noticeable, is its pink-brown head crest.

The hoopoe gets its name from the endearing 'oop-oop-oop' sound it makes. As it calls from a branch, it lowers its head and tightly presses its bill flat against its breast. Sometimes it may even jerk its head forward, 'barking' out its musical and penetrating call.

A striking feature of this bird is its almost comical, thin downward curved bill (it's not surprising then that its closest relatives are the African hornbills). The hoopoe uses its bill to probe the ground for insect larvae (its favourite dish) as it waddles along open spaces – a bit like a quail, with its crest depressed behind the head, like a miniature pickaxe when digging.

But the hoopoe also uses its bill to stab intruding rivals. Yes, despite its exotic colour, small size and endearing call, it is a bird not to be messed with! Nestlings and brooding females have a specialised gland which can produce a foul smell, like rotting meat. Nestlings can also direct streams of faeces at intruders!

With this mix of features, it's not surprising, then, that this bird species has received a mixed press. Historically, they have been regarded as thieves in Europe. However, they were considered sacred animals in ancient Egypt and Minoan Crete; they were a symbol of virtue in Persia and were chosen as the National Bird of Israel in 2008.

If we have whet your appetite sufficiently, you may want to see a living hoopoe. So, if you have time, head off to the south coast of England, where you may be lucky enough to see them arriving from their migration (but count yourself fortunate if you do see one, as these birds are not common). However, during warmer summers, hoopoe sometimes venture further inland, like our hoopoe, which was collected in the nearby village of Witley, Surrey, and presented to the School museum by Mr G H Eastwood in 1923.

I'd like to finish with this quirky poem about the hoopoe by South African poet, Stephen Gray:

*With your pharaoh's crest, fine feathers
spattered in fertile mud, decurved beak;
favoured among Chosen People, I hear,
to carry messages of state from Africa
to King Solomon from Sheba your queen.
Never mind his wisdom, her spices and gold,
as the Bible states in I Kings.
We're talking secrets of big dealers
and how you pried in to read her last P.S.
Something you know, as you probe my lawn,
go "Hoop oop, shekel! Hoop oop, shekel!"*

Dr Simon Jackson



Exploring the world



Ancient Peruvian Whistling Jar

This ceramic vessel, made from fired red clay, comes from the Temple of the Sun in Trujillo, the capital city of the Moche people who flourished on the northern coast of Peru between 100 and 800 CE

Moche society was mainly agricultural, using sophisticated irrigation techniques to farm the desert coastal land of Northern Peru. Archaeological evidence suggests a society dominated by Warrior-Priests, with a rich creative culture, including metalwork, woven fabrics and pottery in a wide range of styles.

Although it looks like a jug, this object is an example of an instrument known as a 'whistling jar'. It has a globular body with a pedestal foot and has two spouts, connected by a bridge handle. One of the spouts is shaped as the body of a bird, but sadly the bird's head is missing. There is a small hole visible in the jug's handle at the base of the bird's neck, so it is possible that the hole runs right through the handle, creating an additional wind channel for the whistle. The other spout is long and conical with a broken-off tip. The jar would have been filled with water, creating a twittering sound when blown into. The player would have blown air down the straight spout and through the water in the body of the jar and out through a whistle concealed in the bird's head spout (now missing), creating a birdlike twittering sound.


The body of the vessel has a repeated design of four figures in relief, painted with red slip; each figure holds a staff (possibly a war club) in their left hands and an unknown object in their right. There is a raised border around the top and a partition between the figures.

Similar figures can be found on the walls of the Huaca del Sol y de la Luna (Temple of the Sun and Moon) at Trujillo, where this whistling jug came from, so it is likely to have been used for ritual purposes.

This object was one of a number of Peruvian items collected by Captain William Burns and given to Mr Gerald Davies, founder of the Charterhouse Museum, in the 1870s. Most of Charterhouse's Peruvian collections have been sold, but we are fortunate to still have a few items to show you the culture of this ancient lost civilisation. Today we have amazing audio-visual educational resources and can travel relatively easily to explore the world, but in the past there were fewer opportunities and the Museum played an important role in education. As with many items that were acquired for Western museums in the 19th century, there are questions to be asked as to whether cultural treasures of this sort should be returned to their country of origin. However, by making many of Charterhouse's museum objects available online we are seeking to share these treasures as widely as possible for education and cultural enrichment.

Object
72





Object
73

A Nigerian ceremonial rattle

This Nigerian ceremonial rattle is made from a wooden carved staff with seeds attached to the end

The handle has a large loop hole through the middle and two carved and painted white faces on either side. The opposite end of the staff widens to a heavy boss, above which are clustered Ekpiri seed shells, attached with plaited fibre cord to form the rattle; the seeds would have been cut in half while still fresh and then dried. Thick metal springs are coiled around each end of the shaft, both below the handle and above the seeds. This type of percussion instrument was made by the Igbo people of Southern and Eastern Nigeria and might perhaps have been used for religious ceremonies to ward off evil spirits. The donor of this Museum item is unknown, but it probably dates from the early 20th century when Nigeria became a colony under British Imperial rule. It may well have been given by Sir Charles Macpherson Dobell (V1885), who served with the British army in Nigeria in 1906.

Arctic Kayak



Object
74

This object is a beautiful handcrafted kayak, which now is overhead in Library

The kayak was one of the few objects to be recovered from the British Arctic Expeditions 1875-76, given to Charterhouse by Captain Henry Frederick Stephenson, of the HMS Discovery. This journey was truly inspirational as, despite extreme cold and frostbite, malnutrition and scurvy, Sir George Strong Nares led his expedition the farthest north anyone had dared to trek. Although they did not reach the North Pole, having to turn back under unimaginably adverse conditions, the teams did explore the coast of Greenland and Ellesmere Island, and met their indigenous populations, from whom our marvellous Inuit Kayak was acquired.

The word 'Kayak' means 'hunter's boat', and each individual one was painstakingly handcrafted and slightly different to the next (a practice frustrating Europeans who subsequently tried to replicate them!). Typically, a frame of wood was constructed, around which sealskin was tightly wrapped and stitched. As you can see, the skin is remarkably well-preserved even after 100 years! This design is still used by Inuit people today, and the design so streamlined that it dominated the markets in Western societies up until the 1950s (when it was replaced by fibreglass designs).

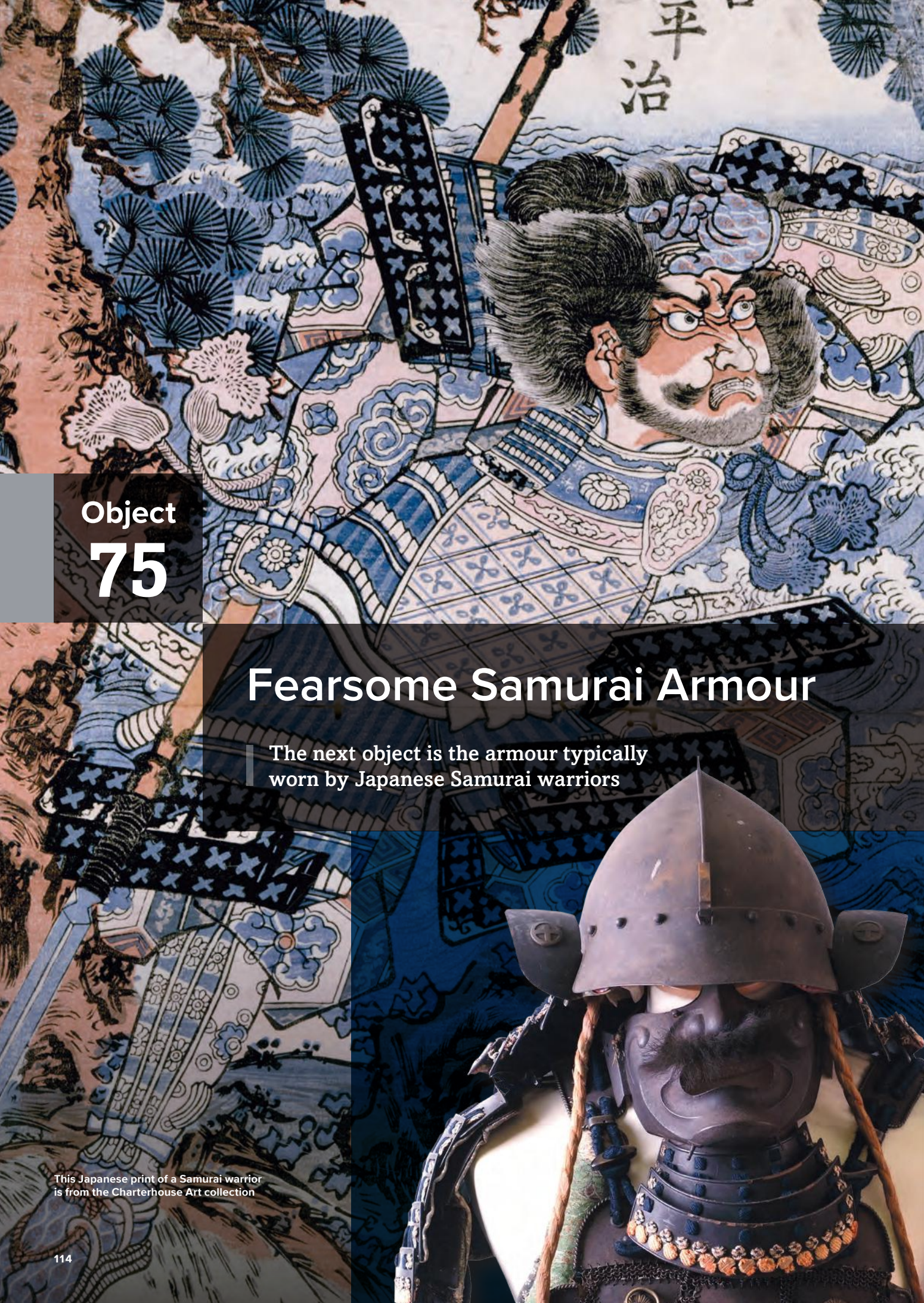
We are very lucky to have, not only the kayak, but also have the wooden paddle. This is a surprisingly narrow shape. However, the Inuit were so skilled that, even if they capsized, they were able to right themselves with their hands alone!

The Kayak also comes with a most ingenious weapon, a harpoon, which unlike modern harpoons consists of

several pieces: a harpoon head, consisting of an iron blade fitted onto a separate wooden shaft and ending in an ivory task. The harpoon head is iron and is connected to a leather line about 10m in length. When hunting, the Inuit hurled the harpoon at a bewildered seal. The shaft would come out of the harpoon head leaving only the blade, attached to the line, in the seal. This meant that the wooden shaft would not be lost and could be used more than once. The 'fettered' seal could then be retrieved via the line at leisure. Indeed an ingenious method of hunting.

So, whether you are interested in geography, exploration, history or art, we hope that there is something about this kayak which you can appreciate: its remarkably skilled construction, its amazing preservation and the inspirational journey to the Arctic, charting unexplored territories, which it represents – enjoy!

Dr Simon Jackson



Object
75

Fearsome Samurai Armour

The next object is the armour typically worn by Japanese Samurai warriors

This Japanese print of a Samurai warrior is from the Charterhouse Art collection

This is a 'Kabuto', the type of helmet worn by Japanese Samurai warriors. It is part of a complete set of ceremonial costume armour. Designed to make the warrior look even more fearsome, the helmet includes a face mask (known as a Menpo), complete with bristling moustache and grimacing mouth. Darth Vader, eat your heart out! Overlapping metal plates protect the front and back of the warrior's neck; these lamellar plates are decorated with orange embroidery and held together with blue cotton tapes. At the back of the helmet are two 'ears' which are decorated on the back by a circle with a cross on the inside (matching the symbol on the armour's breastplate). The inside of the helmet is decorated with green material. There are many Japanese sayings relating to Samurai culture. For example, "Katte kabuto no o shimeyo" means "Tighten your helmet strings after winning a war" (i.e. Don't let your guard down too soon).

There is no record of how this Samurai armour came to be in the Charterhouse Museum. However, the style is similar to armour made by Myochin Muneakira, a distinguished 18th century armour manufacturer. This armour may possibly be a replica, but it is, nevertheless, very fine.

The suit of armour itself, (Gusoku), is lightweight, resembling a tunic, and consists of six pieces (and a further two parts which have become detached). The front and back consist of scales (kozane) made of metal which are attached together by chainmail, and underlined by material. Many of the scales are decorated with dragonflies and in the centre of the chest plate is a brass coated circle with a cross.

The front of the armour consists of three individual drapes below the waist line (kusazuri) whilst the back consists of four. Each shoulder pad (sode) consists of five lamellar sheets of metal with an orange embroidered pattern of circles around the outside. These are held together by stitched blue material extending through the metal strips in five rows and there is a lining of blue material underneath.

The arms (kote) consist of metal in lamellar rows decorated with diamonds with a node in the middle. On the top they are stitched together with metal and chainmail links, but underlined by stitched material with a floral decorative pattern and a line of stitching through the centre. The trousers (haidate) consist of the front only, and the lower part of the legs (above the knees) consists of four rows of tessellated metal stitched together with chainmail, and, as in the armour above, is attached together with chainmail and underlain by material stitched together. The upper part of the legs and loin area consists of material with a floral design, green in colour. There are two ties in brown.

The Samurai were the elite warrior class in Japan who followed a strict code of honour and loyalty to their feudal lords, and of personal integrity and extreme bravery. The word 'samurai' means 'those who serve', a term first used in the tenth century to refer to men who offered guard duty in the capital. It then came to mean any soldier who served a feudal lord and, as these men rapidly acquired status and wealth, the name also implied an aristocratic and hereditary background. By the eleventh century two Samurai families, the Taira and the Minamoto, had become particularly powerful and dominated Japanese politics. It was Minamoto Yoritomo who first took the permanent title of 'Shogun' (effectively a military dictator), a hereditary role that continued for another eight centuries. By the sixteenth century the role of the Samurai was mainly ceremonial and spiritual rather than military. The arrival of western trade and cultural influences in the nineteenth century spelled the end for Japan's hereditary warrior class; the last Shogun was overthrown in 1868 and modern European military practices replaced the sword-wielding Samurai.

Dr Simon Jackson



Object
76

Death Mask of King Charles XII of Sweden



This is one of the most interesting artefacts in the Charterhouse Archive

Charles XII, born 27 June 1682, was the King of Sweden from 1697 to 1718, crowned at the young age of 15. He belonged to the House of Palatinate-Zweibrücken, a branch line of the House of Wittelsbach. Charles was the only surviving son of Charles XI and Ulrika Eleonora the Elder.

Charles was killed during the 1718 invasion of Norway, having been struck in the head by a projectile whilst besieging the fortress of Fredriksten. The shot struck the left side of his skull and exited from the right. Despite being surrounded at the moment of his death, there were no witnesses to confirm whether the fatal blow came from the enemy or his own men. There were numerous suspects who might have assassinated this unpopular monarch and his body was exhumed on three occasions to try to ascertain the exact cause of his death. It remains a mystery to this day.

Charles XII was noted for his single-minded ability as a ruthless military commander. He never married and his death marked the end of autocratic kingship in Sweden and a shifting of power to the elected parliament.

A wax cast of the king's face was taken immediately after his death, clearly showing the bullet entry hole on the left side of his head. Several copies were made and one of these gruesome mementos was presented to the Charterhouse Museum in 1880.

A Chinese Good Luck Charm



Object
77

This intricately carved ball is a Chinese good luck charm

The ball contains seven concentric spheres, all carved from a single piece of ivory and all able to rotate freely. The outer sphere is carved with complex floral designs and human figures, whilst the seven inner spheres feature geometric star shapes. Each sphere has holes carved in it and the puzzle is solved by aligning all the holes. However, the carving is delicate and easily chipped, so we would not recommend trying to solve it! An ivory Buddha-like figure can be screwed onto the top of the ball and this links to an ivory chain held in the mouth of a dragon which could then be used to hang the whole charm from a stand. A red silk tassel attaches below the ball with an ornate ivory fixing.

Puzzles of this sort were made by Chinese craftsmen for export to the west during the nineteenth and early twentieth centuries. So how did they make them? The ball would first be shaped on a lathe and holes drilled through it. The craftsman would then

use tiny L-shaped tools to reach inside the holes and carve out the inner balls, starting with a long handled tool to shape the innermost sphere and then using progressively shorter handles for each of the middle spheres. The world's largest puzzle ball is made up of 42 concentric spheres! Today, buying or selling elephant ivory is illegal and puzzle balls can be made from synthetic ivory that looks just as good without slaughtering endangered elephants.

There is no record of how this object came to be in the Charterhouse Museum, but it is likely that it was donated by one of the many Old Carthusians who travelled and worked in China and Hong Kong. Here are just a few examples:

Henry Boulton (born 9 June 1812), left Charterhouse in 1825 and is the earliest recorded OC to live in Hong Kong; he died there in 1847. George Bowen (G1840) was Governor of Hong Kong 1882-1887. He established the Hong Kong Royal Observatory and founded the first college in Hong Kong; he also ordered the construction of the Typhoon Shelter in Causeway Bay.

George Des Voeux (G1853), Governor of Hong Kong 1887-1891. During his tenure the Hong Kong Electric Holdings was established, providing electricity supplies for Hong Kong island. Also, the Peak Tram began operation, providing affordable transport for those living on the Peak.

Sir Henry Pollock (S1883) was Attorney-General and a prominent activist for constitutional reform in Hong Kong; he was one of the founders of the University of Hong Kong.

Herbert Giles (S1863) was in the British Consular Service in China and later Professor of Chinese at Cambridge; he was a great Chinese scholar and author of many works on China.

A Christmas Sledge

Object
78





The next museum object is a highly decorated ice sledge from Northern Friesland

The seat is covered with painted floral designs; the head board is painted with a bowl of fruit on the front, and painted and carved with a relief scene of the Good Samaritan on the back, with the inscription 'De baumhartige Samaritaan'. The sideboards are brightly painted with floral designs, upon which an elegant woman reclines. The decorations even extend to the underside, which is painted dark blue and covered with celestial symbols of stars, sun and moon. There are three supporting cross-ribs underneath the sledge and it sits on iron runners which curl up at front and back.

This type of sledge was used by Friesland women from the eighteenth century onwards. The occupant sat upright with her legs stretched in front, leaning against the sledge's backboard. She propelled herself along the frozen canals with two poles. Sledges were kept inside family homes, suspended from the ceiling, hence the intricate design on the underside of the sledge.

A label stuck to the base of the sledge reads 'Collection Etienne Delaunoy, Amsterdam (Hollande)', indicating that it was bought from the auction house of Etienne Delaunoy, a well-known antiques dealer in the late 19th and early 20th century. This is one of two sledges in the Charterhouse museum, both thought to have been bought c1900 by Gerald Davies (BH 1873-1905, founder of Daviesites and of Charterhouse Museum, Housemaster of Verites 1890-1905, Master of London Charterhouse 1909-1927). Davies was a great admirer of what he called 'European Peasant Art' and he travelled across Europe during summer holidays collecting examples of traditional arts and crafts made by peasants specifically "for their own use and not for sale". He left most of his collection of Peasant Art to Haslemere Museum, but Charterhouse also has a number of fine examples. The second sledge (not in such good condition) has similar decorations, but the back of the headboard is carved with a horse and cart and painted with the date, 'Anno A E 1773'. The style is typical of wooden artefacts from Hindeloopen, a town in East Friesland.



Object 79

This is an Icelandic artefact collected by Charterhouse museum's founder, Gerald Davies

This Icelandic wooden knitting needle box dated 1792 has a heart carved at one end, with what appears to be two sets of initials on the sides. We imagine that perhaps this lovingly crafted box was made by a young lover for his sweetheart.

An 18th Century Love Token?

It is one of a dozen Icelandic artefacts in the Charterhouse museum collected by the museum's founder, Gerald Davies. The top and sides of the box are painstakingly carved with intricate swirling patterns, with the heart at one end and what seem to be two sets of initials on the sides and the date 1792. The lid has a clever, two-part catch so that there is no risk of the contents falling out accidentally. Woolen goods were an important Icelandic export and every Icelandic woman would have knitted to supplement the family income.

Between c1885 and 1908 Gerald Davies travelled across Europe during the long summer holidays, collecting examples of traditional artisan crafts that he feared were disappearing as industrialisation spread. His goal was to collect everyday objects that were both beautiful and useful and that were created by ordinary people for their own use, not for profit. He gave most of his collection to Haslemere Museum, but we also have some beautiful objects at Charterhouse from across Scandinavia and Northern Europe. Davies considered Icelandic carving to be particularly interesting: *"The design is, in many cases, superb in its free, spontaneous sense of beauty. And the supremacy of Icelandic wood-carving is the more remarkable since, unlike Norway and Sweden, the island is timberless, and the material is mainly sea-drift. Yet here the old spirit, which once made the remote island in the far Atlantic a mother of European Art and letters, survives in the quite noble designs of these men who have hardly wood for the winter fire, but who can spare some still for the craving of a great and heart-warming human instinct."*





Object
80

A Winter Warmer

A traditional hand-crafted foot-warmer from the Netherlands

This beautifully decorated box is a traditional foot-warmer from the Hindeloop region of Friesland, on the northern coast of the Netherlands. The design features cherubs and flowers painted in red, gold, blue and green. The front panel of the wooden box slides up and an earthenware dish filled with hot coals can be placed inside. It has a brass carrying-handle and would have been put on the floor in a horse-drawn carriage, or carried to church to keep the owner's toes warm. The carved lattice-work and floral paintings are typical of Hindeloopen design. There are three similar eighteenth century examples in Haslemere Museum.

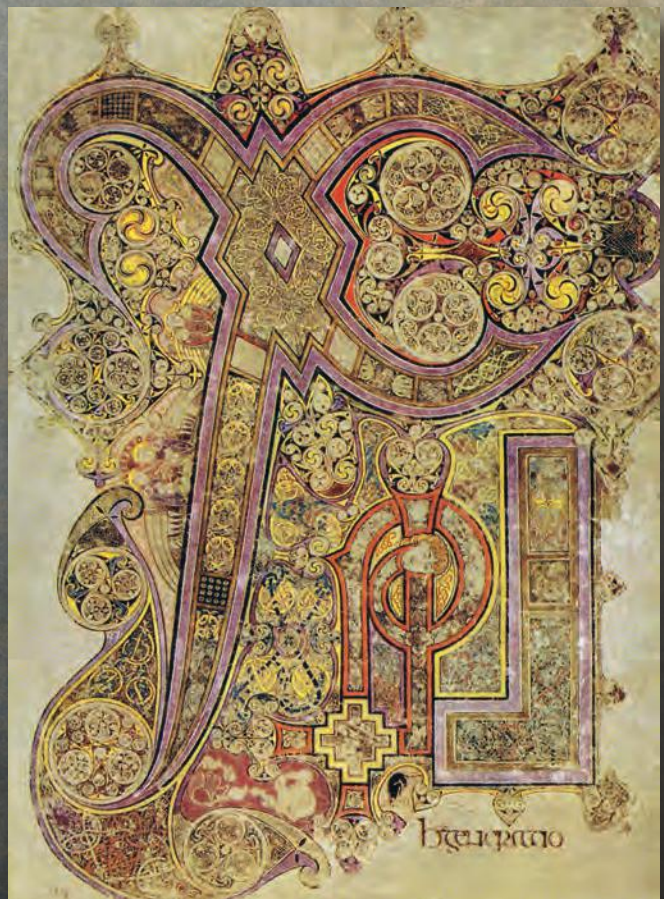
The box was collected by Gerald Davies, founder of the Charterhouse Museum. It comes from the same part of The Netherlands as Object 78 (an ice sledge). Gerald Davies was a patron of the arts and crafts movement


and was particularly interested in traditional European craft designs. This interest was sparked by a fishing trip to Norway in 1885 when he collected some of the most "extraordinarily beautiful designs that he had ever come across anywhere". He started to buy examples of 'European Peasant Art', spending happy summer holidays travelling across Europe and selecting beautifully designed household objects made by rural workers for their own use rather than to sell commercially or, as Davies put it, "for love and not for money". He saw these craft skills as representing a purer way of life, which he feared was dying out, and he hoped that his collection would help to preserve it. Gerald Davies bequeathed much of this collection to Haslemere Museum, but some objects remained at Charterhouse and we have lovely decorated items from Holland, Sweden, Norway and Iceland, as well as a Surrey rural life collection.





Faith





Object
81

Buddhist pilgrim stamps

These Buddhist pilgrim stamps were collected by Edward Frederic Growse (G1887) who, like many OCs in the 19th century, followed a career in the British Empire as an administrator in the Indian Civil Service

He donated them to the School museum as part of a collection of 'Indian Antiquities' in 1895.

The four stamps are small circular and oval clay discs (3 – 5mm diameter) inscribed with text of Buddhist symbols of faith; the finger prints of their creators have been pressed into the clay on the reverse. The original museum label states that they were found at "Pakhura. Bihai, the site of an ancient place of pilgrimage in the Farrukhabad district", North East India. The tokens would have been left at the sacred pilgrimage site as votive offerings.

Tribal Spirits

Object 82

Gope boards vary in size, the largest being six feet long, and they are always elliptical in shape, carved and painted with white lime and red ochre

These carved wooden shields are 'Gope Boards' from Papua New Guinea, dating from the late 19th century. Papua New Guineans were animists, believing that both plants and animals have spirits. Each tribe revered a particular animal or plant as their ancestor who could protect their village from evil spirits, sickness and death. The faces carved on the Gope boards represent these ancestral spirits.

Gope boards vary in size, the largest being six feet long, and they are always elliptical in shape, carved and painted with white lime and red ochre. Gope boards were given to boys on their initiation into adulthood and often as rewards to warriors for bravery in battle. They might also be used in rituals to determine strategy when attacking rival clans; the spirits depicted on the boards were thought to go ahead of the warriors to weaken their enemies; the skulls of defeated enemies might be displayed on them.





Object 83

Buddhist Enlightenment

A Buddhist 19th century silk “Thangka” from Tibet

The 64cm long embroidered cloth has been painted and then had a silk edge put round the side in the form of a picture frame, giving an unusual effect. Thangkas were important teaching tools, used to instruct Buddhist students in the life of the Buddha, or to depict historic events involving famous lamas and myths about minor deities. Thangkas were also used for meditation to bring Buddhists closer to enlightenment: by meditating on the Thangka image, practitioners sought to visualise themselves as being that deity, thereby taking on the same positive characteristics as the Buddha. The elaborate composition with a central deity surrounded by smaller figures is typical of Thangka design. Thangkas were traditionally hung around Buddhist altars or in the homes of followers.

This example is a Mahayana (ie Northern Buddhist) Thangka of the celestial Buddha (Amitayus or Amitabha) in earnest meditation immediately preceding his Enlightenment, while he is being tempted by Mara (the evil one) and his sensual daughters. Mara is the green figure at the top right and his daughters are disporting themselves lower down. At the top left we see Tara (the female embodiment of compassion).

The Buddha is seated in a dhyanasana meditation pose on a lotus throne with a temple complex behind him. He is holding an empty mendicant ‘khalsa’ bowl – a sign that he has been fasting in his search for Enlightenment. The tradition is that he achieved Enlightenment at the moment when the morning star appeared in the sky.

Below is a scene showing the Buddha teaching immediately after the Enlightenment, receiving his first disciple. Note the incipient hand gesture of the Buddha and the umbrella as a sign of respect.

Above the green halo of the Buddha are three yellow-hat monks. (Tibetan Buddhists still wear yellow hats). This suggests that the Thangka is Tibetan despite the Chinese feeling of other details, such as the pagoda.

With thanks to Dr Chris O’Neill (BH1980-2016) for research notes on the Thangka.

Anglo-Saxon Faith

The Baldersby Cross is an important example of Anglo-Saxon sculpture

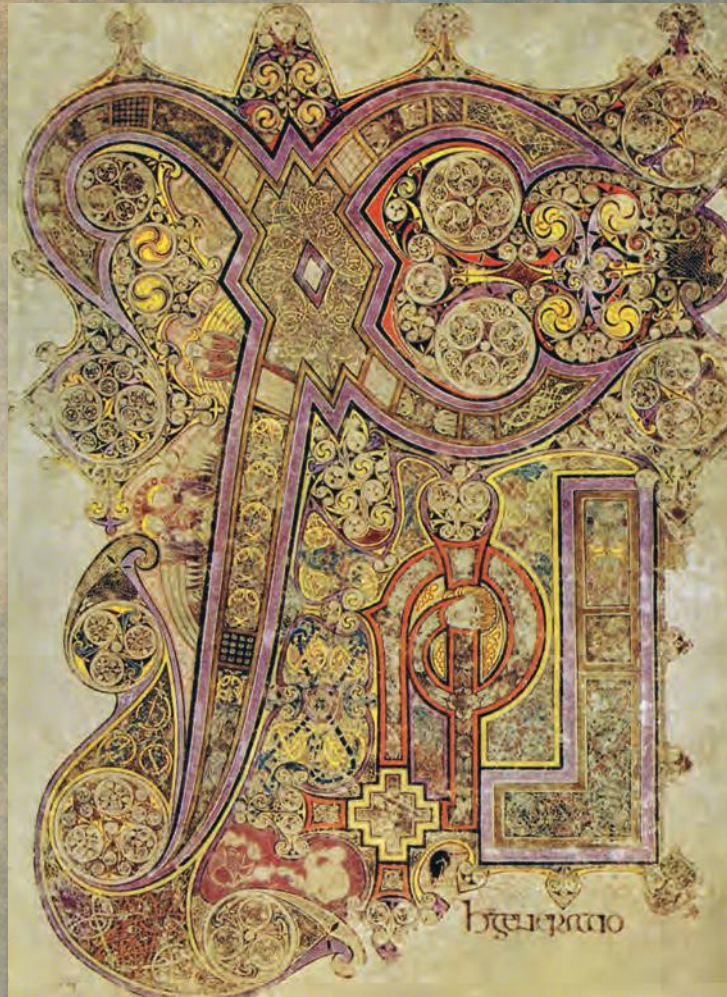
Object

84

The 'Baldersby Cross' is an important example of Anglo-Saxon sculpture. It dates from the first half of the 10th century AD and is part of an Anglo-Saxon cross found at Baldersby in North Yorkshire. Although the stonework is very worn, it is possible to distinguish on one side a carved figure on horseback holding a lance which slants upwards behind him. The opposite side has two carved figures, one with a full-length robe with wide sleeves and a hood (perhaps a monk?), and a face that looks almost canine. The other figure has a knee-length tunic, carrying a sword over his shoulder (a warrior?); a horizontal bar joins the two figures (perhaps the soldier's right arm?). These figures are framed by moulded edges with S-twist decoration. Comparison with other Saxon carving has led experts to suggest that it was probably made at the nearby Allertonshire workshop. The animalistic face on one of the figures is unusual and could represent a pagan Scandinavian 'berseki' spirit – although Christianity was well established, pagan traditions still persisted in Anglo-Saxon society.

The cross was found while dismantling a stone wall at Baldersby in 1870 and given to Dr James Sedgwick of Boroughbridge. It was presented to Charterhouse Museum by Mrs Sedgwick in 1947 in memory of her son, James Philip Sedgwick MC (B1939, Head of School; grandson of Dr J Sedgwick) who was killed in action in 1945.





Object 85

Celtic Spirituality

Its superb illuminations have made it the most famous of all the manuscripts produced by the Celtic Church

The Book of Kells is a Ninth century Latin translation of the four Gospels, written on calf-skin and richly illustrated by the monks of St Columba on the island of Iona; the book was probably finished at Kells in County Meath, Ireland, whence the monks fled to escape from Viking raiders in 806 AD. The large format of the book suggests that it was designed to sit on an altar for use during church services. It is written in half uncial script and has magnificent illustrations consisting of intricate interlacing patterns made up of abstract and animal forms. Its superb illuminations have made it the most famous of all the manuscripts produced by the Celtic Church.

This facsimile was produced by Fine Art Facsimile Publishers of Switzerland, Faksimile-Verlag Luzern, and it was bought for the School in 1987 by Dr Ian Blake (BH).

Orthodox Iconography

In this typical orthodox icon the Virgin Mary and the Christ Child both gaze directly at the viewer, commanding attention

Object
86



Russian Orthodox icon of Virgin and Child, painted on wood with gold leaf



Icon of Christ with three faces, representing the Trinity (God the Father, God the Son and God the Holy Spirit). It is a Roman Catholic icon from Ibiza, painted on a wooden panel measuring 17x19cm; it would have been worn as an ornament when attending Mass. It was donated to the Museum by Dr John Smith-Dampier (R1892) in June 1937.

Mary holds a lily in her left hand, the symbol of purity; her baby scarcely needs her support and she seems rather to be presenting him to the viewer. The Christ Child sits upright with his right hand raised in blessing.

Russian and Greek Orthodox iconography is very stylised and follows traditional formulae developed by the early Byzantine church. Icons generally depict Jesus Christ, the Virgin Mary or the saints and they are used primarily for private prayer and worship. The role of the painter is not to produce anything original, but to reliably transcribe traditional images in a format that is immediately recognisable to the viewer. The icon is seen as a vehicle of the divine presence that guides the prayer of the faithful viewer.

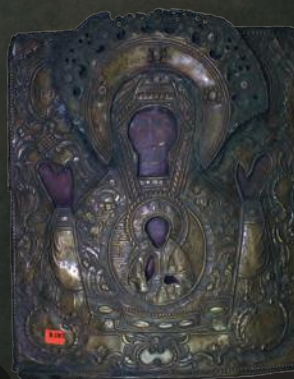
Icons are typically small, often painted on wooden panels using egg tempera that is built up in layers: first a dark brown background on which features are painted using red ochre and light brown with highlights painted in an ochre mixed with white lead. Great emphasis is placed on the eyes (the gateway to the soul). Gold leaf is often used, as gold represents the Kingdom of Heaven; the entire icon may be covered with a façade of silver or gold, leaving small areas of the face and hands showing through holes in the metal.



The legend of St George slaying an evil dragon that devoured human sacrifices has been told in varying forms across the Christian world from the 7th century onwards. St Demetrios is less well-known: the son of a Roman senator from Thessalonika, Demetrios was martyred in c306 AD by being run through with spears. He came to be venerated as a saint who protected Thessalonika from repeated military attack, and icons therefore depict him as a soldier. St Demetrios and St George were often depicted together, typically with George on a white horse spearing the dragon and Demetrios on a dark horse spearing Lyaeos, a gladiator who was famous for killing many Christians.



Leather Icon travelling case with lock (but no key) lined with red velvet and containing an elaborate gold plate and copper crucifix. The outside of the case is embossed "Iviza [Ibiza] 1912".



Ornamented silver revêtement casing over a painting of Virgin and Child Icon of Christ with three faces (Trinity) painted on a wooden panel, worn as a peasant ornament when attending Mass. From Ibiza, donated to the Museum by Dr Smith Dampier, June 1937.



Ornamented gilt revêtement casing over a painting on wood of Virgin and Child.

Two Greek Orthodox icons of St George and St Demetrios.





Ancient World

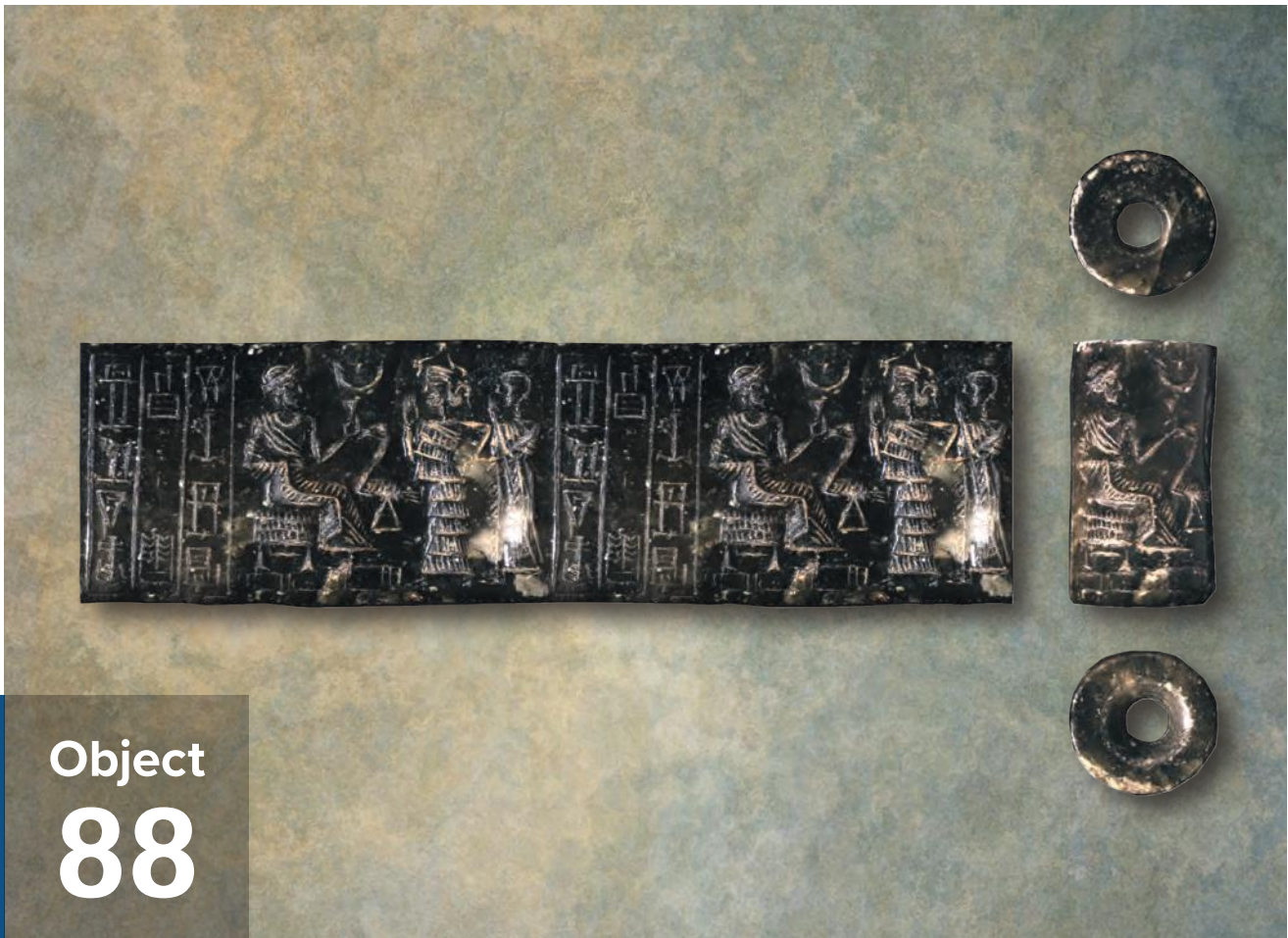


Stone Age Mammoth Carving

Object
87

Stone Age mammoth carving found at La Madeleine in the Dordogne region of France

This is a plaster replica of a mammoth tusk found at La Madeleine in the Dordogne region of France, carved with a picture of a mammoth during the Upper Palaeolithic period between 15,000 and 10,000 years ago. It is just one of a set of 22 replica bone carvings from the South of France, purchased by the Charterhouse Museum in the 1950s. Numerous carved bones were found in a rock shelter at La Madeleine, depicting a wide range of animals. Complex stone and bone tools found in the area also suggest that the Magdalenian people were primarily fishermen and hunters, living in caves and rock shelters during the winter and in tents during the warmer months. They are the first people known to have used a spear thrower to improve velocity and accuracy.



Object
88

A Four Thousand Year Old Signature

A tiny cylinder seal, just 3cm high, was used to sign the letters of a civil servant in Iraq over 4,000 years ago

Clay tablets were used for writing in Mesopotamia (the area between the Tigris and Euphrates rivers that is now Iraq, Kuwait, parts of northern Saudi Arabia and eastern Syria) from 2,800 BC until about 500 AD. The Akkadian cuneiform script of Mesopotamia is thought to be the oldest writing system in the world. The letters were formed by pressing a wedge-shaped stylus into wet clay, which then hardened to make an almost indestructible record.

The seal features an image of a male figure being led by the hand by a goddess; she is introducing him to a deified king who sits on a low cushioned stool. There is a goose in front of the king (perhaps about to be sacrificed) and a crescent and star above the king's hand.

The Akkadian text identifies the seal's owner as Inimanizi, son of Sheshkalla, who was an administrator in the Umma region around 2100-2000 BC.

Inimanizi's daily work was recorded on clay tablets, which he signed by rolling the cylinder seal across the damp clay to make an impression. Extraordinarily, one of the tablets that Inimanizi signed has survived and is now in Yale University's Peabody Museum – a very rare match. The tablet tells us that Inimanizi was organising food supplies in the ancient city of Umma (southern Iraq).

The seal is made of serpentine stone and would have been engraved by a craftsman using only hand tools and without the benefit of any magnification technology. The two main languages written in cuneiform were Sumerian and Akkadian, and this script was used from the late fourth millennium BC until the first century AD.

If you want to learn more about ancient Mesopotamia, you can visit the British Museum. In 2018-2019 the museum held an exhibition, "I am Ashurbanipal", which told the story of this extraordinary ruler of the Assyrian empire who lived in the 7th Century BC. His library contained thousands of cuneiform tablets, including legal records, letters, literature and poetry, such as the Epic of Gilgamesh.



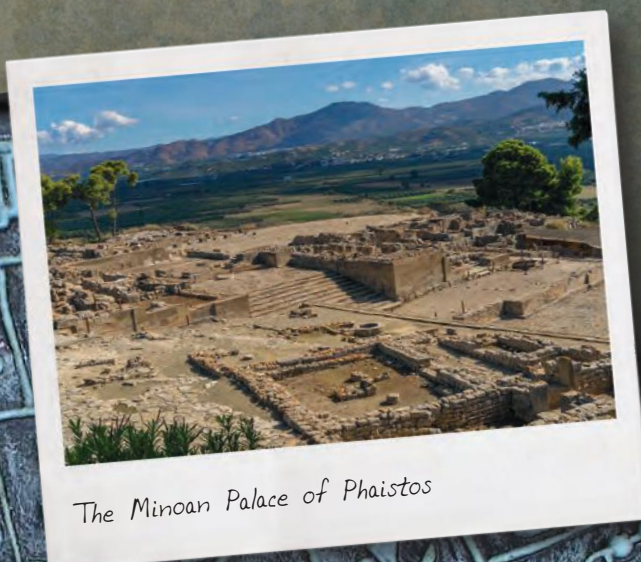
Object 89

The Disc of Phaistos

This object is an exact replica of the mysterious 'Disc of Phaistos', discovered by archaeologists in 1908 at the Minoan palace of Phaistos on the island of Crete

It is a fired clay disc measuring about 15cm in diameter and covered on both sides with a spiral of stamped symbols. It is so unusual that some scholars suspected it was a modern hoax, although most archaeologists accept that it is genuine, probably dating from the second millennium BC (the late Minoan Bronze Age).

The disc features a total of 45 different symbols, but what do they mean? For many years scholars tried, without success, to crack the code, which differs from other early forms of writing (hieroglyphs, Linear A and Linear B). In a recent breakthrough, Dr Gareth Owens, a linguist who has studied Minoan scripts for over 30 years, claims to have deciphered part of the text: he believes that each symbol represents a syllable and he has identified three key words, reading in a spiral direction from the outside rim to the inside, possibly forming a poem in honour of "the goddess of love who glows and grows dim". Is he right? Opinions differ, so have a look at the disc and see if you can solve the mystery!



The Minoan Palace of Phaistos



Object 90

Ancient Greek Vase by the 'Charterhouse Painter'

This elegant pottery vessel was used
as a drinking cup 2500 years ago

This elegant ceremonial wine cup (or Kylix) was created two and a half thousand years ago by an unidentified Greek potter, known simply as the "Charterhouse Painter". It is a broad, shallow dish raised on a short stem with a circular base and with two horizontal handles. The interior is decorated with a delicate rosette of petals and the exterior, on both sides, depicts a crouching male youth holding a game bird, probably a fighting cock, under his left arm. The large plume of tail feathers appearing behind the boy's back gives the appearance of a rucksack! Large peacock eyes with eyebrows flank the figures on each side and a flower is painted under each handle. When the cup was lifted and tilted it would have covered the drinker's face like a mask, with two eyes on either side of a mouth (the stem of the cup) and with the handles forming ears. Eye-cups of this sort are thought to have been reserved for use at social gatherings of the Athenian elite.

The cup is a typical example of the black-figure pottery painting that was popular in ancient Greece, particularly between the 7th and 5th centuries BC. The basic shapes were painted on to the pottery and then the details were incised into the paint before firing; opaque colours, mainly white and red, were used for highlighting.

This kylix was made famous by Sir John Beazley, the renowned archaeologist and classical art historian, who first identified the individual style of the artist and named him "the Charterhouse Painter". The picture of a boy with a cockerel was adopted as the logo for Charterhouse Museum and also for Charterhouse publications by the Kylix Publishers.



Object 91

An Ancient Greek Drinking Cup

This drinking bowl or wine cup was produced sometime in the late 6th century

This item is an Attic black-figure style kylix, a type of drinking bowl or wine cup. It was produced sometime in the late 6th Century BC by an unidentified Greek potter. It consists of a broad, shallow dish raised on a short stem that flares out into a wide flat foot. The interior of the bowl is known as the tondo; short handles protrude either side of it for lifting.

It is generally believed that kylixes such as this were reserved for use by wealthy Athenian aristocrats during a symposium. The symposium was an important aspect of Hellenic social life, where men would gather to eat, drink, and discuss various topics such as philosophy and current events. The Kylix would be filled with wine, the

strength of which would have been decided by the individual presiding over the symposium, known as the symposiarch. The Greeks thought that drinking unfiltered wine was barbaric, and that it could even cause madness, as this quotation from Herodotus demonstrates:

The Argives say that Cleomenes lost his senses, and died so miserably, on account of these doings. But his own countrymen declare that his madness proceeded not from any supernatural cause whatever, but only from the habit of drinking wine unmixed with water. (Herodotus 6.84)

The most noteworthy characteristic of this particular kylix is the pair of prominent eyes located on either side of the bowl. When the cup was lifted and tilted the bowl would have covered the drinker's face like a mask. The two eyes, combined with the handles acting as ears, form a human face. You can even see that the painter

has included a nose! There is disagreement amongst scholars over whether these eyes were meant to have an apotropaic function, or if they were just features of the cup's role as a mask. Either way, their wide and watchful nature would have kept guard over the drinker, even when their own vision became impaired through alcohol as the revelling progressed!





These Ancient Egyptian Treasures are placed in tombs in the belief that they act as servants to work for the deceased in their afterlife

Object
92

Ancient Egyptians Treasures



These little clay figures are about three thousand years old and were found at the Ramesseum in Egypt. They are Ushabti, small human models that were placed inside tombs in the belief that they would act as servants to work for the deceased in the afterlife. They are examples of faience, a ceramic material made from powdered quartz which is often coloured blue-green. Faience typically has a vitreous (glass-like) surface and was widely used in Egypt for making beads, amulets and other small objects. All three of these figures were found by James Quibbell, assistant to the famous archaeologist William Flinders Petrie, at Ramesseum in 1895-1896.

The Ramesseum was the memorial temple of Ramesses II, located across the River Nile from the modern city of Luxor. The temple measured 600 feet by 220 feet and was decorated with scenes of the battle of Kadesh and inscribed with descriptions of the battle victories of Ramesses III. There were many statues, including a colossal statue of Ramesses II which inspired Percy Bysshe Shelley to write 'Ozymandias'. Flinders Petrie and his assistant, James Quibbell, carried out excavations at Ramesseum from 1895 to 1896, and it is possible that these Ushabti figures were amongst the funerary goods found in burial chambers in the north-west corner of the temple complex. The burial chambers were empty, apart from a heap of funerary goods found in the entrance shaft (presumably removed from one of the chambers). It seems likely that these three Ushabti figures were part of this find, as Petrie is known to have given some of the objects to his supporters back in England. These Ushabti are just three examples from the Egyptian collection in the Charterhouse Museum, many of which were given to the School in the late 19th century by the Egypt Exploration Fund.

Neolithic Stone Axe from Godalming

The Neolithic Stone Axe was one of the earliest donations to the Charterhouse Museum

Neolithic stone axe, partly polished, from Munstead. It was given to Charterhouse Museum by the Revd. Charles Kerry, curate of St John the Baptist, Puttenham in 1876. Kerry's collection of local archaeology was one of the earliest donations to the Museum; it included significant archaeological finds from West Surrey villages including Wanborough, Elstead, Puttenham and Munstead. The Neolithic (New Stone Age) lasted from c3500BC to c2000BC in Britain and was a period of rapid change. The flint industries produced a greater variety of more sophisticated implements and, for the first time, took up flint mining at sites such as Grimes Graves (Norfolk) and Blackpatch (Sussex). Neolithic man increased the efficiency of the axe by polishing it, modifying its shape in order to adapt it to different jobs.

Object
93

MUNSTEAD

384-1956

Iron Age Loom Weight

Object
94

This Iron Age Loom Weight was found at Charterhouse when the new Houses were being built in 1971

This unprepossessing lump of rock is in fact part of a loom weight, found at Charterhouse when foundations for the new boarding Houses were being dug in 1971. It was originally part of a triangular weight with two holes running through it. Iron-Age cloth was generally woven on upright loom on which the vertical (warp) threads were weighed down with loom weights so that the horizontal (weft) threads could be passed between them. This is further evidence of Romano-British occupation in the Charterhouse area in addition to the cremation urns found on Charterhouse ironmontory.



Evidence of a Romano-British cemetery at Charterhouse



Object
95

This black earthenware bowl was excavated from a site on the Charterhouse promontory beyond the Peter May Pavilion

It is one of a number of Romano-British bowls and cremation jars found on the site.

In 1903 workmen unearthed Roman pottery whilst planting a tree in the far corner of Green, beyond what is now known as the Peter May Pavilion. Inspired by this discovery, a group of pupils and beaks decided to investigate further. A contemporary description describes how, one Saturday afternoon in LQ 1904 they “assembled with pickaxes and spades in hand, and began to dig vigorously”. What they discovered were Romano-British funeral jars containing cremated human remains from five burials, each accompanied by accessory vessels, and ranging in date from the Roman conquest up to 100AD. Two of the vessels were Roman red clay or ‘terra sigillata’ and the rest were British

domestic pottery, of the type produced by the Belgic tribes.

In 1964 a second excavation was carried out near the original site, in the hope of finding evidence of occupation, since the existence of a cemetery implies that there must have been a community nearby. Roman pottery had been found in the rubbish heap of the adjacent Verite Garden, so the excavation was focused here. The excavation was led by Eric Harrison (BH) with assistance from the Archaeological Group. A ditch was uncovered, containing a large quantity of broken Romano-British pottery (both hand-made and wheel-turned), and a deep pit. The ditch was clearly of a later date, since it had been cut into the rubbish pit after the pit had been filled in and, indeed, the pit contained earlier pottery than the ditch. As well as pottery, there were numerous animal bones, indicating that there were people living here at the time of the Roman conquest of AD 43 and for some time afterwards. Pigs, sheep and oxen were being reared and the pit may originally have been used to store grain. Pot-boiler flints demonstrate that cooking was taking place. The discovery of Roman pottery

together with Belgic ware at Charterhouse matches evidence from many other archaeological sites that Roman influence spread rapidly into the remotest villages of southern England, travelling along river trade routes such as the Thames, the Mole and the Wey. Later excavations on the sites of the 1970s Houses and the Sports Centre found Romano-British pottery fragments and earlier Neolithic artefacts, including Object 94.

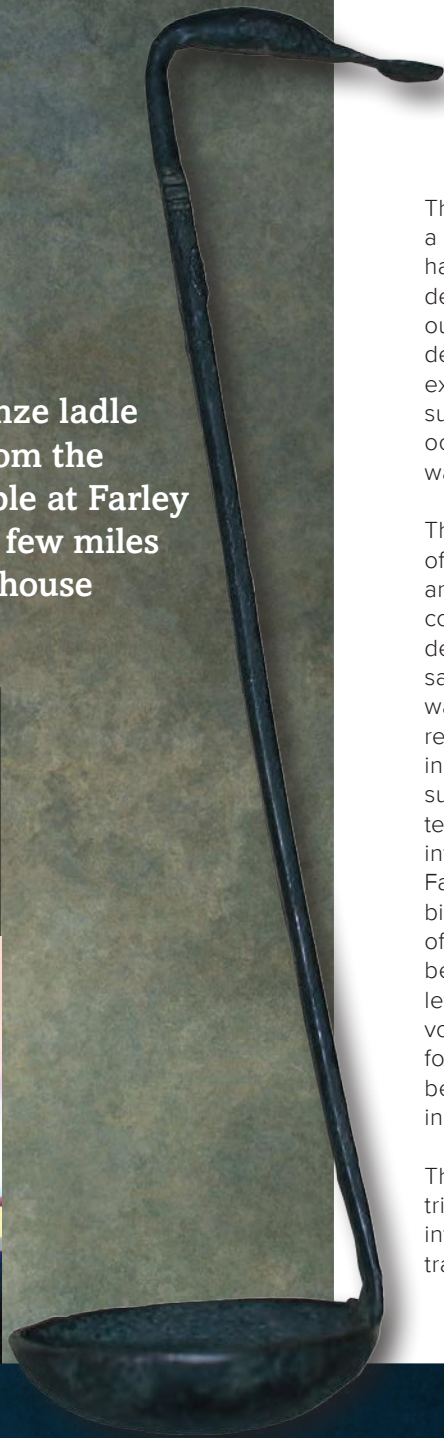
The artefacts found at Charterhouse clearly indicate the existence of a Romano-British farmstead, although we may never discover the exact location. The site would have been entirely suitable, raised up as it is above the damp wooded valley, with excellent views across the Wey valley and relatively flat ground for farming.

This is a bronze ladle excavated from the Roman Temple at Farley Heath, just a few miles from Charterhouse

Object 96



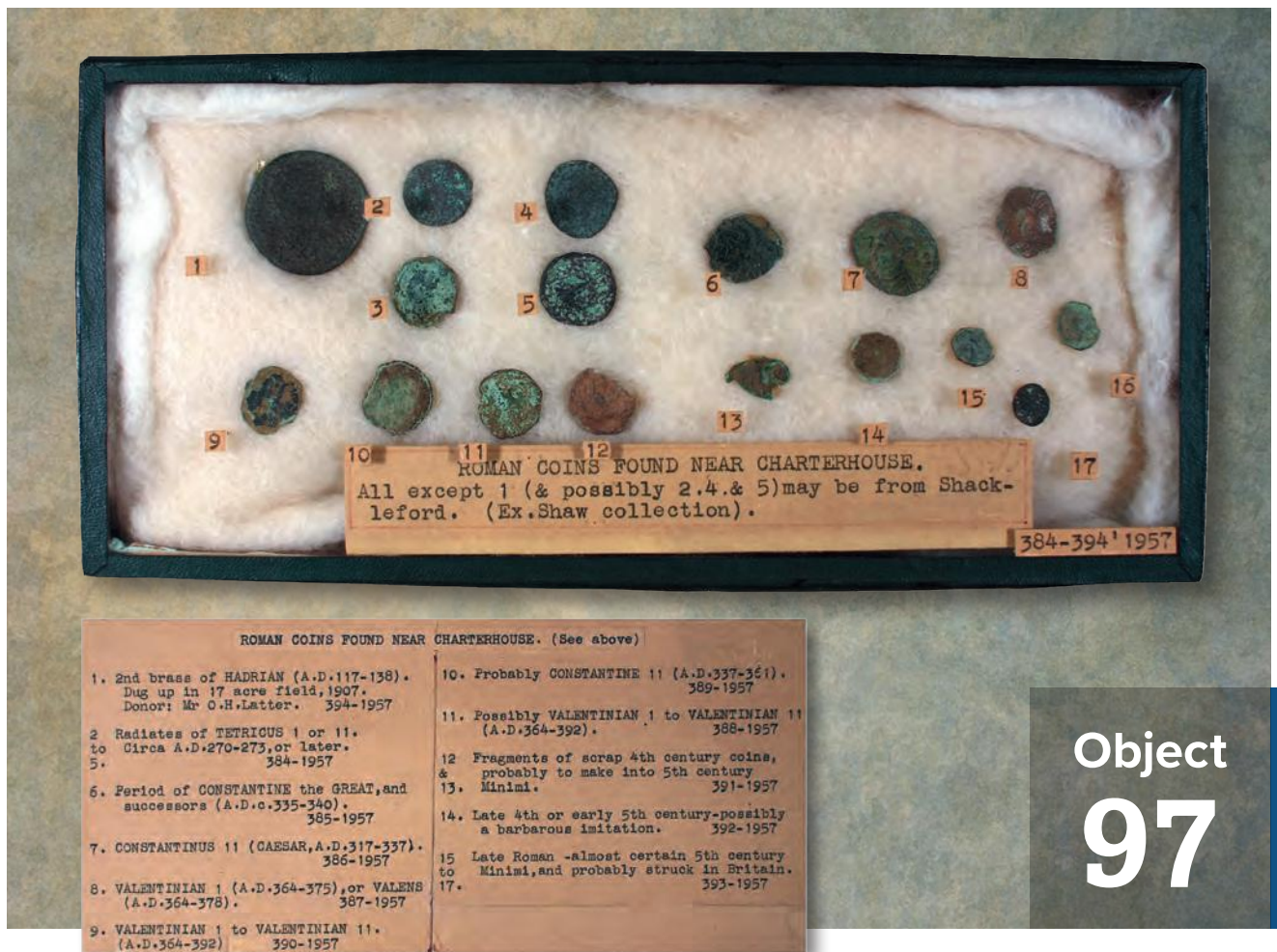
Rare find from a Roman Temple near Charterhouse



The Farley Heath ladle is simple and elegant in design, with a shallow bowl (72mm in diameter) and a long vertical handle (25cm in length), rectangular in section. The only decoration is at the end of the handle, which is bent outwards and shaped to represent a duck's head. This design was probably Etruscan in origin, but the only examples found in Italy pre-date the 1st century AD, which suggests that our ladle dates from very early in the Roman occupation of Britain. A similar ladle (with two duck's heads) was found at Dorchester in the 19th century.

The Romano-Celtic temple at Farley Heath is an example of the way in which the Romans absorbed the local customs and religions of the people that they conquered. The temple consisted of a square sanctuary building for the deity/deities, surrounded by a veranda; it stood in a large sanctuary area, enclosed by a boundary wall. The temple was some distance from any known settlements and was reached by a minor road running off Stane Street; it stood in a raised location which would have been visible from the surrounding area. There are two similar Romano-British temples nearby at Titsey and at Wanborough. Many interesting artefacts were found during excavations of the Farley Heath site, including a priest's crown and a sceptre binding decorated with figures of both Celtic deities and of the Roman Jupiter. Large numbers of coins, brooches, beads and other items are thought to have been offerings left by worshippers. Maybe the Charterhouse ladle was a votive offering, or it could have been a ceremonial object for pouring libations. Whatever its purpose, the ladle is a beautiful piece of craftsmanship and a significant artefact in Surrey's ancient history.

This part of West Surrey was settled by the Celtic Atrebatas tribe, who seem to have readily accepted Roman influences into their lives. New Roman roads and towns, together with trade routes along rivers such as the Wey, encouraged the development of trade and agriculture and a merging of Roman and Celtic cultures. Substantial Roman villas were built in the area, at Compton, Broad Street and Chiddingfold. A Romano-British burial site was discovered right here at Charterhouse (now under the tennis courts on Promontory, beyond the PMP) and excavated in 1904: the cremation urns on the site were Celtic, but Roman Samian pottery sherds were also found. The presence of a cemetery indicates that there must have been a settlement nearby, but we have yet to find it – could there be a Romano-British villa hidden somewhere on the School site...?



Object
97

Roman Coins from Charterhouse area

These are a collection of coins found around Charterhouse

These coins were all found near Charterhouse and, together with pottery and other artefacts, are clear evidence of Romano-British settlement in the area. Most are thought to have been collected by William A Shaw (V1887), who was the Rector of St. Nicholas Church, Peper Harow for over twenty years.

1. Brass coin of Hadrian (117-138 AD), dug in 17 acre field, 1907. Donated by Mr Oswald Letter (S1883, BH1890-1926)
- 2-5. Radiates of Tetricus I or II (c270-273 AD or later)
6. Period of Constantine the Great and successors (c 335-340 AD)
7. Constantinus II (Caesar 317-337 AD)
8. Valentinian I (364-375 AD), or Valens (364-378 AD)
9. Valentinian I to Valentinian II (364-392 AD)
10. Probably Constantine II (337-361 AD)
11. Possibly Valentinian I to Valentinian II (364-392 AD)
- 12-13. Fragments of scrap 4th Century coins, probably to make into 5th Century Minimi
14. Late 4th or early 5th century – possibly a barbarian imitation
- 15-17. Late Roman, almost certainly 5th century Minimi, and probably struck in Britain

Roman Bronze Lamp

Object
98



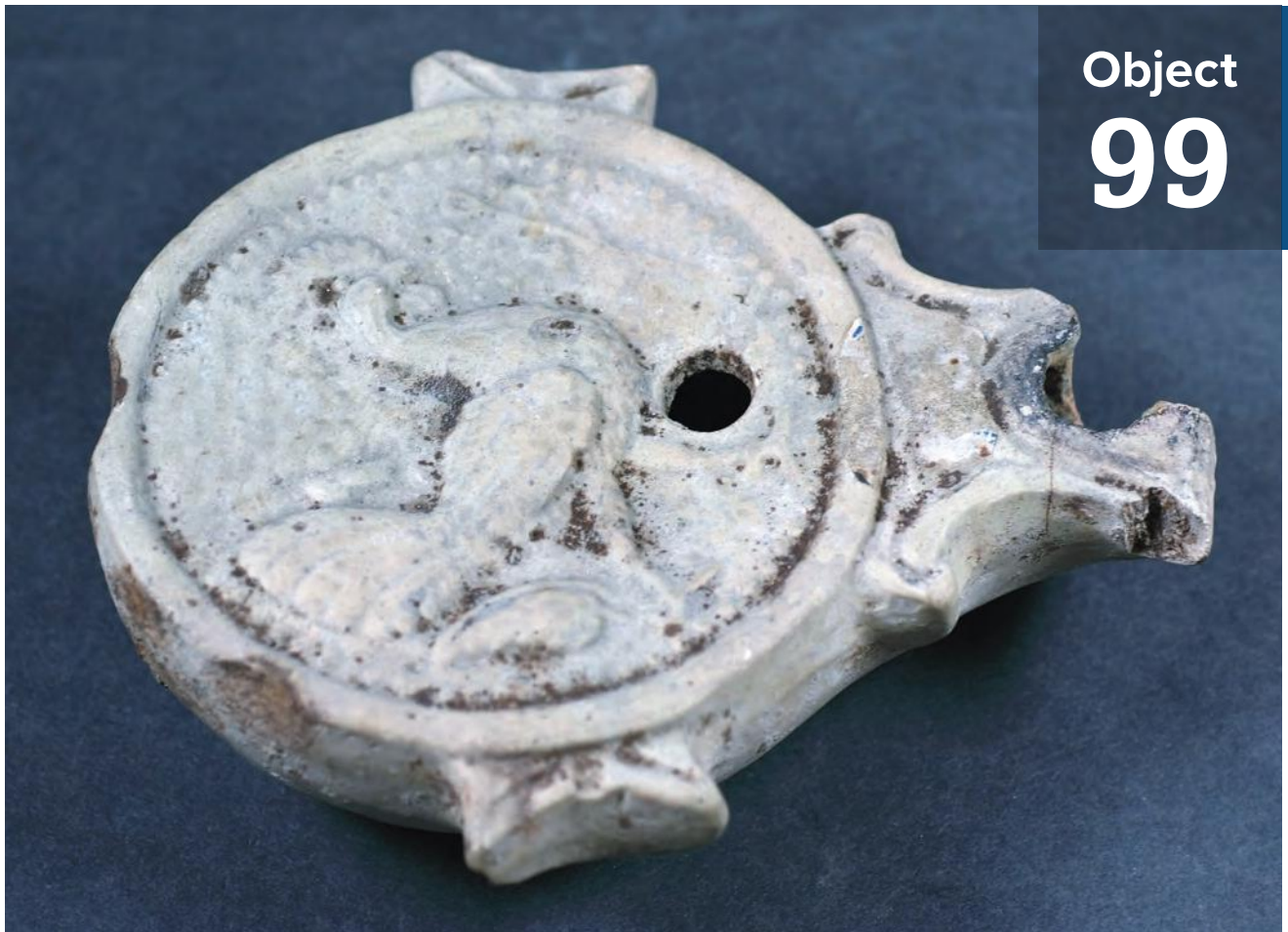
This lamp is a reproduction of a lamp in Naples Museum, originally found in Pompeii

Reproduction by Sabatino de Angelis of a lamp in Naples Museum found at Pompeii. This is a decorative item from a wealthy Pompeian home. The loop handle at the base of the lamp is covered with a decorative floral tailpiece, there are two scalloped wick spouts with female faces below them, and the filling hole holds a statuette stopper of a Bacchus-like figure with right arm raised, carrying a cup in his left.

Roman Terracotta Lamp

This is a mass produced lamp which would have been used for basic illumination

This is a mass-produced ceramic lamp made from Roman Tiber clay. It would have been moulded in two halves which were then pressed together prior to firing in a kiln. The top is decorated with a classic Roman cockerel design; it has a hole in the top to pour olive oil into and a spout into which a wick would have been inserted. The lamp could be carried using the lug handles on either side. Every Roman household would have used lamps of this sort for basic illumination and they might also be given as votive offerings in temples.



Object
99



Object
100

Fermented fish guts – the ketchup of the Roman world

This object is an interestingly shaped terracotta amphora, probably originating from Rome or one of the provinces. Its narrow body and thin neck suggest that it might have been used by the Romans as a container for garum



Garum was a fermented fish sauce used extensively by the Romans as a condiment and flavour enhancer for various dishes. Its origins are unclear, but the Romans were certainly not the first to appreciate it. There is evidence that points towards its usage by the Greeks as far back as the 5th Century BC: indeed, the word garum derives from the Greek word γάρου, the name of the fish used in the production of a similar sauce.

Garum consisted of fish intestines blended with salt, with the resulting mixture left to ferment over time. There are many accounts throughout ancient literature that describe its preparation; Pliny the Elder provides one such explanation:

‘Consisting of the guts of fish and the other parts that would otherwise be considered refuse; these are soaked in salt, so that garum is really liquor from the putrefaction of these matters.’ (Pliny, Natural Histories XXXI.93)

What is perhaps most interesting about garum was its divisive reputation, rather like marmite today – that is, you either loved it or hated it!

Pliny labels it as a ‘choice liquor’ (Natural histories XXXI.93), with its umami-like flavour appreciated in all manner of dishes (XXXI.88). Seneca, however, is disdainful of garum, describing it as: ‘...the costly extract of poisonous fish that burns up the stomach with its salted putrefaction... the belching of those who consume it disgusts themselves with the smell the next day.’ (Epistles, XCV.25)

Martial, on the other hand, ‘thirsts for the noble sauce’ (Epigrams XIII.72), remarking: ‘receive this proud sauce... an expensive gift’ (XIII.102). However, he then mockingly praises someone who can sustain affection for a lover who has devoured six helpings of the sauce (XI.27).

Despite all this, garum was clearly an important element of Roman cuisine: it was produced in vast quantities in Rome and the provinces, especially in Pompeii. The finest garum was imported from Spain and was known as garum sociorum, or ‘garum of the allies’.

In fact, the legacy of garum still lives on. Whilst the recipe and production methods have changed, fermented fish sauce is still used extensively today. Worcestershire sauce, for example, is primarily comprised of fermented anchovies (along with other ingredients), and nước mắm, known to us as fish sauce, is a staple seasoning in East and Southeast Asian cuisine. Moreover, in recent years, garum has seen a resurgence in popularity – search online, and you will find countless articles and videos of people trying to make it.

Why not try it yourself?

Mr Jamie Day (G2014)

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Charterhouse Archivist

Charterhouse in 100 Objects abbreviations

- BH Brooke Hall (a collective name for Charterhouse teaching staff; also the name of the staff common room)
Carthusian (a pupil of Charterhouse)
- OC Old Carthusian (a former pupil of Charterhouse).
OCs are identified by the initial letter(s) of their boarding House(s), followed by the year that they left the School. For example, Peter May (S1947) was a pupil in Saunderites, leaving in 1947.
- B Bodeites House
- D Daviesites
- g Girdlestoneites
- G Gownboys
- H Hodgsonites
- L Lockites
- P Pageites
- R Robinites (originally a holding House for new boys, so some OCs are listed with both R and another House initial after their names)
- S Saunderites
- U Uskites (only active as a boarding House between 1872 and...)
- V Verites
- W Weekites
- The Carthusian* The main Charterhouse news magazine, published 1872 to the present day
- The Greyfriar* An illustrated magazine, first published in 1884

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