CHARTERHOUSE IN ONE HUNDRED OBJECTS

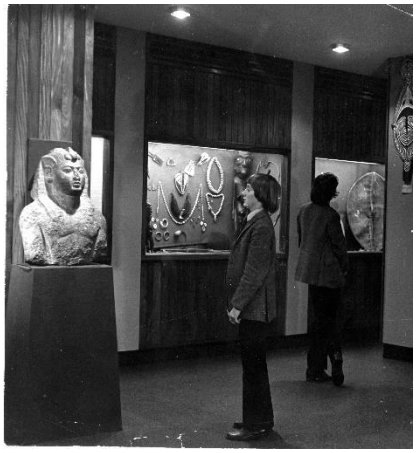
CHARTERHOUSE

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 is based on a similar concept, exploring the artefacts remaining in our Museum store. Photographs and details of objects 1-14 can be seen below. New objects will be added regularly and details will be available the news section of the School website.

The Charterhouse Museum was founded in 1874 by the Revd G S Davies, first Housemaster of Daviesites. 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. In 1972 the Museum was re-housed near the Library, but this space was lost when the Library was refurbished in 2004. Some of the most valuable museum artefacts were sold in November 2002 to pay for this refurbishment, but the bulk of the Museum collection is still in storage and is currently being re-catalogued and photographed.

The collection is sub-divided into the following main categories: Natural History, Geology, Archaeology, Ethnography, Military History, Numismatics, Medals, Historical, Bygone and Carthusiana. Much of the Natural History collection is still in use in the School Biology Department, and other departments, particularly Theology and Classics, also make regular use of this extraordinary teaching resource. The unique Charterhouse Herbarium, comprising thousands of dried plant specimens is now housed in the Jepson Herbarium at the University of California and can be viewed online: http://ucjeps.berkeley.edu/god/.

Museum 1892



Museum 1974

OBJECT 1: THE IRISH 'THUNDER-PIPE'

Our first object in the *Charterhouse in 100 Objects* series, and to emerge from the magnificent cornucopia of objects in the museum stores, 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.

OBJECT 2: THACKERAY'S WRITING TRAY

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.

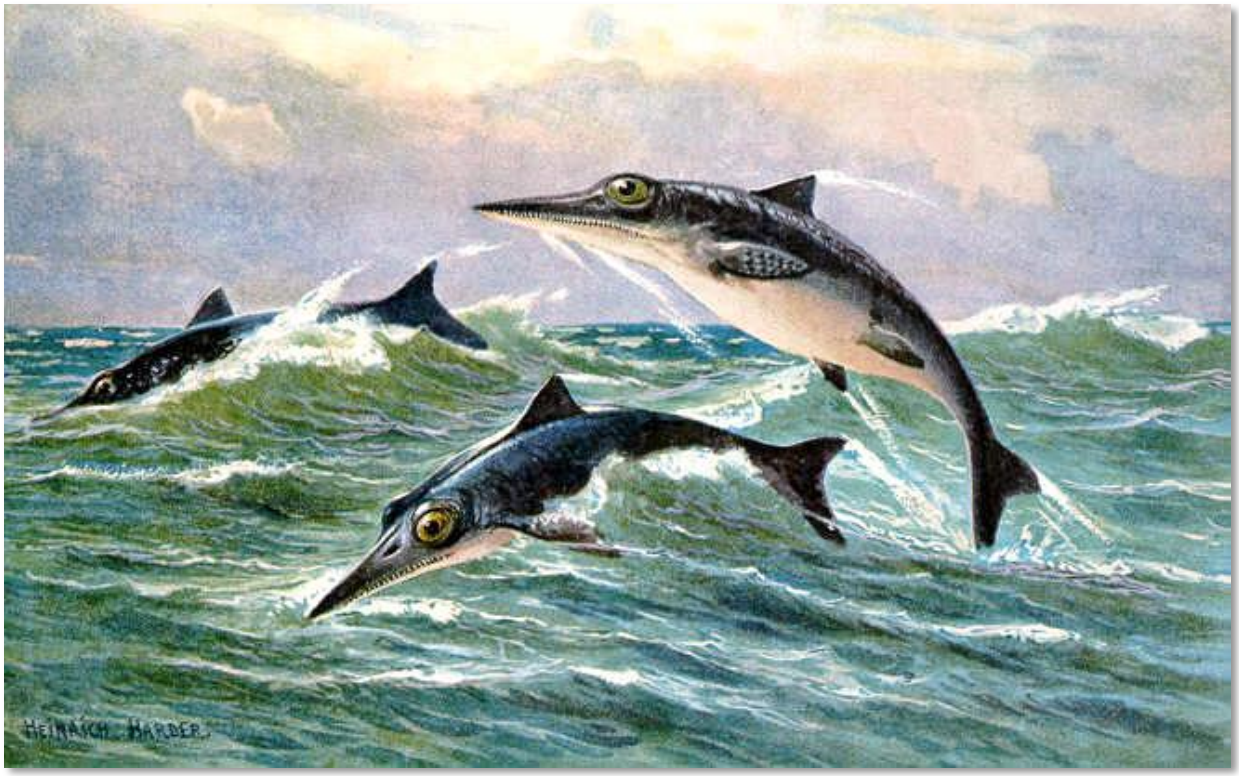
The pen tray contains Thackeray's personal writing equipment and accessories, including pens, paint brushes, letter openers, spectacles, gloves and a wallet. We can imagine Thackeray sitting at his desk, with his tiny spectacles perched on his nose, opening his writing pad and reaching into this tray 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 schooldays 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 3: THE ICHTHYOSAURUS. 'FISH-LIZARD' RESURFACES FROM MUSEUM BASEMENT

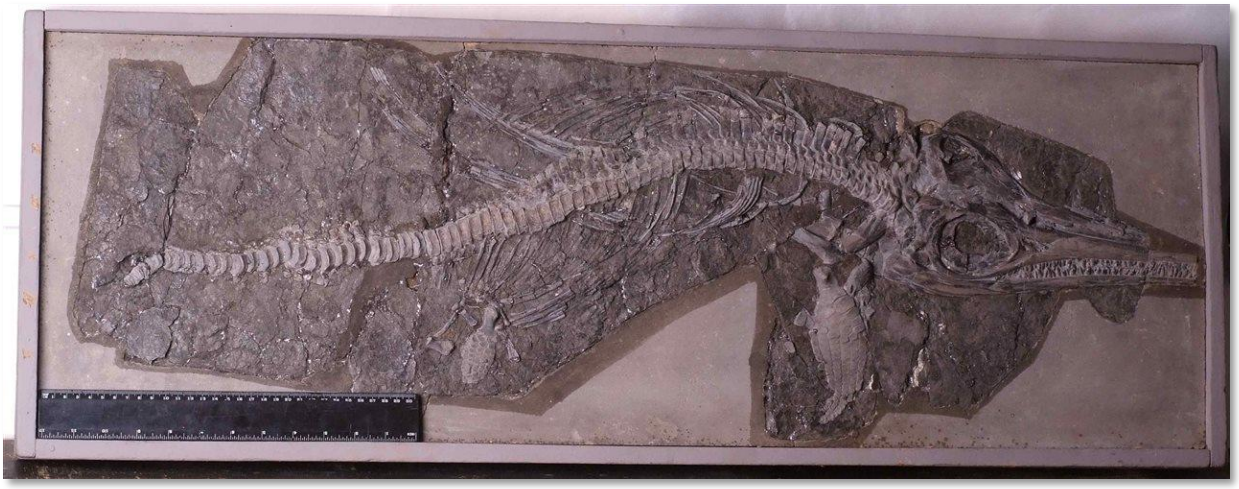
We recently found a real *gem* in our Collection; a complete skeleton of a fossilised (extinct) marine reptile; an *Ichthyosaurus*, a relic of a bygone age, which swam around the ancient seas of Britain around 200 million years ago. Although ichthyosaur bones are reasonably common, complete skeletons,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

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, is one of the most complete and spectacular fossils we have; and so, has a proud place in Charterhouse history.



OBJECT 4: LEGEND OF THE CRUCIFIX FISH

Object four 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 longer (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, these catfish are largely avoided by commercial fishermen, so as to not wound themselves! So, with all these fascinating (and formidable) attributes, perhaps this fish is even ‘extreme’ enough for Robson Green’s fishing program?

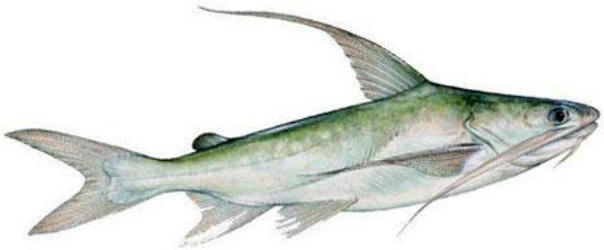
Unfortunately, we do not know who gave us this amazing object, but the skulls of this fish are frequently found washed up on beaches, so we can speculate that a beak found this on holiday and then gave it to the School. The object has also been mounted on a board, so it may well have been used in teaching 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.



OBJECT 5: THE ANTHONY PRICE ROSE BOWL

Our fifth 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 hall marks 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.

OBJECT 6: CHARTERHOUSE HOOPOE TAKES WING

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; and a specimen which begins its story (like most of our objects here) in our beloved museum basement.

Like the scene from the end of Indiana Jones, Raiders of the Lost Ark, a vast pile of cardboard boxes is currently stacked high in one of the museum basement rooms. These are full of stuffed (taxidermy) birds. And among them is our *hoopoe*. After a brief two-week spell at -20°C in a freezer (you may have seen the strange e-mail request just before Easter!), to kill any possible insect infestation that may be lurking, this bird has now returned to feature in the new Library Exhibition.

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 Creek; 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. So who knows, if this heatwave continues, maybe we might even see a cheeky hoopoe around Charterhouse!

The specimen was one of the few birds that was presented to us by G H Eastwood in 1923, and together with the William Stafford collection, forms one of the many taxidermy birds that we have in our School Collection (so stay tuned for more exciting updates from me!).

We hope you enjoy the exhibition, and I'd like to finish with this quirky poem about the hoopoe by Stephen Gray (2008).

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!”

OBJECT 7: ANCIENT GREEK VASE BY THE 'CHARTERHOUSE PAINTER'

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. Eyecups of this sort are thought to have been reserved for use at social gatherings of the Athenian elite.

The cup is 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.

Follow this link to read more about Athenian Eyecups:
https://emajartjournal.files.wordpress.com/2012/08/andrew.pdf.

OBJECT 8: SPANISH ARMADA TREASURE DISCOVERED AT CHARTERHOUSE!

Ahoy! 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). According to legend, the gun-laden, war-vessel was carrying a huge treasure with 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. 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" (currently on display in Library).

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. [*With thanks to Robert Waterhouse FSA, Field Archaeologist to La Societe Jersiaise*].

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)

OBJECT 9: ARCTIC KAYAK 'DISCOVERY' IN THE MUSEUM

The ninth object in the *Charterhouse in 100 Objects Series* is a beautiful handcrafted kayak, which is now overhead in Library. The most fascinating thing about this kayak is where it came from:

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!

OBJECT 10: WILFRID NOYCE'S ICE CRAMPONS

Object ten was added to the series to coincide with the unveiling of Peter Monkman's new portraits of George Mallory.

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. So, now on display in Library you can see a pair of Crampons, worn by Wilfrid Noyce. These 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 team that enabled Edmund Hillary and Tenzing Norgay's successful ascent of Mount Everest 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 11: RARE FIND FROM A ROMAN TEMPLE NEAR CHARTERHOUSE

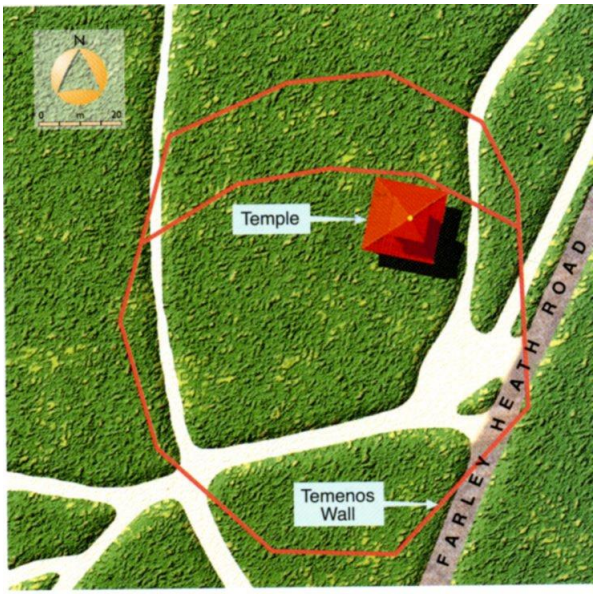
Our first treasure for OQ15 is a bronze ladle excavated from the Roman Temple at Farley Heath, just a few miles from Charterhouse.

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 Atrebates 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...?

Artist's impression of the Romano-Celtic temple at Farley Heath



Site plan of the temple at Farley Heath

It was set within a substantial enclosure (temenos), providing plenty of room for pilgrims, or for visitors to the fairs that were probably held there.

(Illustrations reproduced from *Hidden Depths, an Archaeological Exploration of Surrey's past* by Roger Hunt, publ. Surrey Archaeological Society 2002)

For further information see:

Surrey Archaeological Collections vol. 93 (2007), the Roman Temple at Farley Heath by Rob Poulton
Moule, H J, 1906, *Dorchester Antiquities*, Dorchester, Henry Ling
Atkins, C W, 1983, *The Romano-Celtic temples of Surrey: Farley Heath and Titsey*
http://www.pastscape.org.uk/hob.aspx?hob_id=393929#aRt

OBJECT 12: FEARSOME SAMURAI ARMOUR

This is a 'Kabuto', the type of helmet worn by Japanese Samurai warriors. It is part of a complete set of ceremonial costume armour but, since space is limited, we are just displaying the helmet in Library. 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.

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

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.

OBJECT 13: THE BOY SCOUT, 1910

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.

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.

Notes by Lara Sabel (F)

Sources

- *Charterhouse, a 400th Anniversary Portrait*, editor Ernst Zillekens
  Catalogue of an Exhibition of Works, by certain modern artists of Welsh birth or extraction (Museum at the City Hall, Cardiff)
- *Goscombe John at the National Museum of Wales*, Fiona Pearson (Cardiff 1979)

OBJECT 14: AN UNUSUAL HOUSE FOOTBALL MEMENTO

The fourteenth item in our *Charterhouse in 100* Objects series 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 the considered to be the strongest team, but (according to *The Carthusian*) they "profited by the over-confidence 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 Annuals, 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 Anthuile 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 15: AMMONITE

This Ammonite fragment was recently 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 was formed during the Cretaceous period (145-65 million years ago), when the sea levels were so high that most of the South of England was immersed under shallow seas. 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 seas 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.

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 Supercontinents.

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, and also helped with buoyancy.

These Ammonites from our Museum Geology collection 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.

OBJECT 16: SCHOOL GRAFFITI

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.

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). Our 16th object is a small table-top desk that was given to the Headmaster's wife, Annie Marion Haig Brown, by the Saunderites butler, Thomas 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.

<u>C Wylde</u>: 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.

<u>Ward</u>: 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.

<u>J.E.B.</u>: 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.

<u>W F Belli</u>: 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.

<u>H W</u> 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.

<u>M E Barnes</u>: 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

<u>W Osborne</u>: 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

<u>C Paget</u>: (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.

Footnotes

[i] A chair made in a similar way from London Charterhouse desks was presented to William Haig Brown on his retirement as Headmaster in 1893. It is on display in the Daniel Wray Room.

[ii] E P Eardley-Wilmot and E C Streatfield, *Charterhouse Old and New*(John C Nimmo, London 1895)

OBJECT 17: CORPS UNIFORM 1880

This is a Charterhouse Rifle Corps uniform, worn by Charles Wise (Weekites 1878-1881). 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. *You can see the complete uniform on display in the Library Rare Books Room.*

Charles Wise's Corps uniform. Visit the Rare Books Room to see the complete uniform

Charterhouse Shooting VIII, 1882, with the Ashburton Shield

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.

OBJECT 18: STONE AGE MAMMOTH CARVING

This is a plaster replica of a mammoth tusk found at La Madeleine in the Dordogne region of France, carved 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 19: NEOLITHIC STONE AXE FROM GODALMING

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, modifiying its shape in order to adapt it to different jobs.

OBJECT 20: BRONZE AGE AXE FROM FARNCOMBE

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 21: IRON AGE LOOM WEIGHT

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 promontory.

OBJECT 22: ROMAN TERRACOTTA LAMP

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 23: ROMAN COINS FROM CHARTERHOUSE AREA

These coins were all found near Charterhouse area 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 Rector of Peperharow for over twenty years.

1. Brass coin of Hadrian (117-138 AD), dug in in 17 acre field, 1907.
   Donated by Mr Oswald Latter (S1883, BH1890-1926)

2-5. Radiates of Tetricus I or II (c 270-273 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.

OBJECT 24: ROMAN BRONZE LAMP

Reproduction by Sabatino de Angelis of a lamp in Naples Museum found at Pompeii. This is a decorative item from a wealthy Pompeiian home. The loop handle at the base of the lamp is covered with a decorative floral tail piece, 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.

OBJECT 25: JOHN WESLEY MEMORABILIA

John Wesley is one of Charterhouse's most famous Old Carthusians, who has had a lasting influence across the world. He founded the Methodist Church, the most dynamic religious movement of the eighteenth century: 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.

Photographs and details of objects 1 to 24 are available below.

OBJECT 26: ANCIENT EGYPTIAN 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 type of ceramic material made from powdered quartz, 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.

Flinders Petrie excavating at the Ramesseum, Dec 1895. Watercolour by Henry Wallis. Original owned by UCL

OBJECT 27: A CHRISTMAS SLEDGE

The twenty seventh 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.

Detail from A Racinet's Le Costume Historique, 1888, showing a Dutch woman on a 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.

For more information on 'The Lost Arts of Europe' view the Haslemere Museum collection of European Peasant Art, ed. David Crowley and Lou Taylor (Haslemere Museum 2000):

www.haslemeremuseum.co.uk/collections/des/peasant-arts/Peasant-Arts-Collection.html

OBJECT 28: A CHINESE GOOD LUCK CHARM

This intricately carved ball is a Chinese good luck charm - an appropriate Charterhouse Museum object to celebrate the Chinese New Year on 28th January 2017. 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.

Please follow the links for further information on Chinese puzzle balls:

Oddity Central
Puzzle Museum

Object 29: An Historic Discovery in Armoury

Major Follett (Officer Comanding CCF) 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 are now to be 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.

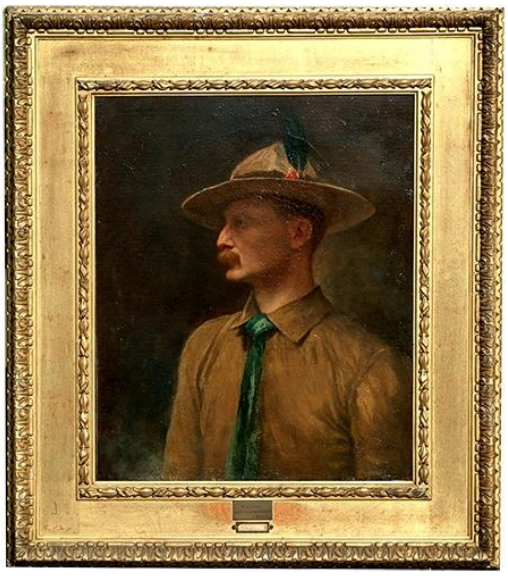
There is a particularly unusual story connected with the 1940 'Arthur Webster' plaque: Weekites won the competition that year, led by Francis Marx (W1935-40), a Jewish refugee who had fled Germany with his parents in 1933. Normally each winning commander would have been presented with his own cup, but 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.

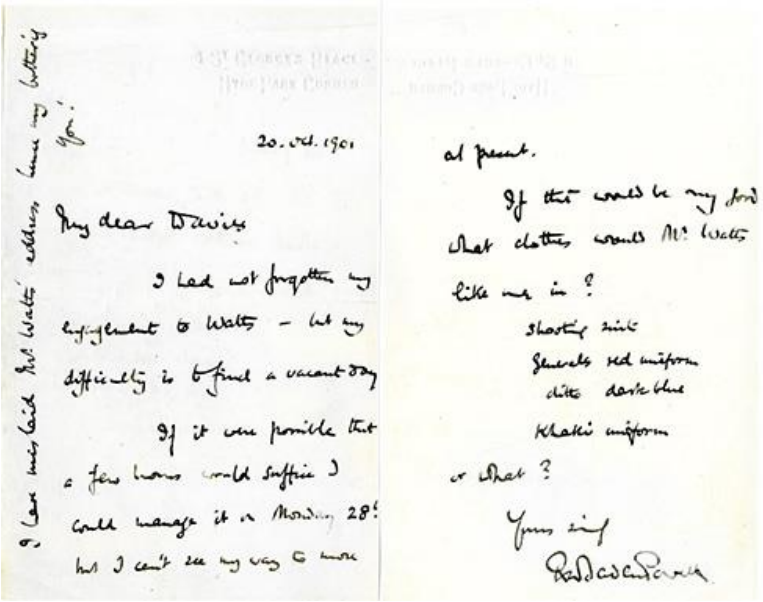
On Carthusian Day 2006 Francis Marx returned to Charterhouse as guest of honour and was formally presented with a new cup, since he had been unable to attend the presentation in 1940.

You can read more about Francis Marx's story in 'The Carthusian' magazine, December 2006

Object 30: 160th Anniversary of Lord Baden-Powell

To celebrate the 160th anniversary of Lord Baden-Powell's birth on 22nd February, we are featuring an original letter from the man himself. As founder of the world-wide Scout movement he was undoubtedly one of the most influential Old Carthusians ever.





I have mislaid Mr Watts' address, hence my letter to you.

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 was 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 would be my lot what clothes would Mr Watts like me in?

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

Yours ever
R S S Baden-Powell

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.

Object 31: Memorial Chapel Consecration

Chapel was consecrated exactly ninety years ago, on 18 June 1927, so this seemed an appropriate time to feature an unusual wooden model, which you may have spotted in the IT room of Library. It is made from Yew and Ebony wood and was made 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.

Read more about the craftsman here: *stephenowen.com/wood.htm*

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 antechapel. 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 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 north-west porch in 2014 acknowledges collectively these others who also lost their lives, and every known OC casualty has a biographical entry on this website.

Read all about the grand opening of Chapel here:
charterhouse.daisy.websds.net/MEDIA/GREYFRIARS/Greyfriars1927_Vol_008_Iss%20122.pdf#page=1

Object 32: A Tudor Mummer's Mask for Artifex

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.

Object 33: Charterhouse Likes Trains

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 nonstop 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 electricifation 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.

Visit our Admissions office to see one of the original nameplates from the engine.

With thanks to Richard Balkwill (g1964) for his notes on the Charterhouse engine.

Object 34: Extinct Birds Fly Again

The Charterhouse in 100 Objects series kicks off the new School year with a pair of taxidermy birds from our museum collection, the rare Great Bustards.

These extraordinary birds have been extinct in the UK for nearly two centuries, but have recently been re-introduced and can now be seen strutting around Salisbury Plain.

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 re-introduced 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.

Please follow the link for a recent Great Bustard report on BBC Countryfile.

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.

The Charterhouse pair of 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 converted into a computer room in 2004.

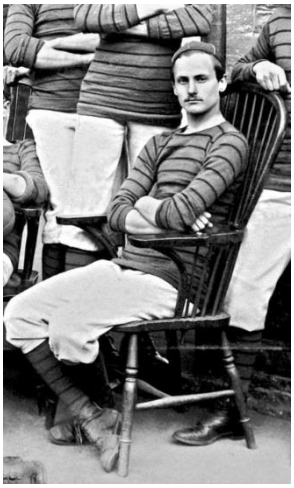
For more information please follow the Royal Society for the Protection of Birds.

Object 35: A Memento for the Headmaster's Wife

To welcome Dr Peterken (Headmaster) and his family to Charterhouse, we are featuring 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. The current School colour is said to have been chosen to match Mrs Haig Brown's pink shawl. 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 36: Sporting Fashion

This decorative waistcoat is one of a pair of 18th century embroidered waistcoats worn by the last owner of Cowdray Manor in West Sussex. It has a series of round small buttons down the centre, around which is 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.

Cowdray 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. Cowdray 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 Cowdray 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 Cowdray 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 (G1864, BH 1873-1905) was a passionate racing expert who regularly attended Derby race meets and wrote for sporting newspapers. He was the founder of the Charterhouse Museum and contributed many artefacts to it. The racing horses on this waistcoat, together with its unique history, would undoubtedly have appealed to Davies.

Object 37: The Charterhouse Greyhound

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, couped 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.

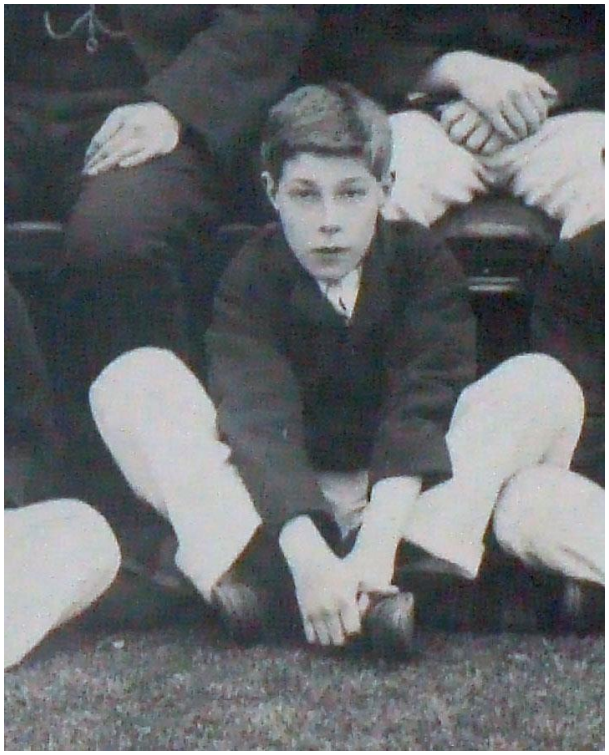
The Motto: The Charterhouse motto is “Deo Dante Dedi”, which translates approximately as “God having given, I gave”[1], which is said to have been the motto of Thomas Sutton. However, it is also possible that the motto was adopted from the Carthusian monastic order, as “Deo Dante” is a phrase commonly 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 38: A Magnificent Flying Machine

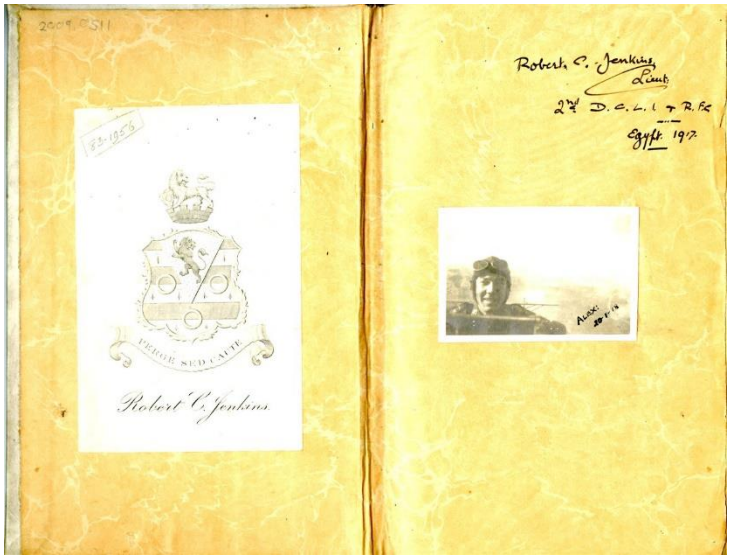
To mark the centenary of the Royal Air Force (founded April 1918) we are featuring an unusual Charterhouse trophy commemorating an OC who was a Flight Lieutenant during the First World War: it is a silver model of an Avro 504 biplane with a wing span of 202mm, presented to Charterhouse as a music prize 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.



Jenkins as a new boy, CQ1910

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 log-book.



Inside front cover and photograph from the log-book

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.

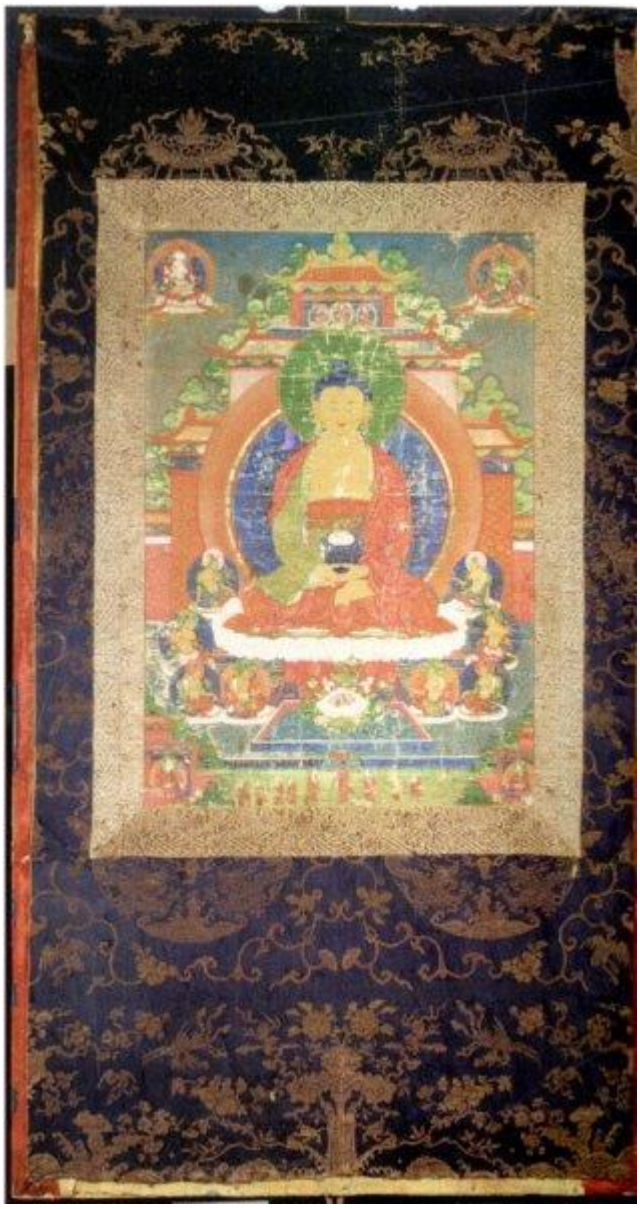
Obituary from The Carthusian, April 1922:

JENKINS.— On the 8th Feb., at South Farnborough, owing to accident while flying, Flight-Lieut. Robert Charles Jenkins, M.B.E., M.C., R.A.F., dearly beloved and only surviving child of the late E. F. Jenkins and of Mrs. E. J. W. Jeudwine, of Bicton Croft, Godalming, aged 26. The deceased came to Charterhouse in Long Quarter, 1910 (Lockites), and left in 1913. He first joined the Duke of Cornwall's Light Infantry ; and later was attached to the R.A.F. He was twice wounded.

Extract from The Times of March 9th :—" A correspondent writes :—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. 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. Many of the Bar will remember his father, Edgar Jenkins, of Doctors' Commons."

Object 39: Living with the Gods (Buddhist Enlightenment)

Our first item for Artifex 2018 is a Buddhist 19th century silk “Thangka” from Tibet (also spelt thanka, tangka or tanka). 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 Northen Buddhist) Thangkha of the celestial Buddha (Amitayus or Amitabha) in earnest meditation immediately preceding his Enlightenment, in the process of 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 dhayanasana 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 Thangkha is Tibetan despite the Chinese feeling of other details, such as the pagoda.

[With thanks to Chris O'Neill for his notes on the Charterhouse Thangka]

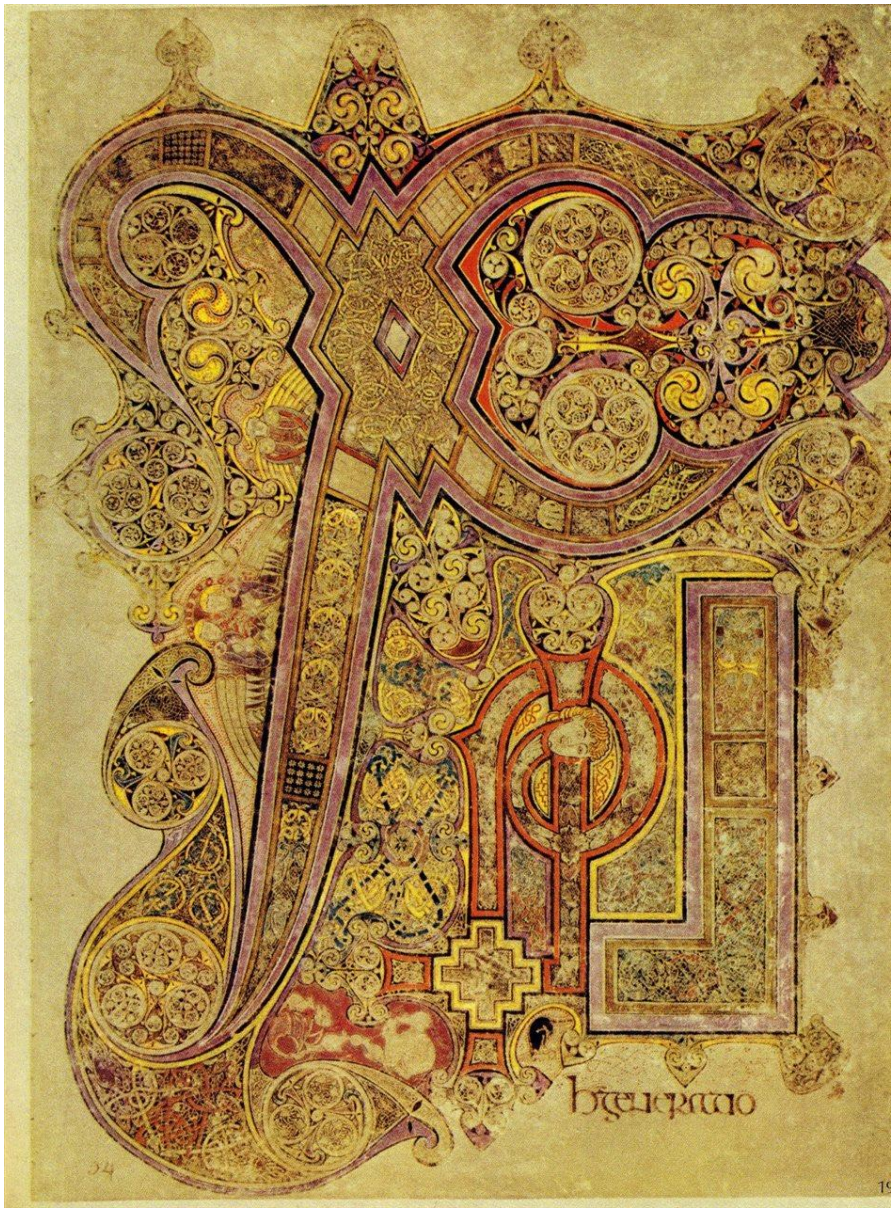
Object 40: Living with the Gods (Tribal Spirits)

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 41: Living with the Gods (Celtic Spirituality)

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 806ad. 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 manscripts 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).

http://www.bbc.com/culture/story/20160425-the-book-of-kells-medieval-europes-greatest-treasure

Object 42: Living with the Gods (Anglo-Saxon faith)

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.

http://www.ascorpus.ac.uk/catvol6.php?pageNum_urls=1

Object 43: Living with the Gods (Orthodox Church Iconography)

The Charterhouse museum collection of Orthodox Christian icons is currently on display in Library and we are featuring just one of the icons online here.

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

Object 44: For Valour

Charterhouse is fortunate to own a rare Victoria Cross. 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 5th 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 Victoria Cross, 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 2nd 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.

NILT FORTS, FROM THE SOUTH.

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 Gallipolli 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

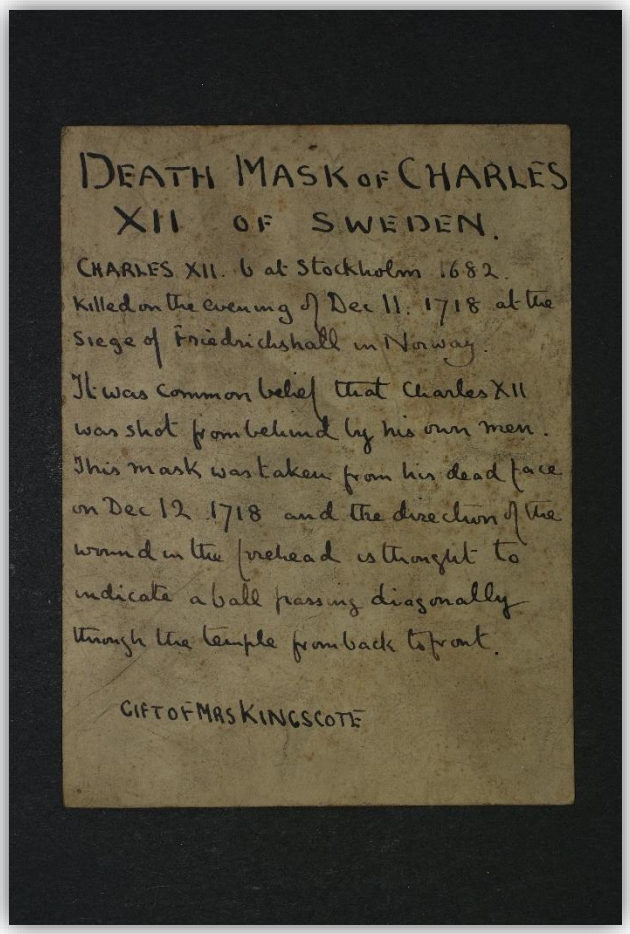
Object 45: The Death Mask of King Charles XII of Sweden

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 and was struck in the head by a projectile on the battlefield. 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.

Charles XII did not marry or father children, and his death marked end of autocratic kingship in Sweden, and the subsequent Age of Liberty saw a shift of power from the monarch to the parliament of the estates.

His death mask, which shows the deadly blow to his head, remains in the Charterhouse Archives and is one of the most interesting artefacts to date.



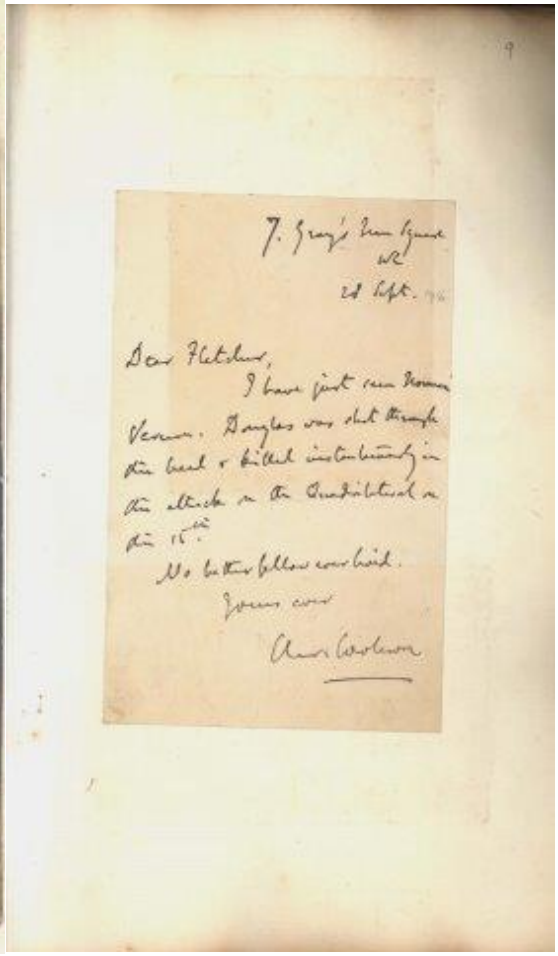
Object 46: A Very Personal Record of WW1

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 is based on a similar concept, exploring the artefacts remaining in our Museum store. Object 46 has now been added to the series.

For the centenary of the ending of World War One it seems appropriate to publish the Charterhouse Headmaster's personal record of the war years. Sir Frank Fletcher (Headmaster 1911-1935) had the sad duty of leading Charterhouse during the First World War. Three and a half thousand 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.”



The whole scrapbook has been digitized and can be read here.

Object 47: 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 Saudia 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 who is 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. His daily work was recorded on clay tablets, which he then 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 script was used from the late fourth millennium BC and until the first century AD.

If you would like to learn more about ancient Mesopotamia you can visit the British Museum's current exhibition, "I am Ashurbanipal", which tells 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.

Charterhouse has a collection of ten cylinder seals, which we are delighted to have shared with an international academic project: The Cuneiform Digital Library Initiative aims to digitise an estimated 500,000 cuneiform tablets worldwide. Researchers visited Charterhouse earlier this year to record the cylinder seals, using specially designed equipment to take 3D scans of each seal. Their detailed images will enable scholars to study the seals and perhaps find more matches with cuneiform tablets.

Object 48: A Winter Warmer

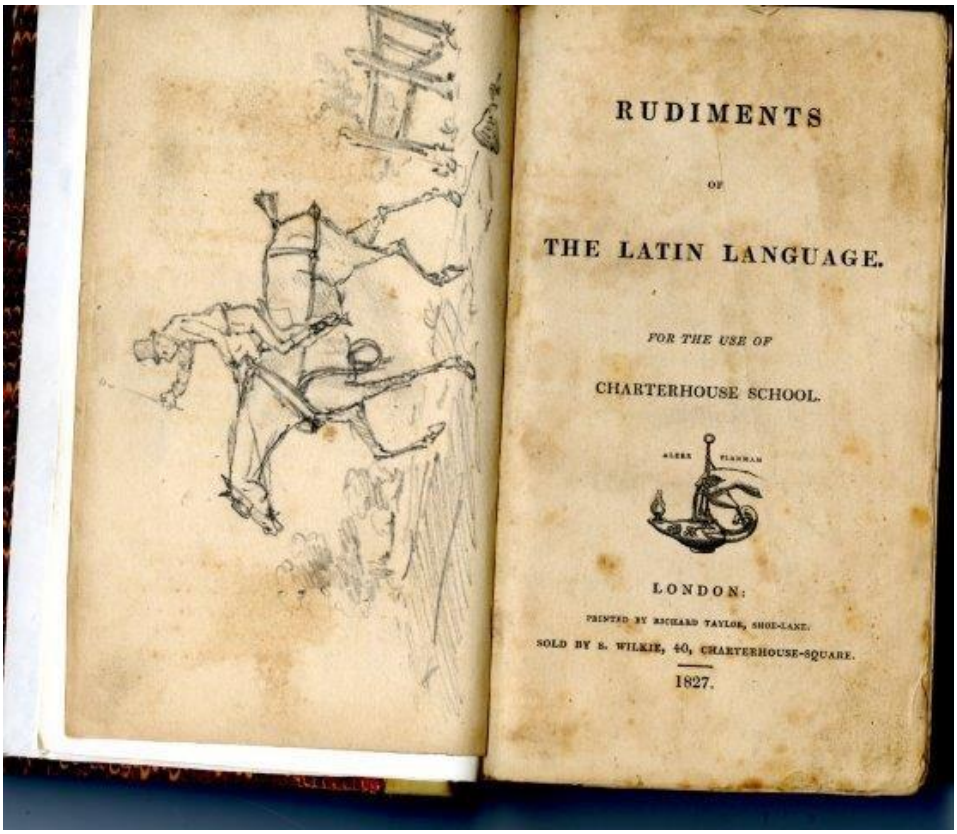
This beautifully decorated box is a traditional foot-warmer from the Hindeloope region of Friesland, on the northern coast of the Netherlands. The design features cherubs and flowers painted in red, gold, blue and green. The front panel of the wooden box slides up and an earthenware dish filled with 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 (G1864, BH 1873-1905), founder of the Charterhouse Museum and namesake of Daviesites. It comes from the same part of Holland as No.27 in the 100 Objects series (an ice sledge from Friesland). 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.

Object 49: An artist in the making

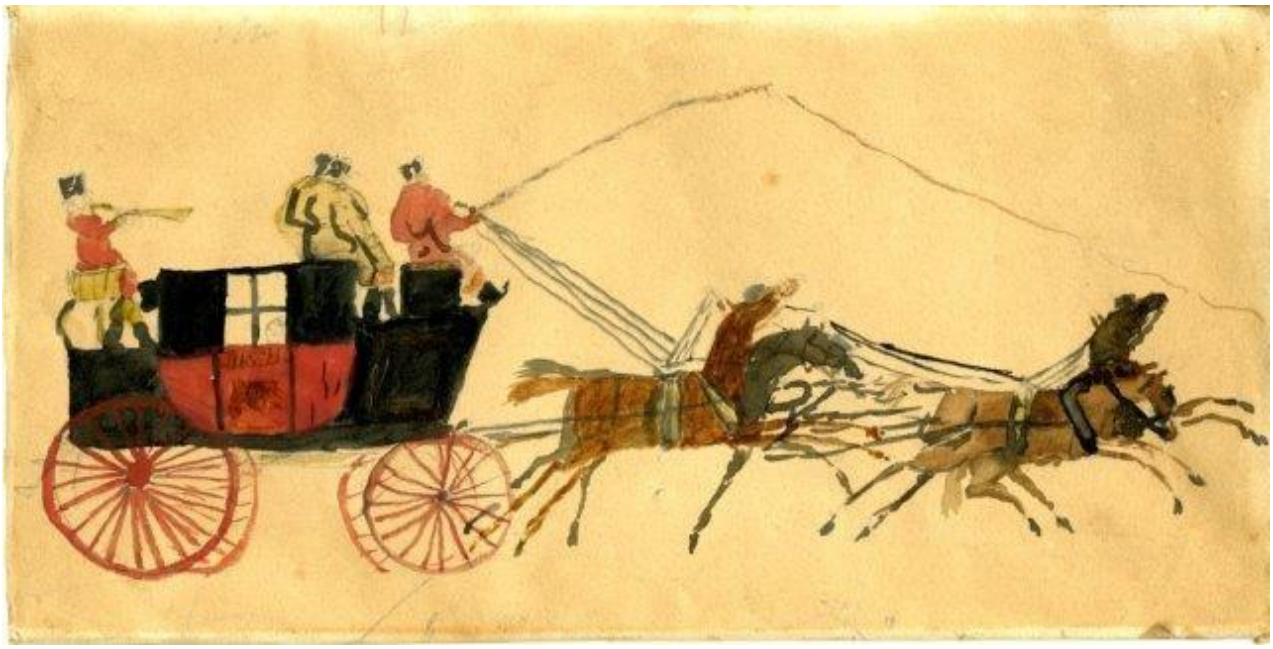
One of the joys of working in the Charterhouse Archive is helping researchers with their studies, whether they are family genealogists or academic historians. It is a two-way process because inevitably we learn something new from the researcher as well.

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.



Title page of John Leech's exercise book from the Charterhouse Archives.

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.



Coach and horses drawn by John Leech aged just six years old, from the Charterhouse Archives.

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).

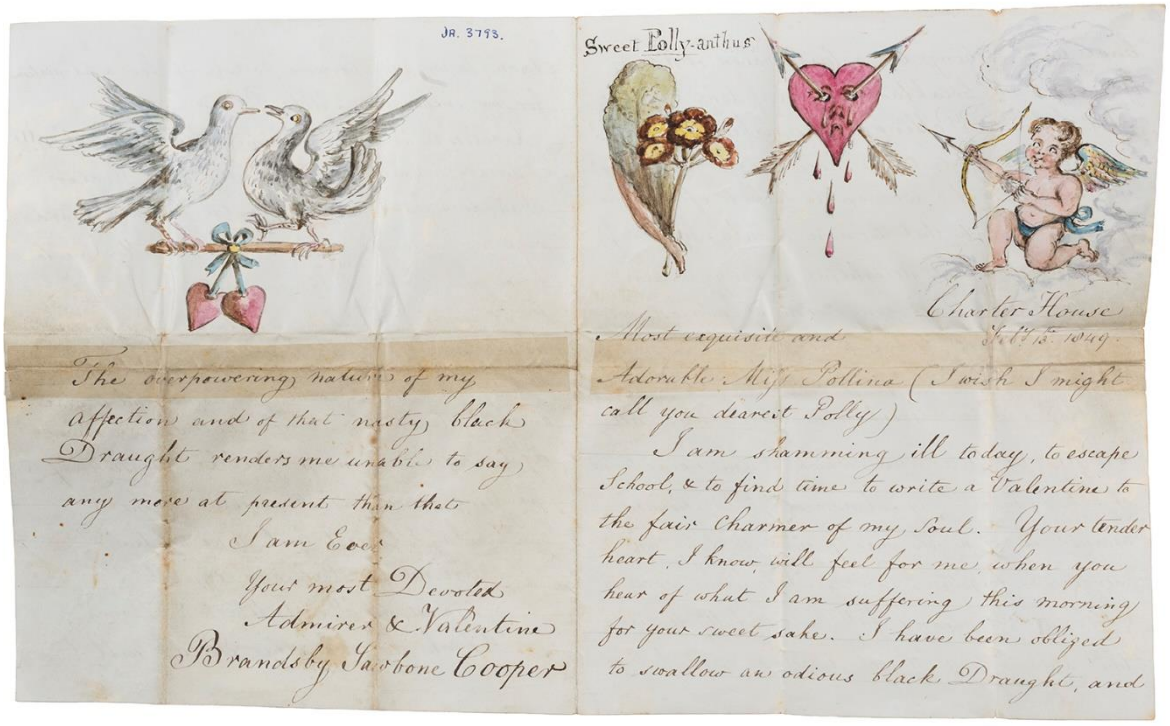
Links:

https://leicester.omeka.net/exhibits/show/victorianschooldays/pupilsday/johnleech

https://staffblogs.le.ac.uk/specialcollections/2017/06/05/the-schoolboy-sketches-of-john-leech/

Object 50: A Valentine's Letter

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.



JR. 3793.

Sweet Polly-anthus

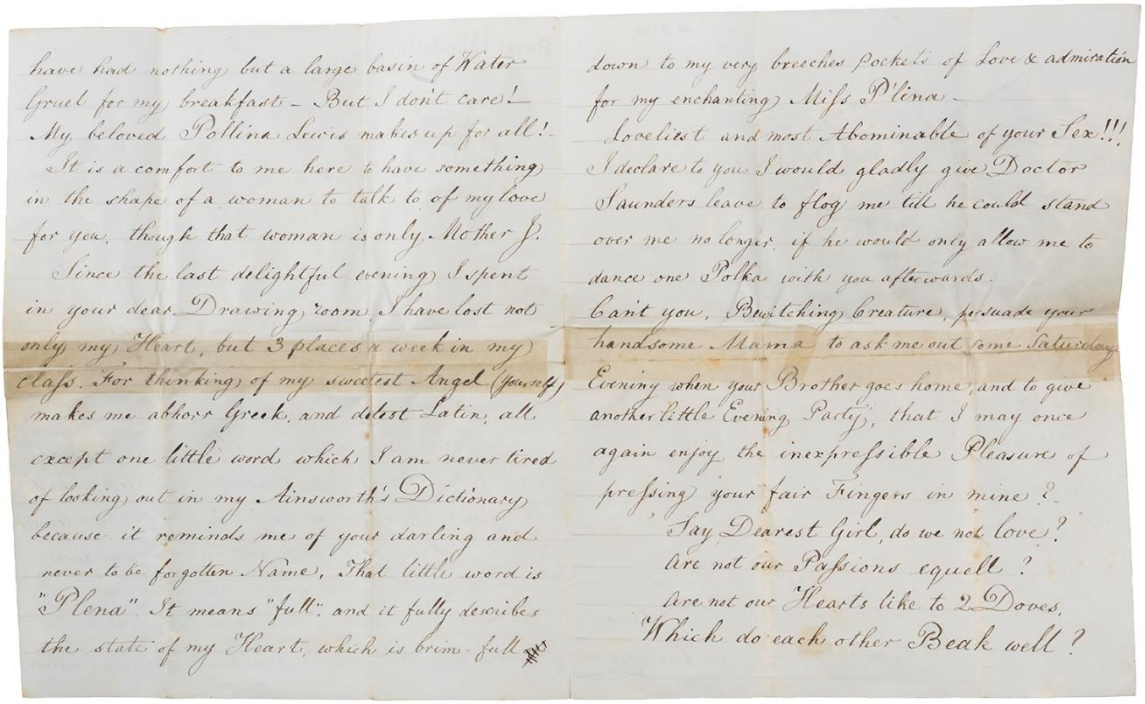
Charter House
Feb.y 15. 1849.

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 sake. I have been obliged
to swallow an odious black Draught, and

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 Jacobone Cooper



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 abhorr 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 Pl'ina –
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 equall?
Are not our Hearts like to 2 Doves,
Which do each other Peak well?

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 and 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 equall?
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 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.

Cricketers on Upper Green, London Charterhouse, with the Schoolroom in the background (centre).

Coloured lithograph by C.W. Radclyffe, 1844

‘Pollina’ was Paulina Lewis (born 1835), the daughter of George Lewis, who 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 22nd 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)

https://www.yorkmuseumstrust.org.uk/whats-on/events/museum-speed-dating/

Object 51: A Christmas costume design
Just in time for the festive season, we bring you another stunning item from the Charterhouse Collections - a beautiful costume design 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 – the designs can be viewed here. We also know that she was involved in the refurbishment of the Royal Albert Hall (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.

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. A small selection of these (including King Herod) are currently on display in the Rare Books Room in Library and there will be a full exhibition to celebrate Geoffrey Ford's contribution to Charterhouse Music and Drama and the artistic talent of Joyce Conwy Evans during Cricket Quarter 2020.

Object 52: An 18th century love token?

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 their sweetheart.

It is one of a dozen Icelandic artefacts in the Charterhouse museum collected by the museum's founder, Gerald Davies (Housemaster of Daviesites and Verites). 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."

http://www.haslemeremuseum.co.uk/collections/des/peasant-arts/Gerald-Stanley-Davies.html

The Lost Arts of Europe. The Haslemere Museum Collection of European Peasant Art. Ed. David Crowley and Lou Taylor (Haslemere Educational Museum 2000)