



more to her, and the bad temper, selfishness, and general unpleasant behaviour disappeared. She became just as likeable as her triplet sisters.”

Book Clock

Glen Richold “I loved the sound of the ‘Ish Clock’ mentioned by Jessie Collins. It reminded me of a gift given to my cousin by his wife, a wooden disc on which were carved the words ‘a round tuit’. Evidently a common expression used in their household and, I suspect in many others, my own included.”

Judi Marsh “That’s a fun clock! I also like the idea of an Irish Clock as described by Jessie Collins.”

Travelling Safely with Children

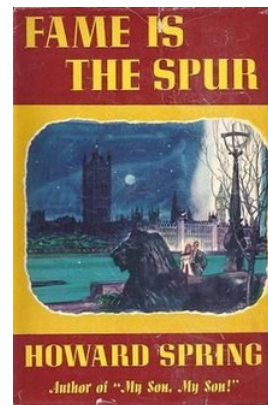
Rhonwen Vickers, “Re-reading *Joey Goes to the Oberland* for the umpteenth time I finally noticed on that the twins are placed in moveable bucket seats buckled in. Now bucket seats always makes me think of wickerwork seating. So are these very early car seats for babies which sound very, very unsafe. Or am I misunderstanding what is meant? By my calculation this is 1951, in 1966 my mother on the school run used to pack seven of us in the back seat (Ford Anglia) and the baby in the carrycot on the front seat. Even at seven years old that worried me.”

The Cover Its Only Merit

Kathleen Westhorp “I sympathise with Jilly Day in May’s *Ripping Reads*. I’ve had a book that to be honest appalled me, though the title suggested otherwise. I won’t say more than that except that I expect that it happens to us all from time to time.”

Hair Turning White Overnight

Susanna Reece “In Howard Spring’s great novel *Fame Is the Spur* (1940) there is a character who: ‘was a living proof of the old superstition that hair can go white in a night; it happened to Lizzie Lightowler the night she knew beyond question that the lantern-shine moving up the mountain path was the last she would ever see of her husband. It was hair that curled naturally and beautifully; she had cut it short, and the lovely bunch of it on her neck was her most characteristic feature. You soon saw that she wasn’t old, Her face was round and unlined...”



Time Alone

Judi Marsh “I can relate to Susan French saying that she greatly values time

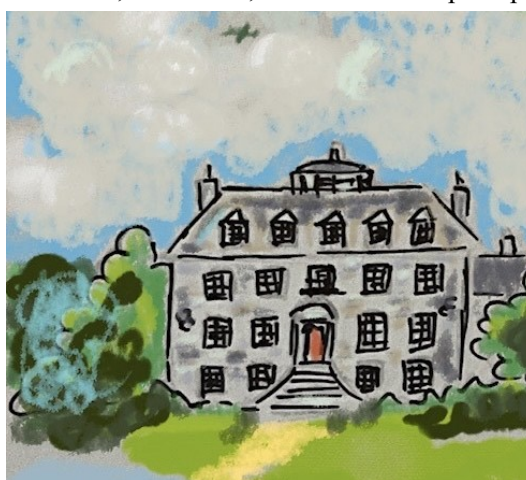


The next location, in Guernsey, at Sarres, called The Moated Grange in chapter 13 of *The Chalet School in Exile*, is also very focused on the interior, but mentions the gardens. My imagination took flight and the picture above looks more like a small chateau in the French style, with turrets.

However, the June 2020 article called *Guernsey before the Chalet School* by Jane Sandell notes that inspiration for the building was most likely Saumarez Manor. This lacks the turrets but is very charming, with sweeping stairs to the front door, and has lovely gardens that can still be visited. Images are readily available on their website.

The next location, in 1940, Plas Howell, Armishire, is described as perhaps built at the end of Queen Anne's reign in chapter 6 of *The Chalet School Goes To It* (*Armada Chalet School At War*), but as a Georgian Palladian mansion in chapter 2 of the *The Chalet School and the Island*. This is supposed to be somewhere distinct in Herefordshire, however there is no specific building that has been identified as inspiration. I have based my drawing on a random Palladian mansion in rolling countryside, see here.

In the next location, on an



the top of the Rofanseilbahn (which the grandchildren thought was great fun). Everyone loved the area, and I think a couple of our children may well return there in the future.

Our five grandchildren loved the freedom of being in the hotel, and especially spending hours playing in the two swimming pools. Even our youngest grandson (age ten) ate all the five courses at dinner, having seen that his cousins were not eating from the children's menu! We had breakfast and dinner together at one long table in the restaurant, and then went as a group for a brief walk by the lake every evening.



The intrepid hikers

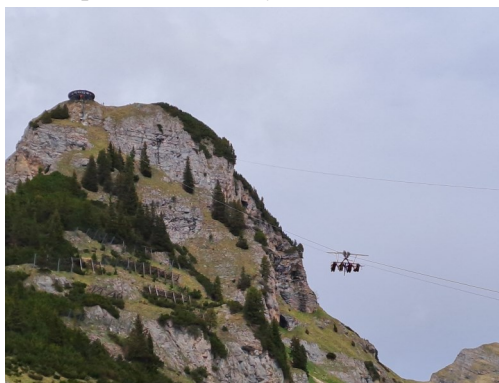
Our son relished planning challenging hiking routes in the mountains, and they all set off after breakfast – his family, our youngest daughter and her husband, and our eldest daughter's three children. Peter and I, plus Tessa, did more gentle walks around the lake and on the alms at the top of the two cable cars (sadly my hip prevents anything too strenuous), and her husband disappeared off on his own taking more adventurous paths!

We had one day all together when we went down to Jenbach and back on the steamer and the little

mountain cog railway. Peter and I then spent another day with some of our

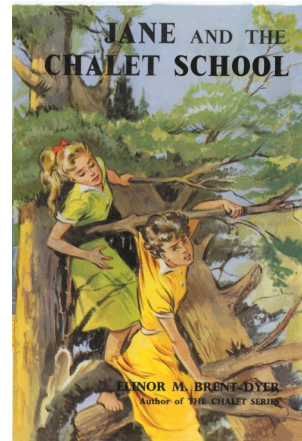
children and the grandchildren; the highlight for them being the thrilling AirRofan Skyglider, below, where they rapidly soared down 200 metres from the Gschöllkopf (2,040m) on a flying machine that resembles the shape of an eagle! We also had some time on our own – this year we visited St Notburga's Museum and Chapel, which was so serene.

I've written previously about the renovation of the Alpenhof; sadly

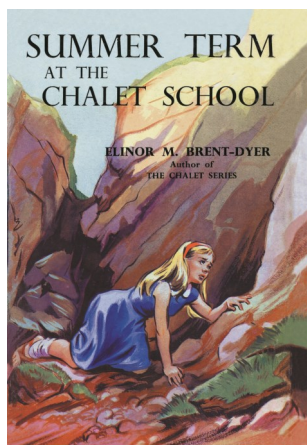


the Chalet School without ever being enrolled at all! I do like to imagine EBD, after successfully coming up with the idea of Carola ‘jumping ship’ so dramatically, having then to work out an equally unusual entry for her next heroine, but in *Wrong* it’s slightly tamer, with the idea of mix up and misunderstanding. Both new girls are allowed to settle at the Chalet School and even become prefects.

Another set of ‘twins’ could be *A Genius at the Chalet School* (no.35) and *Jane and the Chalet School* (no.51). Both books deal with the entry to the Chalet School of a new girl ‘prodigy,’ noted for their outstanding talent in a particular field. In *Genius*, Nina Rutherford has a great musical talent, and in *Jane*, Jane Carew has an acting/drama talent. Each girl already enters with great ability and during the story we see their journey of practice, development and discovery as others marvel at their skill. The Chalet School is seen as the best place to nurture them, fulfil their potential and guide them into their chosen career. They are understanding with Nina, allowing her four hours of practice a day (other schools would not). Jane is discovered in the play *The Little Germaine*. “My goodness Hilda!



That child can act all right,” says Joey Maynard. Significantly, both areas - music and drama/theatre - were great pet interests of EBD. In fact, we could even have a potential set of *triplets* here (and I don’t mean Len, Con and Margot!) but rather *Genius/Jane/Wrong* - if we consider that *Wrong* also introduces a new girl prodigy, this time with great sports talent, the brilliant tennis player, Katherine Gordon. As Miss Dene says: “We don’t often get a girl who is obviously headed for Wimbledon as soon as she’s old enough.”



I see enough similarities to call *Coming of Age* and *Summer Term* a pair of ‘twins’. In *Coming of Age*, the Chalet School is celebrating 21 years since it was founded in Tirol. There is lots of excitement at the idea of celebrations and reunions with old girls e.g. Frieda, Simone and Marie who return on a trip to the old school in Tirol. In *Summer Term*, Miss Annersley announces the Chalet School’s Silver Jubilee (25 years) to more excitement and plans, including a portrait of the founder, Lady Madge Russell, a swimming pool, and a library that will be paid for and presented by the old girls. Mary Lou will return to lay the foundation stone. Both stories deal with anniversaries, celebrations and lots of reminiscences of old girls.

However, EBD’s most blatant recycling of material has to be her reuse of a plot from