

THE RICHARD JEFFERIES SOCIETY

SPRING NEWSLETTER 2016



The Hogsmill Brook (see p.2)



THE RICHARD JEFFERIES SOCIETY (Registered Charity No 1042838) was founded in 1950 to promote appreciation and study of the writings of Richard Jefferies (1848-1887).

The annual subscription runs from 1 July and costs £12 for individuals (UK students: £8) and £14 for a couple. The latter receive one copy of the Society's publications. In view of the prohibitive postal charges overseas (approximately £10 a year) overseas members should add £5.00 towards additional postal costs. There is a facility to join online using the Society's Paypal account that accepts credit/debit cards at richardjefferiessociety.co.uk. There is an additional £1 supplement to cover Paypal charges incurred.

Members receive spring and autumn newsletters, an annual report plus summer and winter *Journals*. Activities include a spring meeting, a study day, special outings, events, a Birthday Lecture and an Annual General Meeting.

NEWSLETTER

The deadline for submitting material for the autumn 2016 Newsletter is **September 1st 2016**. Please send your contributions to the Hon. Secretary, preferably by e-mail (see contact details on p.3). The newsletter is edited by Jean Saunders and proof-read by Peter Robins.

DATA PROTECTION ACT

Members' names and addresses are held on a computer data base. We are required by the Data Protection Act 1998 to inform Members that they have the right to object to information being held in this way.

HOGSMILL BROOK, West Ewell

The Hogsmill Brook and the bridge (pictured on the front cover) were favourite haunts of Richard Jefferies when he lived in Surbiton: 'The water of the Hogsmill has a way of escaping like that of larger channels, and has made for itself a course for its overflow across a corner of the meadow by the road. A thin place in the rather raised bank lets it through in flood-time (like a bursting loose of the Mississippi), and down it rushes towards the moat.' ['The Spring of the Year,' 1884.] 'Another footpath leads from the road across the meadows to where the brook is spanned by the strangest bridge, built of brick, with one arch, but only just wide enough for a single person to walk, and with parapets only four or five inches high. It is thrown aslant the stream, and not straight across it, and has a long brick approach. It is not unlike — on a small scale — the bridges seen in views of Eastern travel.' ['Footpaths,' 1880.]

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FROM THE CHAIR

John Price

I sometimes wonder whether admirers of Richard Jefferies and his works, can be grouped into one of two broad categories; those who first encounter his works, and therefrom develop a deeper appreciation and love of the “natural” environment; and those who are originally naturalists, but who then discover at some point that this man, Richard Jefferies, wrote about his responses to his environment over 100 years ago, in a way that suggests a remarkably similar reaction to their own. In the latter case, sometimes, as Rebecca Welshman suggests in her contribution, adding a form of articulacy to one’s own vague or incoherent feelings about “life, the universe, and everything”.

If there is any truth in this supposition, then there is no doubt that with the increasing urbanisation of this country, encouraging town- and city-dwellers to engage with more rural and environmental writing, must be a positive step in encouraging physical and psychological health in the population.

This has been in my mind, as I have been recently engaged in the very pleasant task of reading the short-listed books for our new Richard Jefferies Society Writers’ Prize in memory of John Webb, and funded from his legacy. Although the three books are very different, and were stimulated by very different starting points, they all describe their chosen settings in such a way that any reasonably responsive reader must be inspired to explore the countryside and become better informed about the local or wider environment, and the threats thereto. With respect to the latter, I was most interested to read the extract from William Morris’s letter to *The Times* of 1878, quoted by Peter Robins in his contribution on St. Antholin’s Spire.

There is certainly no shortage of environmental writing at the moment, and Richard Stewart, in producing first a long-list, and then a short-list, has had no easy task in finding, reading, and comparing the many possible candidates for the Prize. The winner will be chosen at our next Executive Meeting, and should be announced elsewhere in this newsletter.

Apart from Jefferies’ widely published writings, there has for some time been a gap in the public availability of a significant corpus of his work; I refer to the articles written for *The Live Stock Journal* in the late 1870s. As a collector of editions of Jefferies’ works, I have for 30 or more years been on the look-out for bound copies of the Journal, but have been remarkably unsuccessful. It would seem that very few libraries, and even fewer individuals thought it worthwhile to retain

and bind the issues – although this was common practice in Victorian times for most serial publications. The contents of these articles are mainly of interest to the agricultural historian, but nonetheless should be acquired and read by those interested in the whole body of Jefferies' work.

Thanks to a number of people, to whom the Society is deeply indebted, it is now possible to read these articles in an accessible and attractive format, with a most helpful introduction by Professor Eric Jones, who puts the essays in context, and explains their significance in easily comprehended terms. The articles were first discovered by that indefatigable Jefferies' scholar – Samuel Looker; and Ray Walker, Jean Saunders, Peter Robins, and Janice Lingley, have all made major contributions towards the publications of these articles in, *The Farmer's World: Richard Jefferies' Agricultural Journalism in the late 1870s*. Details are given in this newsletter of price and how to order.

In addition to this new publication, plans are in hand to publish in the Spring a limited edition of the only known piece of Jefferies juvenilia, *Ben Tubbs Adventures*. Andrew Rossabi has spent hours in the British Library transcribing the manuscript written by the 16 year old Jefferies, and has also written an introduction to the adventure story. Details of how to purchase this book are also given towards the end of the newsletter.

In the Autumn Annual Report and Newsletter 2015, I reported that we were looking for homes for the Society's library and publications. I am pleased to say that one of our Council Members, Duncan Pepper, has kindly agreed to host our core library, and John Chandler, a member of the Society who is also a distinguished author and publisher of books about Wiltshire, has kindly given us free storage space in a lock-up unit he uses in West Wiltshire. We are extremely grateful to both these friends for helping us out at this time. The "spare" volumes in the library it has been agreed, should be sold off, and a list of these books will be circulated later this year to offer members first choice.

Finally, I hope you will be as impressed as I was by the range and interest of contributions to this newsletter. Thanks to indefatigable researchers, and some serendipitous discoveries, we continue to learn more about the life, environment and times of Richard Jefferies. To extend this knowledge even further, however, we do urgently need someone who can understand "old-fashioned" shorthand to assist with the transcription of the notebooks, and I would urge you to let Jean Saunders know if you are acquainted with anyone who might help with this.

FROM THE SECRETARY

Jean Saunders

I received two complaints about the font size and the letter spacing in the last *Journal* (No. 29, Winter, 2015). Apologies for this – we will be using a larger font in the next edition. The problem was two-fold: trying to squeeze too much material into a limited space, rather than leaving out an article; and the software programme for my new scanner interfering with my Word programme and thus creating uneven spacing between letters. Don't forget that you can download the *Journal* and the newsletter from our website, where you can adjust the size of lettering to whatever is convenient. If you would like me to send you an electronic version of our publications via email, do let me know.

Subscriptions for the 2016-17 membership year will be due on 1 July 2016 and reminders will be sent out in June along with the Summer *Journal*. Those Members who have arranged to pay by Banker's Order will not receive a reminder – your bank will automatically arrange a transfer on that date. If you cannot remember if you chose this option, there is an [S] printed after your name on the envelope.

HOW DID YOU DISCOVER RICHARD JEFFERIES?

The following article was written by Rebecca Welshman and published in *Reader Magazine* 2014 under the title 'Belonging and landscape: Richard Jefferies, *The Story of My Heart*'.

As an only child who grew up in the countryside I am used to open spaces and feel at home in the company and beauty of natural things. My favourite books as a child were those which engaged with the outdoors, and which seemed to hint towards an equally rich inner life or territory. As a teenager I found that certain landscapes would test my sense of belonging: the infinite bleakness of a moor, maybe, or the sheer immensity of shale cliffs. I became aware of an inherent and seemingly irreconcilable difference between the human mind and the natural world that brought with it a sense of alienation and despair. The centuries-long human struggle to feel at home on the earth was something that later, as an undergraduate, I wrote about. In my own times of difficulty I found comfort in reading and spending time out of doors, amidst what the Victorian author and naturalist Richard Jefferies termed the 'concentrated silence of green things'.

Then during the autumn of my Master's degree a sudden and deep sense of disconnection halted everything; words lost their meaning

and the natural world seemed remote and inaccessible. I found myself looking out on the world, without a language to express what was going on within. One weekend during this time there was a study trip to a residential library in North Wales. In the presence of the building's historic past, and the moss-covered stones in the adjacent churchyard, I felt unusually estranged and inarticulate, and it was difficult to see a way forward. It took a certain reading experience – a book thoughtfully recommended to me by a friend that weekend – to bring me back and begin writing again.

The book was Richard Jefferies' *The Story of My Heart*, published in 1883. After finding an old copy amongst the dusty library shelves, I sought out a little unoccupied room in the attic where I sat on the window ledge overlooking the gardens. It was difficult to read at first – I kept glancing up to watch the wind stir leaves into flurries. Little groups would detach from the masses and spiral into the air to drift over the chimney pots, and occasionally a rust coloured maple leaf would find its way up to the window to flatten like a star against the pane.

As I read I almost felt as if the words had been chosen for me. One particular sentence – 'there is a dust which settles on the heart as well as that which falls on a ledge' – seemed all the more meaningful from my remote place by the window. I knew that losing yourself in a book could be as unexpected and bewildering as becoming lost in a landscape. When there is no map you only have your inner voice to guide you; your own life experience and self-made coordinates. But this experience was different somehow – more direct and familiar. As the author described walking a path to his favourite hill in Wiltshire I recalled with feeling the landscape at home in Sussex where there had been a hill of my own. He had a spot too, not far from his birthplace at Coate where as a teenager he would go to watch the sunrise. His words recalled my own late teen experiences when I would seek space away from the routine of everyday living to think and feel more deeply into the condition of things – sensing what Jefferies termed a 'deeper insight, a broader hope'.

It was almost a book he didn't get to write, he tells us, not least because of the pressure of circumstances and the difficulties he had in finding the right words to express himself. Yet despite the lapse of time between us I found companionship in Jefferies' brave attempt to articulate the big unanswered questions of human existence. It felt vaguely reassuring to read about the connections he identified between the lone mind and nature in different landscapes – rural, urban, coastal. One of the book's settings is Liddington Hill, an Iron

Age fort on the Wiltshire Downs. From there, comfortably alone with the grass, the sun, the breeze, and singing larks for company, he imagines outwards, questioning the place of the individual mind in the face of history, society, and belief, and in doing so tests the very limits of thought. If he didn't feel at home in the world he wanted to know why, and the act of inquiry itself – fuelled by his engagement with the beauty of the natural surroundings – promised to move him closer towards a form of answer.

This effort to think oneself out of inarticulacy seemed obvious once I'd read about it, and yet so far in my life it had never seemed possible. I felt a space open in my mind. Depression does not always allow the mind to conceive of transient conditions or imminent solutions – there is a pressing sense that you will wake up in the morning and things will be the same because you believe it to be so. But just as the natural world around us is constantly in flux, a human condition of absolute sameness – at the very least on a chemical level in the body – is essentially impossible. I found later, when I wrote about Jefferies for my thesis, that to embrace this state of flux brings with it a sense of empowerment – ways to express that which seems inexpressible – for each moment withholds new possibilities.

There were grass-grown tumuli on the hills to which of old I used to walk, sit down at the foot of one of them, and think. Some warrior had been interred there in the ante-historic times. The sun of the summer morning shone on the dome of sward, and the air came softly up from the wheat below, the tips of the grasses swayed as it passed sighing faintly, it ceased, and the bees hummed by to the thyme and heathbells. I became absorbed in the glory of the day, the sunshine, the sweet air, the yellowing corn turning from its sappy green to summer's noon of gold, the lark's song like a waterfall in the sky. I felt at that moment that I was like the spirit of the man whose body was interred in the tumulus; I could understand and feel his existence the same as my own. He was as real to me two thousand years after interment as those I had seen in the body. The abstract personality of the dead seemed as existent as thought. As my thought could slip back the twenty centuries in a moment to the forest-days when he hurled the spear, or shot with the bow, hunting the deer, and could return again as swiftly to this moment, so his spirit could endure from then till now, and the time was nothing.

As I read I thought back to my childhood landscape in Sussex, to a view of the sky through branches of an ancient chestnut tree I used to climb, and there was a glimmer of an idea that those days were not lost to me but still there. Jefferies perceived that natural activity and processes – the flight of birds along certain routes through the

landscape, or the steady yellowing of the corn – spoke a language that could be understood in terms of the mind and soul. In ancient and beautiful landscapes the pressing sense of passing time eases and the spirit is soothed. Yet more than this, in the environment of the hill fort where the same generations of birds fly overhead and the same types of grasses and flowers grow underfoot, all sustained by the same sun as when the warrior once lived, it is possible to imagine how human elements might also endure to transcend time and connect the present to the past. This process of going back in order to move forward – back into one's own history, and beyond into humanity's deep past – offers an alternative to the idea of cure or epiphany, and encourages old terrain to be reconsidered and experienced in new ways.

Jefferies wrote that 'the soul is the mind of the mind. It can build and construct, and look beyond and penetrate space, and create. It is the keenest, the sharpest tool possessed by man.' Amidst the pressures of university life in the city his writing was a reminder to me that meaningful engagement with the natural world was accessible and really quite close. It might only take a small adjustment to notice the beauty of nature in its myriad perfect forms; the glittering spheres of rain drops on a grass blade, the keenly angled shadow of a branch on the ground. Like the depths of the sky these express something whole, of which they are a part, and can re-energise and refresh the mind. Direct perception of the present – in all its mysterious potential – can absorb personal cares and centre the mind on the moment of being.

The philosopher Hannah Arendt once wrote that 'the experience of not belonging to the world ... is among the most radical and desperate experiences of man'. The experience of reading helped me to recognise a certain, if not contradictory, freedom in 'not belonging'. Such freedom, or the sense of the vast space of the mind, however much initially resisted or retreated from, affords perspective to consider 'belonging' not as a static condition but an ongoing process of discovery. Meaningful literature can reach us from any age or time, but just as old paths through landscapes can grass over with disuse the paths of the mind need to be kept open. Reading about landscape and nature encouraged me to look beyond the differences between nature and the mind and to identify potential meeting places between them. To notice and absorb our natural surroundings and recognise what Jefferies termed 'the landmarks of the mind' can offer a blueprint for the soul; a potentially more holistic understanding of the world and of our selves.

Rebecca Welshman

BIRTHDAY LECTURE 2015

*“Richard Jefferies, Journalist” by Barry Sloan.
7 November 2015, Liddington Village Hall.*

An audience of over 30 people listened to Prof. Barry Sloan consider Jefferies, the Journalist. Prof. Sloan gave examples of Jefferies’ art of hooking an audience with a compelling opening line. For example, ‘If a thoughtful English peasant-woman rejoiced that in her house a son was born, it would be, not because “she had gotten a child from the Lord”, but a thanksgiving that it was not a girl,’ (Field-faring Women’).

Jefferies took advantage of the growing literate audience of country-folk moving to towns, who missed their old homes, whilst town-folk appeared to enjoy rural articles too. That being said Jefferies wrote about nature in London too and made readers more aware of what they might find on their own doorsteps if they cared to look. The changes taking place in the countryside and to agriculture were matters of considerable public interest and concern in Jefferies’ time and Prof. Sloan had found significant numbers of journal articles which focus either on ‘the agricultural labourer’ and what is to be done about his wages, housing, education, voting rights, terms of employment, and so on; or on the crisis facing agricultural production because of changing markets, a shrinking pool of labour, and the rising costs to farmers. Jefferies was writing for a predominantly Tory press and, perhaps, gave them what they wanted. However he wrote with sympathy about the effort, harshness, drudgery and repetitiveness of agricultural work, the premature aging, the exhaustion, and the damage to their bodies. Perhaps Jefferies own physical frailty heightened his attention to this. He also used his practical knowledge of farm-life to describe matters in a way that is authoritative and at the same time engaging. Jefferies may not be an expert on using the bill-hook, for example, but can write expertly about its use from first-hand experience.

Later in life Jefferies writes as a campaigner to draw attention to the plight of labourers – a common theme was his emphasis on the importance that, to create a stable economy, it was necessary to provide for a stable work-force.

And then we move on to his later articles which are marked philosophical considerations and meditative in style.

Prof. Sloan illustrated his lecture with short quotes from Jefferies. The entire Lecture will be transcribed in the Society’s Summer *Journal* 2016.

KAYE FRANKLIN



It is with the deepest regret that we announce the news of Kaye Franklin's death on 22 September 2015, just 4 days after her 75th birthday. She was one of those formidable women who was a committed volunteer amongst the Swindon community and who got things done. Her husband, Graeme, said "she got involved because she wanted to give something back, she wanted to help people." And this is exactly what she did to such an extent that she was awarded an MBE for her services to charity and she received the top award at the Midcounties Co-operative Member of the Year Awards in 2012. A mainstay of the Friends of Alfred Williams and a member of the Society, we shall miss her friendly, helpful and knowledgeable presence at our meetings. Our thoughts are with Graeme.

JEAN BONE

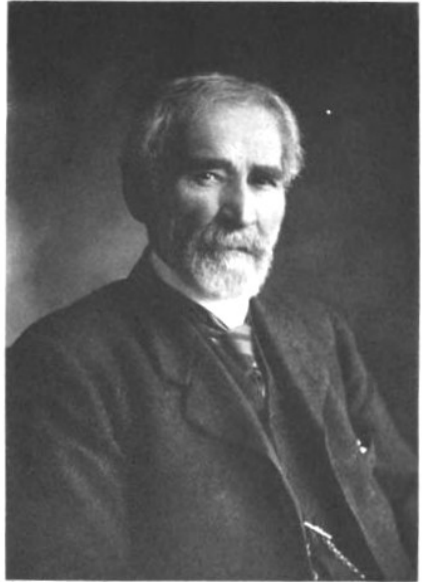
Jean Bone was a wonderful British eccentric who died on 24 June 2015 and is fondly remembered by the Society and residents of Bishopstone village, near Swindon, where she was instrumental in establishing a village hall. Jean Parker was born in Swindon on 11 July 1924. Her parents ran a health food shop in Gordon Road. When Jean's mother died, George Parker married a Miss Kilminster (and herein lies a connection to the Jefferies' family – Robert Kilminster married Clodagh Lewis who inherited much Jefferies' family memorabilia). Jean lived in Bishopstone and not only did she battle to get plans for a village hall accepted, she helped clear the site of brambles, and fund-raised for it too.

Jean slept in a summerhouse in the garden and used an outside tap to wash. Her toilet was an Elsan bucket in a dilapidated shed with holes in the roof. She cycled everywhere. In her Eulogy, given at the Swindon Crematorium on 27 July 2015, Roz Boot ended her tribute by saying: 'She was a one-off, of the Churchillian brigade. Full of good Christian values, an outstanding mentor for all the children in the village, always kind and enormously generous. And without Jean, not one brick of that village hall would be built giving us all a facility we all enjoy from time to time.'

JEFFERIES AND HUDSON

Brian Morris

In a recent and illuminating biography of the naturalist W. H. Hudson – *Living in the Sound of the Wind: A Personal Quest for W. H. Hudson, Naturalist and Writer from the River Plate* by Jason Wilson (London: Constable, 2015) – which is focussed around Hudson’s quest for identity and his relationship to people and places, there is a brief mention of Hudson’s relationship to Richard Jefferies. Wilson records that Hudson quoted Jefferies’ graphic description of the call of the jay (193), and had a very negative opinion of Jefferies’ autobiography *The Story of my Heart*, describing it as a dangerous book, that verged on “insanity” with its “intense unnatural feeling”. But like Jefferies, Hudson was a genuine critic of “urban hypocrisy” and survived mainly through his writings (236).



Yours sincerely
W. H. Hudson

Yet the two naturalists, though they never met, were closely intertwined; Edward Thomas dedicated his biography of Jefferies to Hudson (236); Hudson wrote the early chapters of his classic book *Nature in Downland* while living in Jefferies’ old house in Goring (263); and, as is well known, Hudson chose to be buried close to Jefferies in the Broadwater cemetery in Worthing (8).

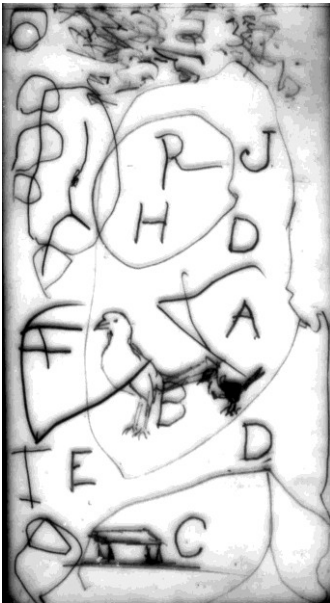
Although Wilson discusses Hudson’s importance as a nature conservationist, particularly in the founding of the Royal Society for the Protection of Birds, he deals only fleetingly with the fact that Hudson, like Jefferies, was a pioneer social ecologist. Unlike many earlier scholars, such as James Fisher and Richard Mabey, Wilson offers no comparison between the writings of the two poetic naturalists, though he describes Jefferies as an “outdoors sensualist” and Hudson as an “emotionally and imaginatively cold observer” (238).

TEACHING HAROLD HIS ALPHABET

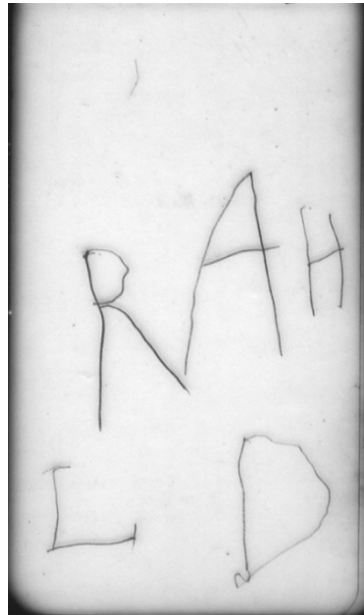
On the end pages of Richard Jefferies' Notebook II, that covers the period from March to July 10th 1878, there are indications of him teaching his son to read and write. Harold (also known as Toby) was barely three at that time (born 3 May 1875) and the family were renting a home at 2 Woodside, Ewell Road, Tolworth. It was also the period when Richard was busy writing for, mainly, *The Live Stock Journal* and when *World's End* was published.

It is touching to see that Jefferies has allowed his young son to scribble on two of the pages of his notebooks and it is evident that he is attempting to teach Harold the alphabet. The arrangement of the letters is interesting too. In the first, RJ and HJ (for the initials of their names) – DAD running downwards – BCDE arranged as points on a compass and a stray F. There are two sketches of birds next to the B; a small sketch of a chair next to the C. And the rest of the page is adorned with young Harold's daubings.

In Notebook VI (from July 1879) there are several pages given over to young Harold who can now almost write TOBY, HAROLD and BOBBY. The significance of the name 'Bobby' is not known – could this be the family cat?



from Notebook II



From Notebook VI

JEFFERIES' SHORTHAND

Over the years various people have attempted to read Richard Jefferies' shorthand in his notebooks with varying degrees of success. He used this facility regularly in the early ones but his later notebooks might indicate that shorthand was used for more private notes to himself. Samuel J Looker reported that he was unable to find anyone to read Jefferies' shorthand; and the most successful attempt was made by John Lewis (a lecturer in shorthand) who transcribed Jefferies' first notebook (1876) – the only one written on lined paper. The majority of this notebook was transcribed and published in the Society's *Journals* numbers 13, 14 & 15 with the permission of John Pearson who had reproduced it as part of his thesis in 1980.

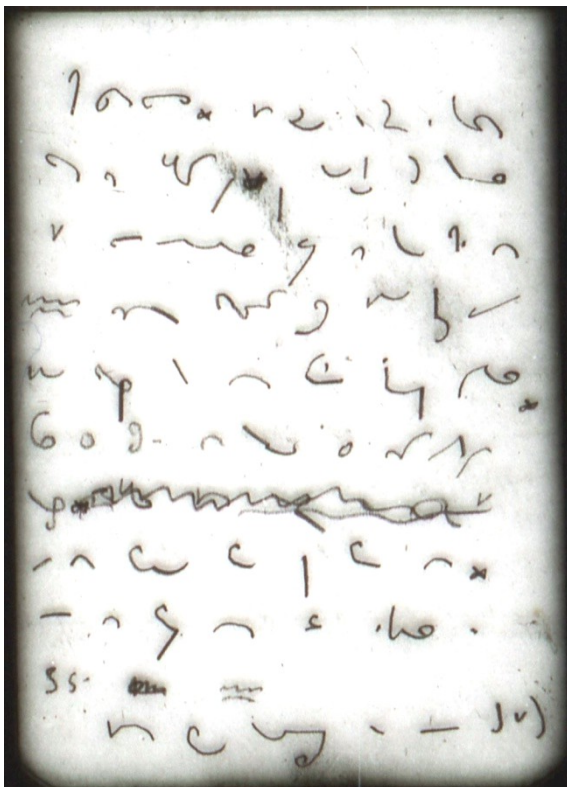
Ann Robins is the latest person to attempt to interpret the shorthand in Notebook II, but concluded that "the shorthand used by Jefferies is difficult to transcribe into coherent English almost 140 years on. First, Pitman shorthand changed after 1922 to Pitman New Era [which Ann learnt], with a further change in 1975 to Pitman 2000. Second, the shorthand is not on lined paper which is part of the interpretation. Third, there is a lack of thick and thin strokes which confuses interpretation. Fourth, Jefferies probably developed his own style."

To add to the problems, the entries are all in pencil and the paper has got darker with age. So can any of our members offer any assistance?

Perhaps delving into Jefferies' private thoughts should be laid to rest but they can also help us to understand what he was going through in his later years. Over 20 years ago Margaret Evans succeeded in partly transcribing the following shorthand entry (reproduced on the next page) written around 9 August 1886 in Jefferies' Notebook XVI. It is the draft of a letter addressed possibly to Green of the publisher's Longmans, Green and Co. and it is most indicative of Jefferies' dire predicament. A further entry (also in shorthand) indicates that he has been advised by Dr Kidd to have an operation.

Dear Mr [Green/s, Crane/s] I am wishing to ask a favour from you. I feel [much displeased] in doing so because of the great kindness with which you have treated me – you may be perfectly sure I should not do so were I not pressed by my long continued illness. This has thrown [me back/my being] as you will readily understand and made everything [an every day plague] on me.

Can you oblige me with the advance of £5? I am further anxious to come down on the order . . .



Please contact the Hon. Sec. if you think that you can help or if you know someone who might.

We can only supply images of the notebook pages – the originals are, of course, held in the archives of the British Library.

The Society inherited microfiches of Jefferies' notebooks from Hugoe Matthews' estate. These have been placed with the Society's archives at the Wiltshire and Swindon History Centre in Chippenham. The archive collection is extensive and can be viewed by the general public.

22 VICTORIA STREET, SWINDON

The following article was published in the *Swindon Advertiser* on Friday, January 4, 1902.

A Noted House—It is not generally known that Richard Jefferies, the great Wiltshire writer, who was born at Coate, resided for the first few years of his married life, at No. 22, Victoria Street, Swindon, now occupied by Mr. W. Drew, architect.¹ Previous to Jefferies living there, the house was occupied by Mr. John Hampden,² who gained some amount of notoriety throughout the country by the persistency with which he argued that the world was flat, and had a celebrated law-suit over his failure to prove this on the Bedford Canal. He also claimed to be a descendent of the great John Hampden. For many years previous to this, the same house in Victoria Street, was the residence of the late Mr. William Morris, the founder and editor of the *Swindon Advertiser*.³ And one whom we may be pardoned for claiming as the historian of the town and district. The *Advertiser* was printed and published in the house for a long period in its earliest years of existence. We are reminded of this by the announcement which appears on our front page that the members of the North Wilts Field and Camera Club are going to (with the permission of the owner and occupier) perpetuate the memory of Richard Jefferies by affixing a memorial tablet to the house. The Club invites subscriptions towards defraying the necessary cost, as they think many outside the Club will be pleased to contribute. Subscriptions may be sent to either Mr. H. Bottomley Knowles, Principal of the Swindon Technical Schools, or Mr. T.C. Davidson, hon. sec., 19, Victoria Street, Swindon.

∞∞∞

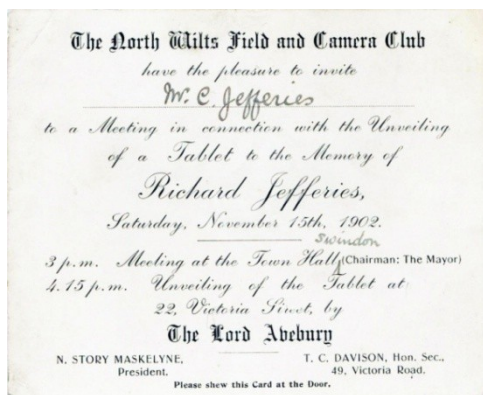
The unveiling of the plaque, made out of Scotch grey granite, took place on 15 November 1902 with the simple inscription that read:

Here lived
Richard Jefferies
1875-1877

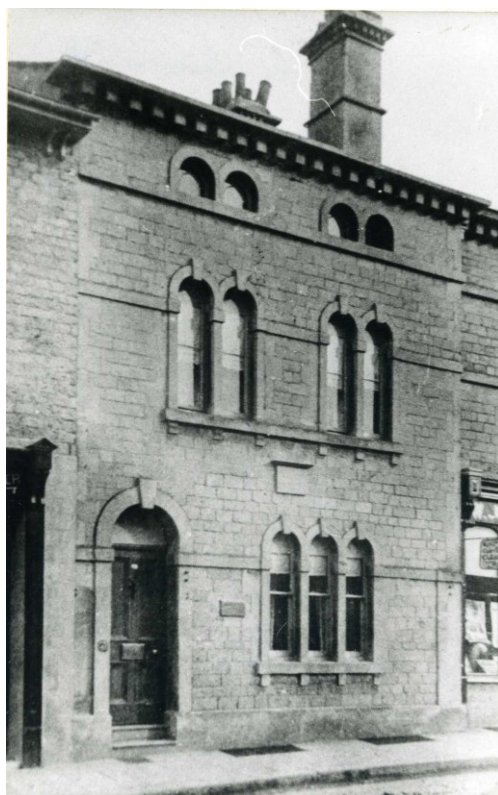
¹ Around 1881, William Ormond had his solicitor's office here.

² John Hampden – 1819-1891 – an English scientist of the Royal Academy.

³ *Swindon Advertiser and Monthly Record* was first published on 6 February 1854 as a broadsheet costing one penny. Richard Jefferies had two articles and a letter published in the paper at the invitation of William Morris who did much to encourage the young writer. According to an Obituary in the paper, dated 25 April 1902, for Morris's eldest son (William Edwin, also born in 1848), the two young men were friends for more than 20 years up until Jefferies' death.



The Society owns Charlie Jefferies' (Richard's youngest brother) invitation to attend the event, pictured left. Below is an image of 22 Victoria Street with the plaque in situ. The plaque was later moved to the area of brick-work between the first floor windows. 22 Victoria Street is now 93 Victoria Road.



ST. ANTHOLIN'S SPIRE

Peter Robins



Engraving of St. Antholin's c1830 by Archelaus Cruse
after a drawing by Thomas Hosmer Shepherd.

In the Autumn 2015 *Newsletter*, mention was made of the spire of St. Antholin's church which survives to this day at Round Hill, Sydenham. This meagre remnant is all that remains of an unusual Wren church, and 'the loss of St. Antholin's seems to have caused the most regret', Gordon Huelin tells us in *Vanished Churches of the City of London* (Guildhall, 1996).

The Great Fire of 1666 consumed 87 City churches as well as leaving its cathedral in ruins. It was not until three years later that Christopher Wren was appointed Surveyor-General and architect for the new St. Paul's and for more than 50 other churches to replace those destroyed. The rebuilding was to take more than thirty years with the cost borne by the Government and paid by a tax of 1s. on every ton of coals coming into London, which proving inadequate was later increased to 3s. It was not until 1678 that work began on rebuilding St. Antholin's, on the north side of Budge Row at the corner of Sise Lane. St. Anthony's, first recorded in 1119, or St. Anthonine's,

later corrupted to St. Antholin's, was the only church in the City dedicated to St. Anthony of Egypt.

Wren's plan was for an oblong, domed church with a tower and spire and was Wren's only true spire to be built of stone. Gerald Cobb describes it in his *London City Churches* (Batsford, 1979):

Below the spire and forming the connection between it and the square tower, was an octagonal belfry stage with, on the diagonal faces, semi-circular buttresses with domical tops. The spire itself was panelled and had a series of eight pedimented windows at its base, with pierced cartouches and shells higher up, and terminated rather curiously in a composite capital carrying the vane.

Accounts differ as to why the upper third of the spire was renewed in the 1820s. The stone steeple may have become unstable, its supporting tower weakened by its weight, or that the spire was damaged by lightning in 1829, are two theories. Certainly, that year saw a wet summer, very thundery in July, followed by snow in October and a severe winter with ice on the Thames.

A letter to *The Times*, published sixty years later, from the cleric and antiquarian Edmund Venables, precentor of Lincoln Cathedral, appears to support both theories:

Sir,-- It may seem rash to controvert the statements of a churchwarden respecting his own church – if indeed such an official can be properly said to have any being when there is no “church” for him to “ward”. But Major Joseph is under a misapprehension in supposing the spire of St. Antholin's to have been a modern design. The whole edifice, including the tower and spire, was the work of Sir Christopher Wren, the latter, besides its special gracefulness of outline, possessing peculiar interest as being the only stone spire, in its strict sense, erected by him. It is true that some time back the spire was damaged by lightning and had to be taken down, and that in rebuilding it the apex was unduly blunted and its weight somewhat lessened. I believe the apex of the original spire of St. Antholin's still exists in the suburban garden of the churchwarden of the day...[#]

The ‘churchwarden of the day’ was Robert Harrild, whose business premises in 1829 were at 10-11 Distaff Lane, close by St. Antholin's. His affection for the church prompted him to buy the apex for £5 and remove it to his home, Round Hill House in Sydenham, perhaps serving as a ‘folly’, reminiscent of the previous century.

After almost half a century later in 1875 St. Antholin's was scheduled for destruction, partly under the Union of Benefices Act of

[#] Extract from letter published in *The Times*, Monday, April 25, 1892.

1860, which demolished churches with falling rolls following the movement of the City population to the suburbs, but also because of the Victorian drive to transform London into a great commercial capital. Historic buildings were sacrificed as new thoroughfares were driven through the capital. In the City, Cannon Street was widened, Farringdon Street altered and the Holborn Viaduct constructed. The plan for the new Queen Victoria Street to link The Embankment with the Bank of England required the destruction of St. Antholin's.

Letters of protest were published by *The Times* from George H. Birch, President of the Architectural Association (March 20, 1875) and from Charles L. Eastlake, Secretary to the Royal Institute of British Architects (November 9, 1875). A fortnight later (November 22) *The Times* reported that scaffolding had been erected at St. Antholin's and demolition had begun. The loss of historic buildings continued, prompting William Morris to write to *The Times* (April 17, 1878) decrying the loss of City churches, referring to 'the beautiful church of St. Antholin's with its charming spire', and pleading for the reprieve of four more Wren churches scheduled for demolition. Morris concluded his letter:

...Is it absolutely necessary that every scrap of space in the City should be devoted to money-making and are religion, sacred memories, recollections of the great dead, memorials of the past, works of England's greatest architect, to be banished from this wealthy City?

The outcome was the destruction of seven more Wren churches over the following two decades.

With the spire of St. Antholin's installed at Round Hill from 1829, is it reasonable to suppose that Richard Jefferies saw it? Its location is not far from Shanklin Villa so he had opportunities to do so when staying with the Harrilds. If he did, no record of it survives. Jefferies had written extensively about churches, sometimes even with affection, and a church tower figures crucially as a potential place of refuge and landmark in *After London* (Cassell and Company, 1885). In the last essay published in his lifetime, 'Walks in the Wheatfields' (*English Illustrated Magazine*, July and August, 1887), that long essay of reminiscence dictated to Jessie, Jefferies complains bitterly of the intrusion of steeples and spires in the landscape:

I wish the trees, the elms, would grow enough to hide the steeples and towers which stand up so stiff and stark, and bare and cold, some of them blunted and squab, some of them sharp enough to impale with no more shape than a walking-stick, ferrule upwards – every one of them out of proportion and jarring to the eye. If by good fortune you can find a spot where you cannot see a steeple or a church tower, where you can see only fields and woods, you will find it so much more beautiful, for

nature has made it of its kind perfect...Scarcely anyone can paint a picture of the country without sticking in one of these repellent structures.

Perhaps his stricture was the result of his mental state as he faced impending death and his request not to be buried in the gloomy churchyard of St. Mary's, Goring, with its offending pencil-point spire. According to J. W. North, Jefferies chose Broadwater cemetery, with its brighter grass and flowers, as his resting place, and where no spire casts a shadow.



The apex of St. Antholin's church spire, mounted on a brick plinth, in Sydenham, SE26. It was statutorily listed in 1954.

JOSEPHINE WITH THE BEAUTIFUL EYES

Jean Saunders

In a letter from Richard Jefferies to his Aunt Ellen Harrild, sent from Green's Hotel, Hastings and dated 7 September 1870, we learn that Richard had been staying with his aunt in Sydenham from whence they had travelled to Brighton. On 7 September, they went their separate ways: Aunt Ellen to Worthing; Richard to Lewes to pick up identity documents from Wynne Baxter¹ as part of his plan to travel to Dover and then to Brussels. Richard did not return to his hotel in Brighton but settled for one further along the coast at Hastings. As a postscript to his letter to Aunt Ellen he writes:

Do not forget Josephine. Her large and beautiful eyes have haunted me ever since our visit to Worthing. Remember me to her: but please do it privately, let no one else know what I have said of her.

The following day (8 September 1870) he writes again to his aunt to describe his busy day in Hastings. This included the news that the Prince Imperial² was staying at the Marine Hotel. Richard saw him accompanied by two pretty young French ladies who looked like twins:

They were fine made girls, & carried their heads high (as became companions of a Prince!) but, not nearly so handsome as Josephine. Though luxurious in form, they wanted her beautiful eyes.

So who was this Josephine that captured his soul? The only attempt to hazard a guess at her identity was made by Audrey Smith³ who based Josephine on a youngster at a Worthing boarding school:

In all probability they visited Thomas Harrild's widowed aunt, Mrs. Caroline Billing, (an old lady nearing eighty years of age), who lived there with her daughter Miriam. Miriam Billing, with a Mrs. Anna Meredith, kept a boarding school for young gentlemen in Liverpool Terrace, close to the Town Hall. The house next-door was also a school for young ladies – owned by a Mrs. Price. Interestingly, one of her fifteen-year-old boarders was a girl named Josephine Dix, from Stafford.

Josephine Dix seemed an unlikely candidate, so I searched the census for 1871 looking for Josephines, around Richard's age, living in Worthing. There were three possibilities but the overwhelming choice was Josephine Charlotte Ann Groombridge. She was the first child of

¹ Wynne Edwin Baxter (b. 1844 in Lewes) was the oldest of the children born to William and Anne Baxter. William was the brother of George Baxter who married Richard's Uncle Thomas Harrild's sister, Mary.

² After the fall of Napoleon III during the Franco-Prussian war, the Empress Eugénie had escaped to England with her son, the Prince Imperial.

³ *The Interpreter: a Biography of Richard Jefferies*, Audrey Smith (Swindon: Blue Gate Books, 2008), p.76.

Henry and Ann Groombridge, born in 1849 in Islington.⁴ Josephine's father, Henry Groombridge (1821-1868) was listed as a London publisher. More searches provided information about Groombridge & Sons,⁵ of 5 Paternoster Row, London, who published books on subjects that included those of interest to Richard: birds, birds' eggs, ferns, fish, pond-life, game birds etc. Surely Aunt Ellen Harrild knew the Groombridges along with other publishers near her husband's premises?⁶ Thomas Harrild's lithographic printing firm was in Shoe Lane and in 1850, Groombridge & Sons published *The Vale of Cedars, or the Martyr: a story of Spain in the 15th Century* that was printed by Thomas Harrild.

So a possible link between the Groombridges and the Harrilds might be assumed but information in the 1891 census clinched it. Josephine is listed as a visitor at the home of Horton Harrild Jnr in Lewisham. Horton's wife was none other than Josephine's younger sister Charlotte. Charlotte and Horton had married at St George's Church, Worthing on 23 April 1872. Horton Jnr (b. 12 April 1847 in Sydenham) was a nephew of Aunt Ellen and Uncle Thomas Harrild.⁷ Richard knew him well – they were only eighteen months apart in age and would have played together as youngsters in Sydenham. Richard referred to Horton as 'Horty' in a letter to Aunt Ellen dated 5 Sep.

⁴ Islington was where many other Gydes were born and raised, including Richard's mother and his Aunt Ellen.

⁵ Richard Groombridge (1794-1855), was a book-seller in the 1830s and probably set up the publishing company with his sons Henry (1821-1868, Josephine's father), and Richard Coleman Henry (1815-1865) in the mid 1840s. Perhaps his other sons, Charles (b. 1834) and William (1832-1860), joined the firm later. Charles and Richard Jnrs' son (also Richard, 1845-1899) kept the company going after the deaths of the others but in 1873, a receiver was called in at the Bankruptcy Court – there were debts of £16,000 and assets of only £10,000 (*Oxford Journal*, 12 July 1873). However Richard is still listed as a publisher on the 1881 census; whilst Charles invented a locking device for train doors preventing them from being opened when the train was in motion. Nowadays, Groombridge publications can sell for hundreds – particularly the large volume sets by Rev. F. O. Morris, beautifully-illustrated, on the *History of British Birds* and *A Natural History of the Nests and Eggs of British Birds* (pub. 1851-53).

⁶ It is very likely that Aunt Ellen introduced Richard to John Snow (another publisher in Paternoster Row) who published Jefferies' *Reporting; Editing & Authorship* (1873) and *Suez-Cide!!* (1876). It is recorded that Snow was 'asked by a personal friend to allow their imprint on it'. Source: *The Clique* (Derby), 24 June 1893, pp.3-5, article about Richard Jefferies and the forged edition of *Suez-Cide!!* – with thanks to George Miller for the information.

⁷ Horton Snr was Thomas's brother and lived at Newark Lodge, High Street, Sydenham – a stone-throw from Albany Cottage where Ellen and Thomas Harrild first lived (along with Richard Jefferies) before moving to Shanklin Villa.

1867. Richard's sister Sarah, who also lived with Aunt Ellen for long periods, might have been engaged to him. Horty certainly took Sarah's photograph for Richard writes:

Sarah's carte lies before me. It is certainly like her; but not first rate – not distinct enough. The indistinctness makes the features look larger and more boyish. She should be taken full length for a good effect. I have seen better efforts of Horty's. I had no idea he kept up his photo-apparatus. Most persons seem to me, in these matters, to make a kind of rush, and then throw it aside. This carte of Sarah's is like my handwriting – you can understand it, but don't go into extasies (*sic*) of admiration over it. Don't tell him this – else should he chance to see any of my work it will be criticized unmercifully. Verily this illness has had a strange effect on me – I am not sure about my spelling! My head is not clear yet.

Judging by other information in the censuses, the Groombridges were a close family, living together, and separated only by death. Charlotte seems to be the only sibling who married, perhaps the youngest brother too – Richard Deakin Groombridge (bp. 14 Jan. 1857). Josephine Groombridge was the oldest (bp. 22 August 1849), then Charlotte Groombridge (bp. 8 Jan. 1851) and Henry Watson Groombridge (bp. 4 April 1854) – all born in Islington. Then came Ellen Harrild Groombridge (b. 1855 – clearly named after Aunt Ellen who might have been her godmother), Sophia Elizabeth Groombridge (bp. 22 Dec. 1860) and finally Richard – all born in Croydon. Sophia is recorded as visiting Charlotte and Horton on the 1881 census.

Josephine is recorded on the 1881 census living with the Garrad family in Suffolk as the Governess for eight children. William Garrad was a farmer of 175 acres. On the 1901 census Josephine is visiting an elderly single lady in Peterborough at a time when her unmarried sisters and brother were all living together in Hastings. However, Worthing was clearly Josephine's home and in 1911 she can be found living with her sisters Ellen and Sophia – all had access to 'private means'.

The Groombridge family moved from Islington to Croydon in the mid 1850s but on the death of Henry Groombridge (1868), they settled in Broadwater, Worthing. By coincidence or good planning the Groombridges were practically neighbours of Caroline and Miriam Billing. Aunt Ellen and Richard had the opportunity to visit two families in the Broadwater area. This might have been when Richard was first drawn to Broadwater Cemetery where he chose to be buried. Josephine was buried at Durrington Cemetery (Worthing) on 2 March 1939, as was her sister Harriet on 28 Dec. 1935. However their sister Sophia was buried at Broadwater Cemetery on 24 October 1934.

Perhaps Richard kept in touch with Josephine when he moved to Goring. Perhaps Josephine was his 'Bailiff's Daughter of Islington'.⁸ Perhaps it was she whom Richard was picturing in *The Dewy Morn* when Martial Barnard tries to deny to himself that he is attracted to Felise after he had pledged a vow not to get involved with other women after his love for Rosa had faded. The character of Felise is mainly based on Jessie, Richard's wife but

The look—the look which had held him; the depth of those beautiful eyes; the wistful expression of the face—he saw it before him as he saw it at the moment. Should he ever forget it?—he felt that it would never fade. (Ch. VII)

and

Large gray eyes that seemed to see him only—to whom the whole world, the hills round them, the sky over, was not— eyes that drew his towards them, and held his vision in defiance of his will. (Ch VI)

Richard and his cousin Lizzie Cox broke up their engagement some time after 1868 but Richard did not marry Jessie Baden until 1874. He was free to pursue Josephine – why didn't he? Perhaps Mrs Groombridge didn't like Richard and thought that he might be after Josephine's inheritance. Perhaps Richard's infatuation with Josephine was only superficial and that he didn't love the nature of the girl (as with Rosa in *The Dewy Morn*). Perhaps Josephine didn't like Richard, but she did remain single. We can only guess, but it is likely to be an intriguing story.

THE GAMEKEEPER MYSTERY

Jean Saunders

On the cover of the Society's Autumn Newsletter, 2013, there was a photograph of gamekeepers, labelled Benny Haylock and family. I queried the date of the picture and wondered if it was taken much later than the Hodson period. Swindon Library own a copy in their archives that is simply inscribed on the back 'Gamekeeper Haylock, at Hodson' – there is no date or source of donor, although their website puts it at circa 1880. It has been assumed that the photograph was of Benny [Edward] Haylock [b. 1814] and his family. But Andrew Rossabi wondered whether the white-haired man standing on the right was in fact Haylock. In a letter to me he wrote:

⁸ The 'Bailiff's Daughter of Islington' is an old ballad that recounts the lost love of two young souls who are reunited. It is Geoffrey Newton's favourite ballad in *Greene Ferne Farm*. More information in the Society's Spring Newsletter 2008, p.13.

There are difficulties over both the date of the photograph and the identity of the persons in it.



If the photograph is indeed of Haylock and his family, then the younger man must be one of his sons. Yet, as you have shown, none were married at the time of the 1881 Census. So the photograph must have been taken later, c.1890 rather than c.1880. It cannot have been later than 1891 because by that year Haylock was living at Wroughton, following his dismissal.⁹

Even the identity of the older keeper as Haylock is far from certain. In favour is the photograph's provenance from a local, John Brown, through his descendants [see later]. Again, like his younger colleague, the keeper appears to be wearing the velveteen jacket that Jefferies says Haylock habitually wore;¹⁰ his hat is tall, if bowler rather than the topper to which Alfred Williams refers;¹¹ and he holds a double-barrelled gun. The trousers might be cord, though the photograph is not clear enough to tell for sure. Likewise there may be a dog whistle hanging at his buttonhole. However he is not wearing the leathern gaiters which Jefferies says he was never seen without,¹² let alone the white ones that George Dudman mentions.¹³ And even allowing for advanced years and for idealisation by Jefferies, who presents his keeper as a type of hardy manhood, contrasted with the products of 'this nineteenth century of civilised effeminacy',¹⁴ he scarcely resembles the sturdy, if slightly stooping, figure limned in *The Gamekeeper*. Similarly, even again making allowances for age, his wife Emma seated beside him can scarcely be described as buxom or vivacious. The younger man carries a fob watch in his waistcoat pocket, chain conspicuous; the older does not, yet Jefferies says his keeper carried a watch that,

⁹ S.E. Prismall, 'Round About Burderop', *The Burderop Magazine*, No. 1, Summer 1947, [pp.10-12], p.11. 'For being officious to some of the Squire's [T.C.P. Calley's] guests, he was at last dismissed and ended his days at Wroughton.' Cited by Miller and Matthews in their Bibliography, introduction to *The Gamekeeper at Home*, B.8, p.124.

¹⁰ Velvet jackets were commonly worn by gamekeepers as a uniform at shooting parties when the keeper was very much on show to assist guests, and needed to be conspicuous. (information supplied by Jean Saunders).

¹¹ *Villages of the White Horse*, Readers' Library edition (1918), p.77.

¹² *The Gamekeeper at Home*, OUP The World's Classics edition (1948), p.31.

¹³ Cited in Prismall, *ibid*.

¹⁴ *The Gamekeeper at Home*, p.12.

made on purpose for those who walk by night, tells him the time in the densest darkness of the woods. On pressing a spring and holding it near the ear, it strikes the hour last past, then the quarters which have since elapsed; so that even when he cannot see an inch before his face he knows the time within fifteen minutes at the outside, which is near enough for practical purposes.¹⁵

Moreover there remains the difficulty of the children. As you point out, following your admirable research into the baptismal registers and census returns, none of Haylock's five sons is recorded as having issue that correspond in number or age with the children in the photograph. Therefore if the keeper is Haylock the other man cannot be one of his sons.

One possibility is that the photograph shows Haylock after he had left Burderop and was keeper for Lord Cholmondeley at Wroughton, and that the other man is a younger colleague, perhaps an under-keeper on the estate, together with his family.

I had to agree; Haylock's sons couldn't be in the photograph. In *The Gamekeeper*, 'the assistant upon whom the gamekeeper places his chief reliance is his own son—a lad hardly taller than the gun he carries'. Two of Haylock's sons, once married, were employed as gamekeepers in other counties but where did the children fit in?

It seems that the Society owned a photograph of Haylock too but its whereabouts is unknown. In the Society's Annual Report and Bulletin 1979-1980, p.8. under the section entitled 'The Richard Jefferies Museum, Coate Farm, Swindon,' it states that the Society had offered three items to Swindon Council, on loan, for display at the Museum. These were the Cox family bible, the baby shoes of Emma Jane Baden and:

A group photograph which includes Mr. Haylock, the Gamekeeper at Burderop Park, with whom Jefferies became acquainted when he was writing *The Gamekeeper at Home*. This clear photograph was presented to the Society by Mr H H Hayward, from the effects of the late Mrs M Lester, grand-daughter of John and Amelia Brown of Coate. John Brown served as cow-man for James Luckett Jefferies for 18 years, and is remembered affectionately in 'My Old Village'.

So, this copy is described as a 'group photograph'. But why would the Browns own a copy of the picture in the first place? Who are the other characters in it? Searches of censuses for gamekeepers at Hodson before and after Haylock do not reveal families that match the age-groups of the people in the photograph either.

¹⁵ *ibid.*, p.11.

As it happens, the Browns' daughter Mary had married a gamekeeper (Charles Jones) whose father (William Jones) was also a gamekeeper on the Goddard Estate. They all lived at the Keeper's House, Marlborough Lane, Broome – just yards from the Browns' house at Coate. John Brown died on 23 December 1884 and, by the time of the 1901 census, Amelia Brown (aged 72) had moved to the Keeper's House with her son-in-law Charles (35), daughter Mary (35), their three children: Beatrice (10), Charles (7) and Nelly (2) and William Jones (82). So could the people in the photograph be this family? It makes more sense to me unless anyone knows differently.

**

I don't doubt that Jefferies' *Gamekeeper at Home* was Edward Haylock. Jefferies claims that his portrait is based on 'the character of a particular Keeper' in his introduction to the book. Jefferies' gamekeeper was 'born in the North'; Edward Haylock was born in Cambridgeshire but his eldest son (also Edward) was born in Scotland in 1858 and helped his father as an under-keeper at Hodson. Haylock comes across as a decent sort in the book even though:

He has his faults: notably, a hastiness of temper towards his undermen, and towards labourers and wood-cutters who transgress his rules. He is apt to use his ground-ash stick rather freely without thought of consequences, and has got into trouble more than once in that way.(Ch.I)

As mentioned by Andrew Rossabi, S.E. Prismall¹⁶ recalls that Haylock's sharp tongue finally got him into trouble and he was dismissed from the Burderop estate. An article (reproduced below) from *The Swindon Advertiser*, dated Saturday, February 16, 1895, suggests a different reason for Haylock's departure from Hodson. It also provides information about a very sad ending for Haylock's wife who is driven to suicide. No doubt, Benny Haylock died not long after this event.

DETERMINED SUICIDE AT NEW SWINDON.

On Saturday afternoon Mr. W. E. N. Browne, County Coroner, held an inquest at the Fox Tavern, New Swindon, on the body of Emma Haylock, wife of Edward Haylock, living with a married son at 31 Havelock-street, New Swindon. It appears that the man Haylock was for many years game-keeper to the late Major Henry Calley, of Burderop Park, which place he left soon after the late Major died, and the present Major T. C. P. Calley came into possession. Haylock and his wife went to reside at Wroughton, and for several years was game-keeper for Lord Cholmondeley, which position he had to give up on his lordship's removal from Wroughton. Since Christmas

¹⁶ See footnote 1.

last Haylock and his wife have been residing with a married son [Edwin] in Havelock-street, New Swindon, and the fact that they were dependent on the son seems to have preyed on the old woman's mind, for she has several times threatened to take her own life, and on Saturday morning last she carried out this threat by hanging herself under circumstances related at the inquest by the following witnesses. —Barbara Haylock, daughter-in-law of deceased, said the old couple came to live with her about six weeks ago. Deceased had been rather weak in her mind for some time, but she had not expressed a wish to destroy herself lately, although she did a few months ago. Witness did not think she would carry out her threat. About half-past seven that morning deceased got up and lit the kitchen fire as usual, and when witness came downstairs she remarked to deceased that it was a very cold morning, and she replied "Yes, it is." Witness went into another room, and resumed her duties, and when she was going into the back kitchen shortly afterwards—about a quarter to eight—she saw deceased hanging in the stairs. Witness was frightened, and ran out to fetch her brother-in-law, who lived near. She also went to G. W. R. Works for her husband. Deceased's husband was in bed at the time, but she did not call him; he was very old and deaf. When her husband came home a policeman was sent for, and he came and cut the body down. Deceased was 68 years of age. — P. C. Hayter said he was called to the house about twenty minutes past eight that morning. He proceeded to the top of the stairs, and there found deceased suspended by a rope from the bannisters. Her feet were touching the ground, but the rope with which she had hung herself was drawn very tight round her neck, and she was quite dead. He cut the body down, and took it into the bedroom. He did all he could to resuscitate life and immediately sent for a doctor. — By a juryman: He was a member of St. John's Ambulance Society.—Dr. G. R. Swinhoe said he was called to deceased about 8.30 a.m. on Saturday. He made an examination of the body, and found the mark of a cord round the neck, and the face was blue. Death was due to strangulation. — The police-constable, recalled, said from the position in which he found deceased she evidently fastened the cord to the bannisters, at the top of the staircase, then placed it round her neck, and walked down a step or two, thus drawing the cord tight. —This was all the evidence, and the jury returned a verdict of death from strangulation.

If anyone has further information about the photograph, or Haylock, please get in touch.

LOOKER TO JOHN MOORE

The Society published a letter from John Moore to Samuel Looker in the Autumn Newsletter & Annual Report 2012-13, p.20. The letter, dated 14 February 1848, was clearly sent in response to Moore's dislike of Jefferies' writing.

Valerie Haworth (a member of both the Richard Jefferies Society and

the John Moore Society) has discovered the original letter from Samuel J Looker to John Moore, dated 11 February 1948. Recently Valerie has taken over as Editor of the JMS Journal and found the letter 'in a box of papers'. The letter is reproduced below and says more about Looker's blind faith in Jefferies. It is also serendipitous that we have organised a visit to the John Moore Museum at Tewesbury. Details of the event follow the letter.

The Book Nook,
South Green,
Billericay.
Essex.

11/2/48

Dear John Moore,

I have read in one or two places your hostile criticism of Jefferies. It perplexes me very much that one whose own work I admire and enjoy (for your books appeal to me) should be so blind to the merits of a fellow craftsman.

I want you to read Jefferies' 'Meadow Thoughts,' 'Wild Flowers,' 'Winds of Heaven,' 'Landscape In Art,' 'Breeze on Beachy Head,' 'Out-doors in February' and 'Nuttty Autumn,' to mention no others, and tell me honestly if you think them second-rate. *Bevis*, which you praise, is too long, and has some boring chapters, and to call *Hodge* merely good rapportage, is shocking under statement.

I wonder why so many of you fellows (yourself, Grigson etc) dislike Jefferies so much. I think it must be just that curious antipathy, for which there is no explanation. The kind of dislike I feel for Hardy, Thompson, Meynell, Newman, and Eliot, as against my love for Milton, Wordsworth, Hazlitt, Lander, Meredith, George Moore, Hudson, Jefferies, for example.

Anyway, whenever I come up against your dislike and criticism of Jefferies, it startles and grieves me, for it seems so unreasonable and perverse.

Yours sincerely,
Samuel J Looker.

A VISIT TO THE JOHN MOORE MUSEUM

41 Church Street, Tewkesbury, Glos. GL20 5SN

Thursday 14 July 2016.

Meet at the John Moore Museum
at 10.45am for 11am start.

Possible car-share or mini-bus from the Swindon Area: more information will be circulated with the *Summer Journal* to those who register an interest to attend.

Peter Bainbridge is organising a guided walk around the John Moore Museum, the Merchant's House, the Old Baptist Chapel and to places associated with Moore in Tewkesbury along with a talk about John Moore. The charge will be £8.00 per member. The Museum is closed between 1-2pm, so the actual programme for the day has not been finalised yet but Simon Lawton, the Curator, has suggested that he gives his talk about John Moore first and that would take place in the Chapel. There will be time to visit other places of interest in Tewkesbury and take lunch there. Allow for a 4pm finish.

In order to gauge the level of potential interest in the event, please would Members contact Peter Bainbridge (see p.4).

The John Moore Museum is nestled in a row of historic timber-framed buildings close to the Abbey in Tewkesbury. The museum was established in 1980 in memory of the writer and naturalist John Moore. Today it is also home to an extensive Natural History collection featuring specimens of mammals and birds native to the British countryside, woodlands, wetlands and farmland. A few doors away is The Merchant's House, a two storey building which has been restored and furnished to show the construction of a 15th century shop and dwelling. The museum has also recently taken over the management of the Old Baptist Chapel, originally a late Medieval Hall house which was later converted for use as a non-conformist meeting house, that will be open to the public after May this year.

NEWS IN BRIEF

The Memorial Garden at Broadwater cemetery: Michael Parrott is keeping the Society informed about the proposed project to create a sensory garden in the Jefferies-Hudson Memorial Garden. At the time of writing, there is no further news.

Richard Jefferies Bird Sanctuary. Apparently the Bird Sanctuary at Surbiton, in the ownership of Kingston Borough Council, is no longer managed by the London Wildlife Trust as of last summer. Peter Robins expressed concern that there might be problems, so the Society contacted Rob Waite, the Green Spaces Officer, for the Council. He reported that there had been reductions in their green spaces budget but confirmed that the site is still managed as a closed site with no public access, although 'the wood' adjacent to the bird sanctuary is publicly accessible. Mr Waite had no immediate concerns about the bird sanctuary although some time in the future the Council might need to replace the boundary fencing around the site.

RICHARDJEFFERIESSOCIETY.CO.UK

If you have access to the Internet, don't forget to look at the Society's website occasionally. The 'Lectures' page, for example, gives access to articles about Jefferies that are somewhat too long to reproduce in the *Journal*. The list includes:

The Dawn & Richard Jefferies: A revised version of a lecture given to the Richard Jefferies Society at Swindon on Monday March 2nd 1981 by Andrew Rossabi – an excellent article.

The Amateur Poacher: A talk given by Mrs. Frances J. Gay to members of the Richard Jefferies Society on April 1st 1974.

Richard Jefferies in Surrey: A paper by Cyril F. Wright, former Hon. Secretary of the Richard Jefferies Society, presented at the Wyvern Theatre Arts Centre, Swindon at the Society's meeting on Monday December 5th 1977.

Prophecy and Utopia: Richard Jefferies and the Transcendentalists: Roger Ebbatson's article, published in *The Glass*, Spring 2007.

The Home and Haunts of Richard Jefferies: An article by Darby Stafford published in the *English Illustrated Magazine* in 1905. It includes photographs of Coate Farm and Coate Water taken at that time including the 'Entrance to Coate Farmyard' as below:



THE RICHARD JEFFERIES SOCIETY WRITERS' PRIZE **– in memory of John Webb**

The short-list of books considered for the 2015 prize was : *Gods of the Morning* by John Lister-Kaye (Canongate Books), *Common Ground* by Rob Cowen (Hutchinson) and *The Moth Snowstorm* by Michael McCarthy (John Murray). The Society's Executive Council nominated the winner at their meeting on 6 February 2016 and, by a very close head, awarded the prize to Sir John Lister Kaye's *Gods of the Morning*.

Please send your nominations for the 2016 award to Richard Stewart (see p.4). Any length or format of writing on themes or topics broadly consistent with the work of Richard Jefferies can be suggested but must be published for the first time in 2016. Nominations may be made by anyone. Society Members are eligible for the award (excluding Members of the Executive Council). Decisions about the annual prize will be made by the Society's Executive Council and will be final. Nominations must be proposed by 31 December 2016. Please give as much notice as possible should you find a suitable candidate.

RICHARD JEFFERIES MUSEUM TRUST

David Thackray

A full report for summer 2015 was made in our September report to the Society. This reflected a successful programme of activities made possible by the receipt of an Arts Council, Grant for the Arts grant. A number of these activities have continued into the autumn, including writing classes and workshops and a poetry workshop. There have also been further meetings of the Arts and Nature club for children; these have stopped for the winter but will start again in the spring. A new application for a Grant for the Arts bid is currently being made and we are hopeful that we can continue with a vibrant programme of summer activities for all ages. In addition, the Swindon Poetry Festival is to be held at the Richard Jefferies Museum this year and planning for this has already started.

Other grant bids currently being worked up include a small HLF project building on Swindon's First World War activities last year. This will be based on the diary covering the war period of a Swindon boy who was passionate about nature and who spent much time at Coate. This will be an exciting project and will surely reflect Jefferies' writing and inspiration. We are also in discussion with the Arts Council about a Resilience Fund grant for later in the year. If we are successful with

this, it will enable us to further develop the full range of our Arts activities for 2017-2018.

A South West Museums 'Small grant, big improvement' grant is also currently being submitted. If successful this will enable us to buy computer screens and equipment for the Library to enable visitors and researches to interrogate the substantial historical data that has been scanned and to look in detail at the collection catalogue. It will also allow less able visitors unable to get up the stairs to view the first and second floor spaces in the Museum. This room will be the main target for decoration and refurbishment this year.

Following the receipt of our Tenancy at Will with Swindon Borough Council (SBC), we are expecting the completion of the full seven-year lease to take place imminently. This will follow a paper to SBC cabinet in February to be presented by SBC Commissioner for Arts and Culture.

The SBC Curatorial team has now completed the full catalogue review and condition review of the collections. Stef Vincent has also prepared a Conservation programme for objects owned by SBC. This includes, inter alia, a number of the Tryon paintings which urgently require cleaning and conservation. They have also prepared a template loan agreement. We are meeting up with Stef later in February to conclude this programme of work. At that stage, we will be able to finalise a full Loan Agreement with the Society.

Work on the Miniature Railway as it passes the Museum has almost been completed and we are looking forward to being able to invite visitors to the Museum from a small railway Halt that is being built as part of their railway work. This gives us further links with the numbers of visitors to Coate Country Park.

A new call for Volunteers will be made soon through a range of Swindon networks to enable the Trust to staff activities throughout the summer. Programmes of work with our existing volunteers are continuing throughout the winter. Milder weather has allowed further gardening and landscaping work to happen. Repairs to the garden wall are also taking place paid for by SBC. Repairs to the thatch have also become a priority and are being discussed with SBC.

Finally, we are looking for new Trustees, preferably from the Swindon area, who are able to commit actively to supporting our activities. Role profiles are being developed and criteria established. If there are members of the Richard Jefferies Society living in the locality who would like to be more actively involved in the development of the Museum and who bring appropriate practical and managerial skills, we would love to hear from you.

MAIL ORDER BOOKS

Postal sales are dealt with by the Hon. Secretary (see p.3 for contact details). There is a stock of second-hand Jefferies' books along with new Society publications (as detailed below), plus back-copies of the Society's *Journal*. If you are looking for a particular book, please ask.

"Essay on Instinct" – Richard Jefferies, 2012 (pamphlet)	£2.50 (incl. Postage)
"A Natural System of National Defence" – Richard Jefferies, 2014 (pamphlet)	£3.00 (incl. Postage)
<i>Richard Jefferies' letters to Aunt Ellen</i> , 2009 (softback)	£ 4.50
<i>Amaryllys at the Fair</i> – Richard Jefferies, 2009. Introduction by Carolyn Clarke (softback)	£ 6.00
<i>Greene Ferne Farm</i> – Richard Jefferies, 2009. Introduction by George Miller (softback)	£ 5.00
<i>The Interpreter: a biography of Richard Jefferies</i> – Audrey Smith, 2008 (softback)	£ 5.00
<i>The Scarlet Shawl</i> – Richard Jefferies, 2009. Introduction by Andrew Rossabi (softback)	£ 5.99
<i>The Dewy Morn</i> – Richard Jefferies, 2009. Introduction by Rebecca Welshman (softback)	£ 7.00
<i>Adventures in the Vale of the White Horse: Jefferies Land</i> – Kate Tryon, 2010 (limited edition soft-back)	£12.00

(Add UK postage & packing £1.50 extra per copy)

<i>Restless Human Hearts</i> – Richard Jefferies, 2008. Introduction by Andrew Rossabi, 2008 (hardback; £20) (Softback version £8)	£20.00 ----- £ 8.00
<i>Richard Jefferies: An Index</i> – Matthews & Treitel, 2008 (hardback)	£15.00
<i>The Forward Life of Richard Jefferies</i> – Matthews & Treitel, 1994 (hardback)	£12.00
<i>World's End</i> – Richard Jefferies, 2008. Introduction by Andrew Rossabi (softback)	£ 7.99
<i>Richard Jefferies: An Anthology</i> – Matthews & Welshman, 2010 (hardback)	£20.00
<i>The Rise of Maximin</i> – Richard Jefferies, 2012 (hardback – limited edition of 60 copies)	£20.00

(Add UK postage & packing £2.75 extra per copy)

Please note two new publications for 2016. Details on the back page.

STUDY DAY
Richard Jefferies' Networks

SATURDAY 14 May 2016

(Please note the change of date to that advertised in the autumn 2015 newsletter)

Richard Jefferies Museum, Coate

PROGRAMME

10.30 Doors open and refreshments.

11.00 Welcome.

Patrick Dillon will be leading the Study Day. He writes:

The study day this year will be based around a workshop to map connections between Jefferies' works and our own knowledge and understanding of the things he is writing about. In preparation please look again at one of your favourite works and bookmark some of the connections that you make with the content. For example, when I read *Wild Life in a Southern County*, I mark things that connect with what we now know about ecology, a branch of biology that was in its infancy in Jefferies' day. I am also interested in the survival of some of the countryside occupations and traditions he writes about, or how land-use has changed, or how his descriptions of country life in the Vale of White Horse compare with those of Alfred Williams. During the study day we will work in small groups and write our connections on large sheets of paper and then 'map' connections to connections and build up a 'knowledge network'. This is a good way to share knowledge in a convivial social setting.

1.00-2.30 Lunch break. Bring a packed lunch.

2.30 Workshops continue.

3.45 Refreshments.

4.15 Depart

CITINGS OF RICHARD JEFFERIES

On Saturday, 3 October 2015, Andrew Rossabi gave a talk on Jefferies' mysticism to the Oxford branch of the School of Economic Science at Waterperry House, Waterperry, nr Wheatley, Oxon. The talk was part of a day devoted to English Mysticism entitled 'Portraying the Divine'. The other three speakers treated Evelyn Underhill and Practical Mysticism; Medieval English Mystics (Richard Rolle, Walter Hilton and Dame Julian of Norwich); and George Herbert.

Richard Stewart reported that Richard Jefferies was one of those featured in 'The Golden Age of the British Naturalist' article in the September 2015 edition of the BBC Wildlife magazine. The list, with portrait drawings, featured Charles Darwin and Alfred Russel Wallace under 'The Big Thinkers', Gilbert White and W. H. Hudson as 'The Observers', Charles Waterston, Mary Anning and Joseph Banks under 'The Collectors', Emma Turner, as the 'Pioneering Photographer', John Ray, Marianne North and Margaret Mee in 'The Botanists' and 'The Pioneers' as James Francis Stephens, Annie Lorraine Smith and Philip Henry Gosse. Richard Jefferies, Beatrix Potter and Gerald Durrell were grouped together as 'The Popularisers'. Mr Stewart writes: 'I can understand this but would have preferred his inclusion in "The Observers".' The comment about Richard Jefferies was that he 'was arguably the first nature writer to examine the complex relationships between people and nature. He viewed an increasingly industrial countryside as still capable of retaining its potential for wilderness. Unlike the American wilderness being popularised by others at the time, Jefferies' was very British, consisting of hedges, ponds and ditches. He was immensely prolific, writing children's books, essays, novels and, later in life, a memoir so spectacular that he was also considered a mystic'. Details were also given about visiting the Coate farmhouse museum.

With such a short list there were follow up letters giving others to include such as Charles Nathaniel Rothschild and his daughter Miriam, George Montagu and Henry Walter Bates, the great Amazonian explorer after whom butterfly species mimicry is named. Richard Stewart also included him in his published letter, plus Thomas Hardy and Edward Thomas, both of whom successfully conveyed their deep knowledge of natural history in both poetry and prose. He also added Henry Williamson, a somewhat surprising omission.

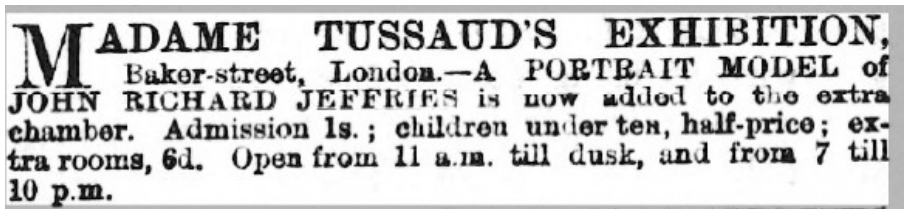
Betty Clapson added that this was followed by some radio broadcasts but only a few other more obscure specialists were mentioned.

Eric Jones reported that Jefferies' *After London* was discussed, along with works by Defoe, Dickens, Martin Amis et al., in the *Financial Times*' glossy supplement, 'London and the World', 14 Oct 2015. The article, 'Words on the Street', is by Jon Day, lecturer in English at King's College, London.

Eric Jones came across a website (theweald.org) that celebrates the Weald and its worthies. Of course Richard Jefferies is included and the main page quotes from his essay 'Buckhurst Park'.

Madame Tussaud's Exhibition

Jean Saunders came across nearly seventy intriguing advertisements in a search for Jefferies' name in provincial newspapers in early 1867. The advertisements all looked like this:



MADAME TUSSAUD'S EXHIBITION,
Baker-street, London.—A PORTRAIT MODEL of
JOHN RICHARD JEFFRIES is now added to the extra
chamber. Admission 1s.; children under ten, half-price; ex-
tra rooms, 6d. Open from 11 a.m. till dusk, and from 7 till
10 p.m.

The 'extra chamber' refers to the Chamber of Horrors – so surely not our John Richard Jefferies. Further digging revealed the case of the St Giles Murder when John Richard Jeffery (aged 31) killed his 6 year old son in a London cellar. The child was found hanging. The father appeared mentally unbalanced (he was known as "mad dick" for a start!). It seems that he was a tailor by trade – his wife had left him and the wife's mother looked after the little boy (the only child) in the seediest of homes. John Jeffery seemed to think that he was rescuing his son and sending him to a better place by killing him. John was executed by hanging on 9th October 1866 at Newgate Prison where he was also buried.

Danny O'Farrell (a great great grandson of Richard Jefferies) seeks solitude in the mountains and oceans, and to reflect. He writes that Richard Jefferies has guided me 'throughout my life in both my professional and personal career as an ecologist, natural resource

manager and adventurer.' He recently had a new surfboard shaped, that included a quote from the *Story of my Heart* placed on the bottom of it: 'The soul throbs like the sea for a larger life. No thought which I have ever had has satisfied my soul.'

TEST 21

1. Read carefully this passage by Richard Jefferies:

Sometimes, after soaring to an unusual elevation, the lark comes down, as it were, in one or two stages; after dropping say fifty feet the wings are employed, and she shoots forward horizontally some way, which checks the velocity. Repeating this twice or more she reaches the ground safely. In rising up to sing, she often traces a sweeping spiral in the air at first, going round once or twice; after which, seeming to settle on the line she means to ascend, she goes up almost perpendicularly in a series of leaps, as it were—pausing a moment to gather impetus.

- (a) In what way does the lark descend—horizontally, in a straight line, in a zigzag course?
- (b) In ascending does the lark use her wings all the time?—Yes. No. I cannot tell.
- (c) She uses her wings in coming down to—fly in a spiral, increase speed, reduce speed?
- (d) Which of these number of feet is an unusual height for a lark to soar to—25, 50, 150?
- (e) Why does the lark pause during her ascent—to rest, so that she can begin to fly in a curve, to gather force to leap?

Patrick Gray was sorting through his old schoolbooks (circa 1960) when he found the passage, quoted above, from *Wild Life in a Southern County* (p.3). The *Objective English Book 4*, by Walter Reynolds, was used to help children when preparing for the 11+ examination. There is no acknowledgement of the source, and Patrick notes that it is interesting on two accounts. Firstly, it shows a picture of education at that time and, not least, that the source and writer were deemed to be irrelevant compared with the structured approach of getting children to apply the rules of English Grammar. Secondly, the book excerpt indicates that Jefferies was widely read and well known to school children of the 1960s.

Roger Ebbatson reports that the biography of Edward Thomas gives very full recognition of his interest in Jefferies: *Edward Thomas: From Adlestrop to Arras* by Jean Moorcroft Wilson (Bloomsbury, 2015).

Martin Haggerty records that members will be pleased to learn that Jeremy Hooker's latest collection, *Scattered Light* (Enitharmon Press, 2015), includes an excellent poem entitled 'Salisbury Cathedral: the bust of Richard Jefferies'.

Roger Ebbatson alerted us to a BBC Radio 3 programme on 31 January 2016 entitled 'Village Minstrel' that centred around John Clare, the 'peasant poet', but who has long been appreciated in his own right as one of the most important poetic voices of the 19th century. Karl Johnson and David Annen read from a selection of Clare's own poems, as well as works by John Steinbeck, Gilbert White, Richard Jefferies and others chosen to reflect Clare's life as a farm labourer, his intense ability to observe the natural world, and his eventual mental deterioration. The readings were accompanied by folk music from Paddy Tunney and Fred Jordan, singer-songwriters Vikki Clayton and Chris Wood, fiddler Giles Lewin and The Imagined Village, plus works by Britten, Haydn, Tippett, Thomas Linley and others.

BOOKS BY MEMBERS

George Miller's *Seven Pastorals* was published by Hedgesparrow Press in October 2015. This is a beautifully bound limited edition of George Miller's seven poems on a rural theme that demonstrate his gift for language. 'The Now' is a good example of this talent and starts: 'The sun on the hillside said to me/live in the now, live in the glow. The wind on the hilltop said to me/live in the now, live in the flow.'

John Bainbridge's *Wayfarer's Dole: Rambles in the British Countryside* was published on 7 December 2015. In a series of solitary journeys on foot, John seeks out remaining wild places and ancient trackways, meeting vagabonds and outdoors folk along the way and follows in the footsteps of writers, poets and early travellers. Richard Jefferies gets several mentions. The book takes its title from an ancient tradition whereby pilgrims travelling the road through Winchester to Canterbury would halt at the St Cross Hospital and demand the Wayfarer's Dole – small portions of ale and bread.

NEWS FROM OTHER SOCIETIES

Alliance of Literary Societies

The ALS Literary Weekend 2016 will take place in Haworth 20-22 May 2016. This will be organised and hosted by the Brontë Society and will consist of a weekend of talks, tours and conversation about the Brontës' books and the writers.

Contact Helen Newman should you require further information (0121 4232100) or use the Alliance's website at:

<http://www.allianceofliterarysocieties.org.uk/>.

Devizes and Salisbury Museums

The Richard Jefferies Society is a long-standing member of the Wiltshire Archaeological and Natural History Society. We have a ticket that will admit just one member to the Wiltshire Heritage Museum, 41 Long Street, Devizes Museum. The ticket is also valid at Salisbury Museum. Please contact our Chairman should you wish to borrow it (see p.4).

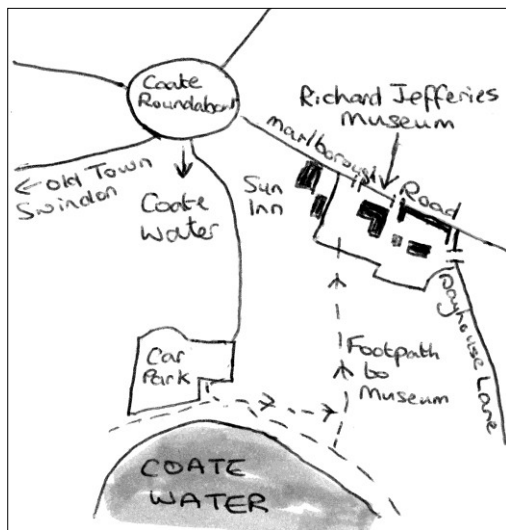
Henry Williamson Society

The Henry Williamson Society celebrated the 80th anniversary of the publication of *Salar the Salmon* at a weekend event held on 2-4 October 2015 in Devon. This included a visit to Williamson's home at Shallowford, on the River Bray, that inspired the book. Michael Parrott sent the following photograph of 'Humpy Bridge' – a setting that would have inspired Jefferies too, observing the trout and salmon below.



PROGRAMME OF MEETINGS 2016

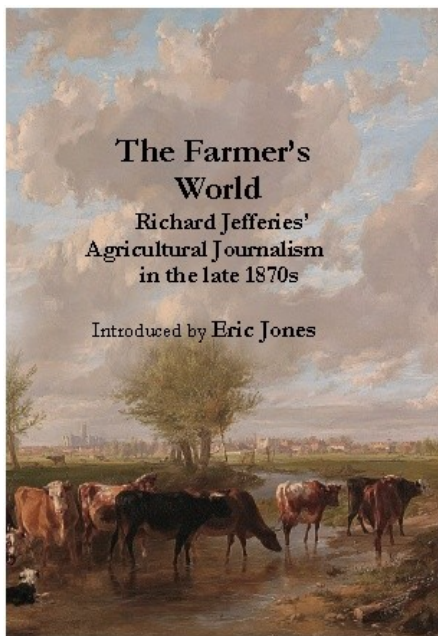
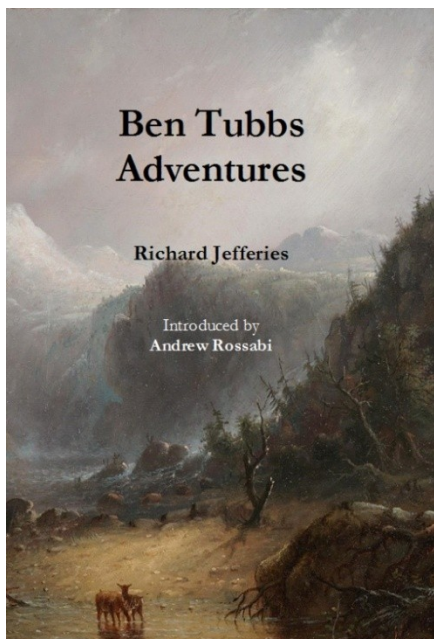
- Sat 5 March Joint meeting with the Friends of Alfred Williams.
Venue: Richard Jefferies Museum, Marlborough Road, Swindon, Coate SN3 6AA. Time: 2.00-4.30pm. This year it is the Friends' turn to host the gathering. Select a short extract to read to others by or about Richard Jefferies or Alfred Williams or just come along to listen.
- Sat 14 May A Study Day (Please note change of date)
Venue: Richard Jefferies Museum
Time: 10.30am-4.30pm.
Theme: Richard Jefferies' Networks
More information – see p.37.
- Thu 14 July A visit to the John Moore Museum & Tewkesbury
10.45am-4.00pm – see pp.31-32.
- Sat 5 Nov AGM and Birthday Lecture
(more information in next newsletter).
Venue: Liddington Village Hall. Time: 10.30am-4.30pm
Birthday Lecture: "Jefferies' Sussex". Speaker: Simon Coleman.



Meetings are open to the public and free to attend.

The Richard Jefferies Museum is managed by the Richard Jefferies Museum Trust and it is open to the public on Sunday afternoons (1-5pm) from May to September inclusive and the second Wednesday of the month from 10.30am-4pm. Please check details at richardjefferies.org. Park free at Coate Water, 5 minutes walk away. From Swindon town centre (Fleming Way), there are several bus services

that stop next to Coate Water roundabout. These include: Monday to Saturday – daytime: Numbers 13, 14, and 20.



The Farmer's World is now available from the Society at a special price of £10 (incl. UK postage only. Postage overseas is £8 extra.) and comprises all the articles by Jefferies published in *The Live Stock Journal* along with an introduction by Eric Jones. The articles are forthright, almost campaigning, often urging readers to reconsider their conservative ways, to be innovative, to seek commercial opportunities and to tackle waste. 'Middlemen' were regularly disparaged, traditional methods of distribution questioned and imaginative schemes suggested to bring producer and consumer closer together. Jefferies also displayed a surprising ability in figures and a good grasp of mechanical engineering, explaining with clarity the workings of newly invented farming machinery. The essays collected here demonstrate Jefferies' expertise in trade-paper journalism and contrast sharply with his later, lyrical work. He was a modernist of his time, and declares: 'agriculture has become far too wide for the brain of any one man'.

Ben Tubbs Adventures will be published for the first time this Spring and can be pre-ordered for £8 (incl. UK postage. Postage overseas is £8 extra). Andrew Rossabi has written the introduction to this adventure story that was penned by Jefferies when he was about sixteen, although his age is now open to debate.

Both books (soft-back only) can be ordered from the Hon. Sec. now (see p.3 for address). Please make cheques payable to the Richard Jefferies Society.