

THE RICHARD JEFFERIES SOCIETY

**ANNUAL REPORT 2018-2019
& SPRING NEWSLETTER 2020**



Central Station, Brighton, c.1910. See p.11.

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).



Annual Membership is open to all on payment of the current subscription of £12 single or £14 couple (£8 students). Overseas Members incur additional postal charges of £6. The membership year runs from 1 January. Members receive spring and autumn newsletters along with a summer *Journal*. The annual report is included in the spring newsletter. The Society has a library of books by and about Richard Jefferies stored at Michael Sherwood's home in Devon. The Society's archives are placed in the Wiltshire & Swindon History Centre, Chippenham, or are on display at the Richard Jefferies Museum. The Society awards an annual literary award for excellence in nature writing and provides a research bursary for projects that promote a new understanding of Richard Jefferies. The Society's website is a rich resource for information.

Hon. Sec. Jean Saunders
The Old Mill, Mill Drive, Foulsham,
Norfolk NR20 5RB
☎ 01362 683210

Email: info@richardjefferiessociety.org

Website: <http://www.richardjefferiessociety.org>

NEWSLETTER: edited by Jean Saunders; and proof-read by Peter Robins. Views expressed are not necessarily those of the Society. The deadline to submit material for the Autumn Newsletter is **1 September 2020**. Please send your contributions, preferably by email, to the Hon. Secretary as above. The newsletter is also available on the Society's website as a free download.

DATES FOR YOUR DIARY, 2020

Sat 28 March, Swindon. Roger Ebbatson will be giving a talk on Richard Jefferies and Edward Thomas. See p.7 for more information.

Sat 4 April, 2.00-4.30pm. Joint meeting with the Friends of Alfred Williams. Richard Jefferies Museum, Marlborough Road, Coate, Swindon SN3 6AA. Select a short extract to read to others by or about Richard Jefferies or Alfred Williams or just come along to listen. The meeting is open to the public and free to attend.

Sat 9 May, RJS Annual General Meeting and Spring Lecture. Liddington Village Hall, Church Road, Liddington (11am to 4.30pm). Dr. Mark Frost, Senior Lecturer in English Literature at Portsmouth University, will be delivering the key address. More information on p.37f.

CONTENTS

Page	
4	From the Chair
5	Executive Council Members
5	Membership
5	The New Routine
6	News in Brief

Articles

9	Lost or Out of View
10	A Bargain
11	Sunny Brighton
12	Ink in his Veins
14	George Bernard Shaw on Jefferies
15	T.S. Eliot and Jefferies

All About Books

21	Books by Members
21	The Literary Prize
22	Book Reviews
25	Publications
27	Citings of Richard Jefferies

AGM and Spring Lecture

37	Programme for AGM and Spring Lecture
38	Directions to Liddington Village Hall
39	Agenda for AGM
40	– Minutes of 2018 AGM
43	– Treasurer's Annual Report
45	– Examiner of Accounts Report
46	Richard Jefferies Museum Trust Report
48	Poster for Birthday Lecture

GENERAL DATA PROTECTION REGULATION

The Richard Jefferies Society is required by law to obtain permission from members to hold their contact details on a database. That information will be used for communication purposes (e.g. sending out newsletters etc.) and will not be divulged to a third party. On termination of membership, information held will be removed from the database.

FROM THE CHAIR

Welcome to the 2020 Spring Newsletter!

As you will see from the contents, the Society continues to be active in a remarkably wide number of ways, through events, publications, promotional and preservation work, maintaining bibliographical records, and so on. All this is thanks to the tireless work and enthusiasm of a relatively small number of people to whom we all owe an enormous debt of gratitude, and I want to offer a heartfelt ‘thank you’ to them on behalf of us all.

One particular example of this dedication has been the time and effort John Price and Richard Stewart have invested to produce the shortlist for the 2020 Richard Jefferies Society and White Horse Bookshop Literary Prize. The number of submissions from publishers this year far exceeded anything in the past, which clearly suggests that the prize has now established itself as a valued and recognised award. In this respect, it was a real pleasure recently to pick up a paperback copy of Isabella Tree’s *Wilding* in Foyle’s Bookshop at Waterloo Station and to see the line announcing it as the 2019 winner of the award on the back cover. I very much hope we can urge the publishers of future winners to follow this example. In the meantime, the judges for the 2020 prize are starting to read the shortlisted books and look forward to announcing the winner in due course.

The rescheduling of the annual Birthday Lecture [now labelled as the Spring Lecture] was influenced by the feeling that a spring date might appeal to more people and make travelling easier than the customary autumn arrangement, and I want to highlight this forthcoming event. The speaker, Dr. Mark Frost (University of Portsmouth), is a specialist on late nineteenth-century writing, and has a particular interest in apocalyptic fiction of the period. He recently introduced and edited an edition of *After London* for Edinburgh University Press, and this will be one of his key texts when he presents his talk on 9 May. It would be great to see as large an audience as possible for this occasion, and I would urge you to put it in your diaries if you have not already done so.

Barry Sloan
27 January 2020

EXECUTIVE COUNCIL MEMBERS 2018-2020

Pete Bainbridge (re-elected, 2016–20), Simon Coleman (re-elected, 2016–20), Patrick Dillon (re-elected, 2018–22), Roger Ebbatson (re-elected, 2016–20), Margaret Hunt (Swindon Secretary, re-elected 2018–22), John Price (re-elected 2018–22), Mike Pringle (elected, 2016–20), Andrew Rossabi (President, re-elected, 2015–21), Jean Saunders (Hon. Secretary, re-elected, 2015–21), Tom Saunders (Hon. Treasurer, elected 2017–2023), Barry Sloan (elected, 2016–2020. Elected as Chair 2018), Richard Stewart (contact for Literary Award, telephone: 01473 216518, re-elected 2018–22), Phyllis Treitel (Honorary Vice President), Rebecca Welshman (re-elected, 2016–2020). In order to secure a degree of data protection for the Society's Executive Council members, full contact details are no longer provided.

MEMBERSHIP

A warm welcome is extended to members who joined the Society since the last annual report was published eighteen months ago:

Rob Anthony

Richard Bickers

Julian Brotherton

Annabel Gormack

Peter Grimes

Robin Harrild

Bevis Hughes

Tony Lee-Magee

Eileen Matthews

Reg Norgan

Gideon Perret

Margaret Pink

Robin Stapleford

David & Elizabeth Tolley

Nicholas Tudball

The total membership, at the end of December 2019, numbered 223. Although the majority live in the United Kingdom, others live in Europe or in English-speaking countries.

THE NEW ROUTINE

The Richard Jefferies Society is settling into its new routine and time-table to operate. Hopefully the new membership year, starting on 1 January, will encourage more members to attend the AGM and Spring Lecture on 9 May and you will be rewarded by receiving your copy of the 2020 *Journal* early. Contributions from members for the newsletter and *Journal* are most welcome as is any assistance that can be given to the Executive Council. If you are willing to stand for election to the Council, please contact the Hon. Sec.

NEWS IN BRIEF

The John Masefield Society Journal, No 28, 2019, includes an article titled 'John Masefield's Sonnet "November the Sixth"' by Janice Lingley that mentions the significance of the poem in relation to Richard Jefferies' birth on this day in 1848.

Prof. Eric Jones gave a talk to the Cirencester Civic Society, at the Ashcroft Centre, on 18 November 2019 titled 'Richard Jefferies: his life and work in Cirencester'. Jefferies was a journalist with the *Wilts and Gloucestershire Standard* whose office was in Cirencester. Prof. Jones explained Jefferies background and significance, his involvement with Cirencester and district, and the nature of the town as he described it. The audience of over 50 people not only ended up with a better understanding of Jefferies but also discovered more about the town in which they lived. A transcript of the talk is published on the Society's 'Talks and Articles' web page as No. 131 and a version with footnotes will be published in the *RJS Journal*, 2020. Incidentally, as of 26 June 2018, the old *Wilts & Glos Standard* office building at 74 Dyer Street has been given Grade II listing. Unfortunately the listing description does not mention Jefferies as a Chief Reporter and correspondent for Swindon or the blue plaque inside the doorway that bears this inscription.

Alison Fure has a very short article published by Sampson Low in the form of a Chapbook collection about special places. It describes Richard Jefferies in Tolworth and his favourite haunts and can be listened to at: <https://www.placecloud.io/feed/c/o/i/39556959/tolworth-treasure>
Copies of the book, titled *Flash #MyLandmarks* was published in November 2019 (ISBN 978-1-912960-33-0) and can be purchased for £3.99 plus postage from Sampson Low.

Colin Blundell has written a most interesting article titled 'Gurdjieff, Magnetic Centre and Richard Jefferies' that was published on his website on 6 December 2019. It delves into *The Story of My Heart* and how this has resonated with his own life. It has been reproduced, with the author's kind permission, in our 'Talks and Articles' series as No. 132. Members might be familiar with Blundell who published a book of found poems in Jefferies' prose, titled *Some Spirit Land*, (Hub Editions, 1987) and in *Something Beyond the Stars* from the *Nature Diaries and Notebooks of Richard Jefferies*, (Hub Editions, 1993).

The Friends of Broadwater Cemetery received a quote of £140 from a local stonemason to repair the fractured and loose kerbing at the foot of W.H. Hudson's grave. You might remember that this damage was reported in the

Society's Spring 2017 newsletter, p.16., along with a desire that the Society might support its restoration. The fracture bisected the epigraph that reads: 'He loved birds and green places and the wind on the heath, and saw brightness of the skirts of god'. This repair, with the financial support of the Society, is now agreed and has been approved by the District Council (the grave is protected with Grade II listing, as is the Jefferies' grave). The Friends are planning some tidying up and planting too with the assistance of a donation from the Henry Williamson Society.

A study day is planned by the Friends of the Dymock Poets in collaboration with the Alfred Williams Society on 28 March 2020 at the Central Community Centre, Emlyn Square, Swindon SN1 5BP, 10.30–16.00. Roger Ebbatson will give a talk on Richard Jefferies and Edward Thomas as part of the programme, and there will be other presentations on the Dymock group, Alfred Williams and Rupert Brooke. Tickets are £12 / £15.00 including buffet lunch and morning coffee. A booking form and more information is available on the FDP website at www.dymockpoets.org.uk or email contact@dymockpoets.org.uk.

Andrew Hewitt has kindly allowed the Society to reproduce his article on 'Maps, Power, and Affect in Richard Jefferies and Anthony Trollope', first published in the *Victorian Popular Fictions Journal* (Vol. I issue 2, autumn 2019), pp.123–134. The abstract states: 'Although the traces of affective surplus are typically thought of as marking the body, it is also possible to consider maps in Jefferies and Trollope as sites for the capture of affective surplus, generated as the author prepares to take leave (actual or metaphorical) of the represented place. In other words, some maps are best understood as sites for the expression of love.' The *Journal* also contains a review of the recent (2017) edition of *After London* edited by Mark Frost. Dr. Hewitt has kindly agreed to adapt his essay for the *RJS Journal*.

The Hewitt article can be accessed on the RJS website as No. 133 in the 'Talks and Articles' series and the complete *Journal* can be downloaded at <https://victorianpopularfiction.org/publications/1200-2/victorian-popular-fictions-volume-1-issue-2-autumn-2019/>.

The Alliance of Literary Societies' AGM for 2020 will be hosted by the Leo Walmsley Society at Robin Hood's Bay, Whitby from 12–14 June 2020. For more information go to the ALS website: <https://allianceofliterarysocieties.wordpress.com/>

The Richard Jefferies Society is a long-standing member of the Wiltshire Archaeological and Natural History Society. We have a free ticket that will admit just one member to the Wiltshire Heritage Museum, 41 Long Street, Devizes and to the museums in Salisbury and Poole as well as to

Stonehenge and the Visitors' Centre. Please contact John Price at jtprice@waitrose.com should you wish to borrow the ticket.

Those of you living in the Oxford area might be interested to learn that poet Kevin Crossley-Holland and photographer Andrew Rafferty will talk about their collaborative work on *Seahenge: A Journey* (Kailpot Press: 2019) at the Oxford Literary Festival on Sunday, 29 March at 4pm at the Weston Lecture Theatre. What has this got to do with Jefferies you might ask? If he were alive today it would have been a subject that would have delighted him: the discovery of a prehistoric circle of 55 split oak trunks with an upside-down stump at its centre found 20 years ago on the foreshore in North Norfolk. For more information go to <https://oxfordliteraryfestival.org/literature-events/2020/march-29/seahenge-a-journey>.

The Richard Jefferies Society is well aware that many of our members do not own computers, mobile phones or other means to connect to the Internet. Please write to the Honorary Secretary should there be an article that you would like in a printed format that is otherwise only available electronically. We will do our best to help and will just charge printing and postage costs.

Our new regime means that our Annual General Meeting and lecture now falls at the same time as the Swindon Spring Festival of Literature and Art that runs from 8–17 May 2020. The programme is still under preparation but it is always exciting and varied and will be made available at the end of March. For more information: <https://www.swindonspringfestival.co.uk/>

There was a short piece about the Richard Jefferies *Miscellany* (see pp.22–3) in the December issue of *Wiltshire Life*, which included it among the Top Ten Books about Wiltshire published in 2019 and a stunning review from Richard Emeny in the latest Edward Thomas Fellowship newsletter.

The Society's Executive Council wish to extend their grateful and sincere thanks to Janice Lingley, Peter Robins and George Miller who contribute so much time, effort, careful research and expertise as ordinary members and without whom the Society would be so much the poorer.

Brian Morris, author of *Richard Jefferies and the Ecological Vision* (Trafford Publishing, 2006), has long claimed Jefferies as one of his three main 'heroes' and this was echoed recently in an article about him by Jan Newbury in the January 2020 edition of *Lewes News* (p.5). There isn't room here to expand on the information provided about Brian's fascinating life and interesting career as an anthropologist but the article reads like an obituary. Thankfully Brian is alive and has been a member of the Society for around 25 years but perhaps we should include features about our living members and not wait until they are dead to learn more about them. Watch this space!

LOST OR OUT OF VIEW

Peter Robins

The relatively small collection of letters from and to Jefferies held by the British Library, together with examples in some British and American universities, must represent a fraction of Jefferies' correspondence.

It is, therefore, intriguing when archived auctioneers' and book dealers' catalogues reveal letters from or to Jefferies that have since been lost or are out of view, possibly still in private hands.

In 1915, the London book dealer Bernard Quaritch offered, with a collection of first editions of Jefferies, seven autographed letters by Jefferies to Robert Chambers, editor of *Chambers's Journal*. Only two letters were given dates, 1883 and 1884 with no further descriptions.

Jefferies contributed nine essays to *Chambers's Journal* between 1884 and 1887. One letter from the journal dated 1 August 1883 and two letters from R. Chambers to Jefferies dated 8 June 1883 and 2 May 1887 are recorded in *Richard Jefferies, A Bibliographical Study* by Miller and Matthews.

In New York on 8 March 1918, The Anderson Galleries auctioned the library of George W. Smalley (1833–1916), a journalist and American correspondent for *The Times* 1895–1906. With a copy of Besant's *Eulogy* a two-page ALS of Jefferies relating to *The Dewy Morn* was offered.

Two years later on 19 May 1920, The Anderson Galleries invited bids for ten first editions of Jefferies together with three ALS by Jefferies from the estate of the American book dealer George D. Smith (1870–1920). All the books had the bookplate of John Platt (1842–1902), a wealthy Lancastrian fustian and velveteen manufacturer whose book collections had been sold in London in January 1920. The most likely purchaser was George D. Smith who died suddenly a few months later in his Manhattan book store.

The letters from Jefferies may have been to John Platt and may have been enquiries about the manufacture of fustian, a cloth Jefferies associated with gamekeepers.

An auction of three private libraries by Charles F. Heartman on 20 November 1929 in New Jersey offered four first editions of Jefferies together with ten ALS letters by Jefferies: two or three letters were with each book:

The Amateur Poacher

Two ALS by Jefferies to his publishers: [Smith, Elder & Co.]

1. Oct 13 1879 acknowledging receipt of a parcel of *The Amateur Poacher*.

2. Dec 9 1879 acknowledging receipt of a magazine containing a review of *The Amateur Poacher* and a parcel of copies of *Wild Life in a Southern County*.

Wood Magic

Two ALS by Jefferies.

1. n.d To his publisher re preference in a binding. [probably to Smith, Elder & Co. *Wood Magic* was published in 1881 by Cassell, Petter, Galpin & Co.]
2. n.d To his publisher enclosing a copy of *Cope's Tobacco Plant* [a monthly periodical aimed at the tobacco trade and smokers].

The Open Air

Three ALS by Jefferies to his publishers. [probably to Smith, Elder & Co. as *The Open Air* was published by Chatto & Windus in 1885].

1. 20 Oct 1878 acknowledging receipt of books.
2. Sept 5 1880 asking if they had seen Sept 4 *Punch* regarding 'Cobbling Cooker'.¹
3. n.d. relating to *Wild Life in a Southern County*.

The Toilers of the Field

Three ALS by Jefferies to Smith, Elder & Co. relating to reviews of his books. [Longmans, Green and Co. published *Toilers of the Field* in 1892.]

1. Sept 3 1878
2. Sept 2 1880
3. Jun 23 [no year].

A BARGAIN

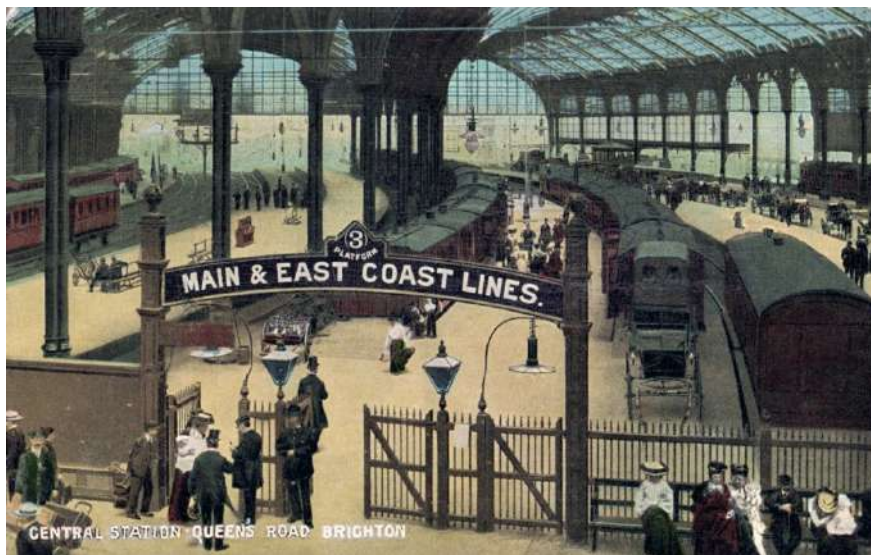
Who has come across a bargain edition of Jefferies' works and then felt guilty about buying it, aware that the seller doesn't know the value? A letter to the *Bookman*, reproduced in the *Illustrated London News* (1 October 1892), reveals that this is not a new dilemma.

Sir,—I have been for some time endeavouring to find a copy of Richard Jefferies *The Scarlet Shawl*. Two second-hand booksellers of my acquaintance were commissioned to look up a copy. One of them, a fortnight ago, reported a copy at thirty-two shillings. I hesitated, and after a day or two took my way down a familiar street of booksellers. Looking listlessly in a case of sixpenny books, I could scarcely believe my eyes when I saw *The Scarlet Shawl*. I took the book, went into the shop, and handed the bookseller sixpence with averted face. What should I have done?

'C.C'

¹ For more on this see 'Going, Going, Gone' in *RJS Autumn Newsletter* 2019.

SUNNY BRIGHTON



Central Station, Brighton, c.1908. (See front cover.)

Extract from 'Sunny Brighton' by Richard Jefferies, first published in *Longman's Magazine* in July 1884 and collected in *The Open Air*.

In reconstructing Brighton station, one thing was omitted—a balcony from which to view the arrival and departure of the trains in summer and autumn. The scene is as lively and interesting as the stage when a good play is proceeding. So many happy expectant faces, often very beautiful; such a mingling of colours, and succession of different figures; now a brunette, now golden hair: it is a stage, only it is real. The bustle, which is not the careworn anxious haste of business; the rushing to and fro; the greetings of friends; the smiles; the shifting of the groups, some coming, and some going—plump and rosy,—it is really charming. One has a fancy dog, another a bright-bound novel; very many have cavaliers; and look at the piles of luggage! What dresses, what changes and elegance concealed therein!—conjurers' trunks out of which wonders will spring. Can anything look jollier than a cab overgrown with luggage, like huge barnacles, just starting away with its freight? One can imagine such a fund of enjoyment on its way in that cab. This happy throng seems to express something that delights the heart. I often used to walk up to the station just to see it, and left feeling better.

INK IN HIS VEINS

Peter Robins

SAID RICHARD JEFFERIES
(NOTED ENGLISH ESSAYIST)

"Ink alone confers immortality and is
more durable than stone"

It pays to buy Printing Ink from a reliable house

SINCLAIR & VALENTINE CO.
611 WEST 129TH STREET
NEW YORK, N. Y.

Branches at

Boston	Chicago	Baltimore	Cleveland	Philadelphia
St. Louis	Toronto	Montreal	Winnipeg	

This half-page advertisement for Sinclair & Valentine Co., manufacturer of lithographic and letterpress ink, using an apparent quote from Richard Jefferies, was published in the July 1916 issue of *Inland Printer*. The monthly, published in Chicago, was the longest published printing magazine in the United States running from 1883 to 2011.

Sinclair & Valentine could have picked a relevant domestic author to promote their ink, perhaps Benjamin Franklin or Mark Twain but chose Richard Jefferies. Perhaps the line in the ad, 'Noted English Essayist' added a little more cachet to the product or it is evidence that Jefferies was better known and respected in the U.S. than at first imagined.

The quote itself, 'Ink alone confers immortality and is more durable than stone' is a variant made up from Jefferies' early essays. Janice Lingley recognised the essence of Horace in the quote and suggested Jefferies' inspiration was the final poem *Exegi monumentum* in Book III of Horace's *Odes*:

More durable than bronze, higher than Pharaoh's
Pyramids is the monument I have made,
A shape that angry wind or hungry wind

Cannot demolish, nor the innumerable
Ranks of the years that march in centuries.
I shall not wholly die: some part of me
Will cheat the goddess of death [...]

Translation by James Michie. (Penguin, 1967)

Another translator offers:

I have achieved a monument more lasting
Than bronze, and loftier than the pyramids of kings,
Which neither gnawing rain nor blustering wind
May destroy, nor innumerable series of years,
Nor the passage of ages. I shall not wholly die,
A large part of me will escape Libitina [...]

Translation by W.G. Shepherd. (Penguin, 1983)

Though largely self-educated, Jefferies was familiar with the works of classical authors and Jean Saunders found Jefferies' earliest allusions to and a mention of Horace in his histories of Malmesbury and Swindon published in serial form in the *North Wilts Herald*. In the chapter 'Works of Adhelm' of the 'History of Malmesbury' published on 11 May 1867 he wrote, 'Ink alone confers immortality.' Later that year in the 'History of Swindon'² in the chapter 'Holyrood Church' published on 12 Oct 1867 he repeated the theme, "I have completed a monument more lasting than marble, more durable than brass" sang Horace on finishing a book, and his words have been fulfilled.' Jefferies returned to the idea in 'The Oxford Road' published 29 Feb 1868 with 'It is only the muse who confers immortality. Ink is more durable than iron.'

Jefferies' association with ink was lifelong as both his grandfathers—Charles Gyde and John Jefferies—worked together at the London printer of scientific books and periodicals Taylor & Francis. Their friendship brought Jefferies parents together. Jefferies spent a considerable part of his childhood with the Harrilds, manufacturers of printing machinery. Sarah, Jefferies' sister, married Robert Billing, a printer in Guildford. As Andrew Rossabi has written in his new biography of Jefferies:

It will be seen how closely (and sometimes confusingly) these families were inter-related, and how printing contributed at least as much as farming to Richard's genetic make-up and formative background.³

A shrewd choice by Sinclair & Stevenson after all.

¹ Republished in Richard Jefferies, *Return to Jefferies' Land*, (Salisbury: Michael Russell, 1985). Chapters I–XI omitted.

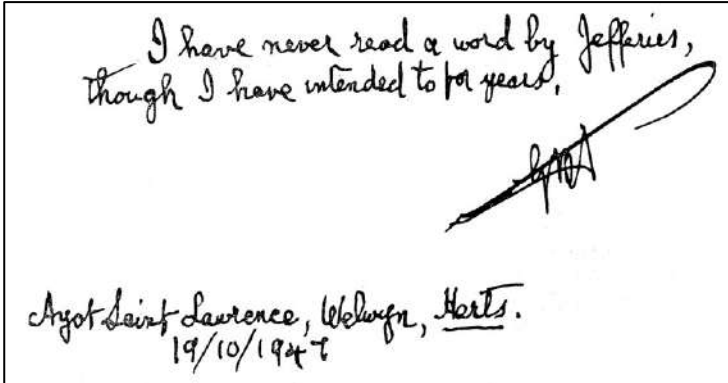
² Collected in *Jefferies' Land: A History of Swindon and its Environs by the late Richard Jefferies*, Edited with notes by Grace Toplis, (London: Simpkin, Marshall, Kent & Co. Ltd., 1896).

³ Andrew Rossabi, *A Peculiarly English Genius, Or, A Wiltshire Taoist. A Biography of Richard Jefferies, Vol. 1, The Early Years 1848-1867*, (Foulsham, Petton Books, 2017), p238.

GEORGE BERNARD SHAW ON RICHARD JEFFERIES

Jean Saunders

In a contribution to Richard Jefferies' centenary celebrations, in the winter of 1948, *The Countrygoer* devoted an entire issue to the writer. In a section titled 'Impressions of Jefferies' some literary figures, of the time, were invited to give an opinion. Amongst those asked was George Bernard Shaw. His hand-written response was published on p.24:



So, on 19 October 1947, Shaw admits that he never read a word by Jefferies, though he had intended to for years. Yet, certainly it must be he who was one of the first to contribute to the fund for Jessie and her children a sum of five shillings as 'A Literary Worker, wishing it were twenty times more —G.B.S' (*Pall Mall Gazette*, 18 Aug 1887). It seems that he might have remedied the situation as new information has come to light in *Days With Bernard Shaw*, by Stephen Winsten (Vanguard Press, 1949). The book gives a 'Portrait of Shaw as he appeared to the author in daily contacts over several years'. Shaw is reported as follows on p.79 of the book:

'... An original thought only comes once in a century or so, if that, and they want me to do in five minutes what it took originally five hundred years. It can't be done for even I find I have to repeat myself. Then again, an original thought doesn't sink in immediately and you have to say it again and again and it takes anything up to fifty years for it to germinate.'

And yet when we talked about Walt Whitman's *Leaves of Grass* and Richard Jefferies (*sic*) *Story of My Heart*, he said:

'In the same way as I made it impossible for a dramatists to get away with the old kind of stuff, so these two people did away with any interest in rhyming and playing at verse. They proved that poetry is at its best when it is incorporated into prose, whether you split it up into line-lengths as Whitman did or let it remain prose as in Jefferies' (*sic*) or my works.'

T.S. ELIOT AND JEFFERIES

Andrew Rossabi and George Miller
Edited and annotated by *Janice Lingley*



T.S. Eliot in 1934.
Photograph by Lady Ottoline Morrell.

Andrew Rossabi advises that Jefferies' oeuvre was well known to the essayist, playwright, critic, and Nobel Prize-winning poet, Thomas Stearns Eliot (1888–1965). Andrew writes as follows:

Between 1916 and 1919 T.S. Eliot worked part-time as an Extension Lecturer, giving evening courses on English and French Literature to mostly working-class adults. In September 1917 he gave a course on Victorian Literature under the auspices of the London County Council. He was paid £1 a lecture.

The course consisted of 25 lectures delivered on Friday evenings at the County Secondary School, High Street, Sydenham, beginning on 28 September. The syllabus was divided into five sections: Introductory: The Social Framework; The Makers of Nineteenth-Century Ideas; The Development of English Poetry; The Development of English Fiction; and The Byways of Victorian Literature. Lectures 23–25 fell into the last category. Lecture 23 was titled 'The Gypsy Pateran: George Borrow,¹ Richard Jefferies and Others'.

¹ George Henry Borrow (1803–1881), English novelist and writer of travel books, famous for his knowledge of, and empathy with, the Romani people.

In 1913 Eliot had immersed himself in the lives of the saints and mystics, Eliot read Evelyn Underhill's *Mysticism* (1911)² and Richard Jefferies' *The Story of My Heart*. In March 1917, he started work at Lloyds Bank. In May, Eliot became assistant editor of *The Egoist*.³ In June, his first volume of poetry *Prufrock and Other Observations* was published by The Egoist Press.

The academic who first properly researched Eliot's years as an Extension Lecturer, and emphasised their importance, is Ronald Schuchard, Emeritus Professor of English and Irish Literature at Emory University in Atlanta, Georgia: see his 'T.S. Eliot as an Extension Lecturer, 1916–1919,' in *The Review of English Studies*, Vol. 25, No. 98, 1974, pp.163–173; and Chapter I, 'In the Lecture-Halls', of Schuchard's book *Eliot's Dark Angel, Interactions of Life and Art* (Oxford: Oxford University Press, 1999; paperback 2001), which supplies the details given above; also, Schuchard's University of London International Programmes' Inaugural 1858 Charter Lecture, 'Eliot in the Wartime Classroom, 1916–1919', given on Tuesday 16 May 2017 (text accessible online).

Janice Lingley commented that Eliot's use of the word 'Pateran' (not OED listed), in his lecture title is rather obtuse. She suggested that, whilst it could perhaps allude to Walter Pater,⁴ the word might in fact be 'patteran', referring to the trail of natural materials left by gypsies, or travellers, as they are now called, for those of their kind following after. She recalled that Rudyard Kipling uses the word in his poem 'The Gypsy Trail' (1892). Andrew Rossabi and George Miller debated the point in an exchange of emails, George Miller commenting as follows:

I favour a simple misspelling. Borrow in fact uses the word in Ursula's story in Chapter XI of *The Romany Rye* (1857):

So, when I married, I told my husband about the patteran, and we were in the habit of making our private trails with leaves and branches of trees, which none of the other gypsy people did; so, when I saw my husband's patteran, I knew it at once and followed it upwards of two hundred miles towards the north [. . .]

I do not see any valid connection between Jefferies and a style-conscious aesthete like Walter Pater, and I do not think a critic of Eliot's prowess would either. I think Eliot would have found Jefferies congenial. When Eliot uses his

² Evelyn Underhill (1875–1941) was an Anglo-Catholic writer and pacifist; also the author of numerous religious titles, especially books on Christian mysticism. *Mysticism: A Study of the Nature and Development of Man's Spiritual Consciousness* (1911) was Underhill's best-known work.

³ *The Egoist*, a London literary magazine, published 1914–1919, featuring within its pages much significant early Modernist poetry and fiction.

⁴ Walter Pater (1839–1894) was an English art and literary critic; also a fiction writer.

own imagery drawn from nature, it is visually precise ('the river's tent is broken')⁵, and they shared the experience of timelessness.

I was recently studying the sale catalogue of the immense library of Charles Whibley, a literary journalist of note⁶ and a close friend of Eliot's. Whibley had several books of Jefferies, including William Allingham's⁷ copy of *The Gamekeeper at Home*. Another of his associates was W.E. Henley⁸ who described Jefferies as 'a reporter of genius.' In his essay on Whibley,⁹ Eliot is making the point, with his usual array of caveats, codicils and contradictions, that journalistic prose at its best is as good as formal literary prose:

It looks artless. It is because the 'Musings' were methodically 'without method' that they were so living. Whibley followed faithfully and easily the movement of his own mind; he did not, as I and most people do, have to think up half a dozen subjects to talk about and then shuffle them into the most suitable order; the transition from one subject to another suggested itself [...] the whole personality of Whibley is present in whatever he wrote, and it is the unity of a personality which gives an indissoluble unity to his variety of subject.

It seems to me that this could be a description of Jefferies and his appeal. After all he too was a journalist first and foremost, writing swiftly, freely and informally for the moment. The patteran is a perfect metaphor for this: a seemingly random scattering of natural objects and yet having an order and direction from the mind and spirit that conceives it.

Andrew Rossabi's subsequent reading of Eliot's essay on Charles Whibley inspired the following observations:

What Eliot says about the futility of the distinction between journalism and literature is true and relevant to Jefferies, particularly the remark about 'a

⁵ Lines 173-4 of Eliot's poem *The Waste Land* (1922) are as follows: 'The river's tent is broken; the last fingers of leaf / Clutch and sink into the wet bank'.

⁶ Charles Whibley (1859-1930), English literary journalist and author; his series of articles 'Musings without Methods' appeared in *Blackwood's Magazine* for more than 25 years.

⁷ William Allingham (1824-1889), Irish poet and editor; also the author of a posthumously published *Diary* recording his meetings with the famous writers and artists of his day. Allingham published nine essays by Jefferies when he was editor of *Frazer's Magazine* (1874-1879)—see George Miller and Hugoe Matthews, *Richard Jefferies: A Bibliographical Study* (Aldershot: Scolar Press, 1993), pp.9-11. William Allingham married the illustrator and artist Helen Allingham, née Paterson, who became famous for her watercolours of country cottages and gardens. In 1874 she illustrated the *Cornhill* serialisation of Thomas Hardy's *Far from the Madding Crowd*. Hardy later said she was the best illustrator he ever had.

⁸ William Ernest Henley (1849-1903), English poet, critic and the influential editor of various literary magazines and journals.

⁹ Eliot's essay titled 'Charles Whibley' was collected in his *Selected Essays, 1917-1932*, published in London by Faber & Faber in 1932.

habit formed by early necessity of earning small sums quickly' being one of the stimuli to taking up the pen. As you rightly say, the remarks about Whibley and good journalism are equally applicable to Jefferies, especially the phrase about his 'faithfully and easily following the movement of his own mind', which recalled John Fowles in his introduction to *Round About a Great Estate* likening the movement in his writings to that of a country ramble, in the way Jefferies moves seamlessly and apparently effortlessly from topic to topic.¹⁰ Several other observations in the essay seemed relevant to Jefferies. What Eliot says about the conversational style and sincerity representing moral integrity recalled Thomas's summary of Jefferies' style at the end of his concluding chapter, 'Recapitulation', in the biography: 'There are styles more majestic, more persuasive, more bewildering, but none which so rapidly convinces the reader of its source in the heart of one of the sincerest of men.'¹¹

Returning to Eliot's comments on Whibley: 'Style alone cannot preserve; only good style in conjunction with permanently interesting content can preserve'; 'He [Whibley] made very few *ratures*¹² or corrections.' I also noted 'the greater name of Clarendon', the Royalist historian of the Civil War whose prose, I think, had no small influence on Jefferies' own narrative style.¹³ Again, Eliot mentions Whibley's sympathy with what he nicely terms 'ragamuffins', which recalled Oby Bottleton and the other somewhat disreputable characters who cross the pages of *The Amateur Poacher*.

I was interested to learn from *Wikipedia* that Whibley mixed with the Symbolists during his years in Paris, for Jefferies had this in common with the French Symbolists,¹⁴ that his writing often suggests much more than it

¹⁰ Richard Jefferies, *Round About a Great Estate* (1880), introduction by John Fowles (Bradford on Avon: Ex Libris Press, 1987): 'His [Jefferies'] prose is like nature itself. It may seem highly inconsequential, like a country amble, largely made up of whims, of following one's nose, grasshoppering from one mood or subject to the next. It is only at the end that more sensitive readers will recognize they have just been gently—if sometimes quirkily—led through a miracle of casual-seeming simplicity into matters and feeling far beyond any one small landscape,' p. 12.

¹¹ Edward Thomas's biography, *Richard Jefferies, His Life and Work* (1909) (London: Faber & Faber, 1978), p. 298.

¹² '*ratures*': French for 'deletions, crossings-out'.

¹³ Edward Hyde, 1st Earl Clarendon (1609–1674), author of *The History of the Rebellion* (1702); Jefferies quotes Clarendon extensively in Chapters 4 and 6 of his *History of Swindon and Its Environs* (1896).

¹⁴ Defined as: 'A group of French writers of the 19th century. The term is widely applied, but in its most useful and restricted sense refers to the period c. 1880–95. The movement may be seen as a reaction against dominant realist and naturalist tendencies in literature generally and, in the case of poetry, against the descriptive precision and 'objectivity' of the Parnassians. The symbolists stressed the priority of suggestion and evocation over direct description and explicit analogy [...] and the symbol was identified as an important means of distilling a private mood, or evoking subtle affinities between the material and spiritual worlds,' as defined in *The Oxford Companion to English Literature* (2009), edited by Dinah Birch.

expresses: the trout in 'A Brook' and 'A London Trout'¹⁵ becomes more than simply a fish (the Christian symbol most obviously comes to mind), just as the brook, which he compares to a glass of wine rising to the brim but without spilling, becomes more than a brook. Again, what Eliot says about the 'life' in Whibley's writing seems especially applicable to Jefferies by comparison with a writer like W.H. Hudson in whom (for all his many admirable qualities) I find a certain lack of what Yeats termed 'the springing foot'.¹⁶

Eliot was himself extremely sensitive to nature and had an acute sense of place. All four of the *Quartets* are named after specific places with which he had close connection.¹⁷ The passage in *The Dry Salvages* on the sea, the sea shore and the rock pool, and that in *Little Gidding* on 'midwinter spring' display a remarkable ability to translate into words the spiritual dimension of nature. 'If you came this way [...], etc':¹⁸ Eliot (like Hopkins)¹⁹ was wedded to the Christian tradition, which Jefferies was not, and he was capable of phrases like 'pentecostal fire' for the effect of brilliant winter sunlight; Jefferies never relates his mystical feelings to Christianity.

'And scent of pine and the woodthrush singing through the fog', from Eliot's poem *Marina*:²⁰ both men had a love of sailing. The first volume of Eliot's letters (edited by his second wife Valerie, and covering the years 1898–1922)²¹ has a picture of Eliot in a sailing boat, captioned, 'Sailing off the Dry Salvages' on the back of the jacket. And I wonder if the passage on time at the opening of *Burnt Norton* was influenced by the 'Now is Eternity' passage in *The Story of My Heart*. But finally it is the differences between the two writers that stand out.

¹⁵ Collected in *Nature Near London* (1883).

¹⁶ William Butler Yeats (1865–1939), his reaction to the work of the novelist George Eliot: 'She seemed to have a distrust or a distaste for all in life that gives one a springing foot'; see W.B. Yeats, *Reveries in Childhood and Youth* (London: Macmillan, 1916), p.52.

¹⁷ *Four Quartets* comprise *Burnt Norton* (1936), *East Coker* (1940), *The Dry Salvages* (1941) and *Little Gidding* (1942); the poems were collected in 1943.

¹⁸ This line begins the second and third stanzas of *Little Gidding*.

¹⁹ Gerard Manley Hopkins (1844–1889), English poet and Jesuit priest.

²⁰ *Marina* (1930), named after the daughter of the eponymous Pericles in Shakespeare's play, was one of six poems by Eliot appearing in the 'Ariel Series' of pamphlets published by Faber, from 1927 to 1931.

²¹ Valerie Eliot, *The Letters of T.S. Eliot, Vol. 1 1898–1922* (London: Faber, 1988).

Kipling was another writer with roots in journalism, and one whom Eliot admired: some passages in *The Waste Land* seem to show his influence, the vox pop²² vernacular bits such as the 'HURRY UP PLEASE IT'S TIME' refrain.²³

By the way, though I may not be able to add to your list of poems about Jefferies, I would propose Jefferies' 'List of Notes used in *Round About a Great Estate*' as an example of 'found poetry'²⁴; and as poetry inspired by Jefferies, in the form of a prose poem, the long paragraph beginning, 'Jefferies often thought of the sea upon these hills', in Chapter I, 'The Country of Richard Jefferies', of Thomas's biography. The whole of this first chapter is an extended prose poem packed full of striking poetic imagery: 'its stiffened and weedy waters are stirred only by the moorhen, who walks more than she swims across them';²⁵ 'sculptured leagues of grassy chalk'; 'breasted hills curving as if under the influence of a great melody'—to give only three examples. The extent to which Jefferies, and the writing of the *Life and Works*, helped turn Thomas into a poet has not been fully appreciated.

George Miller's response was as follows:

My own enthusiasm for Eliot is as strong and almost as old as my enthusiasm for Jefferies, and I have always felt there was an affinity without any clear evidence of Eliot having read Jefferies. I think between the three of us we have established a significant connection. In the critical heritage there has long been a partisan conflict between Jefferiesians and Hudsonians. I am entirely with the former, if only because Jefferies was closer to the soil—and interested in ragamuffins!

I entirely agree that Thomas's prose is the most poetic tribute to Jefferies in the truest sense.

²² An abbreviation of the Latin *vox populi*, 'the voice of the people'; 'vox pop' is a journalistic term for summary interviews with 'the man on the street'.

²³ The recurring call of a London bartender, in Section II of the poem, 'A Game of Chess'; For Rudyard Kipling's use of vernacular language and demotic diction, see his *The Barrack-Room Ballads and Other Verses* (1892)

²⁴ George Miller and Hugoe Matthews, *Richard Jefferies: A Bibliography* (Aldershot: Scholar Books, 1978), pp.228–230. 'Found poetry, also called the poetry of citation or appropriation, is created by taking words, phrases, and, even more commonly, entire passages from other sources and reframing them as 'poetry' by altering the context, frame, and format in which the source text appears'; as defined by M. Perloff in *The Princeton Encyclopaedia of Poetry and Poetics* (2012), edited by Roland Greene.

²⁵ Referring to the Wilts and Berkshire Canal.

BOOKS BY MEMBERS

George Miller has put together two volumes of short poems that were written at different times, some dating back to the 1970s. Titled *Rehearsal: An Eclogue* Volume 1 is made up of Acts 1 and 2, Volume 2: Acts 3 and 4 (Hedge Sparrow Press, 2019), the poems have been arranged in part-thematic, part-chronological order to give a sort of development or narrative when read consecutively. There is, of course, a poem dedicated to Jefferies.

Lucy Furlong has a new poetry chapbook, *Sward*, published by Sampson Low, which is partly inspired by Richard Jefferies' walks in Tolworth. More information at:

<https://lucyfurleaps.wordpress.com/2020/01/04/sward-skin-of-the-earth/>

THE RICHARD JEFFERIES SOCIETY & WHITE HORSE BOOKSHOP LITERARY PRIZE

There were a record number of nominations that Richard Stewart and John Price considered for the 2019 award. The original long-list of 34 books has been read carefully by them and a short-list of the following books and authors was agreed on 16 January 2020:

The Hidden World of the Fox by Adele Brand.

Working with Nature by Jeremy Purseglove.

On the Marsh by Simon Barnes.

Rebirding by Benedict MacDonald.

Incredible Journeys by David Barrie.

The Nature of Spring by Jim Crumley.

The White Horse Bookshop plan to plant a tree for every copy of the short-listed books they sell up until the winner is announced.

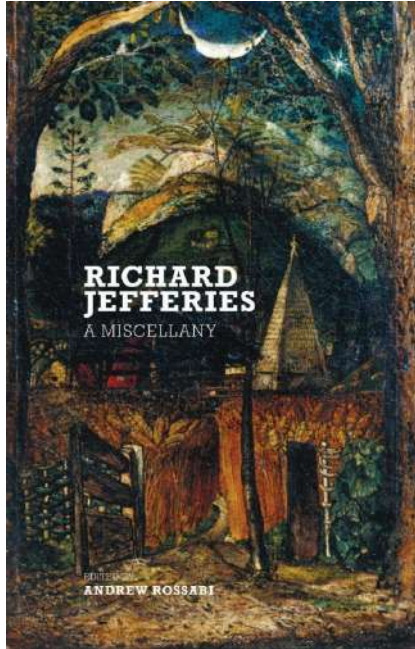
This year the judging panel is Roger Ebbatson, Barry Sloan, Pete Bainbridge, Debby Guest and, of course, Richard and John. They plan to meet on 3 June to agree an overall winner for the 2019 award.

Please send Richard Stewart your nominations for the 2020 award to 112, Westerfield Road, Ipswich, IP4 2XW.

BOOK REVIEW

Janice Lingley

Richard Jefferies: A Miscellany, edited and introduced by Andrew Rossabi
(Cambridge: Galileo Publishers, 2019). ISBN: 978-1-912916-05-4.



Andrew Rossabi's anthology, *Richard Jefferies: A Miscellany* is quintessential Jefferies, a compilation focusing on Jefferies' profound appreciation of the natural world: his love of the sky, his keen eye for the effects of changing light and colour, his delight in birds and their song; his capacity to apprehend both nature and a farmed landscape in all its diversity; his comprehensive awareness of the intimate connection between man and the environment. Also well perceived and communicated is Jefferies' mysticism, 'his direct apprehension of the divine ground of being', as Rossabi expresses it, and its roots in Jefferies' country boyhood. The selection ranges from a single paragraph to substantial pieces or, in some instances, a complete essay or chapter. The texts are linked to the locations where Jefferies lived and worked after moving from his native Wiltshire, and his development as a writer: from the time of his employment as a young

journalist contributing articles and short stories to the *North Wilts Herald*, to the poignancy of the posthumously published last essays ‘Hours of Spring’ and ‘My Old Village’. Major works such as the autobiography, *The Story of My Heart*, and the novels of Jefferies’ mature years—*Wood Magic*, *Bevis*, *Greene Ferne Farm*, *The Dewy Morn*, *After London*, and *Amaryllis at the Fair*—are well represented; so also is the collection *Nature Near London*; included too are notable essays such as ‘The Pageant of Summer’, and ‘Wild Flowers’. The introduction provides an excellent summary account of Jefferies’ family background, an intriguing combination of Wiltshire farming and London print. Thereafter the course of Jefferies’ career as a writer and journalist is informed by authoritative and insightful critical commentary. The text and commentary, though clearly differentiated, form an harmonious whole. The effect generally is of an extended discussion in which editor and author timelessly collaborate. Introduction, commentary, and endnotes have the benefit of the extensive scholarly research Rossabi has undertaken for his biography of Jefferies, the first volume of which has already been published. There is a portrait photograph of Jefferies opposite the opening page, and it is good to see also included in the introduction the photograph of the iconic wall sculpture of Richard Taylor’s print works, with its interesting associations with *Amaryllis*. Six full-page black-and-white reproductions of rural paintings by Samuel Palmer (1805–81) complement the text, and the full-colour reproduction of Palmer’s painting ‘A Hilly Scene’ provides a distinctive cover. For the general reader unacquainted with Jefferies, the anthology is an excellent introduction, for the enthusiast, a reminder, in distillation, of the beauty and significance of some of his most characteristic work. Andrew Rossabi, and Galileo, a small independent publisher based in Cambridge, who commissioned the work, are to be congratulated.

BOOK REVIEW

Roger Ebbatson

Victorian Writers and the Environment: Eco-Critical Perspectives, edited by L.W. Mazzeno and R.D. Morrison. (Routledge, 2017). ISBN: 978-1-4724-5470-6.

The editorial purpose of this fruitful and wide-ranging collection of critical essays is to extend and deepen perception of the ecocritical implications of Victorian writing, a field which has perhaps been only belatedly subject to scholarly investigation. As the editors note, ecocriticism is quite catholic in its adoption of a variety of intellectual positions, ranging from feminism and

Marxism to new historicism and post-colonial theory, and it is a body of work which often productively blurs the boundaries between ecological and environmentalist issues. This set of essays consists of critical examinations of both Victorian fiction and non-fiction, and it is the agricultural writing of Richard Jefferies which is the focus of a chapter by Ronald Morrison addressing the ecological implications of *Hodge and His Masters*. Morrison provides a sensible account of Jefferies' early life and developing literary career, paying due attention to the variety of factors generated by the Great Depression in the countryside of the early 1870s. As Morrison observes, this is a book by Jefferies which does not fit easily into neat generic categories, since he 'often pushes beyond the usual boundaries of traditional journalism in employing techniques from fiction throughout the collection' (p.206). Indeed *Hodge*, as Morrison notes, tends to focus 'on the actual concerns of middle-class farmers instead of idealised rustics' (*ibid*), and this has led critics to experience some degree of bafflement as to Jefferies' stance towards the natural environment. For Jefferies, Morrison contends, agriculture functions as a 'liminal space where the traditional poles of nature and culture intersect and overlap' (p.208). The analysis here is suitably alert to the issues which surfaced so tellingly in the 1870s, and Morrison suggestively relates Jefferies' writing project to the classical georgic tradition. Whilst he is doubtless correct in his reading of the early Jefferies' inherent conservatism, Morrison fails to alert the reader to the more politically motivated 'liberal radicalism' which would characterise Jefferies' later work, such as the trenchant 'Thoughts on the Labour Question' of 1891. Some fuller account of the place of *Hodge* in Jefferies' evolving environmental and social views would have been useful in placing the book within the context of the times and of his own writing career. Overall, however, Morrison gives a clearly argued account of the text and of its possible ecological implications and paradigms. Two other essays here offer briefer citations of Jefferies' work: in an essay on Rider Haggard's *Rural England* (1902), John Miller delineates *After London* as 'a reactionary depiction of the collapse of industrial civilisation' (p.164) which participates in 'a widespread fantasy of the return of the rural' during the agricultural crisis (p.165). In an interesting piece on Edward Carpenter and Henry Salt, Jed Mayer notes Salt's advocacy of Jefferies' work, and cites *The Story of My Heart* as an instance of 'romantic consumerism'.

Overall this is a collection which, whilst focused on the field of Victorian literature, does raise significant issues of ecological import which are more relevant than ever in this time of environmental crisis.

PUBLICATIONS

Postal sales of the Society's publications are managed by the Hon. Secretary (see p.3 for contact details). Some volumes are out-of-stock, stocks of others are very low, as indicated below, and will not be reprinted.

Publications are offered at a special price with free postage in the UK. Cheques should be made payable to The Richard Jefferies Society and orders sent to the Hon. Sec.

There is also an extensive stock of second-hand books held by John Price. Please ask if there is a book that you need. John can be contacted at jtprice@waitrose.com.

<i>A Peculiarly English Genius: a Biography of Richard Jefferies, Volume I, The Early Years, (1848-67)</i> by Andrew Rossabi 2017 (hardback 800pp)	£30.00 £40
<i>Richard Jefferies: A Spirit Illumined.</i> Various writers, 1987 (pamphlet)	£1.50 £3.50
<i>The Jefferies Canon</i> – W.J. Keith, 1995 (pamphlet)	£1.50 £3.50
'Essay on Instinct' – Richard Jefferies, 2012 (pamphlet) – ONLY 3 COPIES LEFT	£1.50 £3.50
'A Natural System of National Defence' – Richard Jefferies, 2014 (pamphlet) – ONLY 4 COPIES LEFT	£1.50 £3.50
<i>Richard Jefferies' Letters to Aunt Ellen</i> , 2009 (softback)	£ 3.00 £4.50
<i>Amaryllis at the Fair</i> – Richard Jefferies, 2009. Introduction by Carolyn Clarke (softback)	£ 3.00 £6.00
<i>Ben Tubbs Adventures</i> – Richard Jefferies, 2016. Introduction by Andrew Rossabi (softback)	£6.00 £12.00
<i>Greene Ferne Farm</i> – Richard Jefferies, 2009. Introduction by George Miller (softback)	£ 3.00 £5.00
<i>The Interpreter: A Biography of Richard Jefferies</i> – Audrey Smith, 2008. Introduction by Eric Jones (softback)	£ 3.00 £5.00
<i>The Scarlet Shawl</i> – Richard Jefferies, 2009. Introduction by Andrew Rossabi (softback)	£ 3.00 £6.00
<i>The Dewy Morn</i> – Richard Jefferies, 2009. Introduction by Rebecca Welshman (softback)	£ 5.00 £7.00
<i>The Farmer's World: Richard Jefferies' Agricultural Journalism in the late 1870s</i> , 2016. Introduction by Eric Jones (softback)	£7.00 £12.00
<i>Adventures in the Vale of the White Horse: Jefferies Land</i> – Kate Tryon, 2010 (limited edition softback) + pamphlet 'Walks in	£10.00 £20.00

Jefferies-Land' by Kate Tryon ONLY 4 COPIES LEFT	
<i>Restless Human Hearts</i> – Richard Jefferies, 2008. Introduction by Andrew Rossabi, 2008 (hardback; £10)	£10.00 £20.00
<i>Richard Jefferies: An Index</i> – Matthews & Treitel, 2008. (hardback)	£10.00 £20.00
<i>The Forward Life of Richard Jefferies</i> – Matthews & Treitel, 1994. (hardback)	£8.00 £15.00
<i>World's End</i> – Richard Jefferies, 2008. Introduction by Andrew Rossabi (softback) – ONLY 2 COPIES LEFT.	£5.00 £8.00
<i>Richard Jefferies: An Anthology</i> – Matthews & Welshman, 2010. (hardback)	£10.00 £20.00

The following audio CDs are available at £1.50 each, unless otherwise stated, with free postage. The complete set is on offer for £8.00.

A Song of Summer. Paul Scofield reads 'Nature and Eternity' (*Hills and the Vale*).

The Man on the Hill with Paul Scofield.

The Story of My Heart. Extracts read by Paul Scofield.

After London. Extracts read by Paul Scofield.

Bevis. Extracts read by Michael Williams in 12 episodes (3 CDs). £4.50.

A Drift of Time. A play with Robert Stephens as Richard Jefferies.

There are a few copies left of the DVD 'Jefferies Land' produced by John Webb in 2001 at £10 including postage.

There is a small stock of the *RJS Journal* going back to 1992. These numbers are sold out: 13, 15, 25, 32, and 34. Price for the pamphlet format is £2.50 each including postage (Nos. 1–31). Price for the book version is £6 incl. postage (No. 32 onwards).

Volume II of *A Peculiarly English Genius: A Biography of Richard Jefferies* by Andrew Rossabi will be published in a few months' time. It will cover Jefferies' years of struggle from 1867–1876 and will be in the same format and size as Volume I but will include a dust jacket. Copies can be pre-ordered from the Hon. Sec. enclosing a cheque for £40 (postage included) and made payable to the Richard Jefferies Society. Please note that this book is extremely expensive to print and the unit cost alone is over £35. Your support is much appreciated.

CITINGS OF RICHARD JEFFERIES

Janice Lingley

Please email your citations to citings@richardjefferiessociety.org

An Index of the Citations published in the Society's *Newsletters* since 2006 is available online, formatted by date and alphabetically, and can be viewed at the Society's webpage: <http://www.richardjefferiessociety.org/p/newsletters.html>

An area of mud springs in a small wood called Templar's Firs near Wootton Bassett (pictured below by Sarah Patton in March 2010) has apparently generated many learned articles and much discussion among geologists. It also featured in Matthew Oates' 'Nature Notebook' series in *The Times* recently (30 November 2019), and since Jefferies was mentioned, Andrew Rossabi has written to give details:

Planning a visit to the mud springs at Royal Wootton Bassett, a Site of Special Scientific Interest, Oates assumed he would be able to 'cogitate on the fullness of mud, as my hero, the Victorian nature writer, Richard Jefferies, might have done'.



In the event he found the copse where the mud springs were situated surrounded by barbed wire, 'enough to halt a Western Front advance', while the distant sound of pile drivers signalled 'Swindon's inexorable advance'.

A quotation from *Round About a Great Estate* (Ch. V) (1880) introduces an article titled 'Forest Animals' by the English ornithologist and naturalist, James Edmund Harting (1841–1928), which appeared in the *Transactions of the Epping Forest and County of Essex Naturalists' Field Club* (Vol I. (1880–81), pp.74–96):

A modern writer, whose felicitous descriptions of rural life have latterly become familiar to us—I refer to the author of 'Wild Life in a Southern County'—has remarked that 'one might begin to write a book about a hedgerow when a boy, and find it incomplete in old age.' What would he say of a forest?

James Harting, who lived most of his life in Surrey, worked as a solicitor for ten years, before devoting himself, from the late 1870s, to natural history and writing. He edited *The Zoologist* (1877–96), and was a Fellow of the Linnæan Society. Harting was keenly interested in falconry and apparently surprised Londoners by walking the streets with a hawk on his wrist: source Wikipedia.

Jean Saunders has written to advise that *Red Pepper*, a quarterly magazine and website of left politics and culture, published in its 28 March 2019 edition, an article titled ‘A Natural History of Heygate Estate’ by Matthew Benjamin Coleman, which refers to Jefferies’ *After London*:

The article outlined the controversial redevelopment of a south London council estate which involved the loss of a mature ‘urban forest’ and hundreds of rented homes. As the new developers emptied the existing estate of its 3,000 residents over a period of time, buildings ‘slowly decayed and the spaces between them began to fall into ruin. In this transitional state of abandonment, and in scenes reminiscent of the Richard Jefferies novel *After London*, drifts of dead leaves piled up along pathways and against brick walls, while small bushes and seedlings thrust through the concrete and paving stones.’



In his book, *Dead Cities and Other Tales*, published in 2003, Mike Davis, Professor of History at the University of California, also a writer and journalist, includes a detailed account of Jefferies’ description of the rewilding of England in *After London* (1885). The following quotation—Jefferies’ wryly reductive comment on the succumbing of the great metropolis to the forces of nature—provides Davis with the epigraph to his chapter titled ‘Dead Cities: A Natural History’:



For this marvellous city, of which such legends are related, was after all only of brick, and when the ivy grew over and trees and shrubs sprang up, and, last, the waters underneath burst in, this huge metropolis was soon overthrown.

Davis’ chapter heading is ironic because he regards modern cities as ‘radically contingent artefacts’ whose seeming ability to challenge, manipulate and control the world’s natural energy systems is superficial if not illusionary. Ultimate failure and decline may be inherent in their making from the first, because of the cost to the environment in terms of the pollution and waste created on a huge scale. Davis speculates that it would be interesting to have the opinion of a forensic expert on the corpse of ‘dead city’, because, he points out, very little is known about urban ecology. He observes that Richard Jefferies is one of two ‘superb, self-trained naturalists’ (the other, he says, is George R. Stewart, author of *Earth Abides* (1949)) who

have ‘conducted powerful thought-experiments in the guise of novels’ about derelict cities:

‘The Relapse into Barbarism’ [. . .] puts Jefferies’s famous powers as a naturalist to the imaginative test of a mysterious catastrophe. His anonymous narrator, writing generations after the conflagrations that consumed the historical records, is as uncertain of the character of the Last Days as we are of the identity of the enigmatic plague and attendant disasters that depopulated Byzantium in the time of Polybius.

Professor Davis, who grew up in California, now lives in San Diego. A review of his book by Burhan Wazir, which refers briefly to Jefferies, and quotes the above *After London* passage, appeared in *The Guardian* newspaper on 16 February 2003.

Edward Thomas’ extended essay, *The Country*¹, published in 1913, refers to and quotes Jefferies on several occasions. The essay begins with the complaint of an unidentified ‘country-bred’ individual, who ‘like Jefferies, heard the song of the redwing in England’, condemned to twenty years’ servitude as a London clerk. This individual voices his disillusion with science, pronouncing it ‘only a recent method of looking at things’, destined in his view to be ephemeral. The essay goes on to express the conviction that ‘we know without the help of *After London* that it will all once again be ‘country’.’ The importance of the experience of the countryside to children’s development is given emphasis, and a passage from *The Dewy Morn* (1884) (Ch. 21) is quoted in support:



If you wish your children to think deep things—to know the holiest emotions—take them to the woods and hills, and give them the freedom of the meadows [. . .] Put away their books and give them the freedom of the meadows. Do it at any cost or trouble to yourselves, if you wish them to become great men and noble women.

Thomas also refers to the intense meaning the ‘eternal country’ had for writers such as Walt Whitman (1819–1892) and W.H. Hudson (1841–1922). He invokes the American philosopher and psychologist, William James (1842–1910), who in a lecture to students on the subject of ‘Life’s Ideals’, spoke of and quoted Jefferies’ *The Story of My Heart* (1883). In conclusion, Thomas

¹ *The Country*, introduced and comprehensively annotated, is included in Guy Cuthbertson and Lucy Newlyn’s edition of *Edward Thomas, Prose Writings, Vol. II England and Wales* (Oxford: Oxford University Press, 2011), pp.444–476.]

contemplates a depopulated London gradually disintegrating and being reabsorbed into the processes of the natural world. This Edwardian writer expresses his firm belief that despite the ravages of ‘civilised man’, unspoilt countryside deep in quietness yet remained, and would continue to exist.

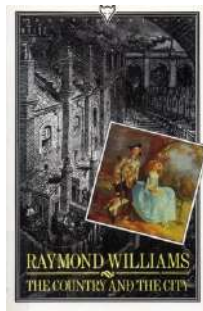
The writer and academic Philip Hoare has previously appeared in these pages invoking Jefferies’ *After London* (1885) in connection with derelict American towns (Autumn 2018, p. 28). In an essay titled ‘Aborotopia’, in *Arboreal, A Collection of New Woodland Writing* (2016), edited by Adrian Cooper² (2016), Professor Hoare locates his interest in Jefferies’ dystopian novel much closer to home. His knowledge and love of the New Forest dates from childhood: the back gate of his grandmother’s cottage garden opened directly on to the Forest—‘a beautiful but foreboding site, to which access was magical and trepidatious’. Like other forests, he observes, it has been subject to long dispute over its meaning and function. In a previous century, the rewilding and re-forestation of England occurred as a result of virulent contagion,³ when two-thirds of the population died and much agricultural land was abandoned. The essay points out that Nature, reclaiming its own in the wake of depopulation and urban collapse, is the theme of *After London*: in Jefferies’ fantasy the whole of England ‘becomes a New Forest, a kind of inversion of the medieval plague and famine dystopia’. With a sardonic glance towards the large oil refinery situated by Southampton Water, and its all-pervasive petro-chemical products, Professor Hoare speculates that Jefferies’ vision may yet become reality.



² Adrian Cooper is a Director of the environmental charity, Common Ground. *Arboreal* was reviewed by Richard Fortey in *The Guardian*, on 8 February 2017.

³ A reference to the bubonic plague, or ‘Black Death’, a pandemic of the 14th century which affected large parts of Europe, Africa and Asia.

Raymond Williams' classic study *The Country and the City* (1973) (London: The Hogarth Press, 1985) devotes several pages to a discussion of Jefferies' achievement. Summoning an impressively grim array of statistics to his argument, Professor Williams' chapter, 'The Shadowed City', begins with a penetrating discussion of the effects of the development of *laissez-faire* agrarian capitalism, coupled with the harshness of the Game Laws, on the nineteenth-century labouring population. In Williams' view the countryside was 'shadowed' by the growth of industry and the city, and that Jefferies, especially in his later work, can be regarded as contributing significantly to the tradition established by William Cobbett, and developed by the labour leaders Joseph Arch and Joseph Ashby, and the writer Thomas Hardy. Jefferies wrote his three letters to *The Times* in 1872, the year when Arch became president of the newly formed National Agricultural Labourers' Union. Professor Williams reviews Jefferies' life and career against this background. Jefferies' early essay 'The Future of Farming' (1873)⁴ is quoted:



The changes which have been crowded into the last half-century have been so numerous and so important that it would be almost reasonable to suppose the limit had been reached for the present, and that the next few generations would be sufficiently occupied in assimilating themselves to the new conditions of existence. But so far from this being the case, all the facts of the hour point irresistibly to the conclusion that the era of development has just commenced.

Jefferies' 'major' contribution to 'the social history of rural England' is given due acknowledgement, and the pioneering achievement of *Hodge and His Masters* (1880) as a novel of realism, during an era when 'Hodge' was emergent in rural literature and social commentary, is lauded. The 'green language that connects Jefferies with Clare and with Lawrence' is noted, Williams describing him as 'perhaps the most brilliant imaginative observer of trees and animals and flowers and weather in his century'.

Ferdinand Mount's book *In English Voices, Lives, Landscapes, Laments 1985–2015* (2016) includes a chapter on the English writer and essayist Ronald Blythe, who, since 1977, has lived in an old Suffolk farmhouse called 'Bottengoms', which he inherited from the artist John Nash. This chapter refers to Jefferies as a country writer who was as deeply attached to his native

⁴ 'The Future of Farming' appears in John Pearson's collection, *Landscape and Labour* (Bradford-on-Avon: Moonraker Press, 1979), pp.99–122.

earth as were Blythe's ancestors, a long line of Suffolk shepherds, whose surname derives from the River Blyth:

Rootedness on this scale may seem odd to us who like to feel footloose, but it comes naturally to our great country writers: Thomas Hardy and William Barnes in Dorset, Richard Jefferies in Wilts, and John Clare in Northants (though William Cobbett did get about a bit). They stand out from other writers, too, by coming from the labouring classes as often as not, the sons of stonemasons and farmers, and in youth often labourers themselves. They have now and then been joined at the plough by the sons of the professional classes, such as John Stewart Collis and Adrian Bell, but the native sons of the soil are somehow different.

In the closing paragraphs of his chapter titled 'Ronald Blythe: Glory in the Ruts', Mount's comments on the religiosity, or otherwise, of countrymen such as Blythe include further reference to Jefferies:

Blythe is a lay reader in the Church of England and nearly became a priest, like William Barnes and George Crabbe and Gilbert White before him. Yet I find his unillusioned, lyrical tone curiously similar to those ruralists who were lifelong atheists, Thomas Hardy and Richard Jefferies. It is as though the unblinking countryman's eye has no room for religion, one way or the other.

Michael Sherwood, who provided these Citations, comments: 'I realise this latter sentiment does not wholly chime with Andrew Rossabi's view, as expressed in Volume I of his biography,⁵ that Jefferies, despite not adhering to the established church, was nonetheless by nature a deeply religious man.'

Two reviews of Richard Mabey's *Turning the Boat for Home: A Life Writing About Nature* (Chatto & Windus, 2019), a collection of previously published essays which represent, by way of a memoir, various aspects of a long and very successful career as a naturalist and author, include references to Jefferies.

In an article titled 'Why birds and bees are our best neighbours', which appeared in the *Daily Mail* on 27 December 2019, Constance Craig-Smith notes that Mabey's interest in nature writing and Jefferies dates from childhood; he was twelve years old when he first read *Wild Life in a Southern County* (1879) and the book made a great impression: 'it made me feel a little light-headed. Inside the book were meditations on how animals might think, and how landscapes made you feel.' The essay on Jefferies in the Mabey collection, which the Craig-Smith review



⁵ *A Peculiarly English Genius, A Biography of Richard Jefferies, Vol. 1 The Early Years 1848–1867*; see, for example, pp.46–48 and pp.624–628. For other citations involving Mount and Blythe, see respectively the *Newsletters* for Spring 2013, p.31, and Spring 2017, p.16.

cites, was first published as an introduction to an edition of *WLSC* by Little Toller Books in 2011.

Thanks to Peter Robins for this Citation.

John Jolliffe's review, titled 'The grand old man of nature writing continues his noble crusade', appeared in *The Spectator* on 19 October 2019. The article gives a brief but lively account of the collection, noting that Mabey's essays include quotations from 'the great natural history writers of the past' among whom, along with John Clare and Gilbert White, Jolliffe ranks Jefferies. The review concludes by fully acknowledging the contribution Richard Mabey has made, over a period of fifty years, to a great cause, despite the 'powerful forces' opposing him.

Mark Frost's edition of *After London*, published in 2018, has been reviewed by Dr. James Hamby, of the Department of English in the Middle Tennessee State University, in the *Victorian Popular Fictions Journal* (Vol. 1, No. 1, Autumn 2019). The *Journal* is published by the Victorian Popular Fiction Association which, according to its website, was 'established in 2009 in order to offer a regular forum for the dissemination and discussion of new research into nineteenth- and early-twentieth-century popular narrative.' The biennial *Journal* was launched in the spring of last year and is available online.



In a thoughtful and very interesting review, Dr. Hamby comments on the Frost edition as follows:

Frost's edition is timely as it thrusts into the forefront a narrative ripe for rediscovery in the twenty-first century. It is not only a pioneering work of science fiction or ecocriticism, but it is a penetrating exploration of human nature, of humanity's relationship to nature, and of what happens when society collapses and all of our modern comforts and safeguards are taken away: mainly, Jefferies suggests, nothing good. While some individuals and communities in this novel practice compassion in the face of hostility and ingenuity at the threat of deprivation, most others lapse into ignorance and barbarity. Frost's edition frames and comments upon the text with a highly enlightening introduction, footnotes throughout the text, and two appendices comprised of shorter works by Jefferies.

In 1910 the American ornithologist, nature writer and artist Katherine (Kate) Elizabeth Tryon (1865–1952) made the first of several trips to 'Jefferies Land', to visit the locations Jefferies knew and describes in his books, and to record what she saw on canvas. Kate was very kindly welcomed by the Manor

lords, the Goddards, to their mansion 'The Lawn', located in a Swindon which was then still a country town. Tryon's painting of the house appears in her book *Adventures in the Vale of the White Horse*, which existed in manuscript for many years before being published by Petton Books in 2010. In her chapter on the Goddard Estate (Ch. 21), Tryon recalls the episode when the spirited and forthright young heroine of *Amaryllis at the Fair* (1887) is taken most reluctantly to visit the fictional lordly Pammets (Ch. 17). Tryon provides a brief description of the property, and includes a quote (slightly adapted) from Ch. 15:

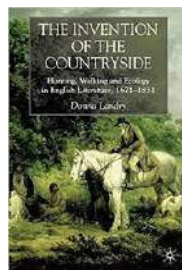


The Italian garden and the great house are on the right of the gently mounting driveway. On the left is a wondrously level lawn, with glimpse under encircling trees of the elm-lined northern vale, making a pale blue light, as of sky. I kept thinking of Amaryllis standing with her very aged grandfather Iden on that matchless lawn which 'three centuries had made as smooth as the top of his head, where the years had mown away merrily.'

Kate Tryon also refers to the genealogical history, *A Memoir of the Goddards of North Wilts* (1873), that Jefferies wrote as a young man, and observes that he 'never could feel at home with his fictitious people until he had first set their feet on ground familiar to himself. So he was bound to use this stately place and has done so, not only in *Amaryllis* but in *The Dewy Morn* (1884), where he also brings in the fact of the removal of the old Holyrood Church that once stood so near the manor walls.' The following passage from Ch. 32 is quoted:

Many a painter had come to look at and sketch the ancient building. Therein reposed the entire history of Maasbury town. The births, the marriages, the deaths of six hundred years were enclosed in it like a casket. All the associations of the old families of the town were bound up in it.

Nowadays a walk in the countryside is not generally associated with a gun and a game bag. In the nineteenth century, when Jefferies, the erstwhile young 'amateur poacher', began to take more of a naturalist's view of things, he felt less conspicuous carrying a gun even though he had little intention of using it. In her book *The Invention of the Countryside: Hunting, Walking and Ecology in English Literature, 1671-1831*, published by Palgrave in 2001, Donna Landry, Professor of English and American



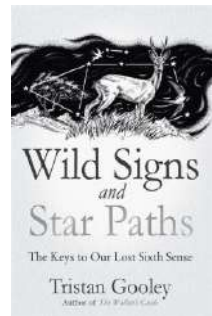
Literature at the University of Kent, discusses the transition from the enthusiasm for hunting that was formerly everywhere prevalent to the current 'greener' way of thinking, and Jefferies' *The Gamekeeper at Home* (1878), Chapter 5, 'Some of His Subjects: Dogs, Rabbits, "Mice and Such Small Deer",'⁶ is cited. 'In 1878,' Professor Landry observes, 'Richard Jefferies could still describe informal shooting or "potting", stalking quietly with gun in hand, as both a mild form of sport, and an unexceptional, even requisite, part of a naturalist's field training'; and the following passage is quoted:

'Potting' is hardly sport, yet it has an advantage to those who take a pleasure in observing the ways of bird and animal. There is just sufficient interest to induce one to remain quiet and still, which is the prime condition of seeing anything; and in my own case the rabbits so patiently stalked have at last often gone free, either from their own amusing antics, or because the noise of the explosion would disturb something else under observation.

Jefferies is subsequently invoked, in this first chapter of Landry's book, when the point is being made that, in our modern-day world, people who work with animals require an empirical knowledge and understanding of their behavioural characteristics that is comparable with that of the gamekeeper, or farm-worker, of an earlier age:

As Richard Jefferies reported in 1878, gamekeepers and shepherds, having closely associated with dogs since childhood, have no doubt that 'dogs think and reason in the same way as human beings, though of course in a limited degree', and that 'the labourers who wait on and feed cattle are fully persuaded of their intelligence, which, however, in no way prevents them throwing the milking-stool at their heads when unruly'.

There are several citations of Jefferies in *Wild Signs and Star Paths* (London: Sceptre, 2018) by the author and explorer Tristan Gooley, who has considerable experience of natural navigation—the informed and integrated use of the senses in negotiating a landscape. There is a brief quote from Jefferies' essay 'The Pine Wood' (1885) (*The Open Air*) on the theme of Nature's spot-markings, and two citations of *Wild Life in a Southern County* (1879). The first of these is from Chapter 17 'Notes on the Year'; Gooley comments, 'Richard Jefferies made the point that the seasons come earlier to those who are accustomed to sensing them', and cites the following:



⁶ Jefferies quotes Shakespeare's *King Lear*, Act 3.iv, the scene on the heath: 'But mice and rats and such small deer / Have been Tom's food for seven long year'; 'deer' here has the now obsolete sense, 'animals'.

[. . .] it is very likely some ploughboy who thinks nothing of it—except to immediately imitate it—hears the cuckoo forty-eight hours before those who have been listening most carefully.

Elsewhere Gooley observes: ‘Every small patch of landscape is a network of interrelated and interconnected signs, and each time we notice a change in one it is giving us a clue as to how the tapestry around us is changing.’ Noting that a naturalist of a past era, such as Jefferies, possessed this kind of awareness, he quotes a passage from Chapter 16 of *WLSC*, ‘Notes on Birds’:

Crows frequently build in oaks, and unless they are driven away by shot will return to the same neighbourhood the following year. They appear to prefer places near water, and long after the nesting-time is past will visit the spot.

Other citations are culled from *The Amateur Poacher* (1879), and feature Jefferies’ observations on a flock of lapwings (Ch. 6); old village orchards (also Ch.6); the profound silence engendered by a great frost (Ch. 12); and the following passage, from Chapter 1, on walnut trees:



By old farmhouses, mostly in exposed places (for which there is a reason), one or more huge walnut trees may be found. [. . .]

The reason why the walnuts are put in exposed places, on the slope of a rise, with open aspect to the east and north, is because the walnut is a foolish tree that will not learn from experience. If it feels the warmth of a few genial days in early spring, it immediately protrudes its buds; and the next morning a bitter frost cuts down every hope

of fruit for that year, leaving the leaf as black as may be. Wherefore the east wind is desirable to keep it as backward as possible.

Gooley terms the walnut a ‘rebel tree’ because it is a non-native, introduced tree.⁷ Such trees, he observes, ‘form weaker ecosystems’ in comparison with native trees such as the oak. Thanks to Eric Jones for this Citation.

~~~

*Acknowledgements:* Thanks to Professor Mike Davis and Dr. James Hamby for permission to quote from their work.

---

<sup>7</sup> The English walnut came originally from Gaul and Italy; the name derives from Old English *wealh*, ‘foreign’ and *hnutu* ‘nut’; Wikipedia.

ANNUAL GENERAL MEETING & SPRING LECTURE  
SATURDAY 9 MAY 2020  
VILLAGE HALL, CHURCH ROAD, LIDDINGTON, SN4 0HB

PROGRAMME

- 11.00            Doors open and refreshments.  
11.30            AGM – see Agenda p.39.  
1.30             Lunch-break. Please bring a packed lunch.  
                    Tea and coffee available.  
2.30             Spring Lecture (open to the public)  
                    Speaker: Dr. Mark Frost  
                    Title: Coate Water and Colonial Visions: Islands and Lakes  
                    in *Bevis* and *After London*  
4.30             Depart

Please collect your copy of the *RJS Journal* No.35 (2020).

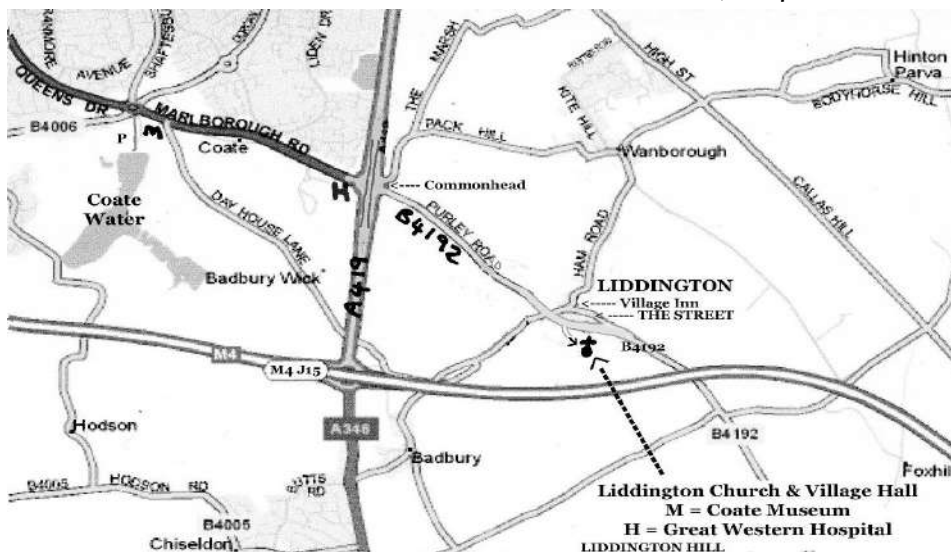
Spring Lecture



In this talk, Dr. Mark Frost will discuss the ways that two of Jefferies fictional re-imaginings of his beloved childhood lake are tied up with late-Victorian engagements with the new world and Britain's global role. It will suggest that both books are ambivalently balanced between imperial desires and a critique of colonialism, *Bevis* through its increasingly complex exploration of the notion of savagery, and *After London* through its bleak vision of a divided and dystopian future nation.

Dr. Frost (pictured above) is a senior lecturer in English Literature at the University of Portsmouth and works on environment and literature in the Victorian period, with particular interest in pastoral, ecocrisis, pollution, and social and environmental justice.

## DIRECTIONS TO LIDDINGTON VILLAGE HALL, SN4 0HB



Liddington Village Hall is located next to Liddington Church, Church Road, just off the main B4192 road from Commonhead Roundabout, at Swindon, via the Aldbourne road. There is ample parking space at the hall.

Liddington can be approached by road from the A419 trunk road and M4 motorway Junction 15. From the J15 roundabout, take the first exit north on the A419 next to the Great Western Hospital and turn right at Commonhead Roundabout taking the B4192 to Liddington. Proceed up the hill and, half-way up, there is a staggered cross-roads at Liddington. Church Road is a few yards further up the hill on the right-hand side. The main village of Liddington is on the left at the cross-roads along with the bus stop.

**Buses** (Routes 46 to Hungerford & 48 to Marlborough) run between Swindon Bus station (the bus should leave from **Bay 9**, but watch out for changes) and through Liddington village. On Saturday mornings the **46 leaves Swindon Bus Station at 10.40 and arrives at Liddington at 10.57**. Regular and frequent buses run from Fleming Way in Swindon town centre to the Great Western Hospital (including numbers 11 and 16). For the brave and fit, there is a stiff 2km walk from the hospital up the hill to Liddington. **The return bus (no. 48) leaves from Spinney Close, Liddington at 16.21 and arrives at Swindon Bus Station at 16.39**. No 46 bus leaves at 17.19 and arrives 17.36.

ANNUAL GENERAL MEETING  
SATURDAY 9 MAY 2020  
VILLAGE HALL, CHURCH ROAD, LIDDINGTON, SN4 0HB

AGENDA

- 1 From the Chair
- 2 Apologies
- 3 Minutes of the last AGM, 27 Oct 2018 (see pp.40–42)
- 4 Matters Arising
  - Richard Jefferies Society & White Horse Bookshop
  - Literary Prize
  - Publications and books
  - Richard Jefferies Museum (see pp.46–47)
  - Broadwater Cemetery & St Piran's Churchyard
  - Bursary Award
- 5 Annual Report
- 6 Treasurer's Report (see pp.43–45)
- 7 Election of Examiner of Accounts: Rob Brailsford.
- 8 Elections to Executive Council.

Pete Bainbridge, Simon Coleman, Roger Ebbatson, Mike Pringle, Barry Sloan and Rebecca Welshman are due to retire. All but Rebecca are prepared to stand again for a further three-year period. The position of Vice Chair remains vacant.
- 9 Motions, if any
- 10 Any Other Business

A copy of the minutes of the 2018 AGM should be brought to the AGM.

Any motions or resolutions for debate should be sent to the Hon. Sec. before 1 April 2020, as should nominations for Executive Council members. Both should be proposed and seconded.

The Society is most anxious to find new Council members. Please contact the Hon. Sec. for more information.

## **Annual General Meeting of the Richard Jefferies Society held at the Village Hall, Liddington on Saturday 27 October 2018 at 11.45 am**

**PRESENT:** Gillian Bromhead, David Chesham, Roger Ebbatson, Peter Faulkner, Margaret Hunt, Eric Jones, Sylvia and Ray Morse, Andrew Rossabi, John Sanders, Jean Saunders, Michael Sherwood, John Shortland, Barry Sloan, and Austin Sparks.

### **1. VICE CHAIRMAN'S INTRODUCTORY REMARKS**

Eric Jones welcomed members. He gave an update on John Price's progress following major heart surgery, and was delighted to report that he was recovering.

### **2. APOLOGIES**

Rod Attwood (Australia), Pete Bainbridge, Margaret Bathe, Henk Beentje, Peter Brown, Ann Bryant, R.I.P. Bulkeley, Roy Burton, Marie Chesham, Simon Coleman, Colin Corkerton, Patrick Dillon, Helen Dixon, Norma Goodwin, Margaret Gould, Heather Hawkins, Valerie Haworth, Audrey & Raymond King, Andrew Lewis, John Monks, Brian Morris, Helen Newman, Michael Parrott, Sylvia Pilot, Anne and Michael Ponting, John Price, Tom Saunders, Michael Stagg, Richard Stewart, Tony Taylor, Rebecca Welshman, Bernard White, David Wickins, and Carol Winder.

### **3. MINUTES OF LAST AGM**

The minutes of the last meeting held on 4 November 2017 were accepted as a true record of proceedings. Proposed by Gillian Bromhead, seconded by John Shortland and carried by Members with a show of hands. Eric Jones signed the minutes as correct.

### **4. MATTERS ARISING**

#### **4.1 RJS & White Horse Bookshop Literary Prize**

Nominations have been slow to arrive this year and members were encouraged to send in their contributions. The White Horse Bookshop deals with publicity. Details about the prize are up on our website. Richard Stewart and John Price will be drawing up a short-list for the judging team to select a winner next year.

#### **4.2 Publications and Books**

Andrew Rossabi updated members on progress of Vol II of the biography and its proposed content. Andrew is also working with Robert Hyde of Galileo Books who is publishing a selection of Jefferies' writing (selected by Andrew) for *The Jefferies Miscellany* that is due to be published in 2019.

#### **4.3 Richard Jefferies Museum**

Mike Pringle was absent.

#### **4.4 Broadwater Cemetery & St Piran's Churchyard**

Michael Parrott had not reported anything of note regarding Jefferies' grave or the memorial garden at Broadwater Cemetery. Jean Saunders updated members about the discovery of Jessie Jefferies' grave that has now been cleared from its dense thicket in St Piran's churchyard, Perranzabuloe. It was found to be in excellent condition and the memorial inscription was quite clear. Jane Barclay, a local gardener, has been employed by the Society to visit the grave every six months and maintain it with a view to planting spring bulbs and wild flowers once the bramble and blackthorn roots have died. A vote of thanks was made to Bryan Carpenter and Jennie Carpenter,



Society members in Cornwall, for all their hard work, help and photographs of progress.

#### 4.5 Bursary Award

Regrettably, there have been no applications for the award. It has been well-advertised – and there have been nearly 300 visits to our web-site page that gives details about the award. To recap, a sum of up to £2000 p.a. is set aside to support costs associated with ongoing, high-quality research projects which serve to promote new understanding of the writings of Richard Jefferies, or of the issues which relate to or arise from his work. The award is open to all students.

#### 5 ANNUAL REPORT

The content of the annual report was accepted as a true record of the Society's activities. Proposed by Ray Morse; seconded by John Shortland and carried by Members.

#### 6 TREASURER'S REPORT

It was reported that there is a very healthy balance in the accounts and over £8,000 is available for unexpected expenses. No questions were raised by members. Andrew Rossabi proposed acceptance of the 2017–2018 published accounts; seconded by Peter Faulkner and carried by members. Eric Jones signed the accounts as correct.

7 ELECTION OF EXAMINER OF ACCOUNTS. Rob Brailsford, a chartered accountant, is willing to continue to offer his services. He was proposed for re-election by Jean Saunders; seconded by Barry Sloan and carried by members.

#### 8 ELECTIONS TO EXECUTIVE COUNCIL.

Patrick Dillon, Margaret Hunt, John Price, and Richard Stewart have served their three- year term of office and all were willing to stand again for a further term of office. The Executive Council proposed the re-appointment of all four members, seconded by Barry Sloan and carried by members.

John Price is unable to be re-elected as Chairman and a formal vote of thanks was proposed by Eric Jones for all of John's good services 'beyond the call of duty' for so many years. This vote was warmly supported by all present.

Our Constitution calls for the Exec. Council members to elect the Chairman. At their meeting held last month, Barry Sloan was proposed subject to his agreement. This was endorsed by members at the AGM, with much appreciation. As such Barry Sloan was elected Chairman and this will run to his current term of office as an Executive Council member to 2020.

Regrettably Eric Jones announced that for, personal reasons, he needs to resign from the Executive Council as from today. His contribution and help will be much missed.

9 MOTION – changes to the Constitution, proposed by Jean Saunders, seconded by Andrew Rossabi and carried unanimously by members including 53 postal votes in favour.

In Clause 6: SUBSCRIPTIONS: Subscriptions shall be payable on the 1st [delete July and add] **JANUARY** each year, although subscriptions of new

members paid after 1st [delete April and add] **OCTOBER** in any year shall be accepted as the subscription for the following year.

In Clause 9: ANNUAL GENERAL MEETING: The Annual General Meeting of the Society shall be held in [delete October and add] **APRIL**, or as soon thereafter as possible to receive the Statement of Accounts, to elect the Officers and Council Members as necessary, to receive a report on the previous year's activities, and to transact general business.

In Clause 12: ACCOUNTS AND AUDIT: The accounts shall be made up to the [delete 30 June and add] **31st DECEMBER** in each year and audited by the Society's Auditor.

The reason for the change is to permit the Society to hold its AGM in the spring and take advantage of the longer daylight hours to encourage more members to attend the meeting and the lecture. May will be the preferred month to meet. It was suggested that the Birthday Lecture should be renamed as the Spring Lecture. Changes to arrangements were explained to members and the next newsletter will carry details.

#### 10 ANY OTHER BUSINESS

##### 10.1 Programme for 2019

Study Day. The Study Day for next year has been cancelled. Outings and further meetings to be reviewed as appropriate.

Joint meeting with the Friends of Alfred Williams. Margaret Hunt confirmed that she had talked to Roy Burton and the Friends of Alfred Williams will be happy to Chair the joint meeting with the Richard Jefferies Society. The first Saturday in April is suggested as the meeting date.

10.2 Promoting Richard Jefferies and the Society to young people. Austin Sparks suggested producing material that could be sent to schools, primarily in Swindon – a poster for example – to bring Richard Jefferies' name to the younger generation. It was acknowledged that the Richard Jefferies Museum Trust had done much good work to this end already.

John Shortland suggested that the Society's Facebook page should not be a closed membership to encourage others to read and post to the site. John agreed to contact Rebecca Welshman to request that changes were made to the account to open access and he offered to act as a moderator for the group so that any inappropriate postings are not published.

##### 10.3 Henry Williamson Society meeting

Peter Faulkner reported that the event to promote Richard Jefferies to the Henry Williamson Society was extremely successful, most enjoyable and very informative.

The business part of the AGM ended at 12.55.

Jean Saunders  
Hon. Sec.  
28 October 2018

## TREASURER'S REPORT

Financial Statement for extended financial period 1 July 2018 - 31 December 2019

Receipts and Payments Account

| <b><u>Receipts</u></b>           | Unrestricted<br>Funds | Designated<br>Funds | Restricted<br>Funds | <b>Total<br/>2019</b> | Total 2018     |
|----------------------------------|-----------------------|---------------------|---------------------|-----------------------|----------------|
| <u>Subscriptions</u>             | 2350.83               |                     |                     | 2350.83               | 1996.56        |
| <u>Donations:</u> <i>General</i> | 690.80                | 500.00              | 252.10              | 1442.90               | 1818.58        |
| <i>Grave</i>                     |                       |                     | 426.00              | 426.00                | 0.00           |
| <u>Book Sales</u>                | 659.55                |                     |                     | 659.55                | 2672.95        |
| <u>Gift Aid Reclaim</u>          | 1180.79               |                     |                     | 1180.79               | 1460.42        |
| <u>Interest received</u>         | 263.40                |                     |                     | 263.40                | 135.44         |
| <b>Total receipts</b>            | <b>5145.37</b>        | <b>500.00</b>       | <b>678.10</b>       | <b>6323.47</b>        | <b>8083.95</b> |

### **Expenditure**

|                                  |                |                |               |                |                |
|----------------------------------|----------------|----------------|---------------|----------------|----------------|
| <u>Publications</u>              | 1075.45        |                |               | 1075.45        | 968.71         |
| <u>Rent/Room Hire</u>            | 55.00          |                |               | 55.00          | 50.00          |
| <u>Subscriptions paid</u>        | 66.00          |                |               | 66.00          | 64.50          |
| <u>Lecture fees</u>              | 48.43          |                |               | 48.43          | 0.00           |
| <u>Administration</u>            | 1449.37        |                |               | 1449.37        | 1547.14        |
| <u>Insurance</u>                 | 235.20         |                |               | 235.20         | 95.20          |
| <u>Webb Lit. Prize</u>           |                | 1022.80        |               | 1022.80        | 1072.98        |
| <u>Jefferies Land Fund (JLF)</u> |                |                | 252.12        | 252.12         | 148.70         |
| <u>Graves</u>                    |                |                | 142.50        | 142.50         | 0.00           |
| <u>Biography</u>                 |                |                |               | 0.00           | 3608.99        |
| <b>Total payments</b>            | <b>2929.45</b> | <b>1022.80</b> | <b>394.62</b> | <b>4346.87</b> | <b>7556.22</b> |

### **Excess of receipts over payments**

**1976.60**

527.73

Bank/B.Soc/Paypal/P.Cash

as at 30 June 2018                      59444.90

as at 31 Dec 2019                      **61421.50**

2019                      2018

### Distribution of funds

### **Statement of Assets**

|              |           |           |                 |                 |
|--------------|-----------|-----------|-----------------|-----------------|
|              |           | Biography | 11133.11        | 10861.01        |
|              |           | Webb Lit. | 22928.72        | 23451.52        |
|              |           | Journal   | 250.00          | 250.00          |
| Cash funds:- |           | JLF       | 10942.95        | 11195.07        |
|              | Bank      | Grave     | 283.50          | 0.00            |
|              | Paypal    | Bursary   | 2000.00         | 2000.00         |
|              | B/Society | General   | 3500.00         | 3500.00         |
|              |           | Reserves  | 10383.22        | 8187.30         |
|              |           |           | <b>61421.50</b> | <b>59444.90</b> |

## Notes to the accounts

The JLF reserve is 'restricted' to ensure that any disposal is for educational use. An annual allocation of up to £250 is allowed for research for the *RJS Journal* and up to £2000 for the Bursary. There were no applications for projects related to the Bursary Fund.

There is a stock of publications worth around £1000 that are an asset of the Society but which do not appear in the Society's receipts and expenditure accounts.

The John Webb legacy is 'designated' for the annual RJS and White Horse Bookshop Literary Prize award. £500 is donated by the White Horse Bookshop towards the £1000 literary prize.

General funds cover the essential running costs of the Society.

Reserves are available for unexpected expenses, gifts etc.

The accounts for this financial period are unique in that they cover an eighteen month period to take account of the new membership and financial year moving from 1 July to 1 January. As such some yearly out-goings (that include insurance, web facilities and the autumn newsletter) were paid twice in the financial period. At the same time seventeen members continued to pay their membership on 1 July and this has given a false picture of income from subscriptions and donations. There have been two Gift Aid reclaims boosting income.

Administration costs remain low thanks to the generosity of Trustees who not only give their time freely to manage the Society, but also cover their personal expenses and even donate their travel expenses back to the Society as part of the Gift Aid facility. Thanks also to other members who have contributed their time freely on behalf of the Society and to those who have made generous donations in appreciation of our work, including the new Grave Fund. The Society couldn't function without your generosity.

The Society's Trustees provisionally approved the financial statement at their meeting dated 1 February 2020.

Rob Brailsford (Institute of Chartered Accountants England and Wales), Examiner of Accounts, has checked the accounts, confirmed that the accounts are correct and signed his report to that effect on 13 January 2020 (see next page). We are most grateful for his good service and advice. Mr. Brailsford is another person to be thanked for providing his help free of charge.

*Tom Saunders*  
Hon. Treasurer  
1 February 2020



**CHARITY COMMISSION  
FOR ENGLAND AND WALES**

**Independent examiner's  
report on the accounts**

**Section A**

**Independent Examiner's Report**

**Report to the trustees/  
members of**

**The Richard Jefferies Society**

**On accounts for the  
period ended**

**31 December 2019**

**Charity no  
(if any)**

**1042838**

**Set out on pages**

|  |
|--|
|  |
|--|

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the period ended 31 December 2019.

**Responsibilities and  
basis of report**

As the charity trustees of the Trust, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

**Independent  
examiner's statement**

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination which gives me cause to believe that in, any material respect:

- accounting records were not kept in accordance with section 130 of the Act or
- the accounts do not accord with the accounting records

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in order to enable a proper understanding of the accounts to be reached.

**Signed:**

*Robert Brailsford*

**Date:**

**13 January 2020**

**Name:**

**Robert Brailsford**

**Relevant professional  
qualification(s) or body**

**Institute of Chartered Accountants in England and Wales**

**Address:**

**19 Prospect Place, Swindon, SN1 3LQ**

## RICHARD JEFFERIES MUSEUM TRUST REPORT

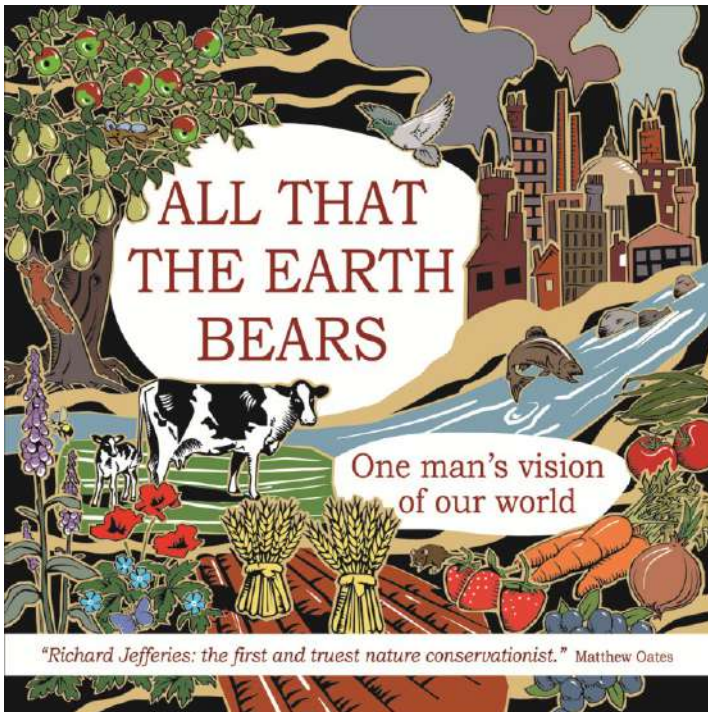
*Mike Pringle*

This year is a very different year for the museum, for several reasons. Firstly, we kicked off with a full (though still growing) calendar of activities, all online at the beginning of January. This is a first, since normally we are developing things as the months roll by. However, because we now have a large, strong and regular team of talented and committed volunteers, we were able to create a good working pattern last year which not only laid the model for this year's calendar, but also raised enough money to pay for it. And all without a penny from grants.

Secondly, the whole team is dedicated to the idea of a new building on the site. Of course, although it will be new, it is planned to be a timber-framed structure within the walls of the original cattle-shed behind the other outbuildings; a perfect place for a bit of shelter, as RJ describes: 'Then, turning to the left, I found some shelter behind the cart-house and stable wall: not so good a strolling place, but better than none. If the breeze shifted south or west, quarters often cold in winter and spring, when the air blows full of moisture, there still remained the "paving", as it was called: a broad footpath flagged by the house on the north side.' The intention of the new building is to provide an indoor space, a sort of mini hall, for events, as well as a small kitchen, accessible loos and a café area. This will mean that the museum is not so dependent on the outdoors, with all that the English weather throws at us, and will free the main house and cottage spaces up to be further developed as an ever richer, museum to the man and all he stood for. This year, we are applying for planning permission and, if that goes as we hope it will, then starting a major fund-raising effort for the costs of the building, which will involve grant applications as well as other methods such as 'crowd funding'. To this end, we have also been putting together a new 'coffee-table' book about RJ: a fully illustrated, hardbacked affair which tries to make Jefferies accessible to as wide a range of people as possible, packed with quotes and beautiful photographs of all aspects of nature and artefacts from the museum. The idea is that the book will be given to those who donate over a certain amount to the museum—details yet to be decided—although we will obviously sell copies too.

In other news, the day-to-day work carries on, with the team working hard on everything: family events, participation activities, finances, admin, restoration, maintenance, gardening. You name it! We are also pushing on with our digitisation of everything, including the collections, photographs, folders, and videos. And, in terms of new projects we are applying for a couple

of grants this year, including one to Arts Council for a project focused around *Wood Magic*, and another smaller project looking at tidying up the 'orchard', which has so far discovered a tarmac path alongside the wall, and gained access to the large apple trees against our boundary with the Sun. Sadly, we will not be hosting the Swindon Poetry Festival this year, since the marquee we hired in last year was totally inadequate in the poor weather. So, the festival will move to Lydiard this year, but the poets still use the museum regularly, and we hope that the event will be back when we have a building that would be perfect for it!



Provisional draft cover for the proposed 'coffee-table' book.

Editorial note: In January 2020 the Richard Jefferies Museum was awarded the accolade of one of the three top places to visit in Swindon using fifty criteria to compare. Many congratulations to Mike and the Richard Jefferies Museum Trust for all their hard work in gaining this accolade.

# RICHARD JEFFERIES LECTURE



**Liddington Village Hall  
Church Road SN4 0HB  
Saturday 9 May 2020  
2.30pm (refreshments 2.15)**

## **Coate Water and Colonial Visions: Islands and Lakes in *Bevis* and *After London***

**Dr. Mark Frost**



Coate Water circa 1900