I have now discussed those works of Williamson where the influence of Jefferies is both patent and of great importance. I shall now turn to those works, most of them dating from later in his career, where the influence of Jefferies is of less importance, but is nevertheless a discernable strand in the total pattern.

Williamson is known best to the general reader for his books about wildlife, especially *Tarka the Otter* (1927) and *Salar the Salmon* (1935). The vivid descriptive passages and careful observation of the ways of the wild creatures in them owes something at least to Jefferies's example, although the style is individual to Williamson and the underlying approach to wildlife is his own. The characteristic prose-poetry of these books has Williamson's hallmark upon it, although there is some precedent in Jefferies for the use of regional words. [142] Williamson gives his animal, bird and fish characters names, and anthropomorphizes them up to a point, but not to the extent of making them speak as in traditional beast fables, Jefferies' *Wood Magic*, Sir John Fortescue's *The Story of a Red Deer* (18978), Richard Adam's *Watership Down* (1972) or Brian Carter's *A Black Fox Running* (1981). Williamson has an intuition of the basic at-one-ness of mankind and wildlife, but recognizes clearly the difference in species. In the Introduction to *Nature in Britain: an Illustrated Survey* (1936) he writes:

> *My own personal belief is that animals and birds, which are structurally akin to us, and appear to act and feel in many ways as we feel and act, are best to be understood by those despised individuals who 'humanize' them.* [143]

The humanization however, is just sufficient to make the reader enter imaginatively into the lives and deaths of the wild creatures; he recognizes his kinship with them, but does not forget his difference from them.

Of Williamson's autobiographical books the two which most clearly show some influence of Jefferies are *Goodbye West Country* (1937) and *The Story of a Norfolk Farm* (1941). *Goodbye West Country* is a personal journal for the year 1936. It contains some fine pieces of natural description, characteristically vivid and having something of Jefferies's example behind them as well as Williamson's acute observation. One of the most notable is found under the date 30 April and deals with the lowly but beneficient work of earthworms in the soil; after describing how he watched them emerging at night to collect apple-blossom, and take it into the earth to eat it, he reflects:

> *Worms are soil-makers; and their galleries and tunnels act as drains to the top-soil. They are poets, choosing at their annual spring festival the choicest food and converting it, after much enjoyment, into food for the trees again. Like poets they are the natural priests of the earth.* [144]

Jefferies too was interested in worms; he praises Charles Darwin's book *Earthworms* in 'Walks in the Wheat-fields' in *Field and Hedgerow*, [145] and it might well be that Williamson was first alerted to the function of worms by this reference in Jefferies.

Another aspect of *Goodbye West Country* which I think shows some influence by Jefferies, is Williamson's contrast between the benign effect of country-life and the baleful effect of town-life upon humanity. In The *Story of My Heart* Jefferies contrasts what he considers to be the harmful iterated teaching of 'house-life' with the wisdom that comes in the open air; [146] he wants to help towards a fuller life the Londoners rushing hither and thither in front of the Royal Exchange unconscious of the sun; [147] he attacks the infatuation of the people of the nineteenth century with

money. [148] The excessive importance of money and the corrosive effect of debt is an important theme in *Amaryllis at the Fair*. Although Iden is a clever and cultivated man, he is unpractical and unable to make his farm pay. Amaryllis tries to help the situation by doing sketches to sell; she has talent, but often feels so overwhelmed by the financial difficulties of the family that she is unable to exercise her art. Jefferies's comment on this is severe and unequivocal:

> *How unnatural it seems that a girl like this, that young and fresh and full of generous feelings as she was, her whole mind should perforce be taken up by the question of money; an unnatural and evil state of things.* [149]

Williamson is well-aware that the 'town-mind' can be found in the country, being the dominant outlook of the age, but he believes that the natural life which can still be led in the country leads to harmony within the human personality and thus towards peace rather than war. Thus he is led to declare: 'Natural man on his natural earth; the highest philosophical truth'. [150] This was one of the reasons which moved Williamson to leave Devon to farm in Norfolk from 1937—45. It was also one of the reasons by he had turned about 1927 from sympathy with Lenin's point of view to an aspect of Hitler's, which he believed to be:

> *...an improved model, based on every man owning, in a trustee-to-nation sense, his own bit of land, and fulfilling himself in living a natural life. A tangled-up, frustrated industrial jungle before the War; afforestation, with individual responsibility and rectitude, the post-war idea.* [151]

It was of course the policy of the National Socialist Government to foster agriculture and encourage the small farmer; Walther Darré, the Minister of Agriculture has been recognized recently to have had some ideas in common with today's 'Greens'. [152] Thus it was that Williamson arrived at his opinion that Hitler could be linked with Jefferies [153] and that if he had been born an Englishman:

> *... he wouldn't have lived in a town, with pavement ideas, this wandervogel of pre-war, the wander-bird then without mission, completely self severing from a gold-civilization which repressed all the best in children and mechanized men for its economic factory-jungle pavement existence.* [154]

Williamson doubts that he would have 'become a Maxton with greater fire', a modernist poet, painter or musician, but believes rather that he would have 'gone back into the Army, or the Air Force, and written philosophical books after parade hours — had he been one of the English, who "won" the war'. [155] In other words he would have been rather like T.E. Lawrence, whom Williamson admired intensely and whose death he deplored bitterly.

It was after Lawrence's death that Williamson turned to Sir Oswald Mosley, and Mosley's influence blends with that of Jefferies in *The Story of a Norfolk Farm*. Jefferies himself did not want to be a farmer; he always wanted to be a writer, but he had great knowledge of agricultural and related affairs. Furthermore he recognized the possibility given reasonable prosperity, of genuine human happiness on a traditional farm: '... believe me', he declares, 'the plain plenty, and the rest, and peace and sunshine of an old farm-house, there is nothing like it in this world!' [156] So it is that he deplores the depopulation of rural areas:

> *Machinery has not altered the earth, but it has altered the conditions of men's lives, and as work decreases, so men decrease. Some go to the cities, some emigrate; the young men drift away, and there is none of the home life there used to be.* [157]

In the same essay from which the preceding quotation is taken, 'Walks in the Wheat-fields', Jefferies writes with great eloquence about the true wealth of nations being in corn rather than in gold. Mosley deplored the decay of agriculture in the 1930s, disprized by a Conservative Government more concerned with manufacturing industry and influenced too much, he believed, by the Money Power exercised by international financial houses. [158] Williamson's comments in *The Story of a Norfolk Farm* about the need to reclaim farming land and resist the false values of the period owe much, I suggest, to both Jefferies and Mosley. The power of his descriptive writing, especially in the 'highlights' of the book, such as the joy which attends the sowing of the first barley, [159] the farmhouse party, [160] or the coming of snow as Williamson and one of his sons walk home from the neighbouring town [161] owe nothing to specific passages in Jefferies, but nevertheless are influenced, I believe, by Williamson's enthusiasm for his example as a descriptive writer.

The moral fable *The Phasian Bird* (1948) also has many marvellous passages describing the scenery and wildlife of a farm, drawn from Williamson's own, featured in *The Story of a Norfolk Farm*. The emotional tone of the descriptions is however different; it is touched by elegiac feeling, lamenting the decay of the countryside in the late 1930s. In this book the wild creatures are given names in the manner of those in *Tarka the Otter*, and Chee-Kai the phasian bird of the title, an exotic hybrid pheasant in which the dominant strain seems to be that of the Reeves' pheasant, is both a 'character' and a symbol of human aspiration for a better world, coupled with artistic achievement. Once again I would suggest the diffused influence of Jefferies's example. The moral, political and social comments in the book, show as in the case of those in *The Story of a Norfolk Farm* a blend of Williamson's own reflection and insight with the influence of Jefferies and Mosley. However while *The Story of a Norfolk Farm* is a success story, *The Phasian Bird* is a tragedy. The values of the countryside are threatened by the servants of the Money Power. Wilbo, the hero, is a political idealist, imprisoned during the Second World War for his views (a veiled reference to detention under the 18b Regulations); he fails as a farmer, and like Chee-Kai is killed at the end of the book. The ultimate message which Williamson conveys is the Christian one of forgiveness for one's enemies which of course has its source in the Gospels rather than elsewhere.

Williamson's masterpiece is the vast sequence of novels *A Chronicle of Ancient Sunlight* (1951–69) and although the literary models for it are much more Galsworthy's *The Forsyte Saga* and Tolstoy's *War and Peace* than anything Jefferies wrote, nevertheless the influence of Jefferies a significant element in the total artistic whole. This shows itself, as in the novels and autobiographical books already discussed, in some of the themes as well as generally in the vivid descriptive passages.

The phrase 'ancient sunlight' itself is inspired by Jefferies, although it does not occur in those very words in his writings. Williamson uses the phrase in various places before putting it in the title of the *Chronicle*. [162] He tells us what it means in *Goodbye West Country*: '... ancient sunlight is Truth: seeing the past with clarity'. [163] For Williamson clarity means not just clearness of sight; it implies also imaginative and loving *insight*. 'Ancient sunlight' for him is objective yet sympathetic, understanding and compassionate memory. In the *Chronicle* Williamson wishes to

see his characters in a true, yet kindly light; 'without shadows, as the sun sees them'. [164] He wants to be more impartial towards them than he felt Galsworthy was towards his characters in *The Forsyte Saga*. Although Williamson's use of the phrase is original, undoubtedly it has behind it those passages in *The Story of My Heart* where Jefferies recalls how, in the sunlight as he lay on the downs, he could enter imaginatively into the life of past centuries. [165]

The *Chronicle* is not merely a human story, although it is a very good one; it embodies various themes which Williamson wishes to carry by it into the reader's mind and heart. Thus although Williamson wishes to be, and very largely succeeds in being impartial to his characters, he does have a 'message'. His great achievement is to combine these two aims and embody his message imaginatively in the story. The theme of the *Chronicle* is similar to that of the *Flax;* in Williamson's own words, it is that of 'redemption'; given 'subjective or romantic treatment' in the Flax, but in the *Chronicle* portrayed in 'the classic or objective' manner. [166] The *Chronicle* like the *Flax* is both a *Bildungsroman* and a 'thesis novel', but it is richer, more mature and more artistically satisfying. Adequately to analyse it would of course take at least a chapter in a full-length book. My purpose here is to show how the influence of Jefferies is an element in the total achievement.

Phillip Maddison, the hero, has a somewhat difficult and unhappy childhood because of disharmony between his parents. Richard his father, comes to feel himself a failure. Poor eyesight has precluded his following a naval career, and the loss of most of the family land in Wiltshire has meant that he has had to take a job first in a bank, then in an insurance office in the City of London. Cut off from the benign influence of the countryside, he begins to feel frustrated and irritable. *The Dark Lantern*, the first volume in the sequence, begins with Richard, recently arrived in London, trying to continue to pursue his hobby of collecting butterflies under the inauspicious conditions found on 'the Hill' in Wakenham, near his lodgings (drawn from Hill Fields, Lewisham). He is never happy in a suburban environment, escaping from it when he can on his bicycle, into the countryside of north-west Kent, or further afield to his old home at Rookhurst and elsewhere. As a substitute for farming, he does some gardening on a local allotment. Of course not all his irritability comes from this; his wife Hetty, delightful though she may be, is not entirely compatible in temperament with him. Nevertheless, the bad effect of being removed from the countryside is a significant fact in his malaise, and is in accordance with Jefferies's outlook. We remember that Jefferies himself, although he did feel the stimulation of London crowds, nevertheless spent much time walking by the Hogsmill River and on the local footpaths when living at Surbiton. [167]

In the first three novels of the sequence (*The Dark Lantern, Donkey Boy* and *Young Phillip Maddison*) Williamson brings to bear his descriptive and narrative powers with great effect to create the urban environment with its ugliness and oppressiveness. To take some examples, one might cite the episode in *The Dark* Lantern in which Mr. Turney and Hugh arrive at Liverpool Street Station and walk towards London Bridge accompanied by an unemployed man carrying Mr. Turney's bag, [168] or in the same novel, that in which ragamuffins in the mean streets around Mill Lane throw stones at Richard and Hetty, or that of Richard's walk part of the way homewards from Waterloo Station after attending his father's funeral. [169] In *Donkey Boy* one might point to the fine description of winter fog which delays Richard's train, [170] while in *Young Phillip Maddison* one might instance the description of Phillip's walk home to Hillside Road from school, through the Mill Lane area. [171] Indeed the whole ambience of the Maddison family is created with extraordinary vividness and richness; streets, houses and their interiors, shops and

schools. The whole is drawn from Lewisham, [172] but has a marvellous fictional reality into which the reader can enter fully.

An upbringing in such an environment is a disadvantage to Phillip; he is, writes Williamson, like many boys of the decade 1900–10 in his district:

> *The subdued expression on his face was characteristic of many children in the district in the first decade of the twentieth century: a remote look in the eyes, as though the living scene were generally being evaded; a pallor upon cheek and brow, due to long hours of sunlessness in school, and to existence in a smoky, often foggy atmosphere during half the year; and on a diet the main food of which was bread whose composition lacked the beneficial germ, or "sharp" of the wheat berry, being made of the interior filling whose whiteness had been enhanced by chemical bleaching.* [173]

Some of his teeth are already decayed, and although some of his difficulties of temperament come from the domestic situation in his own home, nevertheless he shares certain characteristics with those:

> *... who were being brought up in a district where the living soil had been partly suppressed by industrial civilisation. His chaotic inner living, direct reflection from his environment, was apparent on his features, in the melancholy cast of the countenance in repose, particularly in the drooping corners of the wide mouth, and the sad expression of the eyes.* [174]

Fortunately however for Phillip, he has access to the country, first at Beau Brickhill in Gaultshire where some relatives live (drawn from Aspley Guise, Bedfordshire), and secondly in the fields and woods south of Wakenham. Phillip's first visit to Beau Brickhill House is a revelation of happy, harmonious family living, and the pleasures of the countryside. He continues to make visits there over the years until shortly after the First World War. [175] Sometimes with his friend Desmond Neville (drawn from Terence Tetley, as we have noticed Jack Temperley partly is) but often alone, Phillip enjoys bird-watching at first quite close to Wakenham and the Seven Fields of Shroffton (from Shroffield) and Whitefoot Lane (its real name). Later the friends go further afield to Knollyswood Park (Holwood Park), Squerries (its real name) and other estates near Westerham which they have got permission to visit. The result of such excursions is highly beneficial; like Bevis, Phillip grows in health and strength. Furthermore the escape from the tensions at home help him to become calmer and happier:

> *A softer look came into his eyes, his face lost its furtive strain of fear, its expression became clear and simple in the sun, though in moments of memory the melancholy (the hunger for the mammalian warmth of lvoe which had come upon him since his earliest years, from his aloneness) was to be seen upon his face. Thus he grew in secret love for the birds he watched in their nests, away from the constrictions and denials of home and school.* [176]

This however is not sufficient in itself to help him to develop fully as a human being: he is still deprived of the love he needs; as he recalls to Melissa in *The Gale of the World*, the last novel in the sequence:

> *I became offset from all at home, and lived in my own private world, giving my affection to wild birds. I was so happy too, in the countryside, alone on my bicycle.* [177]

Self-knowledge, he recognizes, could not in itself replace what was lost — 'a natural spontaneity in love.' [178]

Wakenham is soon lost to Phillip; urban spread destroys the Seven Fields of Shrofften, Whitefoot Lane and Cutler's Pond (drawn from Southend Pond). Here there is a similarity in the deprivation suffered by both father and son:

> *The continuity of both lives had been broken in early youth; Richard's by the extravagances of his father, by which the base of life, the land, was lost: Phillip's by the obliteration of the country adjoining London. In those woods, along those paths through field and heath which he had followed in boyhood, often alone, Phillip had experienced an ecstacy, a joy of living, which was now lost under bricks and mortar in row upon row of little houses, killing the land, mortifying the spirit of love.* [179]

Later, during the Second World War, Phillip will discover that a place in Gaultshire, a spinney and the fields around it, much loved in boyhood has been destroyed also by industrialization. [180]

It is of great significance that Phillip reaches the nadir of his fortunes, in depression and disintegration shortly after the First World War after making a journey with the sinister Tom Ching up the polluted and desecrated River Randesbourne (drawn from the Ravensbourne). For Williamson a 'clear water stream' (the title of his book about the river Bray in Devon, 1958) is a symbol of spiritual health and clarity. Conversely a polluted stream is a symbol of spiritual disease and confusion. [181] The journey, described not only vividly, but with great feeling for the tragedy which nature has suffered there, leads to the incident in which Ching sets fire to a hut, and Phillip having taken the blame, goes to prison for a month.

The destruction of nature witnessed by Phillip is part of a national tragedy which Williamson sees in terms influenced by Jefferies together with C.F.G. Masterman, Sir Henry Rider Haggard, and Sir Oswald Mosley. In a seminal passage in *The Dark Lantern*, Richard, awaiting Phillip's birth, reads in his father's journal a lament for the passing of the old rural order in England and its replacement by a new urban machine-society which he believes can only be regenerated by a man of heroic strength and powers of persuasion. This evil development, as he regards it, has come about through Free Trade, desired for reasons of sordid profit by the controllers of the Money Power:

> *From the land which is the mother of the race go the children to the towns, with their cheap food, foreign produce of peasants paid but a few pence a week to produce that food, which is bought by the financiers of the City of London, who virtually control the economies of those foreign countries, for their own profit. These financiers also control the exports of our factories, into which the rosy-faced countryman has gone, in a few years to lose his health and his stability of living, which before was balanced in natural work upon the soil.* [182]

He recalls the part played in the fall of ancient Rome by the neglect of the wheatfields, the source of true wealth, and the desire for gold:

> *The very gold that is now in process of ruining England is the same gold that sapped the soil that fed the strength of Rome. The money changers have moved on, that is all — into the City of London.* [183]

There is potential for recovery but it has not yet been activated; Englishmen condone the system, even if it involves war:

> *The idea of resurrection lies dormant, as the germ of the wheat berry in the mother soil, within the darkness of each of us in our daily circumstance; and each of us in our varying ways give praise to the false idea which seizes new territories far away so that their riches may be transported to the barren vaults of the mighty City of London, even at the cost of war, which follows what is called Trade behind the Flag. While the sighs of the soldiers dying far from the cottages and cornfields of their lost living mingle with the sighs of their brothers in the dark and narrow streets under the shadows of the factories of progress. And in passing these tombs of the living, let us bow the knee to the Lords of Free Trade, who are in process of disinheriting mankind from the earth.* [184]

These passages apply to Richard's father, in that according to Richard's sister Viccy, it was because of the bad effect which radicals and Free Trade had on farming that their father was discouraged and took to foolish and evil ways. [185] However these passages have a much wider relevance to the *Chronicle* as a whole. The idea that wars can be justified for profit applies, in Williamson's view, to the First World War, which he regards as essentially a trade war. Furthermore the Second World War can be regarded, in Sir Hereward Birkin's phrase, as 'the Moneylenders' Revent'. [186] Birkin is drawn from Sir Oswald Mosley, and the phrase seems to have the novelist's approval in the context in which it occurs. Hitler 'has kicked out Money, and Money wants its revent', declares Birkin. These notions are anticipated in Phillip's grandfather's journal; in *A Solitary War*, set in the early months of the Second World War, Phillip reads from the journal to some shooting guests a passage which prophesies both wars, that of 1914 'for exports; this one for the Golden Calf'. [187]

The financial system continues in England; the impulse towards what Phillip regards as resurgence fails; pollution and urban squalor remain. Does this mean that the *Chronicle* is pessimistic in tendency? No, it does not; Williamson, like Jefferies is essentially an optimist. In this he is influenced by Jefferies, but he transcends his ideas, and has I think, his own wisdom to offer to the reader. In this the faculty of imagination plays a key role. During his holiday in Devon shortly before the First World War, and before he had serious aspirations to be a creative writer, Phillip has an experience of feeling at one with nature, akin to that of Jefferies on the downs near Coate. As he walks on Exmoor, he reflects:

> *Day after day had been hot — bright in the dream of summer, of all summers had ever been and would ever be, for the world was now timeless as it was remote. He was one with the sky, he had found completion. A holiday into eternity, he thought to himself, again-and-again.* [188]

His feelings for nature leave him temporarily owing to the fears and coarsening effect of the war, but after his imprisonment — his final 'test to destruction' he comes to the illuminating conviction that 'no man could be destroyed, once he had discovered poetry, the spirit of life.' [189] His feelings for nature revive, and he begins to experience the urgent stirrings of the creative imagination. His vocation, he comes to believe, is to be a writer. Before he realizes that he must be irrevocably true to this vocation, he has to undergo further growth; twice he is distracted by practical affairs, when farming first on the family land in Wiltshire and secondly in

Norfolk just before and during the Second World War. Like Willie, he comes to value Jefferies's writings very highly being sympathetic to Willie's idea that in them although there may not be formal and traditional Christianity, nevertheless there is a Christ-like spirit. [190] Phillip even when farming in Norfolk is never merely a practical man; he continues to write and is sustained by his vision of a regenerated countryside within a redeemed Britain. At Christmas 1939 he has this vision:

> *... for the moment or two he lived in the farm of his imagination, seeing it lying under the peaceful skies of the new world to come out of the present sombre deadlock of justice and injustice, of fear, hope, tolerance and intolerance, under-lying the feelings of all men of all countries. How fine a thing to see fleets of lorries bearing chalk and yellow loam to these heaths of thin and acid soils, of new villages planned and new homesteads arising in pleasant orderliness. The speculators' jerry-built houses outside the towns of old England would gradually be pulled down, their rubble used for the foundations of new tree-planted roads.* [191]

He witnesses the appalling deterioration of Hitler, whom he had believed to be a "Lightbringer' into the 'Prince of Darkness', a virtual demon — a transformation brought about in his view because a visionary and an artist had descended into the market-place and became corrupted in the process. [192] After the lightning flash at the end of *The Gale of the World* which temporarily stuns him, he comes to and resolves that for the rest of his life he will be true to his calling as an artist. In a series of novels he will recreate the past 'in ancient sunlight', he will incorporate into them 'Birkin's dream' of a new united Europe, and above all he will write in a spirit of love — 'love which dissolves arrogance and hatred — love by which one can see all things as the sun sees them, without shadows'. [193]

Writing *in propria persona* in the 'envoi' to *The Gale of the World* Williamson sums up his credo:

> *All things of the visible world are by their material forms archaic; whereas the Imagination is the spirit of evolution to higher forms. All men and women of good will who hold to their being by this spirit know the greater love which streams from 'the fostering hand of the Creator'.* [194]

That last beautiful and meaningful phrase is not as I at first thought from William Blake or Wordsworth; it is in fact from Sir Oswald Mosley in a private letter to Williamson. [195] Ultimately Williamson's view of the artist, as of life, is a religious one. His belief is 'that the artist is but a medium of the Spirit of life; that many, if not all of his "imaginative' thoughts and impulses towards magnanimity are as it were signals'. [196] The artist works 'to the glory of truth and beauty', and is in tune with 'the proved purpose of life on this planet to evolve to higher forms, under the fostering hand of the Creator and through that major instinct called love.' [197]

Thus Henry Williamson, that 'twentieth-century romantic' as Anne Williamson has accurately characterized him, [198] was able to absorb many influences of which that of Richard Jefferies is an important one, but he is never, as I hope I have shown, a 'derivative' writer in the pejorative sense; he is all along his own man and finally attains to a wisdom which I think we neglect at our peril.

NOTES

61 I discuss this novel in the article referred to *ante*, note 11; 'The Apprenticeship of a Novelist: the Early Unpublished Fiction of Henry Williamson', in *The Henry Williamson Society Journal*, Nos. 17, 18, 19
62 'The Novels of Henry Williamson', *Katherine Mansfield and Other Literary Studies* (1959), p. 101.
63 This notebook is in the Henry Williamson Archive in the University Library, Exeter.
64 From this we learn that Williamson had not at this stage realized that *The Flax of Dream* would make an admirable title for the whole tetralogy.
65 *The Flax of Dream*, 1 vol. edn., (1936), p. 4. All subsequent references are to this edition.
66 'Henry Williamson's *The Flax of Dream*: a Reappraisal', *Durham University Journal*, vol. lxxvi, no. 1 (December, 1983), p. 84. Also HW Society *Journal*, No. 20, p.5.
67 *Flax*, p. 7.
68 Ibid., p. 10.
69 Ibid., p. 7.
70 *The Story of a Norfolk Farm* (1941), p. 18.
71 *Flax*, p. 604.
72 *The Dewy Morn: a Novel*, with an Introduction by Laurence Lerner (1982) pp. 147–8.
73 Ibid., pp. 148–9.
74 Ibid.
75 *The Lone Swallows* (1922), pp. vi-vii.
76 Ibid., p. 7.
77 See Part I in, DUJ, vol. lxxix, no. 1 (December, 1986) pp. 85-6. HW Society *Journal*, No. 25.
78 *Woman's Illustrated and Eve's Own*, vol. xx, no. 491 (30 March, 1946) p. 13.
78a *The Beautiful Years*, chapter 6, Flax, pp. 58–9.
79 Ibid., p. 59
80 Ibid., p. 64.
81 'Hours of Spring' in *Field and Hedgerow*, ed. Samuel J. Looker (1948) p. 32; in Williamson's *Selections* from Jefferies, pp. 394–5.
82 Ibid., *Field and Hedgerow*, ed. Looker, pp. 36–7; in Williamson's *Selections* from Jefferies, pp. 399–400.
83 *The Beautiful Years*, chapter 19; Flax, p. 127
84 Ibid.
85 Sir Walter Besant: *The Eulogy of Richard Jefferies* (repr. 1893) chapter 2, pp. 57–8.
86 *The Beautiful Years*, chapter 5, Flax, pp. 48–9.
87 See *The Beautiful Years*, e.g. chapter 9, *Flax*, pp. 78–9; chapter 13, *Flax* p. 99; chapter 30, *Flax*, p. 226.
88 *The Beautiful Years*, chapter 30, *Flax*, pp. 234–5.
89 *Greene Fern Farm* ([1880]; repr. 1947) chapter 7, 'Dawn', pp. 130–1. Cf. the description of dawn and Bevis's reaction to it, *Bevis*, chapter 48, Everyman edn., (1966) pp. 390–1.
90 *The Beautiful Years*, chapter 30, Flax, p. 226.
91 *The Euology of Richard Jefferies* ed. cit., p. 45.
92 *Bevis*, Everyman's Library edn., 1966, chapter 11, p. 91; chapter 32, pp. 262–4; chapter 35, pp. 284–6, 289–90; chapter 49, pp. 399–40.
93 See the letter to the editor from Frank A. Swann (a contemporary of Williamson at Colfe's Grammar School, Lewisham) *The Henry Williamson Society Journal* no. 13 (March, 1986), p. 52.
94 'My Old Village', *Field and Hedgerow*, ed. Looker, p. 360; in Williamson's *Selections* from Jefferies, p. 409.
95 For Blake, see e.g. 'The Schoolboy' in *Songs of Experience*; for Wordsworth, see e.g. 'The Tables Turned', *Lyrical Ballads* (1805); *The Prelude* Book I, II. 559–66; Book V, II. 364–88; a letter to the inspectors appointed by a committee of the Council on Education: 'Is not the knowledge inculcated by the Teacher, or derived under his management from books, too exclusively dwelt upon, so as almost to put out of sight that which comes, without being sought for, from intercourse with nature...' (quoted in Peter Coveney: *The Image of Childhood*, with an Introduction by F.R. Leavis, 1967, p. 83). Williamson gives an account of his experiences at Colfe's in his article 'Out of the Prisoning Tower' in Brian Inglis (ed.) *John Bull's Schooldays* (1961), pp. 144–9.
96 'Nature and Books', *Field and Hedgerow*, ed. Looker, p. 247. This quotation provides the

general epigraph to *Dandelion Days* as a whole.
97 Ibid., p. 43. This quotation provides the epigraph to the first section of *Dandelion Days*, 'One Petal Out'.
98 Ibid. This quotation provides the epigraph to the second section of *Dandelion Days*, 'Opening of the Flower'.
99 'The Pigeons at the British Museum', *The Life of the Fields*, ed. Looker, p. 273; in Williamson's *Selections* from Jefferies, p. 270. This quotation provides the epigraph to the third section of *Dandelion Days*, 'The Seed Loosening'.
100 'Nature and Books', *Field and Hedgerow*, ed. Looker, pp. 51–2. This quotation provides the epigraph to the fourth section of *Dandelion Days* 'Over the Hills and Far Away'.
101 *Dandelion Days*, chapter 4, *Flax*, p. 279.
102 Ibid., chapter 22, *Flax*, p. 455.
103 See Yeats's poem 'An Acre of Grass' in *Last Poems and Plays* (1940).
104 *Dandelion Days* chapter 22, *Flax*, p. 456.
105 Ibid., chapter 10, *Flax*, p. 347.
106 Ibid., pp. 344–6.
107 *The Pathway*, chapter 3, *Flax*, p. 104–7.
108 *Dandelion Days*, chapter 1, *Flax*, pp. 253–60; chapter 6, *Flax*, pp. 310–15 (bird-nesting); chapter 6, *Flax*, p. 300 (nature diary); chapter 9, *Flax*, pp. 225–6 (racing on the Longpond); chapter 12, *Flax*, pp. 358 (owl club).
109 Cf. Jefferies, 'Wild Flowers' *The Open Air*, ed. Samuel J. Looker (1948), p.p. 68–71. 'The Pageant of Summer', *Field and Hedgerow*, ed.Looker, pp. 76–7; 'My Old Village', ibid., pp. 348–66. This last essay is included in Williamson's *Selections* from Jefferies, pp. 401–16.
110 *Dandelion Days*, chapter 9, *Flax*, pp. 334–5.
111 Ibid., chapter 28, *Flax*, p. 512.
112 Ibid., chapter 32, *Flax*, p. 542.
113 Ibid.
114 Ibid., p. 546.
115 *The Dream of Fair Women*, chapter 2, *Flax*, pp. 575–6; chapter 4, *Flax*, p. 601; chapter 5 *Flax*, p. 604; chapter 10, *Flax*, pp. 1218–19.
116 *Dandelion Days*, chapter 22, pp. 450–61.
117 *The Dream of Fair Women*, 'June 1919', *Flax*, p. 558.
118 Ibid., *Flax*, pp. 561–2.
119 Ibid., chapter 11, *Flax*, p. 668.
120 Ibid., *Flax*, p. 669.
121 Ibid., chapter 3, *Flax*, p. 588.
122 Ibid., *Flax*, p. 589. Cf. Jefferies, 'Hours of Spring', *Field and Hedgerow*, ed. Looker, pp. 25–6; in Williamson's *Selections* from Jefferies, pp. 385–6. Two key sentences from this passage are quoted, *ante*, note 59.
123 *The Dream of Fair Women*, chapter 17, *Flax*, p. 749. Cf. Jefferies, *The Story of My Heart*, ed. Samuel J. Looker (1947) chapter 1, p. 25; chapter 2, p. 28; chapter 3, pp. 38–41; chapter 7, p. 86.
124 *The Dream of Fair Women*, chapter 41, Flax, p. 979.
125 See Brocard Sewell: 'Some Thoughts on "The Flax of Dream" ', *The Aylesford Review*, vol. vii, no. 2 (Summer, 1965) pp. 103–4.
126 *The Pathway*, chapter 2, *Flax*, pp. 1029–30.
127 Ibid., chapter 15, *Flax*, p. 1332.
128 Ibid., chapter 10, p. 1219.
129 *The Story of My Heart*, ed. Looker, chapter 7, p. 85.
130 Ibid., p. 87.
131 Ibid., p. 83
132 Ibid., chapter 6, p. 74.
133 *The Pathway*, chapter 5, *Flax*, p. 1098.
134 See ibid., chapter 1, *Flax*, p. 1010, chapter 2; *Flax*, p. 1033; chapter 3, *Flax*, pp. 1043–4.
135 'Henry Williamson's *The Flax of Dream*: a Reappraisal', *D.U.J.*, vol. lxxvi, no. 1 (December, 1983) pp. 93-4. Also the Henry Williamson Society *Journal*, No. 20, p.5.
136 *The Pathway*, chapter 8, *Flax*, pp. 1168–9.
137 Ibid., p. 1178
138 *The Dewy Morn*, ed. cit., chapter 2, pp. 10–11.
139 *The Pathway*, chapter 16, *Flax*, pp. 1357–8.
140 Ibid., 'Last chapter', *Flax*, pp. 1415–16.

141 See 'Henry Williamson's *The Flax of Dream*: a Reappraisal' referred to in note 135, above.
142 See Jefferies, 'Village Miners', *The Life of the Fields*, ed. Looker, pp. 165–78; 'Field Words and Ways', *Field and Hedgerow*, ed. Looker, pp. 216-20. Jefferies's novel *Greene Ferne Farm* contains many racy passages in the Wiltshire dialect.
143 *Nature in Britain, an Illustrated Survey*, introduced by Henry Williamson (1936), p. 2.
144 *Goodbye West Country* (1937), p. 128.
145 'Walks in the Wheat-fields', *Field and Hedgerow*, ed. Looker, pp. 175–6. The correct title of Darwin's book is *The Formation of Vegetable Mould, through the Actions of Worms, with observations on their habits* ... (1881).
146 *The Story of My Heart*, ed. Looker, chapter 6, pp. 75–9.
147 Ibid., pp. 69–74.
148 Ibid., chapter 10, pp. 112–13.
149 *Amaryllis at the Fair*, the end of chapter 24 (*After London and Amaryllis at the Fair*, with an Introduction by David Garnett, Dent's Everyman's Library, 1939, p. 304).
150 *Goodbye West Country*, p. 313.
151 Ibid., p. 229.
152 See Anna Bramwell, *Blood and Soil: Richard Walther Darré and Hitler's 'Green Party'* (Abbotsbrook, Bourne End, Buckinghamshire, 1985). See also Darré's article 'The National Food Estate' in *Germany Speaks, by 21 Leading Members of Party and State*, with a Preface by Joachim von Ribbentrop (1938), pp. 148–57.
153 See Williamson's *Selections* from Jefferies, p. 222.
154 *Goodbye West Country*, p. 237.
155 Ibid.
156 *Amaryllis at the Fair*, ed. cit., chapter 33, p. 339.
157 'Walks in the Wheat-fields', *Field and Hedgerow*, ed. Looker, p. 169.
158 See Sir Oswald Mosley: *The Greater Britain* (2and edn., 1934) pp. 126–31; *Tomorrow We Live* (5th edn., April 1939), pp. 47–50.
159 *The Story of a Norfolk Farm*, chapter 30, pp. 252–7.
160 Ibid., chapter 44, pp. 344–58.
161 Ibid., chapter 49, pp. 386–8. I attempt a fuller appraisal of *The Story of a Norfolk Farm* and the other 'Norfolk' books in my article 'The Literary Qualities of Henry Williamson's Writings set in Norfolk', *The Henry Williamson Society Journal*, no. 12 (September, 1985) pp. 12–29.
162 See e.g. *Dandelion Days* chapter 1, *Flax*, p. 259; chapter 22, *Flax*, p. 455; *The Dream of Fair Women*, chapter 8, *Flax*, p. 634; chapter 31, *Flax*, p. 901; *The Wet Flanders Plain* (revised edn., 1929), p. 148; *Goodbye West Country*, p. 343; *The Children of Shallowford* (1939), chapter 23, p. 274.
163 *Goodbye West Country*, p. 343.
164 This is his declared artistic ideal for the presentation of human character from the date of the Preface to the American edition of *The Village Book* (1932) onwards (quoted in Williamson's own anthology from his writings, *As the Sun Shines*, 1941, p. 101). Cf. also *The Story of a Norfolk Farm*, chapter 5, p. 55; 'Last Chapter', p. 396; *The Sun in the Sands* (1945), chapter 22, p. 176. Cf. further the fictionalised account of this ideal in the last novel in the *Chronicle* sequence, *The Gale of the World* (1969), chapter 25, p. 361.
165 See The Story of My Heart, Looker's edn., chapter 3, pp. 38–48; chapter 7, pp. 85–6.
166 See 'Some Notes on "The Flax of Dream" and "A Chronicle of Ancient Sunlight" ' in Brocard Sewell (ed.), *Henry Williamson: The Man, the Writings. A Symposium* (Padstow, Cornwall, 1980) p. 148. Cf. *Goodbye West Country*, p. 183.
167 See Jefferies: *Nature Near London* ([1883], facsimile edn. with an introduction by Hockley Clarke, 1980) 'A Brook', pp. 55–67; 'A London Trout', pp. 68–79; 'Woodlands', pp. 1–13; 'Footpaths', pp. 14–27. For a commentary and some excellent photographs, see the article by H.K. Springett, 'Richard Jefferies at Surbiton and his "Nature Near London" ', in Samuel J. Looker (ed.), *Richard Jefferies; a Tribute by Various Writers*, 'The Worthing Cavalcade', (Worthing, 1946), pp. 113–28.
168 *The Dark Lantern* (1951) chapter 9, pp. 130–41.
169 Ibid., chapter 15, pp. 219–24; chapter 26, pp. 357–60.
170 *Donkey Boy* (1952), chapter 9, pp. 121–4.
171 *Young Phillip Maddison* (1953) chapter 8, pp. 85–5.
172 See the extremely informative article by Robert Tierney, 'Places and Associations in *Young Phillip Maddison*', *The Henry Williamson Society Journal*, no. 15, (March, 1987), pp. 8–17.

173 *Young Phillip Maddison* chapter 3, p. 30.
174 Ibid., p 31.
175 I discuss this aspect of the *Chronicle* at some length in an article in *The HW Society Journal*, No. 17, March 1988, p. 29 entitled 'Bedfordshire in the Writings of Henry Williamson'.
176 *Young Phillip Maddison*, chapter 19, pp. 243–4.
177 *The Gale of the World*, chapter 22, p. 296.
178 Ibid.
179 *The Phoenix Generation* (1965) chapter 6, p. 126.
180 *A Solitary War* (1966) chapter 4, p. 62.
181 The journey occurs in *A Test to Destruction* (1960) chapter 22, pp. 405–33. Cf. *A Clear Water Stream*, (revised edn., 1975) chapter 2, pp. 23–4; chapter 3, pp. 39–40; *The Story of a Norfolk Farm*, chapter35, pp. 292–3; chapter 37, pp. 305–6; chapter 44, p. 353; Epigraph, p. 403. Cf. further, *The Phoenix Generation*, chapter 6, pp. 143–5; *Lucifer before Sunrise* (1967) chapter 5, p. 76; chapter 32, pp. 465–6.
182 *The Dark Lantern*, chapter 29, p. 397.
183 Ibid., p. 399.
184 Ibid., p. 400. Compare with these passages, Jefferies, 'Walks in the Wheat-fields', *Field and Hedgerow*, ed. Looker, pp. 146–9; 169; 181–2 (in Williamson's *Selections* from Jefferies, pp. 327–9; 354–5; 361–3); C.F.G. Masterman *The Condition of England* (6th edn., 1911), chapter 6, pp. 160–74; H. Rider Haggard, *A Farmer's Year: being his Commonplace Book for 1898* 'Author's Note', pp. x-xii; Sir Oswald Mosley, *Tomorrow We Live* (5th edn., April 1939), pp. 47, 50.
185 *Donkey Boy* chapter 14, p. 179.
186 *The Phoenix Generation*, chapter 14, p. 319, and cf. ibid., p. 318.
187 *A Solitary War* chapter 8, p. 118.
188 How Dear Is Life (1954), ch. 8, p. 110.
189 *A Test to destruction*, chapter 23, p. 461.
190 *The Innocent Moon* (1961), chapter 5, p. 97; cf. *The Sun in the Sands*, chapter 5, p. 45.
191 *A Solitary War*, chapter 13, p. 194.
192 See *Lucifer before Sunrise*, pp. 213, 329, 457–8, 511–12 and cf. Williamson, writing *in propria persona* 'The Tragic Spirit', *The Adelphi* vol. 20., no. 1 (October to December 1943), p. 19.
193 *The Gale of the World* chapter 25, pp. 360–1.
194 Ibid., p. 363.
195 The passage containing the phrase is quoted without attribution in *The Story of a Norfolk Farm*, chapter 45, p. 367: 'I ask you ... to see man with all his faults as the immortal child of Evolution, turning his back on his ape-like origins, guided surely by the fostering hand of his Creator — mankind turning its anguished face towards a new and happier order, illuminated by the radiance of an ultimate beauty and an ineffable peace'. The attribution to Mosley is made by Williamson in two letters to Annabel Cash written on 31 October and 15 November 1969. (The 'Annabel Cash' collection of letters are in the Society's Henry Williamson Archive in the University Library, Exeter). The notion of evolution to 'higher forms' is discussed eloquently by Mosley in *The Alternative* (Ramsbury, Wiltshire, 1947) pp. 309–14. Phillip and Melissa quote from this passage in *The Gale of the World*, chapter 25, p. 360. Cf. further, Mosley, *Europe: Faith and Plan* (1958) pp. 143–7.
196 See 'Some Notes on "The Flax of Dream" and "A chronicle of Ancient Sunlight" ', Brocard Sewell (ed.) *Henry Williamson: The Man, the Writings. A Symposium*, pp. 153–4.
197 See Williamson's Foreword to the Richard Jefferies Society's celebration pamphlet for its 21st Anniversary, 1950–71 (Swindon, 1971), p. 1.
198 See Anne Williamson's letter to the editor, *The Scorpion*, no. 10, p. 44. Also Editorial. Henry Williamson Society *Journal*, No. 16, September 1987

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