

BEDFORDSHIRE LOCAL HISTORY ASSOCIATION

# HISTORY IN BEDFORDSHIRE

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The Association's 27th Year

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# SPECIAL ANNOUNCEMENT

The BLHA AGM & Summer County History Conference which was to be hosted by Bedfordshire Historical Record Society (BHRS) on 'Life on the Home Front in Bedfordshire during the two World Wars' on Saturday, 20 June 2020 at Priory Methodist Church, Newnham Avenue, Bedford, is **POSTPONED BECAUSE OF THE THREAT OF CORONAVIRUS**

We apologise for this and assure you that we hope to reinstate it, possibly in October.

Further details will be advertised when appropriate. This difficult decision was taken by the committees of the Bedford Historical Record Society, who are the hosting society, and the Bedfordshire Local History Association in the interests of the health of the attendees, speakers and organisers.

# Bedfordshire's Gold Rush: The Pulloxhill Gold Mine

How did a sleepy Bedfordshire village suddenly become the centre of the county's only known 'Gold Rush' in the 17th Century? The answer lies in a field north-east of the Parish of Pulloxhill where a mass of what was subsequently described as 'shining yellow talc with a yellow matter mixed with it' (Woodward, *History of Fossils*, 1728–29) was dug up by local farm workers in 1680. Charles II was on the throne and after the discovery was made public, the pit was duly seized as a Royal Mine, all gold found in the United Kingdom automatically becoming the property of the king. The Crown Agents, the Society of the Mines Royal (a company incorporated by Royal Charter in 1568) then appointed a firm of refiners to assess the find.

## What was this mineral?

Accounts now differ as to exactly what was found. Whatley's *Gazetteer of*



*England* (1750) states: 'the refiners finding what gold they extracted from the ore did not always answer the charge of separation, did not go on with it'. This view is restated by Abbott's *Essay on Metallic Works* (1833) and Watson's *Compendium of British Mining* (1843).

*Left: What the refiners were after: gold on quartz*

The *Victoria County History of the County of Bedford* (Vol 2, 1908, p 376) is more specific in calling the find gold quartz but adding that 'it consisted merely of flakes of mica in drifted stones (in a bed of gravel and) the mine was therefore abandoned'.

A fuller analysis is given by the *Bedfordshire Mercury* (Saturday, 15 March 1890) which states:

[On] November 28th 1889, Mr Crouch (from Kitchen End, Pulloxhill) writes: The report of gold at Pulloxhill is due to a bed of sand which may be traced from Pulloxhill Church in a north-easterly direction to the Thrift Wood. This bed of sand contains an interesting agglomerate. A specimen of this was submitted last summer by Mr Cameron to Mr Rudler of the Jermyn-street Museum. He writes as follows: 'The rock containing the brilliant gold-suggesting flashes is a highly micaceous sandstone, mainly consisting of crystalline quartz with abundant mica. Crushed in a mortar, and the powder examined under microscope, the quartz is much iron-stained, giving the

material a yellow, brownish tint, which conspires with the glistening bronze colour of the mica to suggest gold-bearing material.'

The history of the various attempts to find gold is confused; but about forty years ago I believe a quantity of the rock was dug and taken away to be tested, apparently without result. This, however, was not the first trial. A grass field, about 25 chains north-east from the church, has long been called 'Gold Close', and in or near the Thrift Wood, about a mile north-east from the church, you may see 'Gold Copse' marked on Ordnance Survey [Map]. Curiously enough, whilst the above correspondence was proceeding between Crouch and myself, an old book was brought under my notice by Miss Higgins, of Luton. It is entitled *Geology and History of England*, Dodsley, Pall Mall, no date (probably fifty years old). Under the heading Bedfordshire, p 3, it says: 'At Pulloxhill, near Amptill, some years ago a gold mine was discovered, but it is now entirely neglected, the profit falling short of the expense of extracting the metal from the ore.' As the book from which this extract is taken is simply a compilation, its authority is very doubtful, and it may fairly be assumed that the operations in search of gold have been referred to erroneously as though they had been successful in a limited degree. Apparently in every instance the seekers have been deceived by the glitter of the iron-stained mica, and have never found any of the precious metal, at least in appreciable quantity.

Charles Crouch also wrote a letter to the *Bedfordshire Times & Independent* which appeared on Friday, 11 September 1936. He states that he had previously sent a sample of the quartz to the British Museum 'about fifty years ago' and that 'no trace of gold could be discovered'.

Later accounts give a slightly different version of this elusive material. The *Bedfordshire Magazine* for Spring 1950 (Vol 2, No 12) identifies it as 'Fools Gold' (a worthless deposit of Iron Pyrites or Iron Disulphide (FeS<sub>2</sub>) which 'consisted merely of flakes of mica in stones and gravel which had drifted to Bedfordshire with the melting of the glacial snows at the end of the last Ice age'. The magazine ended its article with a contemporary poetical quote:

So faded Hope's gay dreams  
The bubble burst,  
And all its splendours vanished into air.

The *Amptill and Flitwick Times* of 13 November 1983 confirms this view and further credence is given by Dennis Bidwell in *Discovering Bedfordshire's Past* (2001) who believed the mineral was found and excavated from beneath a layer of top soil, clay and iron ore in the original field located at Gold Close.

### **What happened to the mine?**

Again, accounts differ as to what happened after the initial find in 1680. The *Amptill and Flitwick Times* article previously quoted mentions that Pulloxhill was besieged with miners busily digging out the 'gold' for months

after the initial find. The *Biggleswade Chronicle* from 15 February 1952, however, mentions that the mine was abandoned after just three years, ie, 1683 (although it also added that samples of gold sent to the mint were reported to be 'of good quality'). An earlier article in the *Bedfordshire Times & Independent* from 4 September 1936 contradicts this date by saying the mine was abandoned about 1750. Certainly the mine was still famous enough to be mentioned in the 19th century. Thomas Fisher (1772–1836), a renowned cartographical artist, drew a picture of 'The Gold Mine in Pulloxhill', around 1820 (below).



Less than 10 years later we hear from the eccentric Dr Kellerman, an alchemist and racehorse owner who lived at Lilley Hoo around 1828. He apparently made a proposal 'to pay off the National Debt with a vein of gold discovered at Pullox-hill'. His plan, of course, came to nothing and he was roundly ridiculed in Davenport's *Sketches of Imposture, Deception and Credulity* (1845).

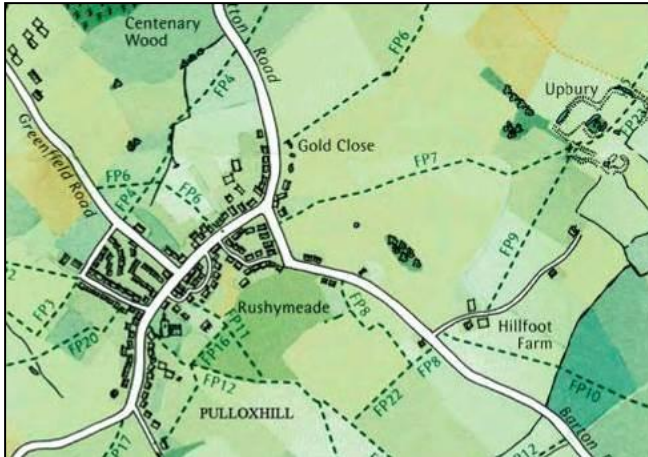
The Gold Mine was nevertheless still considered a fact. On the first edition of the 1-inch OS Bedfordshire Map (1834) we find 'Gold Mine' marked at TL065343 and it is also included within Calvert's *Gold Rocks of Great Britain and Ireland* in 1853. After this date, however, no further mention is made concerning mining activity.

During the 20th century only a few pieces of evidence remained to indicate that the mine once existed. These included names on old maps which mention 'Gold Close' and 'Gold Copse'. Also in June 1980 a site visit was made by Stephen Coleman from Central Bedfordshire Council who reported water-filled depressions in the field perhaps indicating where the original workings were located (Historic Environment Record No 10809).

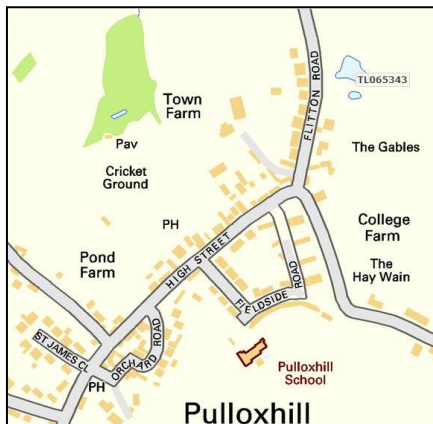
## Conclusions

Whether real gold was ever discovered at Pulloxhill in the 17th century remains a matter of conjecture. We have the refiners' accounts claiming they have found the precious metal, even though it was not viable to mine it. On the other hand we have later accounts which dismiss the finds as just coloured mica or 'Fools Gold'.

Whatever the reality, Pulloxhill will retain its role in history as being the only village and site in Bedfordshire which formerly had its own Gold Mine.



*Footpath Map showing the location of Gold Close*



*Location of the former gold mine in Pulloxhill: OS Grid Reference TLo65343;  
latitude 506500, longitude : 234300*

## Acknowledgements

Higgins Art Gallery & Museum Bedford: The Thomas Fisher Painting.  
Bedford Central Library: Newspaper articles and other information.  
British Newspaper Archive: articles.  
Bedfordshire Archives: maps and information.  
Stephen Coleman, Central Beds.Council: Historic Environment Record.

**John Thurston**

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# Clifford Gore Brown Wyatt Chambers: Teacher, Historian and Author

Clifford Gore Brown Wyatt Chambers was the youngest son of Charlotte and the Rev James Chambers. He was born on 30 December 1852 at 'The Briars' on the small British South Atlantic island of St. Helena.

The Rev James Chambers was born on 27 November 1822 at Willoughby, Warwickshire. He entered All Souls College, Oxford, where he gained an MA. James married Charlotte Anne Wyatt on 5 February 1850 at St Martin's Church, Oxford. His father, also named Rev James Chambers, conducted the wedding service. Charlotte was born on 9 March 1822 at Oxford and was the daughter of Robert Wyatt, a wealthy farmer, and his wife, Ann.

Soon after their marriage, James and Charlotte set sail for St Helena for James to take up his appointment as Government Inspector of Schools and Headmaster at the High School at Jamestown. Their daughter Evelyn was born on 15 December 1850 and the following year their son Frederick followed.

In 1854, the Rev Chambers became ill and was advised to return to England to recuperate. Charlotte was expecting their fourth child and stayed behind with Evelyn, Frederick, and Clifford. Soon after James had boarded the ship to England his health took a turn for the worse and he died, on or about 12 February 1854 aged 31.

On 12 July at Mount Pleasant, St Helena, Charlotte gave birth to a daughter, Ethel James Charlotte Wyatt Chambers. As soon as Charlotte was well enough to travel, she returned to England with her four children and lived with her widowed mother, at Stert Street, Abingdon in Berkshire.

Evelyn and Ethel attended a boarding school at St Pancras, London. Evelyn went on to be a headmistress of a girl's public school in Yorkshire and Ethel became a governess. It is unknown what became of Frederick.

Clifford attended Christ's Hospital (Bluecoat School), London. It was a charity school with the purpose of educating children from poorer backgrounds. After leaving school, he entered Oxford University, where he

gained an MA. He joined the teaching profession and went on to teach Classics at Bedford Grammar School for the next 30 years. For a time, he was the boarding housemaster at Hertford House in De Parys Avenue, Bedford.

In his later years, Clifford devoted much of his time to historical research in the ancient records of Bedfordshire. He was a founder member of the Bedfordshire Historical Society and contributed to its first volume. He also wrote the political history chapter in the *Victoria History of Bedford*, Vol 2 (1908), and the Bedfordshire volume in the series *Cambridge County Geographies*, published posthumously in 1917 (reprinted, Cambridge University Press, 2012).

Clifford never married and lived with his mother until she died on 14 September 1909. His sister Ethel died at Kensington on 28 January 1909. Clifford died on Christmas Eve 1913 at his home 8 The Avenue, Woburn Road, Bedford. After cremation, his funeral took place at Foster Hill Road Cemetery, on 30 December 1913.

The *Bedfordshire Times*, for 9 January 1914 reported:

There was a chill in the air in the Cemetery and the wintry sun but lightly softened the snow on the southern slopes of the hill. Yet it was a bright afternoon and just right for a brisk walk. In the clear air the town and valley of Bedford lay spread out like a picture-map as seen from the top of the hill where the interment took place in a grave that before now contained the ashes of his mother and sister. The location is not far from the borderline between the old and the new Cemetery. Just at that time, the large crowd of mourners gathered. The arum lily *Richardia (Calla) aethiopica* was common of the wreaths, this being the national flower of the Island of St Helena the birthplace of Mr Chambers.



## St Helena



Colour print (1788) by Thomas Luny of an 'English frigate at anchor off the Island of Saint Helena, with a view of Jamestown beyond'. Jamestown is the capital of the islands of St. Helena, Ascension and Tristan da Cunha.



Saint Helena is a small volcanic tropical island located in the South Atlantic Ocean and is one of the remotest settled islands in the world, 1,800 miles from South America and 1,200 miles from the coast of Africa. St Helena is 10½ miles long, 6¾ miles wide, and 28 miles in circumference.



Left: James Bay has been the harbour for almost all ships that arrived at the island of St Helena. Jamestown is wedged in the James Valley. The Briars, which was the residence of the Rev James Chambers is situated in the upper reaches of the James Valley.

Right: Mount Pleasant at Saint Helena is where, on 12 July 1854, Clifford's youngest sister, Ethel was born.

St Helena was the final residence of Napoleon Bonaparte following his exile. Napoleon stayed for the first two months at the pavilion in the grounds of 'The Briars' and then moved to Longwood House where he stayed until his death in 1821. His body remained in St. Helena until the French were granted permission to return his corpse to France for a state funeral 19 years after his death.

## Sources

*Gentleman's Magazine or Monthly Intelligencer*, 13 February 1854, Vol 60, p 663.

*Worcestershire Chronicle*, February 1850.

*Oxford Chronicle and Berks and Bucks Gazette*, Saturday, 9 February 1850.

*State of Her Majesty's Colonial Possessions*, 8 May 1851, p 265.

*Oxford University and City Herald*, 9 September 1854.

*Bedfordshire Times & Independent*, 2 January 1914.

Census 1841-1911.

*St Helena:*

Historic Picture Gallery – Saint Helena Island.

Saint Helena Island Vacation, Mantic C.

Saint Helena Island, *Encyclopaedia Britannica*.

**Linda Ayres\***

\*Linda Ayres is the researcher for the Friends of Foster Hill Road Cemetery and has written some wonderful pieces that can be found on the Friends of FHR website. © Copyright 2018, Friends of Bedford – Foster Hill Road Cemetery and reprinted here by kind permission of the author.

## Coin hoard update

We reported in our Winter 2016/17 issue that a hoard of ancient coins had been found on Henlow Common, some possibly from the era of Alfred the Great. The British Museum scanned the area, found more and it is now cleared. The coins have been collected by Bedford Museum and assessed by a conservator to decide what needs to be done for cleaning and consolidation. After an insurance valuation and conservation they will go on display. The hoard was found on common land and without permission. We understand that sanctions have been imposed on the finders.

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## Improve your Publications

Editors and authors always try to produce an acceptable product for their home-produced publications, but it is obvious that many do not use all the facilities Microsoft Word offers to give these a professional appearance. *HIB* is produced in Word without the aid of special typesetting software which is not really needed. Indeed some of the specialist software is based on Word and older versions of it!

So what do we have to do to improve our publications? Attention is needed to three areas which I've summarised under these headings:

1. **Format** (the finished size of the publication).
2. **Typography, layout and spacing** (the general arrangement and 'look' of the item and the typography (the fine detail of the text, including, the types to be used, and how they are handled).
3. **Style and content.**

### 1. Format (the finished size of the publication)

One of the DIN sizes is the format most likely to be used today: A4 or A5. But metric equivalents of some of the old standard British sizes are available through commercial (especially book) printers. In Word you can choose your page size by using the Page Layout tab, choosing the option 'Size'.

Using unusual or obscure sizes in commercial printing will usually mean increase in cost. Printing in 'landscape', rather than 'portrait', will also usually mean a cost increase. A4 is the most common format for newsletters and books are usually A5. Now that the Post Office charges by size as well as weight, it would be as well to research the cost of postage of A4 if it is to be used for a book.

Colour printing will usually increase the cost of production if printing by offset lithography but might not for commercial (short-run) digital printing. To save costs in offset book printing, place the colour illustrations (and this could also include mono photographs) in a separate 4, 8, 12 or 16-page 'art' section (printers work in units of four pages). You may then use a separate smoother (art or matt-coated) paper for the 'art' section to give the best result for the illustrations, while using a cheaper paper for the black and white text. Don't print photos on ordinary text paper.

Do not use a very heavy paper which could make a book difficult to open or difficult to wire-stitch and heavy to post: 80–90gm/2 for text and 90–100gm/2 for illustrations is usual. So, a smooth white offset paper for the text and an art or matt-coated paper for the illustrations will be fine. If there are photos on practically every page, print throughout on a matt-coated paper or art paper.

## **2. Typography, layout and spacing in Word**

**Typography.** On my PC there are about eight typefaces I would consider suitable for setting text – the rest are 'display' faces that should be used sparingly, if at all. Some typefaces on computers are nearly faithful copies of the classic fonts but given different names for copyright reasons, so it is worth studying them in detail to see if they match up, e.g., Book Antiqua is near to Bembo and Bookman Old Style is near to Caslon.

*Choosing a typeface.* Times New Roman is over-used and looks very ordinary and can hardly be called elegant. It was first designed over 80 years ago for the newspaper of that name. Other typefaces, such as Baskerville, Palatino, Garamond, Sabon or perhaps Century, Book Antiqua or Bookman Old Style would be preferable.

Typographers state that you should not set continuous text in a sans-serif type because the serifs, the little ears on the characters which do not appear on 'sans' faces, help to link the letters into words and are an aid to reading. Sans-serif may be used for headings or for posters and handbills in large sizes.

*What size of type should you choose for the text?* As a general rule 10pt or 11pt is best for single-column text up to A5 size. Two columns on A4 could also be set in 10pt. But, the narrower the column the smaller the type size: otherwise inter-word spacing will be larger. Most text is usually justified, i.e., flush to the right margin, but unjustified (or ragged right) is useful for narrow columns as in lists and indexes and when text is run round illustrations – it is useful for double column newsletters to avoid wide word spaces.

Smaller sizes are used for other purposes: 9pt for longer quotations, references and lists and 8pt for footnotes. Larger sizes (11 or 12pt) should be used for single column A4 publications.

*Leading: the space between the lines.* In Word you can adjust this under the drop-down 'Paragraph'. When setting in 10pt, line spacing is generally 2pts, so your box under Paragraph should read 'Exactly 12pt', but can be altered for other sizes if necessary. For the smaller sizes, you can use 1 pt leading and for larger sizes 2pts more than the text size. The 'single' option should not be used.

*Design of the typeface is important.* Some have a small 'x-height'; that is, the height of the lowercase letters (like the 'x') is small compared to the height of the capitals and the length of the ascenders (like the 'l', 'd' and 'f') and the length of the descenders (like the 'y', 'p', etc). If the typeface has a small x-height (Bembo, for example) then you may use less leading. Large x-height typefaces (such as Times and Century) need more leading to visually separate the lines for the reader.

**Margins.** Correct margins add greatly to the appearance of a book or newsletter. Using a right-hand page, the narrowest margin should be the left-hand (or back) margin. The top (or head) margin should be a little wider. The right-hand (or fore-edge) margin should be wider still and the widest margin should be the bottom (or tail) margin. The reason for the wider fore-edge and tail margins is that you may hold a book without obscuring the text.

Margins are adjusted in Word by clicking on the 'Page layout' menu and then 'margins' and either selecting one that is shown or go to 'Custom margins' and type in your own margin measurements. To decide on yours, use a professionally produced book of the same size that you think would be a good template.

If your book is to be bound using 'unsewn', also known as 'perfect', binding, the printer must allow extra space (usually 12pts) in the back margin because the process cuts the backs off the folded sections and, if your back margin is small, the reader might find the text disappearing into the spine of the book.

**Layout.** In A4, it is better to have the text in two columns. If the text is in a single column, the lines will be too long to be read comfortably, unless you increase the size of the type and put more space between the lines.

You can specify the number of columns by using the Page Layout tab and choosing 'Columns'. An automatic 'gutter' (the space between the columns) will appear, and you will be able to adjust it to separate the columns nicely, but do not push them too far apart. This is done by clicking on the little box between the columns. Twelve points (about 4mm) is about right.

For a *title page* or *newsletter title*: the type size will be dictated by the length of the title, and the arrangement of the words. A newsletter title looks best in a text box. Bold type could be used, but roman type is more elegant and, if it is in capitals, the words should be 'letterspaced', see below. Your eye

should be able to determine whether the size you've used is too small or too big – experiment till it looks right. Remember to adjust the leading (the space between the lines for larger sizes).

*Headings in capitals* should be LETTERSPACED. This is done in Word by highlighting the words to be letterspaced and using the drop-down menu as follows

Font/Advanced/Character spacing/'Expanded by' 1pt. [or expanded by more points for larger sizes – experiment].

*Article or section headings* should be set slightly larger than the text (one or two points larger). Remember to adjust the leading (the space between the lines, see above) for these larger sizes.

*Headings in the text* should be distinguished to make them obvious to the reader by setting them in the same size as the text but in a different type style: CAPITALS, or **bold** or *italic*. If there are subsidiary headings the main one could be in capitals with the lesser ones descending through bold to italic. These headings should have space above and below to set them off from the text. The space above should be greater so that the heading 'belongs' to the text below, rather than seeming to be part of the text above. Likewise, the space below should be less. For example, if your line spacing is 12pt, you could specify 18pts for the line above the heading and 6pts for the line below, using the line spacing option on the paragraph drop-down.

However, 'shoulder' headings, such as the numbered headings here, have just a line space above and 'run-in' headings like this section have just a paragraph indent.

*Headings* do not have punctuation at the ends of lines. The exception to this is a colon or sometimes a dash (but *not* both). Headings which start a new page (such as chapters) should appear in the same position each time, i.e., on the first, second or third line of the text. When headings are in capitals they should be LETTERSPACED to avoid a mean or pinched look. This is achieved in Word by

Font/Advanced/Character spacing/'Expanded by': 1 pt is usually enough though you could use a greater value for larger sizes.

**Spacing.** The spacing of the text is critical to the appearance of the work. Many publications use block paragraphs with a line or half-line space between them. This is wasteful: in A5, 42 paragraphs, each having a line between them add up to an extra page of white space. There is nothing wrong with the indented paragraph, and there should be no extra space between one paragraph and the next. The indention should be no more than 5mm (0.5cm) which can be chosen on the 'paragraph' drop-down: 'First Line'.

The double space at the end of a sentence, beloved of generations of typists, is *not* good typography. Text should be closely evenly spaced throughout.

It is aesthetics rather than mathematics which determine the position of the title on a title page and optical centre is the top third of a page.

**Illustrations.** These are either TIFFs or JPEGs (TIFFs are better). It is a common mistake to think that the resolution (in dots per inch) of illustrations should be 72 dpi as though they were intended for the internet where it is the standard (the screen display on a PC is 96 dpi, and on a Mac 72 dpi). For printing, the resolution should be 300 dpi, but an illustration originally supplied at 72 dpi cannot be re-saved at 300 dpi it will have to 'made' at 300 dpi, or re-scanned at that resolution. If 72 dpi is used, be prepared for a bad result.

### 3. Style and content

Style is the method of applying discipline to the text so that the same items are treated uniformly throughout the publication. Style, like design, is only noticeable if it not done well or at all. The following are the points to look out for in sub-editing:

**References.** References to book titles or magazine or newspaper titles are usually set in italic: Brewer, *Dictionary of Phrase & Fable*. Articles printed in magazines are usually in roman in quotation marks: Colin White, 'Nelson: Admirable Lord', *History Today*, July 2005, p 21.

**Capitalisation.** Lawyers and politicians love initial capital letters. The general rule in publishing is to use as few as possible and they are generally restricted to proper nouns.

**Abbreviations** look much better without points: UN, BA, BT and also Dr, Mr, Mrs; for abbreviations such as Ph D, use a space instead of a point. However, i.e. and e.g. are more intelligible with points. 'Per cent' does not usually have a point. Decide whether you are going to use the sign (%) or the words for this expression and be consistent.

**Dates.** Decide whether you are going to use: 1 May 2015; May 1, 2015; or 1st May 2015 and apply the chosen style to all dates in the publication.

For months, a choice has to be made between May, 2015, or May 2015 (no commas). I prefer the latter.

Also decide whether to use '19th century' or 'nineteenth century' and 1972-74 or 1972-1974.

Sometimes groups of figures are elided: 310-11, 242-3; I prefer 310-311, 242-243. Don't have two styles in one publication.

**Hyphenation.** There is not a lot of agreement on the use of hyphens, especially between the US and the UK: co-operate (UK), cooperate (US).

Decide on your favoured versions and stick to them. Be aware of how hyphens, or the lack of them, can alter the meaning: ‘a poor rate collection’ or ‘a poor-rate collection’. Where expressions are obviously compound adjectives e.g.: well-known person, use the hyphen. Adverbs do not need it: reasonably sized room.

*Italics* should be used for book titles, newspaper and magazine titles and foreign words that are not usually part of the language.

*Rules or dashes.* Historically, printers have used the em rule set close up to the words for a parenthetical dash or, more recently, a spaced en rule. The en rule is also used to join linked figures and to stand for the word ‘to’, but when used for these purposes should not be spaced on each side. The puny hyphen on the keyboard should not be used for these purposes. The em and en rules are accessed in Word by using:

Insert/Symbol/Special characters drop-down *or* by pressing the ‘Alt’ key, having the ‘Num lock’ active and typing 0151 for an em rule and 0150 for an en rule.

*Quotations and quotation marks.* The US uses double quotation marks and typographical punctuation (that is, all full stops and commas are placed ‘inside’ quotation marks). In the UK we generally use grammatical punctuation (that is, the commas and full stops are placed inside when the quotation started the sentence, or outside when it started part-way through the sentence). After a colon, the quotation is complete, so the point goes inside the quotation mark.

There is a preference to use single quotation marks and they are easier to type as no shift is required ‘Single quotes with grammatical punctuation’ is often called the ‘Oxford’ or University style, since it has been used by the Oxford and Cambridge University Presses for many years. There is no doubt that they produce a cleaner-looking text setting. You must choose.

Quotations within quotations should use double quotation marks if the main quotation mark is single and single if the main quotation mark is double.

Longer quotations may be set in smaller type (perhaps 9pt with 10pt leading) and are known as ‘displayed’ quotations. They can be indented from the left margin – however, there is no real need to indent as the small type indicates that it is a quotation. Some publications have quotation marks at the beginning and end of displayed quotations, some do not. It is purely a matter of choice, but be consistent.

It is not necessary to apply your chosen style to quoted passages because they should reproduced as they were in the original and you could give yourself a great deal of unnecessary work.

It is not necessary to put quotations into italic. If readers can't see that it is a quotation from the use of small type, quotation marks and/or indents then they are too challenged to be reading it in the first place. The use of italic for quotations also causes problems where quotations contain material that is normally set in italics for reasons of emphasis or style.

*Spelling.* You would normally use English spelling but quotations from American or historical sources should retain the spelling of the original.

Oxford English says that some words have an ise or ize termination, dependent on their Greek or Latin root. It is much easier to standardise on 'ise'.

A useful guide for problems arising in sub-editing is *The Oxford Dictionary for Writers and Editors* (OUP, 2014).

*Proofreading.* Everyone thinks they can do it, but very few people can do it properly. It is surprising how many publications are spoilt by lack of attention to this area. Here are some points:

- Never read material on the screen. Always print it and read it carefully – you'd be surprised what you miss when reading on the screen.
- Always read what is actually there rather than what you think is there: this calls for slower and more deliberate reading than when reading a book or newspaper.
- As you read, check off punctuation and grammatical construction, the use of capitals and consistency in style.
- Do not rely on your computer's spellchecker: it can tell you if the word is spelt correctly but cannot tell if it is used correctly.
- Be careful with the spelling of proper names and check dates and numbers carefully, they can very easily become transposed.
- Mark your corrections clearly and carry them out on the computer. Print the material again and check the new proof against the old proof. Do this until the document is 'clean'.
- Always scroll through your document before printing to be sure that a correction in one place has not caused a problem somewhere else.

Hopefully these notes will be useful. They come from over 60 years' experience of printing and publishing hundreds of books and many other publications.

**Ted Martin**



## Bedford Musings

**Sir William Harpur – or not?** The building known as the Old Town Hall was in fact constructed as the original Bedford Grammar School for Sir William Harpur in 1548. It was granted its letters patent by Edward VI in 1552.

Sir William Harpur the greatest benefactor of Bedford was almost certainly born in Biddenham and educated at a small school in School Lane (now Mill Street), Bedford. He was apprenticed to a draper in London and became very rich and was Lord Mayor of the City in 1561. Sir William purchased land in Holborn which was intended as his endowment to the School but the proceeds of the rent of which still part-fund the Harpur Schools and the Harpur Trust to this day.

The old Tudor timber school building was, however, clad in stone in 1767, very much the fashion of the day and an alcove was left for a statue of Sir William to be placed above the front door. This statue is of Portland Stone but most importantly is not actually a likeness of Harpur since no known portrait exists. Neither would he have been dressed as he is – in the coat of an Alderman (senior Councillor) of the 18th century, some 400 years later than he did in fact hold that office.

The figure was completed by sculptor Benjamin Palmer of London who clearly allowed his imagination to influence his work. However, there is another fascinating local myth that the administrators at the time of the re-cladding of the building balked at the cost of commissioning a new statue and so a search of sculptors' yards throughout the country uncovered this work lying unused in one of these yards. As it was thought to be suitable and appropriate to the Georgian period it was purchased and utilised, although it is actually an image of the great actor Colley Cibber who did indeed die about the time that the re-cladding was underway.

**The Great Storm of 1672.** Climate change is very much a major conversation of our time. However, even in 1672 the good burghers of Bedford were stunned by strange weather that they could not explain.

The previous winter of 1671 had been exceptionally cold with lots of freezing rain and the spring and summer warmer than usual and on 19 August 1672, at about 1 pm a great darkness came over the town when it was struck by a major storm, perhaps today it might even have been called a hurricane. Thunder, lightning and tempestuous winds hit the town centre and several villages around.

Trees were torn up by their roots and houses blown down. The great gates to the Swan Inn were ripped off their hinges and blown down the High Street as if they were but paper. Giant willow trees on the river bank were ripped out

of the ground and blown across St Paul's Church like bunches of feathers. The gates to the Rose Inn were destroyed and considerable damage was done to both St Peter's and St John's churches. Two house in Offal Lane (the north side of St. Paul's Square) were blown down and fires, fanned by the wind, spread quickly, the townspeople having to assist in considerable numbers to put out the fires and prevent the total destruction of the town.

The storm lasted for just over half an hour but wrought such terrible destruction that everyone feared that there would have been much loss of life. They were, therefore, astounded to learn that despite the mayhem, only one person had been hurt. This poor man had been crossing the bridge and had been lifted off his feet and blown over the side of the bridge by the strength of the winds.

**Trevor Stewart**

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## Society Bookshelf

*Books published by our history societies: contact the Editor for your Society's books to be included*

*Bedford History Timeline*, by Alan Crawley and Bob Ricketts Published by Bedford Architectural, Archaeological and Local History Society. 2019, Paperback, 94pp, 19 illustrations. Price £8, from the Eagle Bookshop, 103 Castle Road, Bedford MK40 3QP or £10 incl postage from Bob Ricketts, 68 Mendip Crescent, Bedford, MK41 9EP.

*Beats, Boots and Thieves – A History of Policing in North Bedfordshire*, by Des Hoar and Richard Handscomb. Sharnbrook Local History Group. 2013. Paperback, 146pp, £10 from 24 Loring Road, Sharnbrook, Bedford MK44 1JZ.

*Colmworth and Neighbouring Villages: Then and Now*, by Colmworth and Neighbours History Society. 2018. Paperback, 46pp, 100+ illustrations, £5 + £2 postage from Dave Jarrett, 3 Collingwood Road, Eaton Socon, PE19 8JQ.

*Henry John Sylvester Stannard with notes on his daughter Theresa Sylvester Stannard*, by Richard Morgan. Published by Bedfordshire Local History Association, 2018. 48pp incl index. Available via the BLHA website <http://www.bedfordshire-lha.org.uk>, £5 + p&p.

*Langford Then and Now 2006*. Published by Langford & District History Society, 2006. Paperback 40 pp, 80+ photos, £4 from Rowena Wolfe by phone or email: 01767 312556 or [rowena.wolfe@btinternet.com](mailto:rowena.wolfe@btinternet.com).

*Langford through the Lens Volume 1*. Published by Langford & District History Society, reprinted with amendments 2014. Paperback 74 pp, 70 photos, £5, from Rowena Wolfe by phone or email: 01767 312556 or [rowena.wolfe@btinternet.com](mailto:rowena.wolfe@btinternet.com).

*Langford through the Lens, Volume 2*. Published by Langford & District History Society. 1992. 80 pp, 80+ photos, £3, from Rowena Wolfe by phone or email: 01767 312556 or [rowena.wolfe@btinternet.com](mailto:rowena.wolfe@btinternet.com).

*Willington in the First World War* by Robert Bollington. Published by Gostwick Press. 2018. 96pp, £6, from Willington Local History Group (cheque to be payable to them) c/o Rob Bollington, 2 Beauchamp Place, Willington MK44 3QA.

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## Book Reviews

*Passing Through: The Grand Junction Canal In West Hertfordshire 1791-1841*, by Fabian Hiscock. Hertfordshire Publications University of Hertfordshire Press, 2019. ISBN 978-1-912260-15-7. Paperback, 256pp, £16.99.

Although a little off our beaten track, there are some similarities with Bedfordshire in the histories of the townships through which the canal passed and the plight of the agricultural poor (including straw plaiting) which make this book of interest to the local historian.

The 1790s and the first 40 years of the 19th century were a time of significant technological and economic change and the author looks at how this affected West Hertfordshire when the Grand Junction Canal was cut through it to link the Midlands to London.

He tells the story in seven chapters. In Chapter 1, 'Setting the Scene', he opines that in 1791 the 'north-south divide' had already appeared because of the increasing industrialisation of the north and pastoral farming in the north rather than the arable farming which prevailed in the south and there was no improvement in the conditions of agricultural workers. Transport by road and water had improved considerably which enabled goods to get to market and consumer goods to get to an expanding professional and middle class.

Chapter 2, 'Hertfordshire in the Early 1790s' states that the towns were small, self-sufficient and only affected by local events. As usual with the approach of a big infrastructure project, some people anticipated the opportunities it would bring, some would resist and some would not care.

Chapter 3, 'The Promise of the Canal', which was a strong and attractive promise, tells of the opportunities offered, mainly to landowners and businessmen who had seen the success of earlier canals and the developments which had led to new industrial towns.

Chapter 4, 'The Coming of the Canal', tells that its arrival was not wholly beneficial. The purchase of the large areas of land benefited the landowners rather than the farmers and there was a major change to the landscape near Tring when the canal was cut through the Chilterns, much like the M40 in the 20th century. The canal company purchased a number of water driven corn mills and attracted a limited number of the farmer's labour force which

impacted on him. The completion of the canal southwards in 1800 and northwards in 1801 had an effect on traffic throughout the county and on the local Sparrows Herne turnpike which lost revenue.

Chapter 5 reviews the canal in operation and concludes that it directly affected towns on its route by: enabling large supplies of coal to wharves in the town and other new materials for the people and industry; allowed exports of industrial and limited agricultural goods and import of raw materials and equipment for industry, but did not attract new industry to the area. But there were long disputes between the canal and other users of river water.. Some people owned boats and wharves and the most significant user was John Dickinson the paper maker whose business depended on the canal.

Chapter 6 on West Hertfordshire in 1841 states that the canal had enabled extensive wharves and facilities in the towns to which coal, timber and manufactured goods were brought and taken away by many carriers and Dickinson had also prospered. Other manufacturers might have used the canal to varying degrees. The county remained mainly agricultural and the standard of living was low, farmers were unable to use the canal and it mainly benefited the middle classes and industry.

Chapter 7 concludes with a round-up of the preceding chapters. There are four appendices covering an analysis of market towns in the area, 1790–1840; boat owners and operators, 1802–41; canal related property, c 1840; Sparrows Herne turnpike financial model, 1786–1806; and a bibliography and index.

The book is nicely printed on good paper. It is well illustrated and there 14 tables throughout. Figure 4.1, showing the route of the canal is much too small and barely readable. It would have been better produced as a full page, perhaps on the inside cover without the generous margins of the text. As somebody who only has a nodding acquaintance with the area, an OS map from the time would have been useful, too. A poem starts on page 43 only to have Table 2.1 plonked in the middle of it at the head of page 44, even though the text relating to the table starts after the poem! Figure 6.3 has two items labelled 4 in its legend but I was not able to spot any other errors.

This is an extensive and detailed study which is intriguing and interesting, if necessarily repetitious in parts. It tells of the effect of new transport infrastructure on an agricultural community with small market towns which again, 50 years later, was going to have to respond to the coming of the London and Birmingham Railway along much the same route. **Ted Martin**

*The Bedford Diary of Leah Aynsley 1943-1946*, edited by Patricia and Robert Malcolmson. Bedfordshire Historical Record Society, Vol 96, 2020. ISBN 978-0-85155-083-1. Hardback 171pp. Available by subscription to the society or £25 from Boydell Press.

Bedfordshire Historical Record Society (BHRS), for the 96th volume in its general series of publications of Bedfordshire historical documents, has excelled itself with a splendid, very readable, social history source of a rather rare kind – the wartime diaries of a respectable working-class, middle-aged Bedford woman, Leah Aynsley. Leah was born in Sunderland in 1902 but in 1921, during the Depression, her father, an engineering pattern-maker, moved his family down to Bedford – Leah, her mother, and her two brothers, John (known as Jack) and James (known as Jim). By 1930 they lived at 66 Marlborough Road, Queen’s Park. Leah never married and was employed as a secretary during the Second World War by W H Allen, engineers. Her mother died of cancer in 1928.

Following self-consciously in the steps of Samuel Pepys and John Evelyn, whose diaries she had read, Leah decided to write her own diaries. ‘Being single I want something of mine to live after me; I intend bequeathing it to Bedfordshire Records Office and being written by a working-class person among whom I suspect not many will keep such diaries, it may be interesting in future centuries.’ She also had a secondary reason in wanting to let her Canadian relatives know, after the war, what it had been like living in wartime Bedford, and had felt that her letters to them at the time were circumscribed by wartime censorship restrictions.

Her observations of contemporary life (very much in the manner of Mass Observation correspondents) provide us with not only domestic details, and her thoughts about her work, but also aspects of the extraordinary wartime Home Front experiences of life in Bedford – BBC concerts in the Corn Exchange, the influx of American airmen, rationing, Home Guard duties, bombing raids, air raid precautions and preparations for possible invasion.

She led a busy and varied life outside her paid work – she had an allotment garden (mainly vegetables but also flowers) in Bromham, to which she cycled. She attended adult education lectures at Bedford Adult School (Co-operative Hall in Midland Road) and participated in folk dancing. A lot of her time was spent in time-consuming housework, provision of food and caring for her aging father, but she managed to read widely (she was a member of Bedford Literary Society) and wrote letters to members of her family not in Bedford. And although she rarely travelled outside Bedford, she was outward-looking and had an enquiring mind.

The editors of the diaries, Canadian social historians, Robert and Patricia Malcolmson, have edited several wartime English diaries for publication, including another BHRS volume, *A Soldier of Bedfordshire, 1941-1942* (Boydell Press, 2009), as well as numerous authored histories with a particular focus on the roles of women during the Second World War. They chose to publish Leah's diaries for 1943 to 1946, which proved to be a rich source of insights into everyday life against a background of total war.

Their footnotes to Leah's diary entries are immensely helpful, giving explanations and context to her entries, drawn from their extensive knowledge of other wartime sources and in-depth research on English Home Front experience elsewhere. The volume is well indexed and illustrated with nine period photos of Leah and her family and 1940s Bedford streetscapes, plus two helpful maps showing the Aynsleys' house location in relation to W H Allen's factory in Queen's Park and her allotment in Bromham.

This is a rare example of a book which is both a useful primary source of social history and, at the same time, a most enjoyable bedtime read. We should be grateful to both Leah and to her family who ensured that these fascinating diaries found their way to Bedfordshire Archives and to BHRS for publishing them.

**Stuart Antrobus**