

THE WORDSWORTH CONFERENCE FOUNDATION



Annual Review, 2015~2016



Annual Review

The Wordsworth Conference Foundation

2015~16



Rydal Water
(by Judyta Frodyma)

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Descending to Little Langdale from the Tilberthwaite Fells

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THE WORDSWORTH CONFERENCE FOUNDATION

Company Number: 6556368

Date of Incorporation: 5 April 2008

Registered Charity Number: 1124319

Date of Registration: 3 June 2008

1. Reference and Administrative Details

ADDRESS OF THE PRINCIPAL OFFICE: Tirril Hall, Penrith Cumbria CA10 2JE

REGISTERED OFFICE: Clint Mill, Cornmarket, Penrith CA11 7HW.

TRUSTEES / OFFICERS: Dr Gordon Bottomley (Winter School Executive Director); Professor Frederick Burwick; Dr David Chandler; Dr Richard Grivil (Chairman); Professor Anthony Harding; Dr Felicity James; Professor Claire Lamont (Winter School Academic Director); Dr Stacey McDowell (Secretary and Membership Secretary); Professor Michael O'Neill; Professor Nicholas Roe (Conference Director); Dr Christopher Simons; Dr Gregory Leadbetter (Treasurer).

2. Structure, Governance and Management

2.1 Structure: The Foundation is a Company Limited by Guarantee, governed by a Memorandum and Articles adopted on 22 February 2008. The Articles provide for a Board of not less than five and not more than twelve Trustees, including up to two individuals co-opted by the Board by reason of their relevant expertise.

2.2 Governance: At the seventh AGM in August 2015 four Trustees retired and were re-elected for a further term of three years (subject to the provision of the Articles that in any year one third of trustees must retire). These were: David Chandler, Felicity James, Stacey McDowell, Nicholas Roe. The eighth AGM will be in August 2016.

2.3 Management: The Board meets at least twice a year, and the quorum necessary for the transaction of the business of the Board is two. There are no paid employees. The positions of Conference Director, Winter School Directors and Treasurer are held by Trustees. In the event of a Conference or Winter School Director reaching the end of his or her term of Trusteeship the person would, at the discretion of the Board, continue to hold that post (as an Appointee) until re-elected. In September 2015 the Chairman was instructed to recruit a self-employed Administrator for the Conference and Winter School and Carrie Taylor was duly recruited in that role.

2.4 Risks: The Trustees having reviewed the major risks to which the charity is exposed, have instituted guidelines to manage these risks, together with appropriate insurance cover, and a reserve fund. In the course of the year the Board reviewed its policies on Complaints, Conflict of Interest, Investment, Risk Management, and other matters on which the Charities Commission recommends or requires written policies to be in place.

3. Financial Review

3.1 The Foundation's bankers are the HSBC, Market Square, Penrith.

3.2 The Financial Policy of the Foundation is to maintain a Reserve Fund (part cash, part investment), an Operating Fund, a Bursary Fund, and an Endowment Fund.

3.3 The purpose of the **Reserve Fund** is (a) to ensure that the Foundation would have the ability to continue its operations in the event that a cancelled or unprofitable conference were to exhaust the Operating Fund and (b) to contribute to Bursary Income. The cash portion of the Reserve Fund (accumulated life subscriptions) was transferred from the Charities Aid Foundation to the United Trust Bank in June 2014. A further tranche of the Reserve Fund is now invested in the Charities Investment Fund operated by CCLA Investment Management Limited. The Reserve Fund stood at £10,479 on deposit with the United Trust Bank and £6,225 in the Charities Investment Fund, making a total of **£16,704** on 31 March 2016.

3.4 The **Operating Fund** for any given financial year is defined as the total cash in the Foundation's three HSBC accounts – one devoted to the Summer Conference and General Administration, one to the Winter School, and the other to the Bursary Fund – less Reserved sums (recent life subscriptions or funds reserved for bursaries). It is intended that the Operating Fund should be in credit by between £7,000 and £10,000 at the end of each financial year. On 31 March 2016 the Operating Fund stood at **£10,211**.

3.5 The Foundation's deposit account (designated the **Bursary Fund**) holds all donations, auction proceeds, dividends from the Charities Investment Fund, and any sums from the operating fund deemed surplus to requirements. It may also hold life subscriptions pending transfer to the Reserve Fund. On 31 March the Bursary Fund stood at **£5,529** of which £3,315 is restricted to bursaries and the balance may be used for bursaries.

3.6 The **Endowment** Fund supports the award of Bursaries and presently consists of a legacy of £43,000 from the estate of the late Ena Wordsworth. The legacy is invested in the Charities Investment Fund operated by CCLA Investment Management Limited and was valued at £48,872 on 31 March 2016.

3.7 Total income from the Charities Investment Fund (including part of the Reserve Fund) was £2153 in 2015/16.

4. Objectives and Activities:

4.1 The principal objectives of the Company are:

(a) to advance the education of the public in relation to the life work and influence of William Wordsworth (1770–1850) and his circle;

(b) to advance public knowledge, benefit, and enjoyment of the literature and culture of the Romantic Period (1750–1850).

4.2 Its main activities are:

- (a) to hold conferences, winter schools and courses either alone or with others;
- (b) to make grants to enable students to attend and so benefit from such conferences.

4.3 It is also empowered (c) to accept a transfer of any property, assets, undertaking, functions, responsibilities and liabilities conducive to the realization of the Objects; (d) to accept any subscriptions, gifts, devises and bequests of, any real or personal estate whether subject to special trusts or not; (e) to establish subscription arrangements and take other steps to procuring funds for the Company; (f) to invest in such investments, securities or property as may be thought fit, and (g) to set aside funds for special purposes or against future expenditure or liabilities .

5. Achievements and Performance in 2015–2016

5.1 The Summer Conference in 2015 was held at Rydal Hall for the third time, and was attended by 71 people. There were 13 lectures and 32 conference papers. Other events included twenty walks (including eight early morning walks) and six excursions. Highlights of these leisure activities included ascents of the Langdale Pikes and Blencathra, and excursions to the Howard stronghold at Naworth Castle, and the famous topiary at Levens Hall. The all-day excursion was to Scott’s Abbotsford and the all-day walk explored the numerous fells of the Coledale Round. The conference review appears below, in section 8.

5.2 The 2015 Winter School, with 50 participants, was the first to be managed by Dr Gordon Bottomley as Executive Director, Professor Claire Lamont as Academic Director and Carrie Taylor as Administrator. Its theme was *Wordsworth and Coleridge Reinvent Themselves: Poetry and Prose after 1815*. A review appears in section 9.

5.3 The Foundation continued its reciprocal arrangements with the Wordsworth Trust. The facilities of the Trust at Dove Cottage and the Museum are open for the benefit of conference participants, many of whom are also Friends or Patrons of the Wordsworth Trust, and some of whom use the research facilities of the Jerwood Centre during the Summer Conference, while Wordsworth Trust staff and volunteers have free access to conference lectures and papers. Events are held at Dove Cottage, with the assistance especially of Michael MacGregor (Director) and Jeff Cowton, Curator of the Trust Collections, whose presentations at the conference are always greatly appreciated.

5.4 In 2015/16 the Foundation was delighted to hold two events at Rydal Mount, a book launch and reception at the Summer Conference, and a short poetry reading by Richard Gravil and John Rowe at the Winter School.

6. Public Benefit

Public benefit is integral to the charity’s objectives in the following respects:

- (a) The conferences operated by the Foundation are designed to appeal to a wider public than other academic conferences, and local attendance on an occasional, non-residential basis, without payment of the registration fee, is encouraged;

(b) As in previous years the residential cost of both conferences in has been minimized, so as to make them accessible to students and to pensioners, providing some residential places at less than cost. In the interest of economy, part of each conference's transport requirements are provided by economical hire of a minibus from North Cumbria Community Transport (with Trustees as registered drivers).

(c) In 2015–2016 the Foundation applied **£3850** to providing eleven bursaries at the 2015 Summer Conference (6 Ena Wordsworth Bursaries and 5 Richard Wordsworth Bursaries) and two bursaries at the 2016 Winter School.

Ena Wordsworth Bursaries (£350): Daniel Eltringham (Birkbeck); Judyta Frodyma (St Catherine's College, Oxford); Emma Hammack (Boston College); Elsa Hammond (Bristol); Charity Ketz (California, at Berkeley); Alexandra Paterson (Illinois at Urbana-Champaign)

Richard Wordsworth Bursaries (£350): Tim Sommer (Heidelberg); Sarah Storti (Virginia); Julia Tejblum (Harvard); Matthew Ward (St Andrews); Brandon Chao-Chi Yen (Queens' College, Cambridge).

Winter School Bursaries (£160): Mika Yamauchi; Brandon Chao-Chi Yen (Queen's College, Cambridge).

(d) A book auction at the Summer Conference raised £553.50 for bursaries and one at the Winter School £481. No further donations were received in 2015-16. Together with dividend income and interest received during the year (see section 7 below), approximately £3,315 is reserved for bursaries in 2016–17. This would fund eight bursaries of £350 for the Summer Conference, and two bursaries of £160 for the Winter School. The Trustees may elect to call upon the Foundation's Operating Fund to fund further bursaries.

(e) The purpose of the bursary scheme is to enable people with limited resources, not necessarily in full-time formal education, and without regard to background or origin, to attend the conference at less than half the real cost.

(f) All donations are applied, without deduction, to the benefit of members of the public. No Trustee is remunerated, only the unpaid Conference Directors attend conferences without payment of fees. Administration of the events is outsourced at an agreed rate, and there is no paid staff.

As is shown by the above, the charity extends the benefits of attending conferences irrespective of participants' race, geographical location, sexual orientation, age, or economic circumstance. Both the bursary scheme, and arrangements for local admission are designed to enable people to benefit from the work of the Charity without regard to economic circumstances.

7. The Bursary Fund

Brought forward, 1 April 2015	£4,020
Auction Receipts (inc. book sales)	£1,157
Investment Income	£2,158
Disbursed	£4,170
Carried Forward, 31 March 2016	£3,315

8. Members & Friends

The Wordsworth Conference Foundation has a democratic structure. Its Trustees may be nominated by Members as well as by the Board, and are elected by its Members. Their consecutive periods of service are limited to two terms of three years. Those who support the objects of the Charity can become either a Member or a Friend, on payment of the same life subscription.

Becoming a **Member** is a legal step, which involves signing the Memorandum and Articles of the Company, being elected to membership by the Board, and adopting a £10 share of the company's limited liability to the public. Members are entitled to attend and vote at annual general meetings, which take place during each summer conference. Members receive an annual report and financial statement and the agenda and minutes of the annual general meeting, and participate in the election of Trustees. **Friends of the Foundation** do not have voting rights (though they may be elected as Trustees and thereby become Members; and they may attend AGMs as observers). Nor do they incur any obligations.

Both Members and Friends pay a lifetime subscription of £295 and are entitled to the same 10% discount on conference fees (i.e. the registration fee) at the Summer Conference and Winter School for fifteen years (anyone attending both events each year would recoup their subscription in seven years at current rates). Members and Friends are entitled to receive advance notice of forthcoming conferences, at their email or postal address (email being preferred).

There are currently 19 Life Members and 18 Friends.

To join the Foundation please complete and return the enclosed membership form to Dr Stacey McDowell, St John's College, Cambridge

9. Review of the 2015 Summer Conference

— by **Charity Ketz, University of California at Berkeley**

As a first-time participant in the Wordsworth Summer Conference, my expectations were high but indistinct. I would see Dove Cottage and Rydal Mount, hear celebrated Wordsworth scholars deliver papers, and walk the fells with them. These expectations were far more than met over the course of the two weeks at Rydal Hall. As a graduate student at UC Berkeley, I have been privileged to attend a few international conferences on Romantic literature, all of which have been invigorating, but, for me, the Wordsworth Summer Conference stands out as the very best. This review will touch on some of the conference highlights in order to convey, however imperfectly, the generative power of ten consecutive days devoted primarily to the span of Wordsworth's poetry and poetics and, marking the bicentenary of the Battle of Waterloo, his complex reaction to the war with France, to Napoleon, and to Waterloo.

One reason for the conference's effectiveness is surely its structure. In contrast to the standard practice of scheduling three successive papers followed by twenty or so minutes of discussion to be divided between them, the Wordsworth Summer Conference schedules twenty to twenty-five minutes of discussion following every paper. As there are

no concurrent sessions, the entire group responds to each one and moves together from panel to coffee to lecture. Discussions begun in the morning or early afternoon really were continued over coffee and meals and frequently taken up again late at night by small clusters of attendees who settled into the entrance hall's comfy sofas and chairs with bottles of wine. The long walks up the fells (and the excursions to Furness Abbey or Naworth Castle) certainly also contributed to the conference's success. Typically, no matter how eagerly I begin a conference day, my mind feels dull by the afternoon panels, and after four conference days, I am almost ready to return home. But the three- to five-hour afternoon hikes (or rather, scrambles up rough and stony hillsides, with wind blowing up from far below and mixing in warmer and cooler gusts like warmer and cooler patches of ocean water) made it possible for me to attend the evening lectures invigorated and alert and to feel as enthusiastic on the last day of the conference as on the first. Throughout the conference, there was a level of affability that went far beyond the professionalism one expects at conferences. Many top scholars understandably attend the Wordsworth Summer Conference year after year; it is an ideal venue for ongoing exchange. Despite my status as a student and new attendee, I never once felt on the outskirts of conversation.

The papers themselves were strong across the board. Early on in the conference more than one attendee noticed that there were more theoretically-driven papers than usual. While I cannot compare this year's conference to those of previous years, there seemed to be a harmonious balance between papers that took up broad questions of poetics, genre, or language theory and those that either adhered closely to the conference's interest in Waterloo or traced the politics of nationalism, dissent, tourism, or landscape in early nineteenth-century Britain. On one hand, Andrew Bennett discussed the philosophical problem of universal singularity in "Home at Grasmere;" Tom Owens argued that Wordsworth's sonnets transform a syllogistic structure (of beginning, middle, and end) into an orbicular one (of suspended meaning); and Kate Pfeffer described the babbling of "The Idiot Boy" as a reaching backward to the pre-individuated being. On the other, Simon Bainbridge traced Wordsworth's political odyssey from the Thanksgiving Ode to his sonnet, "After Visiting the Field of Waterloo;" Philip Shaw discussed Wordsworth's entrance into contemporary theological debates on the sacrificial component of war; and Tim Fulford drew out the political and biographical ironies of Wordsworth's role as a good steward of Coleorton for Lord Beaumont.

There were numerous other wonderful papers on Wordsworth and his contemporaries. Susan Wolfson described the generative effect of Wordsworth's near-punning on his own name throughout *The Prelude*; Sonia Hofkosh discussed the parallel between Coleridge's concept of double touch and those moments in the notebooks in which description turns into sketching; Nicholas Roe described the ongoing, complementary nature of Keats's medical and poetic practice; James Castell located a new openness to the politics of things in Coleridge's "Frost at Midnight;" and Stacey McDowell discussed Romantic representations of distinct moments of reading a common text as "intimacy at a remove." The list could go on.

This conference is, of course, far more than a round of stellar papers. At the end of the first week, Lucy Newlyn read from her recently published volume of poems, *Earth's Almanac*. Sitting in the hushed Rydal Hall bar, I was reminded of the power of poetry to draw an audience into a space of collective feeling. It was an incredible reading and a gift that colored the next few days. Late one night Elsa Hammond also gave an impromptu (mesmerizing) talk and slideshow of her ninety-day solo rowing expedition far into the Pacific Ocean.

There were excursions around Rydal, to Furness Abbey, to the Wordsworth House at

Cockermouth, to the Jerwood Centre, and this year there was a trip to Sir Walter Scott's Abbotsford and a private tour of Naworth Castle hosted by Lady Susan Howard herself. I opted for the concurrent treks up Nab Scar, Tilberthwaite Fells, Pavey Ark, Helm Crag, Red Screens, and the slightly vertiginous Blencathra. It is difficult to express how simultaneously energizing and quieting this landscape is. Even though one hikes up these hills in company, it is possible to draw in their loneliness—some are quite windy with quickly moving mist and, every so often, sheep. There is also the conviviality of a lunch among huge boulders in which especially prepared attendees pass around tea, coffee, extra trail mix, and other treats to supplement the bag lunch. Some hardy attendees swim in the lakes. Occasionally there is a quick stop at a nearby pub at the end. For anyone who has not gone on such a hike, the recommended layers of clothing are truly necessary. I brought dried salmon, trail mix, and chocolate, and though the meals at Rydal were substantial and there was a provided lunch, I was very glad of the extra fuel.

The Hall itself is extremely pleasant. There is something magical about falling asleep to the sound of Rydal falls just outside. And the Hall staff members are incredibly gracious. To give one example of their surprising kindness: before my plane touched down in California, they had written to let me know that I had left my sleeping bag behind. Within another day, they mailed it to me.

On the last day of the conference, those of us who did not have an early flight walked down to the sheepdog trials held on Rydal grounds. I expected to be bored rather than to find something strangely moving in the dogs' quick responses to their masters' whistles.



It was a moment in which the vehicle of one of Wordsworth's metaphors in book eight of *The Prelude*, "Love of Nature Leading to Love of Mankind," came alive to me. Ten days of focused conversations on Wordsworth and his contemporaries was invaluable. But this being-in-the-place was the other, incredible half of the conference. [Charity Ketz is on the right of this selfie].

10. Review of the 2016 Winter School

— by **Brandon Chao-Chi Yen (Queen's College, Cambridge)**

On Monday 22 February, the first day of what would turn out to be an utterly unforgettable week, Cumbria was still recovering from December's flood damages – roads were being repaired, and debris could be seen along the road, in the woods and fields. This year's Winter School – organised around the theme of *Wordsworth & Coleridge Reinvent Themselves? Poetry & Prose after 1814* – featured nine fabulous lectures. Will Christie and David Chandler elucidated the complexities of three important Romantic prose works. Will's lecture delved into the 'derangement' of Coleridge's *Biographia Literaria*, asking one question that has vexed readers since Coleridge's time: 'how do we make it cohere?'. The lecture culminated with a close reading of Coleridge's treatment of Michelangelo's which, Will argued, epitomised the kind of 'comprehensive and intensive reading' that Coleridge espoused in *Biographia Literaria*. David Chandler's

lecture read Wordsworth's 1815 Preface and 'Essay, Supplementary' as the 'outside door' and 'inside door' of the 'gothic Church' to which Wordsworth compares his poetry in the Preface to *The Excursion* (1814)—doors that reflected not so much the purpose of worship as that of fortification against a long siege. He suggested that it was in the spirit of the 1815 'system' that 'the latter half of Wordsworth's career commenced'.

Stephen Gill's lecture, beautifully read by Helen Boyles in his absence, examined Wordsworth's 'vocational crisis' in the context of post-Napoleonic socio-political and economic turmoil, as well as Wordsworth's own domestic, financial and creative anxieties in the period between 1815 and 1819. Stephen focused upon two poems composed in 1817 and first published in *The River Duddon* (1820): 'Ode Composed upon an Evening of Extraordinary Splendour and Beauty' and 'Ode: The Pass of Kirkstone'. The textual complexities in these odes, Stephen convincingly showed, witnessed how Wordsworth – even in his 'vocational crisis' – remained resolved, as Seamus Heaney states in his poem 'A Daylight Art', to 'practise the art'.

Three other lectures afforded valuable insights into Wordsworth's poetry. Anthony Harding cogently analysed several poems from *The River Duddon* (1820), *Ecclesiastical Sketches* (1822) and elsewhere, assessing Wordsworth's claim to be a 'national poet'. Anthony concentrated upon those moments in Wordsworth's poetry when 'remote locales' and 'local attachments' became imbued with a national significance capable of reaching a wide British audience. The lecture looked closely at how Wordsworth regarded the Church as embodying the nation's past, present and future, and how Wordsworth's poetry, through images such as ruined castles and torrents, exerted a 'unifying force', offering 'reassuring signs' of continuity to the nation.

Richard Gravid's lecture on *Tone* presented 'notes towards a general theory of Wordsworthian Dislocation'. The word 'dislocation', as Richard pointed out, came from an 1804 letter to Thelwall, where Wordsworth elucidated how the 'passion' of the subject may lead to the 'dislocation of the verse', that is, of the 'general rule' of his metrical arrangements. In the letter, Wordsworth rejected strict 'limits to the dislocation of the verse': 'I know none that may not be justified by some passion or other'. Richard selected prominent passages from *The Excursion*, *Home at Grasmere* and elsewhere, teased out the effects created by varying numbers and positions of beats and caesuras in individual lines. Peter Dale's lecture, *Lyrical Ballads and Ballad Lyrics*, explored the influences of *sung* – as distinct from *printed* – ballads upon Wordsworth's *Lyrical Ballads*. Through attention to a series of ballads and songs which had been enjoyed and sung by the common people long before Percy, Scott and others printed them, Peter argued that 'the *Lyrical Ballads* share a well-spring with a very deep-stained, penetrating, but not necessarily immediately visible culture of popular myth, popular religion'. Peter then offered a remarkably nuanced analysis of how this 'culture of popular myth, popular religion' – with particular reference to the Passion – fed into one of Wordsworth's lyrical ballads, 'The Thorn'.

Two brilliant lectures looked at Coleridge's poems. Joanna Taylor presented a rich account of how 'Christabel' was received in and after 1816, the year of its first publication. The lecture traced the afterlives of 'Christabel' in several nineteenth-century re-writings, parodies, burlesques and sequels, and paid admirably close attention to the 'chant' and the 'voice in "Christabel"'. The lecture closed with an account of Christabel's significance in Coleridge's own family, as well as the recurrence of the name Christabel (on some very unexpected occasions!) in the 1870s and beyond. Fred Burwick's lecture examined the genesis of 'Kubla Khan', noting the nuances involved in Coleridge's claims of 'profound sleep' and 'Reverie', as well as contemporary critical reactions to the poem. Bringing Coleridge's theory of imagination in *Biographia*

Literaria to bear upon ‘Kubla Khan’, Fred carefully analysed the ‘primary and secondary visions’ in the poem. Fred’s masterly reading charted the spatial and conceptual movements in ‘Kubla Khan’, along with the socio-political background and literary sources in Ovid’s *Metamorphoses* and Milton’s *Paradise Lost*.

On 25 February, we spent the afternoon in the Jerwood Centre. There, Debbie Pfuntner gave an illuminating lecture on Dorothy Wordsworth’s re-invention of herself, through her commonplace book, during the Rydal years. Impressively, the lecture showcased such lovely manuscript details as sealing wax, stitches, a sketch of a landscape garden, newspaper clippings, and handwriting showing Dorothy Wordsworth’s compositional processes. The lectures – jargon-free but nevertheless intellectually stimulating – were supplemented by seminar discussions, where participants from different backgrounds shared their ideas about poetry and prose. Another attractive feature of the Winter School was the poetry readings by Richard Grivil and John Rowe, both of whom did full justice to the musical qualities and tonal complexities of Wordsworth’s and Coleridge’s poems. These readings – covering the texts analysed in the following day’s lectures – helped us grasp the lectures more easily.

The glorious weather lasted all week, making the daily walks and excursions immensely enjoyable. The walkers conquered Nab Scar, Alcock Tarn and Helm Crag. The excursionists first visited three Cumbrian churches: the Italianate Holy Trinity Church in Brathay, Jesus Church in Troutbeck, which is celebrated for its Pre-Raphaelite east window, and St Mary’s Church in Ambleside, with Gordon Ransom’s 1944 mural of Ambleside’s ‘rush bearing’ ceremony. The second excursion took us to Brantwood, where Coniston Water throbbed with life. White yachts shimmered under the clear blue sky. The final excursion brought us to Swarthmoor Hall, a stern-looking sixteenth-century mansion known as the cradle of the Quaker movement. Arthur Kincaid, the tour guide brought back to life the early days of the Religious Society of Friends, shedding light on those furnishings, carvings, costumes, draperies and paintings that quietly preserved the history of a vastly influential movement in a secluded nook of Ulverston.

Under the new directors Gordon Bottomley and Claire Lamont, this year’s Winter School had two innovations. The evening of 24 February saw a lively debate, Fred Burwick and Will Christie on one side, Richard Grivil and a large toy rabbit (!) on the other. The motion was: ‘This House believes that STC was more influential than WW in the post-war years, 1815-1820’.

The debate ended in a jovial mood, with the Rabbit (inspired by the ghost of Sir Herbert Read) winning the laurels.

The second new event was an amusing play written and directed by David Chandler: *The Siege of Dove Cottage; or, The Savage Tamed*. The excellent cast included David Chandler himself, Peter Shrub, (in the demanding role of Wall), Peter Christie & Tony Reavell (pictured), Joanna Taylor and John Rowe.



11. Summary Statement of Account, April 2015 to March 2016

Income		Expenditure	
<u>FOUNDATION INCOME</u>		<u>FOUNDATION RUNNING COSTS</u>	
Life Subscriptions	295	Combined Insurance	1108
Humanities Ebooks Dividend	33	Accountancy & Annual Return	1306
		IT & Printing	658
	328		3237
<u>BURSARY DONATIONS</u>		<u>ASSETS</u>	
Auctions and Book Sales	1157	Maps	35
	1157		35
<u>CONFERENCE INCOME</u>		<u>CONFERENCE EXPENDITURE**</u>	
WSC2015	28527	WSC2015	29407
WWS2016	17107	WWS2016	14906
	45634		44313
<u>ADVANCED INCOME</u>		<u>ADVANCED EXPENDITURE</u>	
WSC2017		Deposit WWS 2017	1250
		WSC2016	525
	0		1775
<u>INTEREST & DIVIDENDS</u>		<u>MISCELLANEOUS</u>	
Business Money Manager	5	Trustees' expenses	165
UTB	129		
Charities Investment Fund	2153		
	2287		165
Total	49406	Total	49360

Bank Accounts

<u>Balances at 1 April 2015</u>		<u>Balances at 31 March 2016</u>	
WSC Community Account	3068	WSC Community Account	3726
WWS Community Account	0	WWS Community Account	4271
Money Manager Account	10210	Money Manager Account	5529
UTB Account	10349	UTB Account	10479

Restricted Funds (Bursary money and recent life Subscription)	3610
Operating Fund (Target Range £7000-10000)	9621
Reserve Fund	16704
The Ena Wordsworth Endowment	48,872

** Excluding deposits of £1350 and £2750 paid in 2014/15





Hall's Fell, Blencathra, August 2015

Swarthmoor Hall, February 2016

