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THE OUTLAW
MAGAZINE

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EDITORIAL

THE OUTLAW EDITORS

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Welcome to *The Outlaw* magazine! Whether you are a seasoned reader, or we are new to each other and this being your first current issue, we hope you are well and are already planning your 'AR' adventures for next year. What might you plan or have planned? Like us, you may have pencilled in several TARS events to attend ~ especially the IAGM '23 in Dundee ~ or be looking forward to some camping, sailing, hiking, theatre, swimming, ice skating on another date. We'd welcome hearing about what you decided in the next issue so do get in touch. As you can see on the back cover, we have included a fairly useful 2023 calendar for you to highlight all of your TARS '23 events on.

In this Winter-Spring issue, we have had a think about how Arthur Ransome used to *get about*. We've had a little help here and there from other *tarry* enthusiasts and so we can share with you some fun and interesting facets of AR's mobile lifestyle, be it on wheels, rails or under sail. We include answers to quiz questions from the last issue and celebrate a winner! If you haven't completed any of the challenges we've set in previous issues, and you want to grab a chance to win a prize, there is always time – we are quite flexible! Along with a tasty wintery *pumpion* recipe to try, we leave you to try some of the books we've reviewed for you, many with a Scottish twist or connection in respect of the upcoming IAGM in Scotland. One review we've made follows on from an interview with the writer-illustrator of a personal book. Ransome included many locations known to him – he must have been quite an optimist that places might remain the same over time - an example of what we call *stubborn optimism* (hope in the extreme) in the face of the contemporary environmental crises our landscape is in - where *place* and *memory* once intermingled, many are now in messy limbo, and we have to reimagine our pasts because the habitats they once inhabited no longer exist or have been altered beyond recognition. I know that when we have read AR's 12 adventures we have wondered often if and if so where the locations exist – of course, we have enjoyed many times gadding about the English Lakes and Norfolk Broads and beyond on search-and-discovery missions and wondered, again, if they appear now as they once did to AR. What do you think? And what about your own memory-landscapes – how do they compare to what you can see today?

A word from Winifred Wilson, about-to-retire TARS librarian extraordinaire:

'Arthur Ransome never stayed very long in one place, and along with the other modes of transport he used, there would frequently have been a big removal van at his door, especially as he had a HUGE LIBRARY! The news from the TARS library is a bit sad – but also an opportunity. *Moat Brae*, its home for nearly 4 years, needs our attic room back, so we'll be on the move again! Where to this time? No-one really knows yet, but I hope it will be to a good home, where someone will look after it, and you will still be able to read the books!' Winifred will continue to write about books in the next issue.

The Junior Adventure Fund!

The Fund provides grants to help young Tars take part in Ransome-inspired activities. It is named after Bridget Altounyan, who was TARS' first president, and the fund was set up in her memory. Bridget was the fifth Swallow.

Are you Eligible? Tars between 13 and 19 may apply and this includes those who are part of family memberships. The fund is trying to encourage adventurous activities that will stretch you and enable you to learn new skills. Young Tars from anywhere in the world can apply.

What may you receive? The fund gives financial grants towards the cost of undertaking Ransome-inspired activities. We usually don't cover the full cost of any activity because we feel that raising funding yourself is an important part of undertaking an activity.

What activities are covered? The range is wide – sailing, climbing, camping, cycling, riding, chess tournaments, scientific activities, archaeological events or activities involving birds or the conservation of wildlife. They can be under the jurisdiction of any recognised adventure-training group.

What activities are not covered? School trips and GCSE field trips.

How do I apply? Write to Paul Crisp (Squirrel's Oak, 80 Lower Guildford Road, Woking, Surrey, GU21 2EW). In your letter outline what it is you are planning to do and how much you are seeking from the fund. Remember to include your name and TARS membership number!!

WINTER WARMER!

And so, between autumn & winter we find ourselves in between a delicious bounty of harvested food & Christmas fare. One item in plenty is the *Pumpkin* – or pumpkin to many of us, having borrowed the suffix 'kin' from Old French, 'quin' – referring to something in bad taste!

- 1 large onion, chopped
- 2 carrots, peeled and chopped
- 2 garlic cloves
- 1 bay leaf
- 25g/1oz unsalted butter
- 2 tbsp olive oil
- 1 medium pumpkin (prepared weight about 850g) deseeded and roughly chopped
- 1 medium-sized potato, such as Maris Piper, roughly chopped
- 1 litre/1¾ pint vegetable or chicken stock, a little extra may be needed
- 100ml/3½ fl oz double cream
- 3 tbsp pumpkin seeds
- salt and freshly ground black pepper



METHOD

1. Put the onion, carrots, garlic bay leaf, butter and half the olive oil into a large pan. Cook over a low-medium heat for about 10 minutes until the vegetables are tender but not coloured.
2. Add the squash and potato, mix to combine and cook for a further 2-3 minutes. Pour in the stock, season well and bring to the boil. Reduce the heat to a gentle simmer, half cover the pan with a lid and continue to cook for about 40 minutes until the squash is really tender when tested with the point of a knife.
3. Pick out the bay leaf and blend the soup until smooth using a blender.
4. Add cream and a little more stock if the soup is on the thick side, taste for seasoning, adding more salt and pepper as required.
5. Meanwhile, heat the remaining oil in a frying pan over a medium heat and add the pumpkin seeds and fry quickly until the seeds start to pop! Remove from the pan.
6. Ladle the soup into bowls and serve with a swirl of cream and the toasted pumpkin seeds. ENJOY!

Pumpkin!

A plant. The flower of the Pumpkin consists of one leaf, which is bell-shaped, expanded at the top, and cut into several segments: of these flowers some are male, and some female, as in the cucumbers and melons: the female flowers grow upon the top of the embryo, which afterwards becomes an oblong or round fleshy fruit, having sometimes an hard, rugged and uneven rind, with knobs and furrows, and is often divided into three parts, inclosing flat seeds that are edged or rimmed about as it were with a ring, and fixed to a spongy placenta. (Samuel Johnson)



QUIZZICALS

Franny Hambleton won the 'Something fishy swam by...' quiz. She chose as her prize, *Swallowdale* and *Peter Duck*, paperbacks from TARS Stall.



Summer-Autumn Outlaw

COOT CLUB QUIZ ANSWERS!

In the twelve AR books, in what position does C.C. appear? - 5th

Which character casts off a motor cruiser from its moorings and why? - *Tom Dudgeon, protecting no.7 Coots nest.*

Name 6+ locations found in C.C. that can be visited on the Northern section of the Norfolk Broads.

- | | |
|-----------------|----------------|
| -Hickling Broad | -Horsey Mere |
| -Breydon Water | -Ranworth |
| -Potter Heigham | -Horning |
| -Acle | -Wroxham Broad |

Name 3+ locations found in the Southern section of the Norfolk Broads.

- | | |
|----------------|------------|
| -Lowestoft | -Beccles |
| -Breydon Water | -Gorleston |
| -Berney Arms | -Oulton |

To whom is Coot Club dedicated? - "To the skipper of the Titmouse."

Other than a map of the North Norfolk Broads, what is the first picture/illustration to appear in the book? - *First Night in the Titmouse.*

At which station of Norwich do Dick and Dot arrive? - *Terminus: Thorpe Station.*

With whom were the Ds going to stay? - *Mrs Barrable/the Admiral/Painter/Sister of Richard/Former school teacher of Mrs Callum.*

Who else happened to be at this station and what was being carried? - *Tom Dudgeon, Paper Parcel, Large Can of Red Paint, Coil of new Rope.*

What was Tom wearing? - *blue knitted jersey, rubber knee-boots, flannel shorts and a jacket.*

How many nests are the Bird Protection Society looking after/watching? - 37

Who else was Tom looking for on the train? - *The Twins, Port and Starboard.*

What bird did Dick think was a hawk? - *A Kestrel.*

What was the name of Mrs Barrable's Boat? - *The Teasel.*

What does Mrs B think that the Ds will need each time they step ashore? - *rubber knee-boots.*

What does Dot think look like chickens, hanging on behind boats? - *Dinghies.*

What were the first five birds Dick added to his list of birds seen? - *Heron, Kestrel, Coot, Water-Hen, Crested Grebe.*

Who has a fish for a weather cock? - *Doctor Dudgeon.*

What is a Staithe? - *a place where boats moor to take or discharge cargo.*

Name Port and Starboard's boat and what colour were her sails? - *Flash, white.*

How is the Teasel a 'big disappointment'? - *houseboat only, not going to be under sail.*

Name Tom's punt. - *Dreadnought.*

Name Port and Starboard's housekeeper. - *Mrs McGinty.*

What did Tom get in exchange for a pair of rabbits? - *a little oil stove.*

What number nest mattered most to the C.C. and why? - *no.7 nest, belonged to a pair of coots, one of which was distinguished from all others because of a white feather on its wing/it had nested unusually early.*

What was Tom using to remove spilled bacon fat from the bottom boards of his craft & what was the cause of the spilling?

- Hot water and soda. The cause: the Margoletta.

Name the Death and Glories. - Joe, Pete , Bill.

Give four reasons why Tom seeks vengeance against the Hullabalooos of the Margoletta.

-Charging down the fleet of racing boats

-Miss Millet's China rocked off her shelves

-spilled bacon fat

-mooring on top of no.7's nest

Who saw Tom on route to the Margoletta? - George Owden.

Which was the first anchor that Tom delt with? - Rond-anchor.

What, on board the Teasel, could have ruined William's nose for a week? - a jam-pot, half full of paint-brushes soaking in Turpentine, which was left on the floor.

What was a habit of Mrs Barrable's, when writing letters? - making little drawings in the margins.

What did Tom use to sink the Dreadnaught? - an iron mud anchor

How had Mrs B. first viewed the Bird protection Society? - "pirates ... turbans ... knives in their belts."

What would Tom have used as a bailer to empty his punt? - a sea-boot.

What were visitors to the Broads called? - foreigners.

What did Tom's father mean when he said, "Don't you go trapping me into prescribing before diagnosis. Let's have the symptoms first."? - he wanted to hear what was on Tom's conscience.

What was Mr. Farland's occupation? Solicitor.

What was Mr. Tedder doing when he heard the hullabalooos on the staithe? - Digging in his garden.

What time did the Hullabalooos claim that the offence of being cast off took place? 5:10. What evidence given? - I was boiling eggs.

What was the speed limit through Horning village? - 5 mph.

Which pen variety did Constable Tedder recommend to Mrs. Barrable? - Melksham wonder.

What did Mrs. Barrable buy at the staithe grocer's shop? - pepper mint, toffee, 1/2 lb plain chocolate for William.

What, according to Pete, of the Death & Glory, was worth 'a week o' weeding'? - That the Hullabalooos had been wrong about the Death and Glories and that they had embarrassed themselves.

SOMETHING FISHY SWAM BY ...

- A Perch
- B Winter Holiday
- C Swallowdale
- D It's a Shark
- E Let him have the line off the reel
- F How to fish with a fly
- G Wookcock and orange ...
- H Dr Dudgeon
- I Port and Starboard
- J Hamford water
- K The Masterdon
- L The Eelman
- M The Death and Glories
- N How to Catch Eels
- O The Catchalot
- P Rods in Rests
- Q To catch roach for pike fishing
- R Milk
- S The Roaring Donkey
- T Picts and Martyrs
- U Coch-Y-Bonddhu



In this edition of *The Outlaw* we offer something a little different to Winifred's usual pieces. The themes of place, memory, childhood, imagination all often feature in AR's books. After reading the '12' books, it immediately occurred to me that they were predominantly set in 'relandscaped' locations. The Lakeland fells and waters within them, in particular those centred around Coniston but including elements of Windermere, Bowness, Derwentwater, perhaps; the Broadlands of Norfolk and waterways within; the Outer Hebrides; *Missee Lee's* islands in the South China seas; the chart of the Atlantic Ocean showing the track of the *Wild Cat* from Lowestoft to Crab Island – all of these locations were attractively encapsulated and re-envisioned by AR as semi-fictional (even metaphorical) places – almost-but-not-quite-real. I imagined that AR wrote with deep nostalgia, a looking back and yearning for a lost time in his youth, for places and people he'd met and remembered forever, places that cast an indelible shadow or reflection on his (particularly literary) later life. What do you think?

In 1958 he wrote:

I have often been asked how I came to write Swallows and Amazons ... it had its beginning long, long ago when, as children, my brother, my sisters, and I spent most of our holidays on a farm at the south end of Coniston... We adored the place... While away from it, as children and grown-ups, we dreamt about it... Swallows and Amazons grew out of those old memories. I could not help writing it. It almost wrote itself.

You will know that Ransome was born in Leeds in 1884, spending summers in the Lake District on holiday with his family, no doubt Arthur may have taken many countryside rambles at this time. These visits and activities ceased, though he returned and even came to inhabit these locations in later life. His stories are full of short photographic descriptions of rural life. There are several farms portrayed in his Lakeland books – *Holly Howe*, *Swainson's* and *Dixon's*. Mrs Dixon scrubs the slate floor in the dairy; John rows over to a farm in the mornings; Mrs Dixon 'went off with the can and brought it back bubbling and warm with new milk.' The *Swallows* visit the charcoal burners in the high woods, finding 'a great mound of earth with little jets of blue wood-smoke spurting from it' – learning that 'the slower the fire the better the charcoal.' A working landscape is rendered alive – this isn't just a place of childhood adventures but Ransome insists that we get a hint of this. 'Up in the woods on the high hillside smoke was rising. They could hear the noise of the charcoal burners' axes in the now quiet air.'

Ransome would rename actual places or use place names for locations that were lifted from elsewhere – always even before you come to the stories you explore the maps 'illustrated by the author with help from Miss Nancy Blackett' with *High Greenland*, the *Unexplored Arctic*, the *River Amazon*, *Octopus Lagoon*, and lots of islands - *Wildcat*, *Cormorant*, *Dragon*, *Tiger*, *Turtle*, *Flint*, *Peewit*, *Mastodon*. (*We will explore Ransome's use of islands further with you in the next issue of *The Outlaw* next Spring!)

The woodlands and fells and Broads and Caribbean are not described as one solid body, they are given detail, even poetical description made up of identifiable elements, such as distinct trees, islands, rocks in lakes, bridges, caves, farms, boats. 'Sometimes it was a wonder how the little trees themselves clung on among the rocks. There were all sorts of trees. Here and there was a tall pine, but most of the trees were oaks and beeches and hazels and mountain ash.'

So often meticulous are the brushstrokes of description and so spare the geometry of language you could be forgiven for thinking you were reading poetry. 'She came to the place where the Wilderness dyke opened into the river. Here the path turned to the left along the dyke and Dorothea looked ahead of her through the mist for the first glimpse of the Death & Glory. There she was, just beyond the next lot of overhanging willows.' Place and memory are how Ransome frames his scenes over and over, I think.

'Everybody used to go into the deckhouse to take a look at it. That chart, and those little red crosses marking out a line that ran from the Lizard to Finisterre, and then to Madeira, and then south-west down into the North-east Trades and then west, on and on, was almost the only thing that made it seem possible that they were really moving and nearing the other side of the Atlantic'. You will be familiar with these passages and, no doubt, be able to state from which books they come!

Do you know places which that make up a deeply necessary imaginations? Are any of these been altered? Does this affect how like AR, renamed any, just for

For a local artist, Rosie memory, childhood, imagination ingredients to not only her first self-

for her completed Art degree. Below is part of an interview.



are or have been significant to you – aspect of your memories or locations disappearing or have they you remember them? Have you, make-believe?

Lovenbury, these aspects of place, and so forth have formed the vital illustrated book but also the thesis

What inspired you to create this work?

I didn't set out to create this work, rather it was the culmination of thought processes (provoked by memories of childhood walks). I then read about a recent study '*Monitor of engagement with the natural environment pilot study: visits to the natural environment by children*' - *Natural England* which stated that 12% of children (UK 2019) had not visited a 'natural environment' within the past 12 months. This concerned me; the outside world is of the utmost importance to me, for I believe it is my childhood wanderings that facilitated this connection (between place, memory, imagination). It is through my childhood 'play', a gorgeous state of 'flow', wherein I was fully present within the landscape, uninstructed and uninterrupted, that I became 'hefted' to the natural world. This has been vital in ensuring that not only I grew up caring for and appreciating (local) nature, but also that I had a strong sense of 'self'; a perpetual well of inner peace and sanctuary. With ongoing environmental crises and rising statistics of mental health disorders in young people I felt compelled to express my contemplations.

What materials were implemented?

I spent a year experimenting with all sorts of different media before creating the book. I wasn't sure at first which direction I would go in, which physical process would best convey my thoughts. It surprised me that in the end, most of my work was created digitally - I felt that digital media was less expressive, intuitive, or natural than something tactile but that the immediacy and connectable aspects of using digital software were desirable in the editing process – and it culminated in a book!

Was it straight forward or did you have to apply plenty of stubborn optimism?

Nothing is ever straight forward! Follow intuition and you never know where you will end up. Any decision necessitates more decisions! That's the (creative &) writing process!

Do you think a 'common complacency' exists that contributes to our common fate of ecological dwindleship and the degrading of environmental spaces?

Yes. I don't think our natural spaces are officially appreciated for what they are, or even our 'natural' imaginations for that matter. Spaces to play freely within nature are disappearing fast, undervalued by the eye of 'progress' and so is children's free time. Play is difficult to quantify. True play needs space and time in which to experience and feel these deep connections to our landscapes and to nurture a deep respect towards them. Local wild spaces are vital. It's crucial that they are accessible, free, always open, open-ended. That the spaces are where the children live, not a day-out destination. Spaces that children can truly own, inwardly and feel a sense of belonging to, give a sense of responsibility for, a sense of devotion to. (And they need to be maintained)

The 'urbanisation juggernaut' is a difficult question - with whom should we collaborate to discuss or share our views (about place and memory)?

Ourselves (& each other)! To connect with the natural world, we need to be inwardly contemplative and outwardly responsive to the needs of the environment. We need to

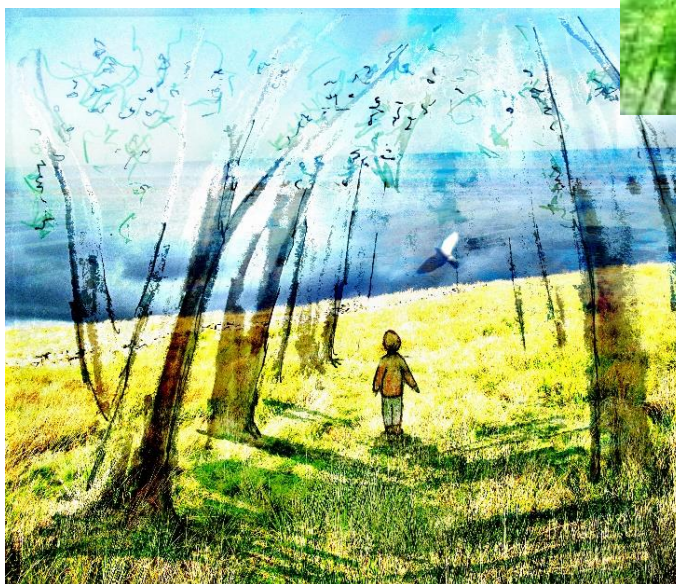
spend slow time in nature to build up those connections. We should encourage the same for our children.

This book is your emotional response to this physical/psychological ambivalence to 'place disruption'. It's a personal story, rich in perplexity and complexity - would you agree?

It is a personal story. It is about a child let free to play, unconfined by society, by ego, by expectations and the subsequent connections they form with the natural world, although more about losing themselves within nature than building an outward personal identity based on expectation.

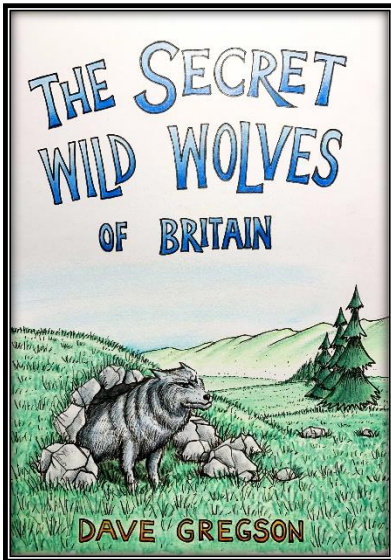
Memory of place - how important is this?

Our 'selves' are made up of everything we have ever experienced or known. Our 'selves' are responsible for the way we feel about the outer world and for the way we act. Memories of special places in nature we enjoyed as children affect not only our own lives, but the lives of those around us and also our place within and response to a particular location.



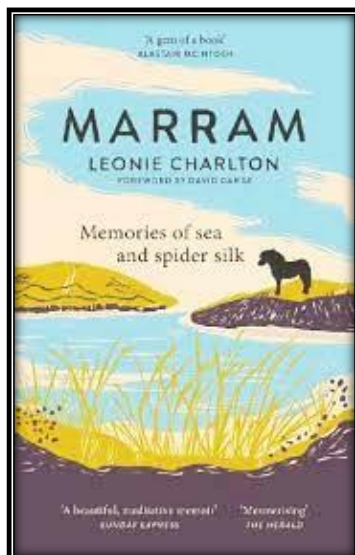
TARS BOOKWORLDS, PART 2 – THE CALL OF THE HIGHLANDS AND ISLANDS!

Here we briefly reviewed several books from Scottish publishers to highlight TARS Scotland's upcoming IAGM 'Dundee '23.

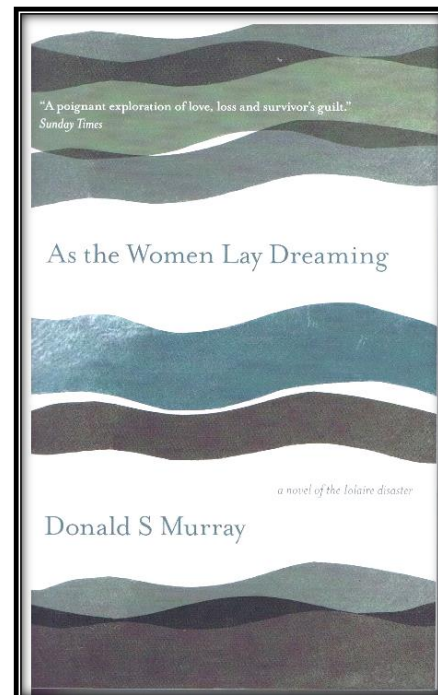


For centuries Britain has been wolf-less – and Jack, the central character in this story within a story, knows this full well; that is, until he meets a story-telling shepherd whilst out on a hiking trip in the Highlands. Memorable illustrations!

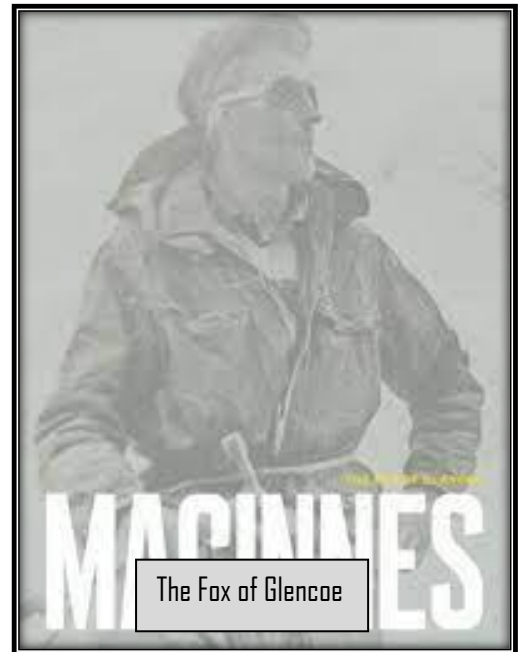
Two friends ride off the beaten tracks on their beloved Highland ponies. From the southern tip of Barra to the ancient stones of Callanish the beautiful land and seascapes are brought to light in deeply meandering poetic prose. A compelling memoir.



An award-winning film adaptation has provoked the release of this new edition, set in the Hebridean islands in the early 20th century. What is a 'road dance'?



Another prize-winning re-release, this book records a cruel twist of fate that changed the lives of an entire Hebridean community in the small hours of January 1st 1919 with the tragic disaster of a ship dashed onto rocks.



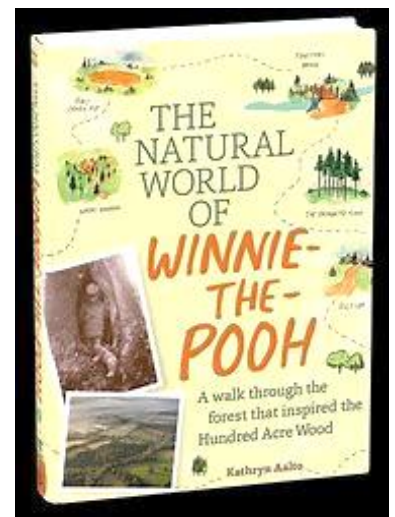
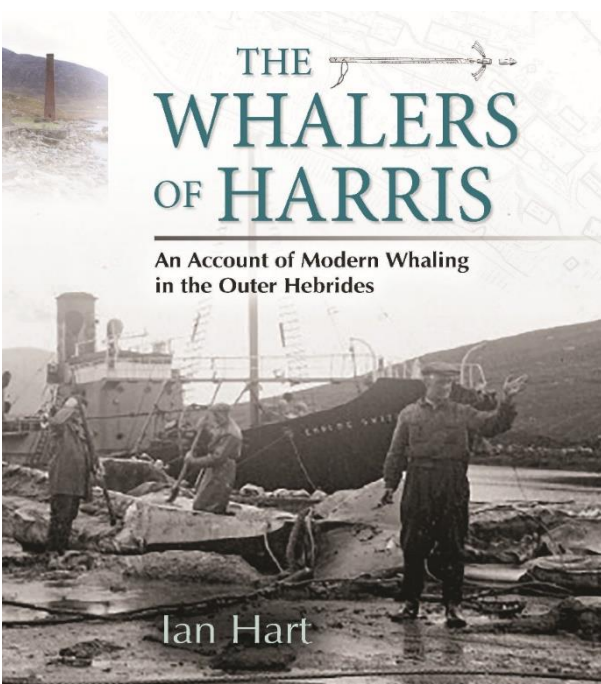
Did you know that *sea fret* is sea fog? A disparate cast of characters all in search of something loom out of the misty pages of this collection...

... chronicles the adventures of the legendary Hamish MacInnes and his unorthodox achievements in mountaineering. *'The violet sky was littered with stars and the great expanse of the Amazon was bathed in diffuse light as we reached the rim of the vast crater...'*

A fascinating, comprehensive insight into the whaling stations of the west coast of Harris in the Outer Hebrides. 'Royal fish', subsistence whaling, all lavishly illustrated served with a warning that we should treat our fellow mammals with lashings of compassion and deep understanding.

& a delight from across the waves on the theme of place & memory ...

American-born Kathryn Aalto explores the changing nature of childhood and how the English landscape has changed in the century since A.A. Milne published his classic series.



On Track!



Arthur Ransome enjoyed travelling - not only sailing and driving, but also by train. The railways were a convenient way to travel to the places that he wrote about, like the Lake District and Norfolk. He made notes about some of these in his diaries. Do you write about your travels? It's a good way to remember where you have been and to record what happened.

Between 1923-1947 the railways in Britain were run by the 'Big Four' companies: LMS – London, Midland and Scottish Railway; GWR – Great Western Railway; LNER – London and North Eastern Railway; and SR – Southern Railway. Prior to this there had been many railway companies, but after ww1 the Railways Act 1921 came into force to reduce the number.

The Big Four competed with each other and also road transport to see who could be the fastest. The Flying Scotsman and The Mallard are two famous engines. Lots of characters in AR's books travel by train: The *Swallows* and *D's* take the train on numerous occasions and the *Amazons* and *Coots* are known to have travelled by rail.

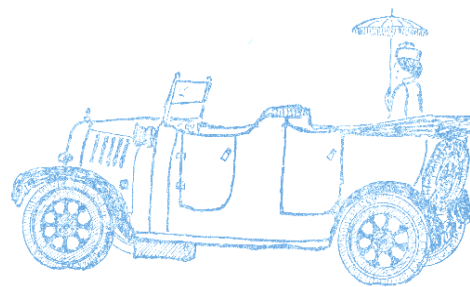
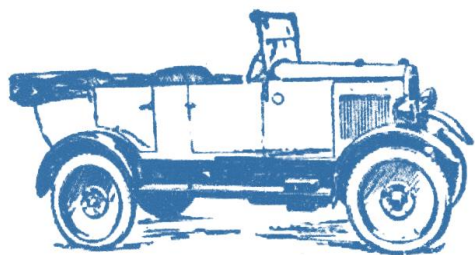
More than people travelled on the railways. AR writes about the pigeons that journeyed in their basket and how the milk-cans were transported by rail. Have you ever travelled by train? What type was it? TARS has held events where great fun was had on a steam railway!

The grid below includes a quote from an AR book. The numbers in the brackets tell you which letter goes where. Across first, then up – enjoy!

A	(9,9)(14,9)(10,8)(12,5)(3,3)(15,3)
B	(1,3)
C	(5,7)(5,3)
D	(15,9)(8,8)(5,2)
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E	(5,4)(12,4)(11,3)(4,2)(14,2)
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P	(5,8)(6,8)
R	(8,9)(14,7)(3,6)(3,5)(2,3)
S	(2,8)(14,6)(10,1)
T	(3,9)(7,9)(3,8)(11,8)(13,8)(6,7)(11,7)(6,6)(6,5)(3,4)
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U	(3,7)
W	(1,6)

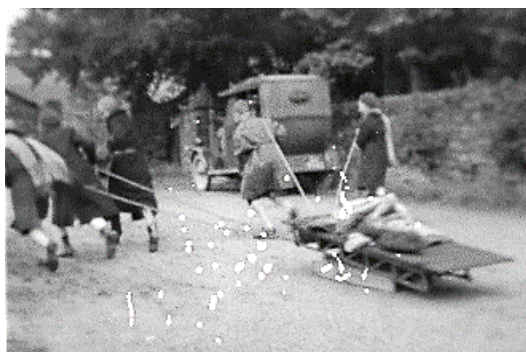
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RATTLETRAP



Trojan made their first car in 1913. In 1922 Trojan cars went into full production with the *Trojan Utility*, then in 1925 they produced a slightly larger car, the *Trojan Three Door Tourer*.

The Three Door had a door either side for the front seat then a single rear door on the left-hand side. It had a very basic two stroke engine, which burns petrol and oil combined. This engine ran very slowly and always produced a cloud of blue smoke as it ran. The slow revving engine combined with a solid rear axle resulted in a car which could drive almost anywhere, places where today only Land Rovers can go. However, it was very slow with a top speed of only 35mph!

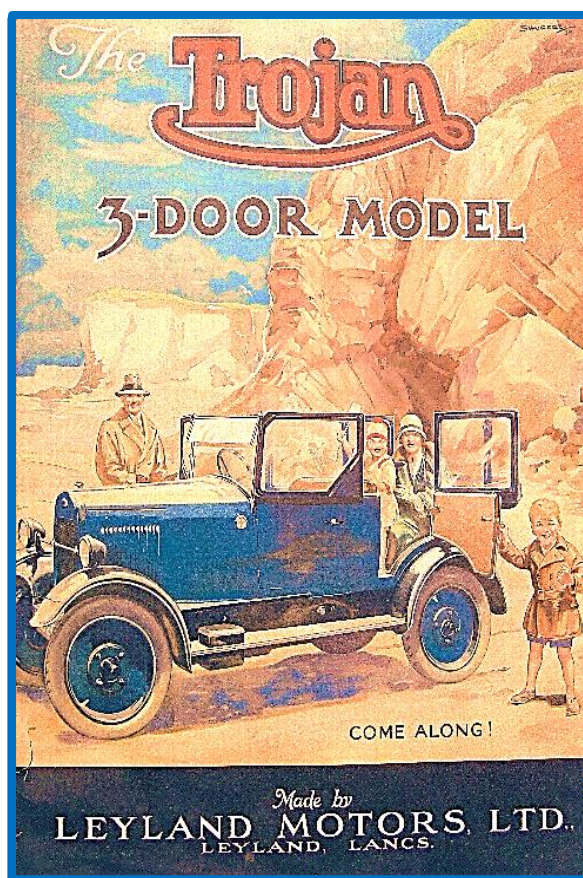


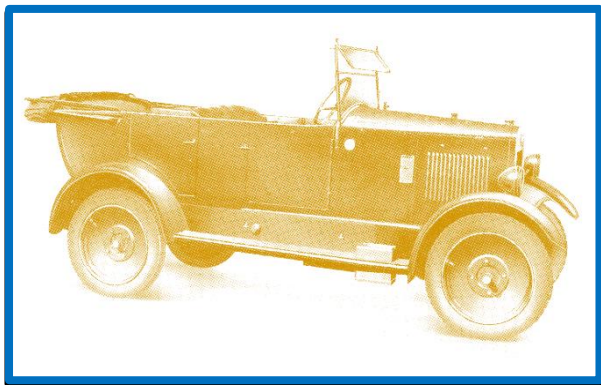
In early July 1925, Aida Deborah Starr Borchgrevink bought a brand-new Trojan Three Door car in

London, registration YK followed by 4 unknown numbers. Aida was an American, a trained opera singer, who on a visit to Egypt met and married a Norwegian diplomat. She was a close friend of E. M. Forster and also of the painter, Robin Furness. Through Robin she became friends with the Ransomes.

On October 10th, 1928, Ransome bought the Trojan from Aida. At the time he already owned another car - a *Clyno 13*. I believe he used the Trojan in bad weather and the Clyno for when the sun was out, and he wanted to get somewhere faster; I also expect the Clyno was incapable of driving to his home at Low Ludderburn during the winter months. He had the car maintained at Dawson's garage in Ulpha.

Whilst away in Aleppo writing *Peter Duck*, the Trojan was left with Mr. Dawson who used it as his own car, this was an arrangement which Ransome continued but Aida had started. He also at least once let Aida use the car again. It was rather a communal car and so after her mother's death Aida's daughter, Aida Foster, referred to the car in a letter to Ransome, as 'The Trojan'.





Ransome finally sold the car shortly after 15th July 1934.

According to Arthur Lupton (son of Joyce, AR's sister), who remembered travelling in the Trojan, it was Khaki in colour, probably with black wings.

Trojan cars have quite a character, they are very noisy especially when in 1st gear! The engine isn't under the bonnet but is under the driver's seat, so it frequently surrounds the driver in a cloud of smoke. Trojans are also quite difficult to start, you have to pull up a handle, very hard, which is located beside the driver's seat and that turns over the engine and sometimes starts it!

The pictures and descriptions of Rattletrap differ slightly from the Trojan and so I expect that like Ransome's places, the car is in fact a mixture of several cars. But because Ransome owned his Trojan for longer than most of his cars, it was the only one of his cars that he referred to by name in his diaries and because the car had so much character and does rattle an awful lot, I'm convinced that his Trojan was the main influence for *Rattletrap*.

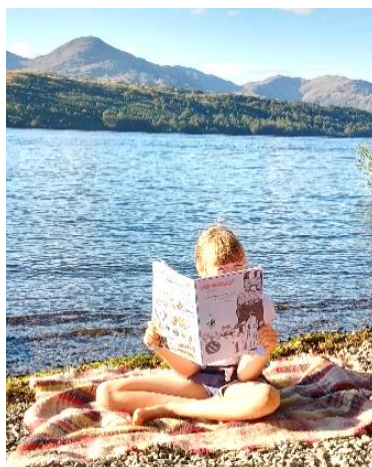
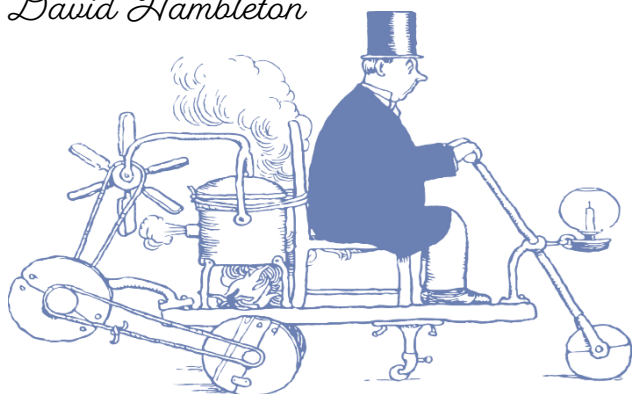
RANSOME'S BIKE

On December 31st, 1941, having recently moved to the Heald on the eastern side of Coniston, Ransome was worried about being 'trapped' there and not being able to get to the shops should his car fail or if he should run out of petrol. So, he wrote to his friend Sir Charles Garonne Renold to ask him to 'find' him an *autocycle*. Because of the war it was very difficult to obtain a new autocycle, but Sir Charles was one of the leading industrialists at the time and his company specialised in making chains and so supplied chains for all motorbikes etc. Ransome suggested that a 'James' or 'Excelsior' autocycle would be ideal as they were known as the best ones.

By March 12th, 1942, Ransome had his autocycle and comments in a letter to Charles that he is starting to get the hang of the 'animal' and is also enquiring how much he owes Charles in payment for the machine.

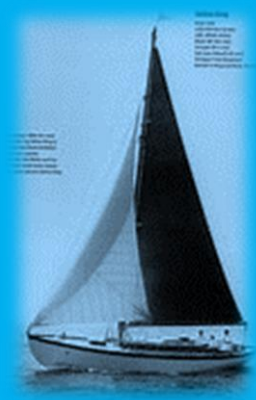
The letters don't seem to say which model of autocycle he actually ended up with and we don't know how long he kept the machine, or if Evgenia used it as well as Arthur.

David Hambleton



Rebekah Hambleton enjoying *The Outlaw*. Guess where she was sitting?

RANSOME AFLOAT! – DID YOU KNOW THIS?



Arthur Ransome was allowed to steer the Gondola (with Captain in close attendance) on Coniston Water? Well, whilst in Ireland this autumn, we took a cruise on Killary Fjord, on the Atlantic west coast, aboard the Connemara Lady. Esme, as you see here, was allowed to steer/pilot for thirty minutes!



AR and his wife, Evgenia, acquired an old beach boat which they christened *Slug* and, though they were novice sailors at the time, they sailed 60 km along an unfamiliar coast to reach Lahepere Bay, arriving in the middle of the night and falling asleep in the boat!



Kittiwake was the next craft, a cabin cruiser, that AR and Evgenia bought. This took a little tender made by local coffin makers!

The original *Peter Duck* was Carl Sehmel, ('the Ancient Mariner', as affectionately named by AR!) who sailed with AR aboard *Racundra* (constructed in Riga, Latvia in 1922/3) in the Baltic. This boat was a gm ketch with wide beam and shallow draft.



AR shared the purchase cost of *Swallow* and *Mavis* with Ernest Altounyan and once raced around Peel Island (*Wild Cat Island* as he came to call it), possibly in another dinghy, *Beetle*!

Coch-y-bonddhu or *Cocky* was a small dinghy with a tanned sail made for Charles Renold after Ransome had introduced him to fishing, built so that Ransome could teach him to sail on Windermere. Renold sailed her a little but preferred to fish so gave her to Arthur. Named after a favourite fishing fly!



In Poole, Dorset, AR bought *Nancy Blackett*, a 7-ton cutter/cruising yacht. He sailed her to Holland, taking 12 days – 218 miles from Pin Mill to Flushing, returning via Ostend!

Evgenia, being such an enthusiastic cook, hoped for a wider cabin and a 'yard-wide cabin galley'. And so was born *Selina King*, in which AR took short fishing trips.

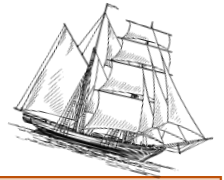


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CAN YOU FIND 16 BOATS FEATURED IN ARTHUR RANSOME'S '12' ADVENTURE BOOKS?



Carrying YOU through 2023!



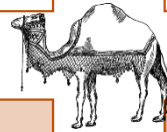
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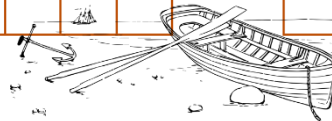
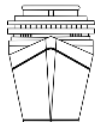
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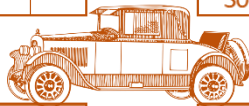
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