



# The Watcher and the Friend

Teacher Resources

# Introduction

The Watcher and the Friend is a YA fantasy novel that is set in contemporary England and the parallel world of Yngerlande in 1795. Thomas Trelawney is a thirteen-year old boy on a Christmas holiday in an old rectory on the North Yorkshire coast. It is the family's first holiday since the death of Thomas' older sister, Grace. On his first night there, Tom finds himself mysteriously lured through the Grandfather clock in his room, to the parallel land of Yngerlande, an eighteenth century version of a land nearly, but not quite, like England. He meets the Reverend Silas Cumberbund, the Watcher, whose responsibility it is to guard the passage between the two lands, and discovers that he is the new Friend, the person in England with the power to travel between the two worlds.

Yngerlande is a land of diversity and tolerance. There is a black queen on the throne, Queen Matilda, and women and races of all kinds are in positions of power and influence. Silas has discovered a plot by the grandson of the old mad King, Oliver, to violently depose Matilda and restore the old ways: racist, elitist, sexist. He needs Thomas to help him thwart the plot, because of the strange powers he possesses, including his ability to use the mysterious and powerful Sounding Stones. At the end of every night he returns to his bedroom in the rectory in England, before going back through the clock. He visits on five nights, ending on Christmas Eve.

At the end of his first night in Yngerlande he discovers that his dead sister Grace is alive and well in this strange land. She had been the previous Friend, but had never taken up her role before her tragic car accident. Tom's cousin, Dan, is staying with them on holiday and trespasses, following Tom down the grandfather clock passageway. As an interloper, he appears in Yngerlande as a ghost, and is able to use that fact to help with Silas' plan.

During his time in Yngerlande, Tom meets an array of extraordinary characters: Della Honeyfield, the coach driver. Her lover and Silas' granddaughter, Dr Amelia Comfort. Mary Carruthers, whose outward appearance as a gossipy old woman, belies her intelligence and status and the mysterious character of Clara St Vincent, a young black girl who no-one knows and who everyone suspects. There is a strange connection between Tom and Clara that is more than that between two attractive teenagers.

They discover Oliver's plan to cram the cellars underneath The Assembly Rooms in York with barrels of gunpowder, hidden amongst the smuggled wine and brandy barrels, and then to blow up Queen Matilda, her court and the noblemen of the country at the grand

ball on Christmas Eve. Silas, Amelia, and Grace are taken captive and are trapped in the cellars underneath the Grand Ball with the fuse alight to the gunpowder. After a whirlwind escape from the snowy North Yorkshire Moors via a flight on the backs of two winged unicorns or Steedwings, as they are called in Yngerlande, Tom, Dan, Della and Clara get to the cellars just in time and save the day. The plot is foiled and Oliver and his uncle Jacob escape, vowing revenge.

In the aftermath, the band of rescuers are presented to Queen Matilda for her personal thanks, when it is revealed that Clara is actually Gaia, the queen's daughter who has been missing for the previous three weeks. She has strange powers that the queen needs to keep secret from the people. Clara had disappeared because of her frustration at having to appear normal. At the end of their audience, it is suggested that Silas could act as her tutor to help her cope with her situation.

The book ends with Thomas and his family in 21<sup>st</sup> century England leaving their holiday home on Boxing Day. Tom and Dan receive two unusual presents, clearly from Silas: two sounding stones. As their car pulls out of the drive, Thomas, looking back, catches a glimpse of Silas and Grace in the doorway, waving goodbye to him. It is clear they will meet again.

## **Teachers**

This booklet is a combination of ideas directly addressed to students, and suggestions for adaptations addressed to teachers. Feel free to cut and paste and customize the tasks according to your class. I'd really appreciate it if you could email me with any suggestions that worked well for you. I'll re-issue this workbook with additional ideas some time in the future.

# Themes

The story explores many themes that are relevant to our own society:



As you are reading the novel, make notes of examples of each theme, with a page number and a quote if possible. You could track each them on a separate page, or allocate a theme to individuals in a group. Once you have found five examples, add a note about how you think the examples and the theme are relevant in today's society and your own experience. Is there anything we can learn from the parallel world of Yngerlande?

**Teachers:** You can use this activity as an ongoing exercise in note taking that can be steered by you or be undertaken independently by the student. It lends itself to a variety of activities:

Each member of a group takes responsibility for one theme which they then have to present to the rest of the group.

Each theme can be the basis of a formal lit crit essay , eg “How does the writer present the theme of Grief in the novel “The Watcher and the Friend”?”

The theme (or themes) can be the subject of a presentation to be given to the class. You can tweak the relative importance you give to analysing the writer’s techniques and use of language, depending on your knowledge of the class and what the scheme of work is leading on to.



# Chapter Summaries

## 1. The Boy on the Edge of a Cliff

We are introduced to Thomas Trelawney, a 13 year old boy. He is standing on the edge of a cliff at Runswick Bay, a seaside resort in North Yorkshire. It is a dark, early evening in December, and he is thinking of his older sister, Grace, who died earlier in the same year. On the bench where they used to sit there is a plaque for Elizabeth Somerville, an elderly resident who has recently died. He is interrupted by his worried, over protective parents, who are horrified he is so close to the cliff edge.

## 2. The Grandfather Clock

They escort him back to the holiday home where they are spending the Christmas holidays. It was a regular destination for family holidays and this is the first time they have returned since Grace's death. His cousin, Dan, and his family are arriving to join them the next day. His sleep is troubled by a regular nightmare he has about the traffic accident that killed his sister. He wakes up and sees strange dancing coloured balls of light in the air in his room. They lead him to the old Grandfather clock in the corner. The door opens and he falls in. Baffled, he tries to get out again and then follows the old passageway leading away from the door of the clock. When he gets to the end of the long tunnel, he leans against the door at the end and falls through into another room, at the feet of an elderly grey-haired man, who has clearly been expecting him.

## 3. The Watcher

The man is The Reverend Silas Cumberbund. He explains to a baffled Tom, that he, Silas, is the Watcher, a guardian of the connecting tunnels between Tom's land and his. It appears that Tom has gone back in time to the Runswick bay of the end of the Eighteenth Century. Tom, is "The Friend" the connection on the other side of the tunnel, in modern day England. Elizabeth Somerville, the old lady who recently died in Runswick, was the previous friend. He asks Tom to sign an old register and gives him something to drink, as Tom continues to ask questions. He finally falls asleep.

## 4. A New Friend

Tom wakes up and is very suspicious. He wants to know why Silas drugged him. Silas explains that they needed the time for Tom to get used to being in this parallel world, so that he would find it less traumatic. He explains that they need Tom's help, as the new Friend, to help save them from an unspecified threat. Tom wonders whether his new powers could help bring back his sister Grace, but Silas confirms that no-one has power over death. Tom agrees to help. They hold hands and with the same coloured dancing balls in the air, they disappear.

## 5. The Frozen North

Thomas is on his own by the quayside at Scarborough. On Silas' instructions he is waiting for the coach to Whitby. This has two purposes: to establish his alibi as an orphaned apprentice from Corams fields in London, come to stay as Silas' ward and to give him an opportunity to eavesdrop on the people Silas suspects are behind the plot. He waits in a coaching Inn on the harbourside and meets several characters. Mrs Carruthers is one, an elderly lady who appears to be a rather gossipy, trivial annoyance. On his way to the bar he overhears some suspicious conversation between two men, Oliver Livingstone and Jacob Vane. Livingstone is young, blond and good looking. Vane is in his fifties. At the bar he notices some hand bills announcing the visit of Queen Matilda to the North from London. There is to be a royal ball at The Assembly Rooms in York on Christmas Eve. On his way back to his seat Tom drops the handbill just behind

the table where Oliver and Jacob are. He hears them discussing a plan involving gold, soldiers and treason. They also mention Runswick Bay, which causes Tom to gasp out loud in shock. Just as Jacob is about to discover him, Mrs Carruthers causes a diversion by appearing to faint, saving Tom from discovery. There is further distraction when a striking character enters the Inn – a young black woman, Della Honeyfield. She is the coach driver for the next leg of their journey and calls all passengers to board. The characters we have already met leave the Inn. Right at the end, unnoticed by anyone else a dark, shadowy stranger slips out of the Inn to go and board the coach at the last minute. Tom feels there is something odd about the whole scene and then realises that it is the fact that the society he sees is completely diverse, with people of all races and genders doing every kind of job.

## **6. Strange Company**

Just before the coach leaves, there is an argument between the driver, Della, and Jacob Vane who is disparaging about the idea of a woman doing what he sees as a man's job. Della wittily demolishes his arguments. As they are pulling out, the mysterious stranger, a young black girl, from the Inn dashes in front of the coach and gets on. During the journey, Tom observes his fellow passengers closely. When his eyes meet that of the strange young girl, there is an immediate connection between them. He sees a stream of stars flowing from her hair but no-one else seems to notice. Jacob and Oliver pretend to go to sleep but not before revealing they are going to stay at the Crab, the local pub in Runswick Bay, on business. The young girl is also headed there. Ms Carruthers gossips and chats on, playing the role of the silly old woman. During the journey skirting the Moors, Tom is amazed to see herds of Unicorns, or Steedhorns as Mrs Carruthers calls them. They are nothing like those from fairy stories being brown and shaggy, and are considered a pest for being a menace to farmers crops. Near the end of their journey Mrs Carruthers "accidentally" drops something from her pocket when they are arriving at Whitby. She asks Tom to pick it up for her and then tells him the story of it being good luck if he kisses the stone. He does and hands it back to her. When Oliver Livingstone gets up to get ready to disembark, she secretly drops the stone in his pocket. This is seen by nobody except Tom.

## **7. Wolves in Winter**

They all get off the coach at Whitby, Oliver and Jacob get straight on a private carriage to take them to Runswick. The mysterious girl (Clara St Vincent) disappears, much to Tom's disappointment. Tom stops Mrs Carruthers and challenges her about the stone she asked him to kiss. It is clear to Tom and the reader that Mrs Carruthers is not the silly old lady she has been pretending to be. She will only say that their paths will cross again. Tom is left alone in the snow outside the inn, waiting for Silas. He is just about to go inside the Inn when the doors burst open and out come Silas deep in conversation with Della, the driver of the Scarborough coach. They are clearly old friends. Silas takes Tom in his carriage back to Runswick. It is a difficult journey through driving snow and ice. Tom wakes up and through the carriage window sees a pack of wolves racing along following the coach on the other side of the valley. In the conditions they are much faster than the carriage and Silas is driving it from an outside position. The coach stops and Silas shouts at Tom to get out and hold the horses while he fires his musket to frighten them away. As he is about to shoot, he slips on the icy lane and drops the gun. The lead wolf is about to pounce on him. Tom finds himself possessed by a strange force and is able to launch himself at the wolf, knocking it out of the way. He too generates the same stream of stars as Clara did. The power enables him to shoot the wolf dead, saving Silas. They continue their journey back to the Rectory

## **8. Questions and Answers**

Back at the Rectory, Tom is able to ask Silas all the questions his experiences have provoked. Silas explains that they are not simply in England during the eighteenth century, but are in the parallel land of Yngerlande, a land very like England but which has developed in slightly different ways. It is land of equality and diversity, where people of all different races, genders and sexual persuasions have well established equality. Tom then tells Silas everything he has learned: his suspicions about Oliver and Jacob, the Christmas Ball of Queen Matilda, Mary Carruthers and the pebble, and the strange young black girl on the carriage. This last detail puzzles Silas the most. She is the only part of the story that he has no knowledge of. He also explains to Tom that he must return to England through the clock, because it is dangerous for him to stay in Yngerlande any longer, as the experience is exhausting and “hollows” him out. He explains that Tom will return the next night and will meet the other inhabitants of the Rectory, including Doctor Comfort, who is the person Tom is supposedly apprenticed to. Just as Tom goes into the clock, as the door closes, two young women burst into Silas’ study. One of them is his dead sister, Grace.

## **9. Shadows from the Past**

Inside the clock, Tom is devastated by this revelation. He tries to get back to the study and hammers on the door but cannot return. Overcome with grief and confusion, he manages to make it back to his bedroom in twenty first century England, and is conscious of nothing more until he wakes the next morning. To cheer him up, his parents take him to the local pub, The Crab, for lunch and persuade the Landlord to give him a private tour of the historic cellars. In the deepest part of the cellars he shows him some old graffiti. It is the signature of Della Honeyfield scratched in the wall and is dated 1795. When they return to The Rectory Tom goes to his room to write in his diary. He finds an entry from Silas, apologising about seeing Grace and promising that he would explain all when Tom returned that night.

## **10. A Visit in the Night**

Tom’s cousin Dan and his parents arrive to spend the rest of the holiday with them. Dan is mixed race and is a livelier, cheekier kind of character. He and Tom are close friends as well as cousins. Alone in Tom’s room, which Dan is sharing, Dan realises that something is wrong with Tom and drags the story of the visit to Yngerlande out of him. They end up having a furious row because Dan gently suggests that the story is unbelievable and is about Tom wanting Grace to still be alive. They make up by playing computer games for the rest of the evening, but things are still a little tense when eventually they go to bed. In the middle of the night Dan wakes up needing to go to the toilet. When he returns he sees Tom out of bed, seemingly awake, with the same coloured balls in the air. He goes to enter the clock, in a trance and unaware of Dan’s presence, and Dan makes a split second decision and throws himself through the door as it is closing.

## **11. Ghosts**

In the tunnel of the clock Tom wakes up and sees that he is wearing his Georgian style clothes and that Dan is translucent, like a ghost. They end up at the end of the corridor and enter Silas’ study. Silas is furious that Dan, an uninvited visitor is there. Because he is not the friend he takes the form of a ghost. To be invisible to the ordinary people of Yngerlande he has to expend a lot of energy in concentration. He can’t stray too far away from Tom for long periods of time. Silas is also worried about Dan because it is very dangerous and ghosts have got stuck there in the past. His invisibility however is an opportunity to spy on Oliver and Jacob. Silas explains to Tom about Grace. She was going to be the next friend when Elizabeth Somerville died. They waited before summoning her



because she was young but during the period of waiting she died in the accident. When it became clear to them that Thomas was the next friend they decided not to wait, even though Tom was younger than Grace. Silas explains that when the Friend dies they are welcomed into Yngerlande as a reward. Elizabeth Somerville, the previous friend, is in The Rectory as Silas' housekeeper. This is a choice. At any time, the ex-Friend can decide to return to England by walking back down the tunnel in the clock, but if they choose to do that when they reach England they die and cannot return. This detail sets up the ending of the series when Grace will be faced with that decision. Silas prepares Tom to meet Grace.

## **12. Distant Voices**

Silas leads Tom and Dan to another room that is set up as a laboratory. There they meet two characters: Grace and Dr Amelia Comfort, a young woman who is Silas' "Granddaughter". Tom and Grace have an emotional reunion. Then they explain what they know already about the plot involving Oliver and Jacob. Oliver is the grandson of the old mad king who was deposed. He is trying to retake the throne by force and to undo all of the progressive equality measures that have happened in the previous fifty years. Amelia belongs to a group called "The Sisterhood", a secret organisation that is sworn to protect all of the gains made. Silas asks Tom to kiss the strange pebble that he recognises from the Whitby coach. Silas explain that this is the "Sounding Stone", a magical object that exists in pairs. The kiss allows people to hear what is being said near the matching twin stone (the one Mrs Carruthers deposited in Oliver's pocket.) They all listen as the conversation fills the air in the room and they discover that Oliver and Jacob are meeting Lord Moncrieff at the Crab that afternoon. It is ostensibly a business meeting about supplying fine wines and brandies to The Royal Ball on Christmas Eve, but that is just a cover for their plot to depose the queen. They also say that they are due to meet Lord Mulgrave at Mulgrave Hall, a stately home of a powerful member of the aristocracy set in the middle of the North York Moors. The sounding stone fades and they get no further details.

## **13. The Crab and Lobster**

Silas explains his plan to find out the missing pieces of information that they need to fully understand the plot. They visit the pub that lunchtime and Daniel, invisible as the Ghost, enters the room to eavesdrop on the conversation between Oliver, Jacob and Moncrieff. He also puts a potion into Oliver and Jacob's food. This will cause them to fall ill later so that Dr Comfort (Amelia) will be called to attend to them. They will use the visit, if necessary, to find out more about the plot and why, exactly, Lord Mulgrave is also involved. At the pub, Silas greets the Landlord, Nathan, warmly. When Lord Moncrieff arrives he is appallingly and blatantly racist towards Nathan. When they are served their lunch is brought by a new member of staff. It is Clara, the mysterious stranger from the Whitby coach. It is obvious to Tom that she can see Daniel even when he is invisible to all others. It is revealed that Della Honeyfield is also staying at The Crab and Amelia is clearly interested and annoyed at this information. Dan goes upstairs to their private room to carry out his part of the plan. Because they are in Yngerlande, Tom has to remain relatively close to him so he goes as well and hides in the corridor outside.

## **14. The Ghost Handshake**

Dan invisibly goes through the wall of the room where Oliver and Jacob are meeting Moncrieff. Tom lurks in the corridor outside. Dan hears that Moncrieff has soldiers in Scotland ready to support Oliver and Jacob when their plans succeed. He outs the potion in their food. In the corridor Tom hears someone coming. To avoid being caught he goes into the room next to Oliver and Jacob and dives under the bed as the person he heard enters the same room. From underneath the bed

he sees that it is Clara. She takes off her kitchen bonnet and stars stream into the air from her hair. She is using a glass to listen to the conversation next door. The dust under the bed causes Tom to sneeze loudly. Clara drops the glass which smashes and pulls Tom from under the bed and holds a knife to his throat. Next door, alerted by the smash, Oliver, Jacob and Moncrieff burst into the room but not before Dan, using his ghostly powers, slips through the wall, invisibly. He grabs hold of Tom just before the others get to the room. He holds him down and they both become invisible. This is the Ghost's handshake that Silas had shown to Dan earlier. When Oliver, Jacob and Moncrieff burst into the room they see only Clara and bundle her back into their room. Tom has been left drained and weak by the ghost handshake and Dan has to help him downstairs. He collapses into the main room of the pub

### **15. Plots and Stratagems**

Amelia takes Tom and Dan back to The Rectory to recover. Silas stays to talk to Nathan and Della. He explains that he needs to find out more about what has happened to Clara and about Oliver and Jacob. After clearing their room of crockery he reports back to Silas that the table in their room had a map of Runswick on it showing the old network of snuggling tunnels that ran under the pub. The tunnels connect the Crab, The Rectory and Mulgrave Hall with the beach beyond the headland. Silas leaves and asks Della and Nathan to search the premises after Oliver, Jacob and Moncrieff leave to go to Mulgrave Hall and to come to the Rectory to tell him as soon as they discovered Clara. He goes back to The Rectory. Later that evening, as planned, a message comes asking for Doctor Comfort (Amelia) to attend Oliver and Jacob who have been taken ill. Meanwhile, back in the Crab, Della's search takes her to the cellar. She gets to the top of the secret stairs under the cellars and stops and listens carefully.

### **16. Mulgrave Hall**

Amelia arrives at Mulgrave along with her apprentices, Grace and Tom. Dan is also present as a ghost so cannot be seen. While she pretends to examine the patients, Dan looks at the papers spread on the table of their plans and copies them. They return to The Rectory and show Silas the plans Dan has copied. They are plans of The Assembly Rooms in York and Silas concludes that they are planning to assassinate Queen Matilda. Tom and Grace have a private and emotional conversation before Tom and Dan return to 21<sup>st</sup> century England through the clock. Later that evening, Nathan arrives at the Rectory to tell Silas that Della has vanished from the pub.

### **17. Vanished**

The chapter starts at exactly the same point that Chapter 16 stopped. Della listens and hears Clara in the hidden cellar. She calls out to her to reassure her and opens the door and begins to descend. A boot kicks her in the back and she falls down the stairs and into the cellar. She is now trapped with Clara.

### **18. The Calm before the Storm**

Tom and Dan wake up the next morning. They are excited about the adventure the night before and eager to return that night. They have a good relationship, full of humour and teenage sarcasm. Tom's patents notice that he is in a very good mood and think that their decision to come back to Runswick and have the holiday was a good one. Tom wants to record what happened in his diary and there is another message telling them about Della's disappearance.

Back in Yngerlande, Grace and Elizabeth Somerville are talking at the kitchen table of The Rectory. Elizabeth is consoling Grace about her situation. Grace confesses that she is very angry about Tom being alive and having the position of The Friend that should have been hers, while she is dead and

in the limbo of Yngerlande. Elizabeth reminds her that in the end, she does not have to stay and can walk back through the tunnel.

In England the two families spend an evening in York at the panto. On their return Tom and Dan decide what they should take with them, following Silas' instructions. They decide to take the mobile for the camera and torch.

Back in Yngerlande, Della and Clara are freezing in the cellar. They hear footsteps outside and wait for someone to come in.

## **19. Hide and Seek**

That night Tom and Dan go back through the clock. Tom tells Silas of the scratched signature of Della he had seen in the hidden cellar. Silas tells them of the plan to go to The Crab and search for the cellar to find Della and Clara. Grace and Amelia are not there, being involved in some "business" according to Silas. When Silas, Tom and the ghostly Dan arrive at The Crab, they see the shipment of wine barrels being unloaded. Meanwhile, Amelia and Grace are back at Mulgrave Hall to delay Oliver and Jacob. They need to buy a bit of time to allow Silas to rescue Della and Clara before Oliver and Jacob go back to the pub to deal with them.

In the cellar Della and Clara talk to keep their spirits up. Della scratches her name and date in the wall with a broken piece of glass. Clara refuses to do the same saying she wants to keep her identity secret. They talk and Clara asks why Della got her the job at The Crab. Della says that Clara reminds her of herself when she was younger and that she likes her spirit. It is clear that they like each other a lot.

Silas asks Nathan why there are so many soldiers around to supervise the delivery of wine and says that there are rumours of smugglers planning to use the tunnels to steal some of it. Tom and Dan go to search the cellars. Dan goes through the walls, ghost fashion, while Dan waits outside.

## **20. Special Delivery**

Dan discovers Clara and Della, who has her pistol pointing straight at him. She threatens to blow his head off. He convinces her that he is a friend and sees that both she and Clara are weak and exhausted. He explains that Silas and Tom are upstairs and that he will go and return with food, water and something to see to their wounds. He returns with Tom and the supplies. While Tom administers treatment and sustenance, Dan ghosts back upstairs. He returns with bad news: the Inn is full of Redcoats. They will have to stay put in the cellar and get out via the tunnels. There are three: one to the beach, one to The Rectory, one to The Moors and the final one to Mulgrave Hall. Upstairs, Silas has to leave along with everyone else on the orders of Lord Mulgrave. He tells Nathan that the others are down in the cellar and to keep his eyes peeled. Silas goes back to The Rectory. Clara confirms to Tom that he has started to produce stars as well and that there is a strange, powerful bond between them. She explains the stars as "pure energy from the beginning of time".

Meanwhile on the cliffs, Dredge signals to a boat out in the North Sea. He goes down to meet a dinghy that is rowed to shore and supervises the unloading of a separate cargo of barrels that are delivered into the tunnels that pass under The Crab.

Oliver and Jacob arrive at The Crab ready to deal with Clara. Dan, in ghostly form sees their arrival and races down to warn the others. They have heard the delivery of the new barrels. Then Dan

materialises as a ghost to scare off the man bringing the barrels. They crack open the first barrel and realise that it contains gunpowder.

## **21. In the Tunnels**

They realise that they are planning to mix the gunpowder with the wine at The Assembly Rooms and to blow up the Queen and her court. They decide they must get back to The Rectory to tell Silas what they had discovered. Dredge tells Oliver and Jacob about Della and about his suspicions about Silas and the people at The Rectory. Oliver plans to get Mulgrave to issue a warrant for the arrest of Silas and Amelia and to send a party of Redcoats to The Rectory to arrest them. Tom, Dan, Della and Clara hear Oliver, Jacob and Dredge coming into the cellar above. In a panic they run, thinking they were going back to The Rectory, but in the confusion they choose the wrong tunnel.

Meanwhile, tired of waiting, Silas arms himself and goes into the tunnels from The Rectory to see if they are still trapped. He is almost discovered by the Redcoats but uses his powers to disappear, camouflaged against the tunnel wall. He continues into the cellars of The Crab and is captured by Dredge.

The others realise they have taken the wrong turning. They have been going for a couple of hours going steadily uphill. Tom and Clara are also worried that they are being cautiously followed by someone or something. They emerge at the end of the tunnel very high up in woods on the fringes of the moors. It is bitterly cold. They head in the direction of The Rectory as far as they can tell. They hear a group of horsemen on the road and hide but they are spotted. They run, but get to a stream and have to stop. The soldiers catch them up and there is a standoff, with Della threatening to shoot. As the Captain of the soldiers is about to call her bluff, the howls of a wolf pack can be heard very close, which frightens the horses. The soldiers leave them to the wolf pack promising to come back for the bodies on the next day. By this time they are all freezing and exhausted and afraid of the wolves. They spot a dark figure in the woods ahead of them, where the wolf howls had come from, surrounded by a blue glow. Tom checks the sounding stone still in his pocket and it too is glowing blue. The distant figure moves on and they realise that it is leading them in a particular direction. Dan is very weak by this stage and Tom is worried about him realising that he must get back to England to regain his strength. Just when they think they can go no further they are led to a lane skirting the forest and they smell woodsmoke. They stumble to the entrance and fall through into the hall when the door opens, greeted by a familiar voice.

## **22. Footprints in the Snow**

They are surprised to find themselves in Mary Carruthers cottage. She gives them food and a potion to help restore Dan temporarily. Tom is worried about getting him back to England because they are still miles away from The Rectory and the Grandfather clock. Mary shows him The Grandfather clock in her house and they use that to return. After all they have been through together, there is an emotional farewell with Della and Clara.

Meanwhile, in the tunnels, Silas having avoided detection by the soldiers, makes his way into the Crab cellar. He is caught by Dredge, Oliver and Jacob. The soldiers arrive at The Rectory and serve an arrest warrant on Amelia. They search the house and find jewellery and gold supposedly “stolen” from Mulgrave Hall.

Della and Clara tell Mrs Carruthers what they have discovered about the plot to blow up The Queen. There is a touching scene between Della and Clara, who watches her doing her hair and makeup. Della gives her an appropriate and rousing feminist pep talk.

## **24 A Rock and a Hard Place**

Tom wakes up at the Rectory exhausted and stiff. Dan is clearly very ill and his parents have to call the doctor. Tom looks in his diary, convinced that Silas would have left him a message, but there was nothing. This convinces him that Silas is in great danger. Silas wakes to find Dredge, Oliver and Jacob there. Oliver takes delight in explaining that he and Nathan will be transported in barrels along with the wine and the gunpowder and will be killed in the explosion because they know too much. He also reveals that the plan involves blaming Moncrieff for the assassination with papers of false evidence.

At Mary Carruthers Cottage, she, Della and Clara are preparing to go to The Rectory in her carriage when there is a knock at the door. It is the troop of Redcoats who had threatened them in the woods the previous day. They followed the frozen footprints in the snow leading to the cottage. Della and Clara hide in an old priest hole behind a portrait of The Good Samaritan in the wall. The soldiers begin to search the cottage.

Silas asks Dredge to take pity on him and let him go to the toilet before sealing him in the barrel. He does and while there, Silas uses the sounding stone to try and contact Mary Carruthers. There is no answer, but Silas keeps hold of the stone secretly to use on the journey

## **25 The Last Hope**

Tom goes through the clock on his own as Dan is still barely conscious in bed. He arrives at Silas' study and hears the soldiers in the rest of The Rectory with Amelia and Grace. They are about to be transported to York Dungeons.

The soldiers at Mary Carruthers' cottage are still there and still searching. The Captain gets very close to the picture of The Good Samaritan and Della holds her breath a few inches away from his face.

Silas finally makes contact with Elizabeth and gives her and Thomas instructions about what to do, via the sounding stone. He takes parchment, a quill and a potion to revive Dan and goes back through the clock to England. Silas has said that it is essential that Dan returns with Tom the next day

## **26 The Return of the Ghost**

Back in England the next morning Tom gives Dan the potion. It has a remarkable restorative effect on him. He explains everything that happened back in Yngerlande and puts into practice Silas' instructions, copying a letter and using Lord Mulgrave's seal. They also go to the shed in the garden to take an object they will need for the plan.

Meanwhile Silas and Nathan have arrived at The Assembly rooms in the delivery of wine barrels.

Amelia and Grace have been transported to York dungeon and receive a visit from Oliver.

Tom and Dan arrive at Mary Carruthers' Cottage ready to put their plan into action

Oliver leaves the dungeon in a fury and with a scratched face having been attacked by Amelia who rebuffed his advances towards her

## **27 Clara takes charge**

It is Christmas Eve, the day of the Grand Ball. In a safe house outside York, Oliver and Jacob are waiting. Jacob reminds Oliver that they have to wait for the explosion before they make their move. Their supporters are gathered at the homes of some of the ring leaders around York.

At Mary Carruthers' cottage, Tom and Dan are going over their secret plan. Holding the Sounding stone, Dan arrives at the door pretending to be a servant from Mulgrave Hall with a message for the Captain. The sounding stone allows him to take on the appearance of a normal human, not a ghost. The message says that Della and Clara have been spotted heading towards the road to York from the Rectory to help Amelia and Clara escape. The soldiers leave to intercept them. This leaves it safe for Della and Clara to come out from behind the picture, after being trapped for hours. After they have recovered, Tom starts to plan what they can do to prevent the explosions, but Mary Carruthers gently points out that there is no way they can get to York in time to stop it. Clara says there is something that she can do.

Meanwhile in York, Amelia and Clara are transferred from the dungeons to the Assembly Rooms and are taken down to the cellars where all the barrels of wine (and gunpowder are stored). They see the lid of one of the barrels being knocked off and a hand appears over the edge.

On their way to intercept Della and Clara on the road the Captain suddenly realises that they have been tricked. He remembers that there was no horse for the messenger. They turn around to go back to the cottage.

Della, Clara, Tom and Dan go back through the woods and up on to the high moors. At the very top Clara takes a small horn from her belt and blows it, From the undergrowth come, one at a time, a herd of brown and shaggy steedhorns. The soldiers and their horses hear the unearthly sound and are petrified. The horses throw them off and run off leaving the soldiers on foot. Clara whispers to the leading steedhorn and from out of the sky descend two pure white, huge flying unicorns, or steedwings. They mount them, two on each horse. As they prepare to take off the soldiers, on the orders of Captain Cartwright, take aim at the unicorns with their muskets, but they cannot shoot because the herd of brown shaggy steedhorns stampede and trample on them. The steedwings take off and head off towards York

## **28 Dead or Alive**

Back in the cellars of the Assembly Rooms the owner of the hand coming out of the top of the barrel is revealed. It is Dredge. He greets the two women sarcastically and then proceeds to open another barrel, dragging out Nathan, who is badly beaten and almost unconscious. He does the same with a second barrel announcing that it is Silas and that they are all going to die. The barrel, to Dredge's surprise, is empty. Dredge shouts out to the cellar that he will kill Amelia and Grace by slitting their throats unless Silas give himself up. Eventually, Silas shows himself, admitting defeat.

Upstairs in the Assembly rooms, preparations for the ball are going on. Queen Matilda is preparing for her appearance at the ball, but she has something else troubling her.

The flying Unicorns arrive in York and Tom, Dan, Della and Clara run to the Assembly Rooms, fearing that they will be too late. They get past the armed guards by spraying them in the face with a 21<sup>st</sup> century aerosol deodorant spray and run down to the cellars.

In the cellars, Silas taunts Dredge asking him if he has tested the keys that Oliver and Jacob had given him. He does so and is furious to discover that they do not work. Clearly, they meant for him to die in the cellars as well. He throws himself at Silas expecting to easily overpower an old man but he is amazed when Silas has the strength of someone younger and fitter. He forces Dredge to give him the keys to their manacles and goes to unlock the handcuffs of Amelia and Clara. While he is distracted doing this, Dredge attacks him

again and Silas hits his head against the wall. With a superhuman effort, Silas gets to his feet, afraid of what Dredge would do to Amelia and Grace. In a fury Dredge aims his pistol at Silas and shoots. Grace throws herself in front of the shot and takes a direct hit to the chest. Dredge is appalled and horrified when Grace remains standing, her chest blown apart by the force of the shot. Enveloped in a strange unearthly glow, her wounds heal in front of his eyes and she appears unblemished by the gunshot. She coolly explains to him that she is already dead, so she can't be killed again. Then they all realise that the lantern that Dredge had dropped in the struggle had landed on the fuse to the barrels and it is lit, sparking and fizzing away.

Outside the cellar, Tom, Dan, Della and Clara have heard the commotion through the door. While Della struggles with the keys, Dan ghosts through the wall and tries to extinguish the fuse, but his ghostly form goes straight through it, having no effect. He goes back through the door and tells Tom. With seconds remaining they get the door open, and diving across the cellar floor, Tom extinguishes the fuse using a mini fire extinguisher they had brought with them from the garden shed at The Rectory. In his slide towards the fuse, Tom bangs his head and all goes black as he falls unconscious.

## **29 A Secret Revealed**

Later that afternoon, they are all assembled at Kings Manor in York in an audience with the Queen so that she can hear their story and she can thank them. Silas introduces them all formally, and then comes to Clara last of all. Throughout this, Clara has been ill at ease and awkward, keeping her head down. She is at the back of the group with Tom. Tom has to push her forward. It is revealed that Clara is the Queen's daughter, Gaia, who has been missing for the previous three weeks. They have an emotional reunion. Her cockney accent disappears and she has a perfect RP accent. Matilda explains that Clara has the gift, and has powers that are hard to control. She is also a headstrong adolescent. The Queen asks Silas if he will tutor her to be able to control her powers. There is an emotional farewell between Clara and the others. They have been through a lot together in the past few days. The farewell between Tom and Clara is heavy with unspoken feelings.

They go back to Runswick, using the flying steedhorns, because Silas has promised he will take the Christmas Eve service at his church. There is an emotional scene between Tom and Grace before he and Dan leave. When they have gone, and after the Christmas church service, Silas is in his study wrapping a present.

Oliver and Jacob are hiding in a wagon transporting flour. They are heading for a ship that will take them to France. Their base in York is searched and all that is left is burnt papers of their planning in the grate. Oliver promises revenge.

When Tom and Dan arrive back at The Rectory in England, the usual routine is different. Usually they have no consciousness of their return and just wake up the next morning. This time they are fully conscious and take the opportunity to go downstairs and take a sneak look at their presents. Through the window of the front room they see it begins to snow heavily. There is a sense of calm and resolution.

## **30 Unexpected Presents**

In 21<sup>st</sup> century England, Christmas morning goes ahead. Presents are exchanged and Tom and Dan are delighted to have a secret present of two sounding stones, one each. Later, in their room, they open the diary and see a message from Silas thanking them and wishing them a happy Christmas. There is a little watercolour of Tom, dressed in Georgian clothes, that Grace has painted.

In 18<sup>th</sup> century Yngerlande, Amelia and Della go for a cliff top walk on Christmas morning. It is clear that they are romantically involved, as has been hinted at throughout the story. Silas and Grace, who is a little sad and preoccupied, go for walk through the snowy garden.

The two families leave on Boxing Day. Tom and his family are the last to leave. As they are pulling out of the drive, Tom turns back to look at the house, and to his amazement, see the figures of Silas and Grace in the doorway waving at him.



# Chapter Titles

<b>The Boy on the Edge of a Cliff</b>	<b>The Grandfather Clock</b>
<b>The Watcher</b>	<b>A New Friend</b>
<b>The Frozen North</b>	<b>Strange Company</b>
<b>Wolves in Winter</b>	<b>Questions and Answers</b>
<b>Shadows from the Past</b>	<b>A Visit in the Night</b>
<b>Ghosts</b>	<b>Distant Voices</b>
<b>The Crab and Lobster</b>	<b>The Ghost Handshake</b>
<b>Plots and Stratagems</b>	<b>Mulgrave Hall</b>
<b>Vanished</b>	<b>The Calm before the Storm</b>
<b>Hide and Seek</b>	<b>Special Delivery</b>
<b>In the Tunnels</b>	<b>Footprints in the Snow</b>
<b>A Rock and a Hard Place</b>	<b>The Last Hope</b>
<b>The Return of the Ghost</b>	<b>Clara takes charge</b>
<b>Dead or Alive</b>	<b>A Secret Revealed</b>
<b>Unexpected Presents</b>	

There are various ways you can use the chapter headings in the classroom.

1. Turn them into cards and deal them out amongst small groups. Each group has to play their cards one at a time in batches of 6 or 7, depending on the number of students in the group. Each group of chapter headings indicates the order of chapters in a new shorter story. Each member of the group is allocated a separate group of chapter headings and they then use them to inspire a story. They can note down the stages of the story in bullet points. They complete this stage individually. Then they

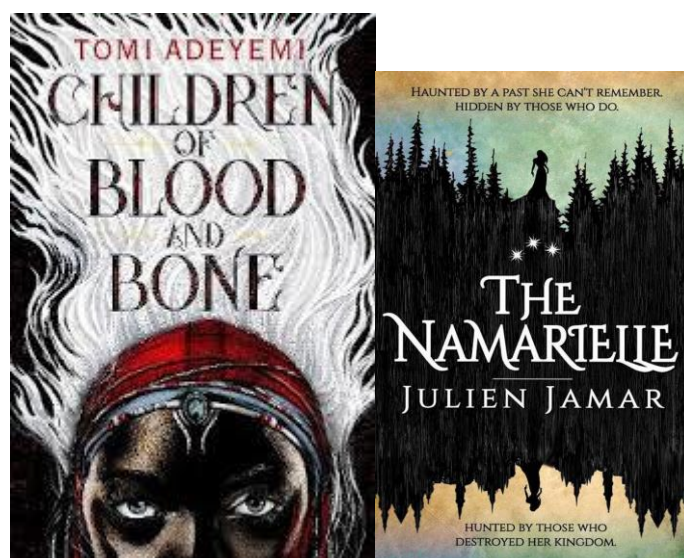
go round the group showing their headings and explaining their story. Each story idea is discussed and refined. On the back of the discussions, each student has to write the opening chapter of their story.

2. Each member of the class is allocated a chapter at the beginning of the reading. When you are ready to read and work on that particular chapter, the student allocated it has the responsibility to do a presentation to the class highlighting and analysing 5 examples of powerful language used by the author. You would need to schedule your reading carefully, deciding in advance which chapters you plan to cover in class, and which might be set for homework. (It's a long book!) You might also pair students up, or take careful note of their reading capability when allocating the chapters.



# Book Covers

Use the cover below, which has had the author name and title removed. What are the key elements in the design? What do they signify about what kind of book it is going to be? Do you get any sense of the themes and who the target audience is? Think carefully about the colours used, fonts, layout and the main symbols or images. Use the internet to find some striking YA book covers. This is more powerful if they are of books the students have read, so that they can more confidently link ideas generated by the design to ideas in the text.



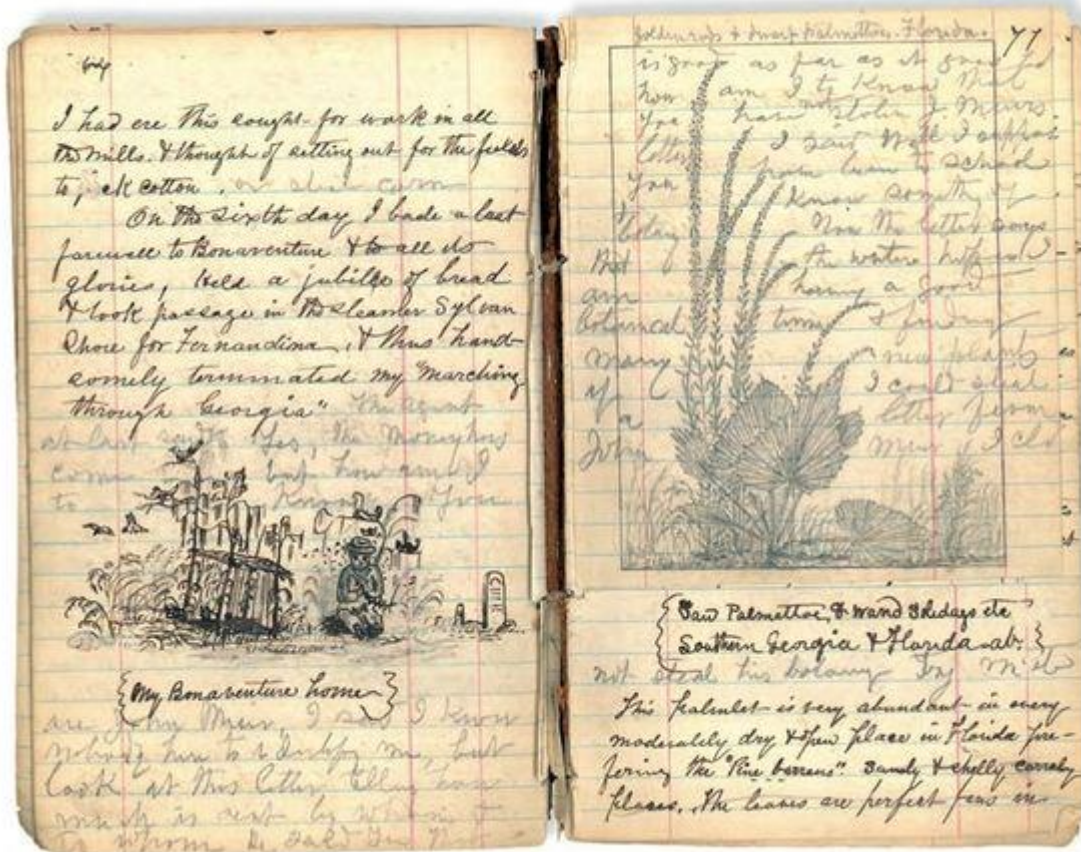
# The Watcher and The Friend Cover (without Text)



# Tom's Diary

We find out in Chapter 2 that Tom writes a diary most nights. He uses it to make sense of his sister's death and to get his feelings about what happened on to the page. Imagine he writes an entry the day after he comes back from Yngerlande, recounting the events of his adventure, and exploring his feelings about what has happened to him.

Remember! A diary is not just a retelling of a story in the right order -it does do that, but more importantly, it is about organising feelings. What is the most important thing that happened to Thomas when he was in Yngerlande? Start with that, and then go on to recount the main events.



The diary assignment is a good opportunity to get students to talk together about the events of the story, and their emotional significance. Ask them to draw up a list of bullet points of the main things that happened on Tom's first night in Yngerlande.

Once they have a list, ask students to discuss and agree a rank order of importance. It is important to stress to the students that this is what Tom would consider to be important.

Then ask them to discuss and note down a list of questions Tom might have after the first night in Yngerlande.

Using both lists, ask students to plan their diary entry. Cross out events and questions they are not going to include, and then number them in the order they are going to write about them. You could give them an arbitrary number, to manage the extent of the piece of writing, or you could leave it up to them, using your knowledge of your class.

At some point you are likely to want students to tackle this planning and writing individually in silence. Again, this is a judgement call based on what would be more productive for the particular class you are teaching.



# Maps in Literature

There is a long tradition of children's books including maps of the imaginary worlds they create. What is the purpose of such maps?

- They add a sense of realism to the imaginary world
- They allow the reader to visualise the settings.
- They allow the reader to see the relationships between all the places mentioned in the story
- They encourage the reader to speculate about what might happen in the book
- They are beautiful in their own right

Have a look at some examples below:



The Hobbit by JRR Tolkien



Lord of The Rings by J R R Tolkien



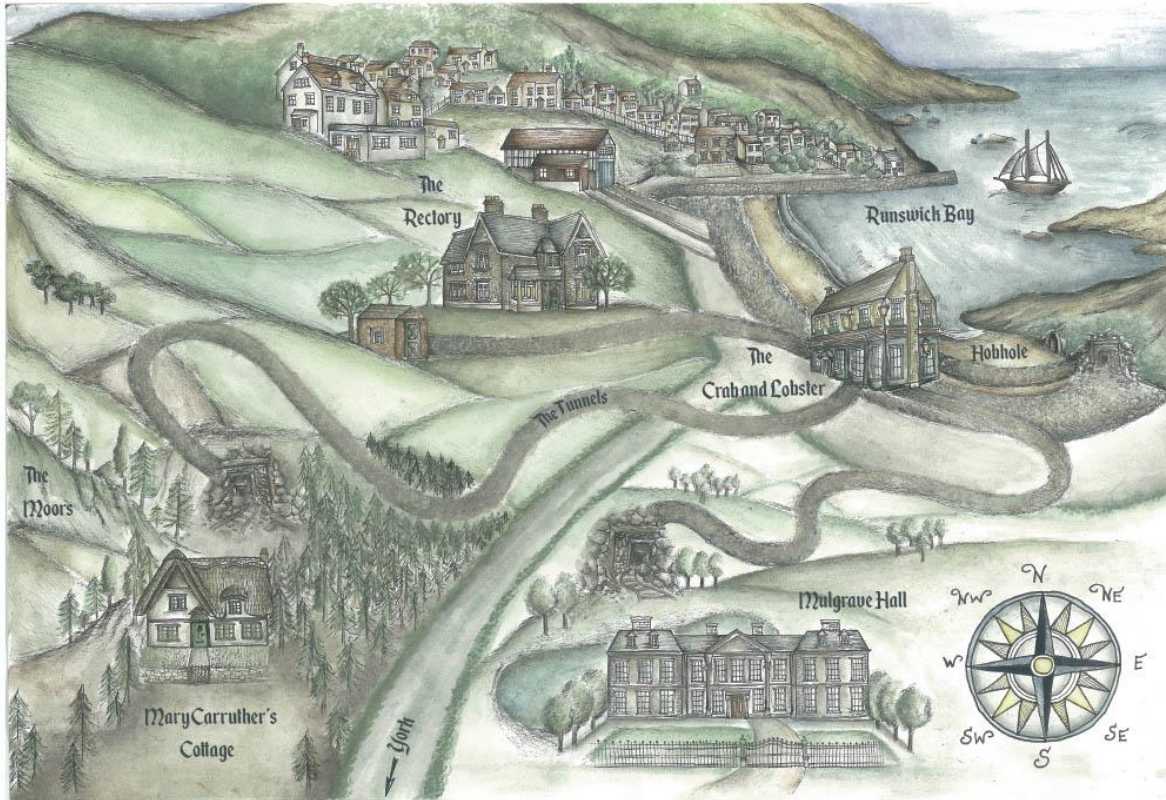


## Game of Thrones by George Martin

As you read through the story, design and draw your own map of North Yorkshire in Yngelrande, showing the key locations. The original maps from the book, by Bethany Hansford, are shown below, to give you a guide:



North Yorkshire



# Runswick Bay

## Characters

There are some memorable characters in “The Watcher and the Friend” How does the writer give the reader a strong sense of what they are like? Remember, authors create strong believable characters using these basic techniques:

- Description
- What the characters say (including their thoughts)
- What the characters do
- What other characters say about them or to them

<b>Brave</b>	<b>Friendly</b>
<b>Secretive</b>	<b>Mysterious</b>
<b>Afraid</b>	<b>Thoughtful</b>
<b>Quiet</b>	<b>Sly</b>

<b>Calculating</b>	<b>Cynical</b>
<b>Selfish</b>	<b>Helpful</b>
<b>Kind</b>	<b>Lonely</b>
<b>Honest</b>	<b>Assertive</b>
<b>Duplicitous</b>	<b>Worried</b>
<b>Loyal</b>	<b>Daring</b>
<b>Clever</b>	<b>Cruel</b>
<b>Snobbish</b>	<b>Open</b>
<b>Prejudiced</b>	<b>Respectful</b>
<b>Shy</b>	<b>Outgoing</b>

A real skill when writing or talking about characters in Literature is to be able to use nuanced vocabulary, so that you can be precise about what a character is really like. The wider your vocabulary, the greater precision you can achieve.

Use a dictionary to find out the definitions of any of the adjectives on the table above that you are unsure of. If you are working in a group, share your ideas before double checking with the dictionary

Look at the adjectives in the table above. Discuss with a partner and sort the words into three piles: Positive characteristics, Negative characteristics and those in between.

What three adjectives would you apply to yourself? What three adjectives do you think your friends would apply to you? What three adjectives would you like to be known for?

## *Clara St Vincent*

Look at the character of Clara and trace the way she develops as the story unfolds. By the end of the novel, the reader knows much more about her than they did at the beginning. Using the page references below, make notes on Clara's character, finding quotes to back up your ideas. How does the writer create an air of mystery around the character, right up to the final chapter?

P33	P37-39
P45	P50
P121	P113
P178/179	P194
P211	P235-238
P290-295	P302
P316 320	P322-323



# Other Worlds

There is a strong tradition in children's literature of setting stories in other, imaginary, worlds. These worlds can be very similar to our own world, or be almost entirely unrelated. Very often, it is this that decides whether the story is a Sci Fi story or a fantasy story. An extra layer of complexity and richness can be added by playing with the time setting.

How many other worlds, from children's novels, or from Television and Film, can you list?

This is an interesting pre-reading activity to gauge your class' familiarity with the genre and to explore their expectations of a novel in this genre. Suggestions may include the following:

- **Narnia**
- **Middle Earth**
- **Westeros**
- **Earthsea**
- **Wonderland**
- **Elidor**
- **Discworld**
- **Oz**

It's also quite likely that some students will include alternative worlds that feature in video games. Once you have established a list of the worlds that your students are familiar with, move on to a discussion about what fantasy worlds are so popular in children's fiction.

What are the characteristics of these stories? What do they allow the writer and the reader to explore?

You may wish to feed in to their discussions some of the following ideas:

- Fantasy worlds allow you to explore ideas and issues that are topical and important in our society at the moment, but in a safe and distanced way.
- A different set of rules that govern behaviour in these worlds allow all kinds of different things to plausibly happen. In stories set in our world, character action and motivation are restricted by what is conventional, what is expected, what can reasonably be explained.

You might want to have a look at the Guardian article (link below). There are also many other such resources on this topic online, available from a Google search.

<https://www.theguardian.com/childrens-books-site/2015/dec/24/top-10-parallel-worlds-in-fiction>

A good follow-on activity from these discussions on genre is for students to create their own alternative world as a setting for their own story. You could link this to the mapping activities on page x. They would need to come up with a name for this new world, its relationship to our world (if there is one) and a set of characteristics of this world, explaining how it is different to our own world and why.



Georgian York

# Writing the sequel

The Watcher and The Friend is the first book in a series of five. How do you think it will develop across all five books? Discuss in a group the different elements of the story (you could look back at the section on themes) and talk about how you think they might develop. Perhaps some of them will become more significant while others become less important. Will all the same characters return in Book 2? Do Oliver and Jacob plan their revenge?

Plan and write the opening chapter of the second book. Remember, you are trying to create an opening chapter that will grip the reader. Finish it on a cliff hanger, after introducing some dilemma or bit of tension. Make a link to the first book. Try to achieve a good mix of description, to create tension and atmosphere, dialogue to create interest and add depth to the characters, and action to create excitement.

**Remember – Show Not Tell!**





# Storyboard a Film Trailer

Imagine the book is going to be made into a film. Which extracts from the book would make good sections of a trailer? Trailers are often a compilation of the best bits from a book. Sometimes the trailers are more exciting than the actual film, because everything is condensed together onto a short time.

Make a list of which episodes you would include.

- The road accident (flashback)
- Silas writing down “Yngerlande” with an old fashioned quill.
- The bustling docks at Whitby
- Stage coach
- The snowy Moors
- The wolf attack
- Seeing Grace (without giving the game away! Spoiler alert!)
- Clara and her stars
- Escape on the Steedwings
- Confrontation with Dredge in the cellars
- The link with modern England and Yngerlande

Write the script – it would include some lines from the book. Use the story board grid and the explanation of camera shots on the next couple of pages. There are lots of excellent downloadable grids available free online. You can also find online software for storyboards. You could try to actually film a trailer, using still images and a voice over.

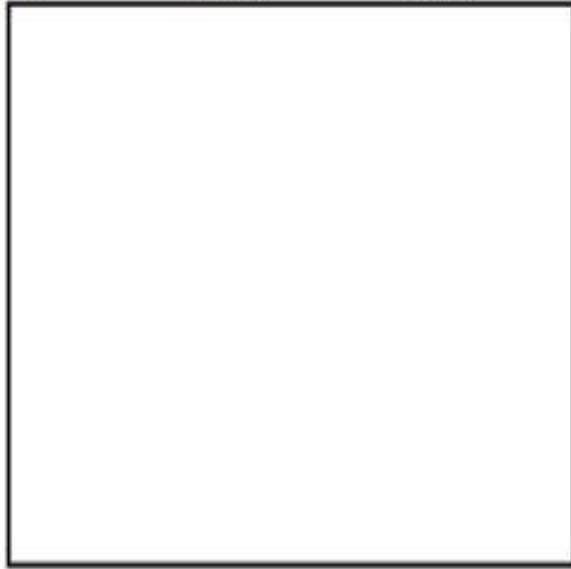


# Storyboard

TITLE: \_\_\_\_\_

PAGE: \_\_\_\_\_

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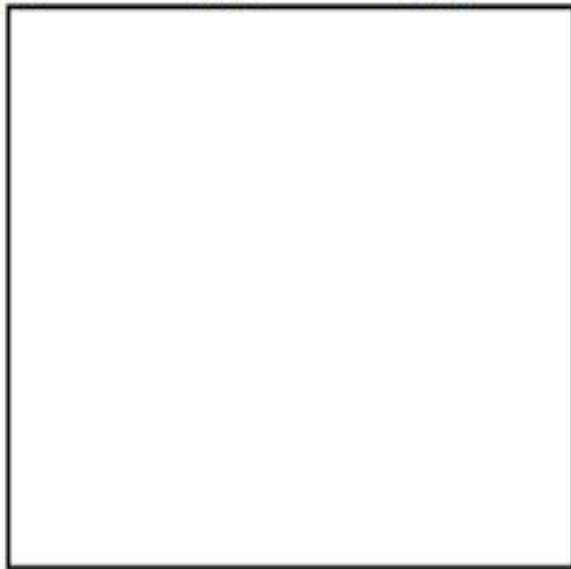


DIALOGUE:

ACTION:

FX:

SC:            SHOT:            PANEL:



DIALOGUE:

ACTION:

FX:



### Zoom

Zooming gives the impression of moving closer or further away from the subject. It can be used to magnify a focus point in the frame, but other moves such as a dolly, are a more natural way to show movement.



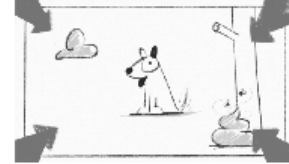
### Pan

Panning moves the camera horizontally on a central axis. The camera remains stationary, but the direction that it faces changes. Can be used to follow a moving character or to fit more into a frame.



### Tilt

A tilt is a vertical pan movement. A slow upwards tilt can be very effective in making a subject appear bigger or more significant while a downwards tilt has the opposite effect.



### Dolly

In a dolly shot a track-mounted camera moves towards or away from the subject. Unlike a zoom, the world around the subject moves with the camera. A dolly towards the subject creates intimacy.



### Truck

Similar to dollying, trucking involves a moving a track-mounted camera along a fixed horizontal path. Often used to follow characters in action. Get rid of jerking camera movements with a fluid motion track.



### Pedestal

A pedestal involves moving the camera upwards or downwards in relation to a subject. It's different from tilting in that the entire camera ascends or descends, rather than camera angle alone.



### Establishing shot

Establishing shots build ambiance and show the context of what's to come. Often a long shot, the establishing shot indicates where (and sometimes when) the scene is taking place.



### Full shot

The full shot is just as the name implies and shows the entire body of the subject from head to toe. This shot tends to focus more on the character's movement rather than their state of mind.



### Medium shot

Also known as the  $\frac{3}{4}$  shot, the medium shot typically shows the subject from the knees up. It allows the viewer to see the background environment and the character's gestures, while still being close enough to capture their emotions.



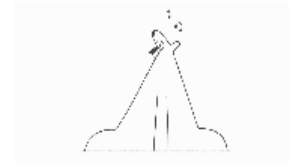
### Close shot

In a close shot, the subject's head and/or face takes up most of the frame. This allows their reactions and emotions to dictate the scene. The subject is the focus which helps build a connection with the audience.



### Extreme close shot

An extreme close shot is so close that only one detail, such as a person's eyes or mouth, can be seen. Because of the unnaturally close nature of the shot, it should be used sparingly. An ECS can be incredibly effective for adding drama.



### Up shot

An up shot is taken from below eye-level creates the perception that the viewer is looking at them from a lower perspective. This type of shot can give the impression that the subject is powerful, heroic, or even dangerous.



### Down shot

A down shot, in contrast to an up shot, is taken from above the eye-level of the subject and can make the subject seem vulnerable or powerless.



### Over the shoulder

Taken from behind the shoulder of another character, an OTS typically frames the subject in a medium or close shot. It is effective in group conversation scenes and establishes which characters are speaking to each other.



### Two shot

A two shot presents two characters together within the same frame. It's a natural means of introducing both people and can be used to shed light on their relationship with one another.



### Point of view shot

The point of view (POV) shot shows us what character sees in first-person. It allows the viewer to take on the perspective of the character and begin to understand their state of mind on a more personal level.

## A visual guide to camera angles

Understanding the most important camera shots will help you make easy-to-read storyboards, and good storyboards lead to good films. Whether you're making a film, an animation, or something else entirely, these 16 camera moves and shot types will give your visual vocabulary a boost.



## Wider Reading – The Highwayman by Alfred Noyes

A quick read to accompany *The Watcher and The Friend* is the narrative poem, *The Highwayman*, by Alfred Noyes. Although the poem was written in the early part of the twentieth century, it is set around the same period as the novel, and gives students a rich sense of the period, particularly in terms of clothes and appearance. It's a wonderful poem to read aloud and it lends itself to dramatic group readings. It's also full of powerful poetic devices – the poem is worth teaching for those alone. It has given rise to a treasure-trove of artistic responses. A quick google search will pull up pages of very strong images. Many of the depictions of the Highwayman, and the descriptions of his costume, are a useful way in to exploring issues of gender roles and representation and the way that is dealt with in *The Watcher and The Friend*. I don't think *The Highwayman* of Noyes' poem would have found Della Honeyfield very easy to handle, for example!

### The Highwayman

#### Part One

I

The wind was a torrent of darkness among the gusty trees,  
The moon was a ghostly galleon tossed upon cloudy seas,  
The road was a ribbon of moonlight, over the purple moor,  
And the highwayman came ridingRiding-ridingThe highwayman came riding, up to the old inn-door.

II

He'd a French cocked-hat on his forehead, a bunch of lace at his chin,  
A coat of the claret velvet, and breeches of brown doe-skin;  
They fitted with never a wrinkle: his boots were up to the thigh!  
And he rode with a jewelled twinkle,  
His pistol butts a-twinkle,  
His rapier hilt a-twinkle, under the jewelled sky.

III

Over the cobbles he clattered and clashed in the dark inn-yard,  
And he tapped with his whip on the shutters, but all was locked and barred;  
He whistled a tune to the window, and who should be waiting there  
But the landlord's black-eyed daughter,

Bess, the landlord's daughter,  
Plaiting a dark red love-knot into her long black hair.

IV

And dark in the old inn-yard a stable-wicket creaked  
Where Tim the ostler listened; his face was white and peaked;  
His eyes were hollows of madness, his hair like mouldy hay,  
But he loved the landlord's daughter,  
The landlord's red-lipped daughter,  
Dumb as a dog he listened, and he heard the robber say  
"One kiss, my bonny sweetheart, I'm after a prize to-night,  
But I shall be back with the yellow gold before the morning light;  
Yet, if they press me sharply, and harry me through the day,  
Then look for me by moonlight,  
Watch for me by moonlight,  
I'll come to thee by moonlight, though hell should bar the way."

VI

He rose upright in the stirrups; he scarce could reach her hand,  
But she loosened her hair i' the casement! His face burnt like a brand  
As the black cascade of perfume came tumbling over his breast;  
And he kissed its waves in the moonlight,  
(Oh, sweet black waves in the moonlight!)  
Then he tugged at his rein in the moonlight, and galloped away to the West.

Part Two

I

He did not come in the dawning; he did not come at noon;  
And out o' the tawny sunset, before the rise o' the moon,  
When the road was a gipsy's ribbon, looping the purple moor,  
A red-coat troop came marching  
Marching-marching  
King George's men came marching, up to the old inn-  
door.

II

They said no word to the landlord, they drank his ale instead,

But they gagged his daughter and bound her to the foot of her narrow bed;  
Two of them knelt at her casement, with muskets at their side!  
There was death at every window;  
And hell at one dark window;  
For Bess could see, through the casement, the road that he would ride.

III

They had tied her up to attention, with many a sniggering jest;  
They bound a musket beside her, with the barrel beneath her breast!  
"Now keep good watch!" and they kissed her.

She heard the dead man say Look for me by moonlight;

Watch for me by moonlight;

I'll come to thee by moonlight, though hell should bar the way!

IV

She twisted her hands behind her; but all the knots held good!  
She writhed her hands till here fingers were wet with sweat or blood!  
They stretched and strained in the darkness, and the hours crawled by like  
years,  
Till, now, on the stroke of midnight,  
Cold, on the stroke of midnight,  
The tip of one finger touched it! The trigger at least was hers!

V

The tip of one finger touched it; she strove no more for the rest!  
Up, she stood up to attention, with the barrel beneath her breast,  
She would not risk their hearing; she would not strive again;  
For the road lay bare in the moonlight;  
Blank and bare in the moonlight;  
And the blood of her veins in the moonlight throbbed to her love's refrain.

VI

Tlot-tlot; tlot-tlot! Had they heard it? The horse-hoofs  
ringing clear;  
Tlot-tlot, tlot-tlot, in the distance? Were they deaf that they did

not hear?

Down the ribbon of moonlight, over the brow of the hill,

The highwayman came riding,

Riding, riding!

The red-coats looked to their priming! She stood up strait and still!

VII

Tlot-tlot, in the frosty silence! Tlot-tlot, in the echoing night!

Nearer he came and nearer! Her face was like a light!

Her eyes grew wide for a moment; she drew one last deep breath,

Then her finger moved in the moonlight,

Her musket shattered the moonlight,

Shattered her breast in the moonlight and warned him - with her death.

VIII

He turned; he spurred to the West; he did not know who stood

Bowed, with her head o'er the musket, drenched with her own red blood!

Not till the dawn he heard it, his face grew grey to hear

How Bess, the landlord's daughter,

The landlord's black-eyed daughter,

Had watched for her love in the moonlight, and died in the darkness there.

IX

Back, he spurred like a madman, shrieking a curse to the sky,

With the white road smoking behind him and his rapier brandished high!

Blood-red were his spurs i' the golden noon; wine-red was his velvet coat,

When they shot him down on the highway,

Down like a dog on the highway,

And he lay in his blood on the highway, with a bunch of lace at his throat.

\* \* \* \* \*

X

And still of a winter's night, they say, when the wind is in the trees,

When the moon is a ghostly galleon tossed upon cloudy seas,

When the road is a ribbon of moonlight over the purple moor,

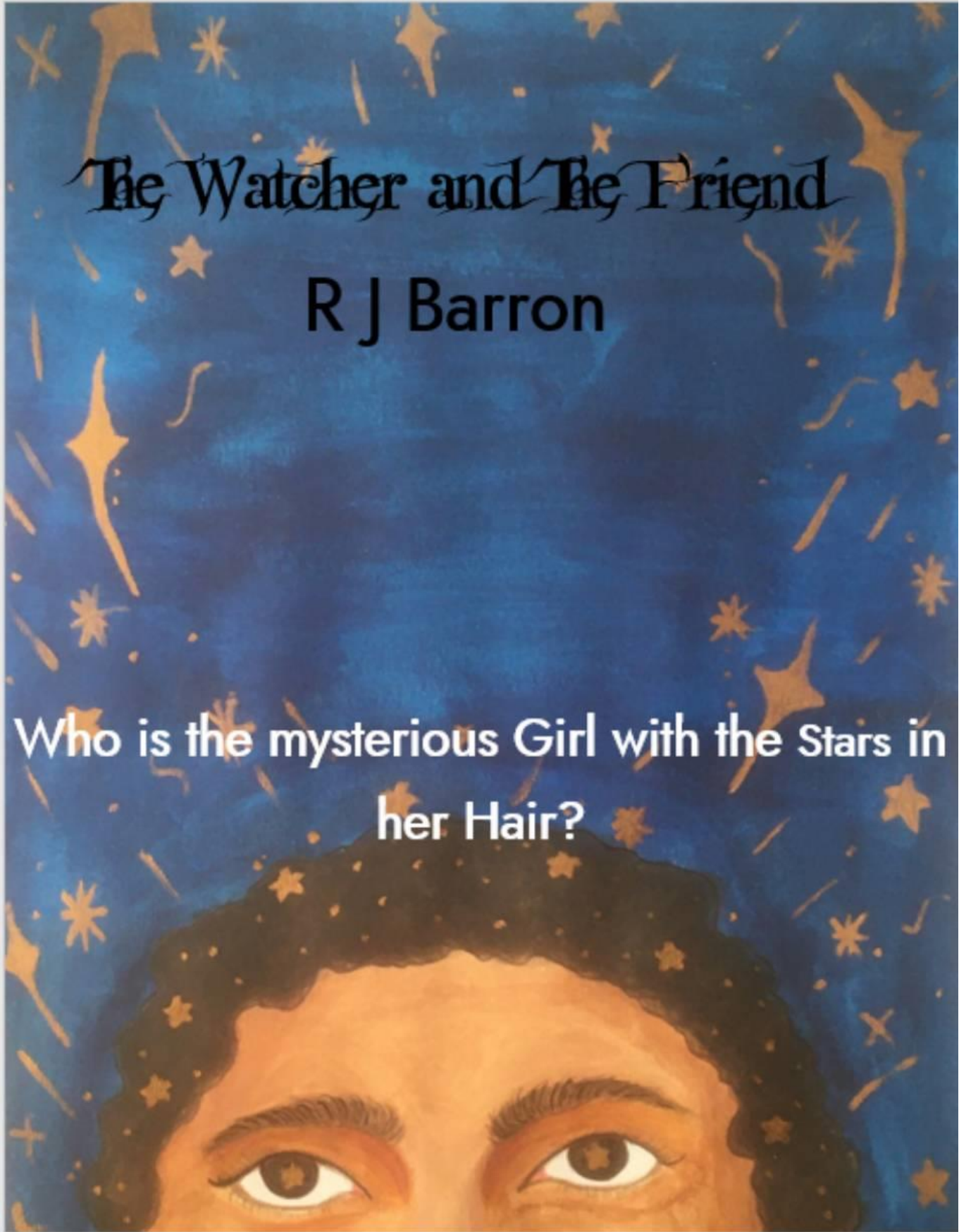


A highwayman comes ridingRiding-ridingA highwayman comes riding, up to the old inn-door.

XI

Over the cobbles he clatters and clangs in the dark inn-yard,  
And he taps with his whip on the shutters, but all is locked and barred;  
He whistles a tune to the window, and who should be waiting there  
But the landlord's black-eyed daughter,  
Bess, the landlord's daughter,  
Plaiting a dark red love-knot into her long black hair.





# The Watcher and The Friend

R J Barron

Who is the mysterious Girl with the Stars in  
her Hair?