Visits

Whether you wish to visit singly or as a family group or club, we would be delighted to offer you a guided tour of our various galleries displaying so many amazing collections. We do not charge for a tour, but if you enjoy the experience and wish to make a contribution towards our costs, there is a donation box available (we are a registered charity).

The Society also welcomes visitors, students or researchers who wish to study the collection in more detail than is possible on a tour. This might be to investigate local or family history or to study some of the museum exhibits or archives in more detail.

Only when you visit the museum will you appreciate why it is not possible for us to be open to the public all day every day, but we sincerely hope that this will not discourage you from arranging a date to visit us.

Please contact our curator who will be happy to make any arrangements necessary for your visit. You can contact him either by e-mail or telephone, stating your name, contact details, when you would like to visit and the numbers in your party.

We welcome new members and prospective candidates are asked to contact us for a membership form.

Where we are

Please be aware that, due to the layout and structure of this very old building, we are not able to accommodate visitors in wheelchairs or pushchairs on the upper floor. However, one of our guides would be pleased to bring examples of the books and other collections held there to the ground floor.

There are limited toilet facilities on the ground floor. We regret it is not possible to offer refreshments to our visitors, but there are various coffee shops and pubs within a short walking distance. The nearest public car park is at the intersection of Broad Street and Herring Lane.
The tower on the right was to contain the well in the "cult room". A corridor, as you might call it, ran across the back of H. P. B's rooms from tower to tower, open to the river and giving a view of the little island opposite and the long bridge which carries the highway across the river. The small picture shows this bridge, which was painted pink.

Opposite beyond the bridge can be seen among the trees other large houses, as the vicinity was once in great demand before the trade of Madras declined. Every evening at sunset large flying foxes would rise up in great numbers from the direction of the city and fly over to Adyar to feed during the night on the mangoes and other fruit-trees in the vicinity. Many of them stopped on the Headquarters grounds.
picture shows this bridge, which was palaced pink.

Opposite beyond the bridge can be seen among the trees other large houses, as the vicinity was once in great demand before the trade of Madras declined. Every evening at about large flying foxes would rise up in great numbers from the direction of the city and fly over to Adayar to feed during the night on the mangos and other fruit-trees in the vicinity. Many of them stopped on the Headquarters grounds.
picture shows his bridge, which was palaced pink
Opposite beyond the bridge can be seen among the rows of
large houses, and the city was once a great demand before the
end of Madrid declined. Every evening a surge of a
large force would arise up in great numbers from the direction of the
city, and fly over to Adolfo to feed during the night on the
meat and other fresh-vegetables in the men's. Many of them swapped to
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Go Down, Moses has a great deal more over-all unity than a superficial glance might suggest. A more useful, though more prosaic, title would be The McCaslins, for the book has to do with the varying fortunes of that family and only one story, “Pantalooin in Black,” does not deal with it directly.

For most readers “The Bear” overshadows everything else in the book. This, in a way, is unfortunate, for splendid as “The Bear” is as a long story—and it is perhaps Faulkner’s masterpiece—there are other worthy stories here: “The Fire and the Hearth,” very rich and splendid, is only less fine than “The Bear.” Faulkner himself regarded Go Down, Moses not as a collection of stories but as a novel. Whether or not the reader thinks it deserves that name, there is no question that the connections between the various narratives are important, and not the least loss in isolating “The Bear,” as many readers do, is to deprive it of the richness of background which it needs and which it gains from the rest of the book.

One might even say that to achieve full coherence “The Bear” needs to be kept in the context in which its author placed it. This is particularly true if we consider the story not in the shortened form in which it appears in Big Woods, but as it is printed in Go Down, Moses, with the long and puzzling section 4. In Faulkner
The Story of the MerCountry

In 12

The bridge was once a great landmark before the end of the 19th century. It was a symbol of the city and a symbol of the people's spirit. The bridge was named after the local river, which was a symbol of the city's fertility. The bridge was a place where people would gather to socialize and enjoy the scenery.

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