

Richard Jefferies

By George E. Dartnell

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I

THE BUST

When some five years ago, all that was mortal of Richard Jefferies was borne through the softly-falling rain to that resting-place which he had chosen for himself, not in the dismal over-crowded burial ground at Goring, but amid the grass and flowers of sunnier Broadwater, it was given him to find in death a wider recognition than life had ever brought him. The long hard struggle for bare existence was over at last: the cup in which so much that was bitter had been mingled was drunk to the dregs. Fame he had certainly had, and that in no small measure—but it came with empty bands : friends—but they were either powerless to help, or knew little of his extremity. And now, when it was too late, the world began at last to realise what it had lost in him, and to express it in various ways, practical and otherwise. Of Mr. Besant's generously appreciative *Eulogy* we shall have much to say hereafter, but we must first speak of the latest and by no means the least proof of the feelings with which Jefferies is now regarded, the fine bust by Miss Thomas which has recently been placed in the north transept of Salisbury Cathedral.

Love of country should have its local as well as its national development. It is well to be proud of our empire and the great men to whom she has given birth. It is well also to be proud of our native county and her share in them, however small it be. Our Wiltshire Worthies may not have played as famous a part on the world's stage as their neighbours of Devon and Somerset, but that is no reason why their names should be without honour among us. And so—though in life his best years were spent elsewhere—though in death his place is not with the tombs of his forefathers—it has already, somewhat unjustly, been made a matter of reproach to us that there should be no memorial of Richard Jefferies here in our own Cathedral. That reproach has now been done away, thanks to the efforts of the committee which, at Mr. Arthur Kinglake's suggestion, took the matter in hand some two or three years ago. The execution of a bust, to be placed in the north transept, was entrusted to Miss Margaret Thomas, who has succeeded in producing a fine, though perhaps somewhat idealised, likeness, not unworthy of its place near works that bear the names of Chantrey and of Flaxman. The bracket on which it stands is by Mr. Thatcher, of Taunton, and bears the following not too happily worded inscription :—

"To the Memory of ¹ Richard Jefferies, born at Coate, in the Parish of Chiseldon, and County of Wilts, 6th November, 1848. Died at Goring, in the County of Sussex, 14th August, 1887.

Who observing the works of Almighty God
with a Poet's eye, has enriched the literature of his country and won
for himself a place amongst those who have made men happier and wiser."

The ceremony of unveiling took place on Wednesday, the 9th March, 1892, at noon. The weather was dark and stormy, and consequently but a small congregation assembled in the north transept at the appointed hour. Mrs. Jefferies was amongst those present, but owing to some misunderstanding Miss Thomas did not arrive in time. Some collects appropriate to the occasion having been read by the Dean, the Bishop, before unveiling the bust and handing it over to the custody of the Cathedral authorities, briefly explained the purpose for which they were met together, and the pleasure with which he himself had taken part in this "somewhat tardy justice " to the memory of a great Wiltshireman, " one in whom we recognise a gift of insight into the beauties of Nature, given him by God—one who bore sickness and trial and great sorrow patiently, and whose soul was still struggling upwards towards the light."

The Dean then delivered a short address in which he touched very happily on the peculiar appropriateness of the unveiling of this bust of one whose works breathed the very spirit of the famous lines :—

"To me the meanest flower that blows can give
Thoughts that do often lie too deep for tears "

by a Bishop who himself bore the honoured name of Wordsworth. It was well said by de Quincey that life had had many a new pleasure added to it since Shakespeare lived and wrote; and assuredly not the least of these was the pleasure that lovers of the country and its associations derived from the works of Richard Jefferies. No man of our own time, save perhaps Charles Kingsley, possessed such a combination of minuteness and fidelity, such a power of revealing to us the beauties of Nature. The story of his life was a very sad one, full of doubt and sorrow and poverty, of vain attempts to solve the problems of existence. No kindly patron ever came forward, to release him from the daily drudgery for mere bread, and so set his genius free to develop itself. But, after that long struggle with disease, despair, and poverty, at eventide there was light, and he passed away listening with faith and love to the gospel story. A great gulf of generations lay between us and Chaucer, the morning-star of English song, but the spirit which inspired him had never departed from the sons of England, and there had never yet been lacking among us men who, like William Barnes in poetry and Richard Jefferies in prose, could mould into noble words the sights and sounds of country life.

After the address a few prayers were offered, and the Bishop then gave the benediction, thus bringing a most interesting ceremony to a close.

¹ It may here be observed that he was christened John Richard, but was always known only by his second name.

The committee appointed to carry out Mr. Kinglake's suggestion comprised many well-known names, as the Bishop and Dean of Salisbury, Mr. Walter Besant, Mr. A. Buckley, Mr. Burdett-Coutts, Mr. A. Chatto, Mr. Ambrose Goddard, Mr. H. R. Haggard, Mr. F. G. Heath, Mr. Andrew Lang, Mr. C. Longman, Mr. J. W. North, Mr. C. C. Osborne, Mr. W. Pollock, Mr. C. P. Scott, and Mr. G. Smith, Mr. Kinglake himself acting as Treasurer.

II.

THE EULOGY.

The main facts of a somewhat uneventful life have already been set forth in sufficient detail by Mr. Besant, and it is therefore unnecessary to say much about them here. Thanks to the affection with which Jefferies always regarded his native place, we know far more of his boyhood, and how it was spent, than we do of his maturer years. Look at *Bevis*, at *Amaryllis*, at *After London*, at *The Story of My Heart*, at the opening chapters of *The Amateur Poacher*, to say nothing of a hundred casual allusions elsewhere. All are full of those early days at Coate. Be the names of the actors what they may—Boris and Orion, Felix and Oliver—they are but Richard Jefferies and his brother. Their whole out-of-door life is spread out before us. Now they are canoe-building, now exploring the wild jungle, and desolate islands which their fancy pictured for them on the broad reservoir near now with a score of playmates, armed with wooden swords and spears, they are acting over again some old-world battle-scene; and now the desire of rivalling Ulysses seizes upon them, and with light heart and lighter purse they must steal away over seas.

All this time he was drinking in half unconsciously the influences and the knowledge that would be of such importance to him a few years hence. But those with whom he was brought into daily contact knew little of the boy's inmost thoughts and cared less for them. Our Wiltshire rustics have a fine contempt for what they call "wonderments," and are not slow to express it: so you may be sure that his odd unpractical ways brought down on him the charge of "wondermenting," with all its direful consequences.

But soon a change came over him. A new world—that of books—was revealed to his wondering eyes. From reading he was not long in passing to writing, and while still but a lad he found employment as a reporter and paragraph-writer for the Swindon and Cirencester papers. Most of his work in those days was of course of an utterly ephemeral character, and would now be impossible to identify, even were it worth the trouble. In the summer of 1866 several short stories appeared under the signature of "Geoffrey" (a very transparent disguise) in the *North Wilts Herald*. They were somewhat of the "Penny Dreadful" type, and are hardly worth considering even as curiosities. But a better and more ambitious piece of work—*The History of Malmesbury*—soon followed, under the same *nom de guerre*. This great work (which Mr. Besant is probably alluding to, when he speaks of a *story* called "Malmesbury") was in twenty-one chapters, the first of which appeared in the issue of 20th April, 1867. It

was indeed a task and when we consider that the writer was then only in his nineteenth year, the wonder is that he "performed" it as well as he did. In the opening chapters the old monkish records were a storehouse from which he drew very largely, but when he came down to more recent times everything had to be hunted out and examined personally. In his search after a certain book founded on a local legend, he tells us in one of his letters that he had walked fifty miles to no purpose. One such search of his was afterwards described in *Round About a Great Estate*. Of course the style is hardly above the ordinary level of a country paper, though here and there a paragraph rises to something better. A large show is made of his erudition, and allusions to Homer and Plato, Ahriman and Ormusd, Faust and Don Quixote, are lavishly scattered about. As a compilation it is not at all a bad piece of work; and it contains much that is interesting—indeed, with a few necessary corrections as regards names and dates, it might be worth reprinting.

About this time he began working at a similar *History of Swindon*, allusions to which will be found among his letters for the next five years. The materials ready to his hand were apparently so scanty that he made little or no progress with the work, some portions of which eventually appeared as the *Goddard Memoir*. In 1872 his great opportunity came, but he failed to take advantage of it. The *Times* printed three long letters of his, upon the subject of the Wiltshire labourer from a tenant-farmer's point of view, which attracted widespread attention. Several years after his death they were reprinted, with other early uncollected work, in the *Toilers of the Field* volume. Had he followed up this hit, his after-life might have been very different from what it came to be. But he let his opportunity escape him. Perhaps his powers were not yet mature enough; perhaps he did not realise what such a success meant. At any rate the next six years of his life were mainly devoted to work of quite another kind, from which he seldom derived either gain or fame. The first of these publications was a small handbook on REPORTING, EDITING, AND AUTHORSHIP, which appeared in 1878. It throws much light on his own experiences, methods, and aspirations, and with all its faults is by no means badly done. Next came the GODDARD MEMOIR, which, as we have already observed, had grown out of the materials collected towards a work on Swindon. He had had this publication in view for ten or twelve years past, but it was only in November, 1872, that it was actually completed.¹ Several unpublished letters relating to the subject are now lying before us, from which we gather that Mr. Besant's remarks as to the family setting him to write their history, and omitting to pay for it, are by no means justified by the facts of the case. Whatever Jefferies wished for, both as regards information and pecuniary aid, was freely given him. The book was absolutely his own idea. All he desired was that the payment of a few pounds should be guaranteed, in the event of his being unable to meet the whole of the printer's bill immediately that it fell due, as some portion of his funds were just then engaged in another publication. This was at once done. More than this he would not have accepted: he was too proud a man to take assistance from others unless he absolutely needed it. The book must have paid its small cost (estimated by the printer at £20) very fairly, as not long after publication he writes that he has only thirty-three copies left on hand, which he considers "a very good sale indeed for a work apparently of only local interest." There was some demand for it in America. Its literary merit is but small as compared with its local value. He had at one time contemplated either reprinting it

in an enlarged form, or else bringing out a supplementary volume, but, the first distinct mention of it that we have come across in his letters is in September, 1869 like many other projects of his, this came to nothing. So late as November, 1875, he writes that the second volume 'is begun, and shall be finished.'

The following year he wrote several articles on agricultural life, and, planned out a great work on the same theme, much of which was eventually worked up into *Hodge and his Masters*. Of these scattered articles those on 'Field-faring Women' and 'Marlborough Forest' are the best. In them his style is already matured. About the two pamphlets which belong to the same period, JACK BRASS and SUEZ-CIDE, we know nothing, but they were probably of little value. Between 1874 and 1877 he did an immense amount of work, of which the greater part appears to have gone from publisher to publisher, till at last it found a resting-place in his waste-paper basket. He also published three trashy novels, THE SCARLET SHAWL, RESTLESS HUMAN HEARTS, and WORLD'S END, and wrote THE DEWY MORN, which however was not published until seven years later. GREENE FERNE FARM probably also belongs to this period. All of them are failures, the characters being mere puppets, the plots poor and forced, and the execution generally crude and coarse. He knew absolutely nothing of the life that he attempted to depict in them, and there is very seldom a passage that one would care to quote as at all characteristic of him.

Up to this time he had produced, or to speak more precisely, had published, very little work of importance. A volume of a hundred pages would probably contain all that was of any real value. But now a great change was at hand. In 1877 he moved to the neighbourhood of London, and from thenceforth gave himself up almost entirely to the work for which his genius was best fitted. The following year saw the first of that wonderful series of books on country life, to which, we turn with ever-renewed pleasure. Taking them as a whole, no better work of the kind has ever been done, and it will be long before the world sees their equal again. Others, as we have already said, could on occasion surpass him, but then their flights were shorter and less sustained. Five of these volumes followed in quick succession, and as many more after a short interval. The *Saturday Review*, with its usual were nothing if not practical, but here we first recognise an added poetical touch, which lies however rather in the treatment than in the actual wording, for there is no highly-wrought passage from first to last. Some of the sections, as "Cicely," "the Brook," and that delightful visit to Uncle Bennett, are perfect in their way. To our thinking it is his best book, taken all round.

HODGE AND HIS MASTERS comes very near being the ideal work on the subject. It deals with things as they actually are. There is not a so-called poetical touch in it from first to last, and yet look at the chapters on "the Solicitor" and "the County Court," and see how true to Nature and how graphic they are! In this volume, for once, the human element predominates.

The first—and perhaps the greater—of the two country-life cycles ends here. Its chief characteristics were minuteness and thoroughness of detail, absolute truth to Nature, a plain and telling style, and a freshness which could only have been caught from the open air. The first series is eminently practical, the second aims at more than this. The

first seldom or never contains a passage whose diction and rhythm verge on the poetical; the second is full of such passages. One says what it has to say at great length, and with remarkable evenness of merit. The other consists mainly of short articles, often with little but their common theme to connect them, and of very unequal value, now rising to the highest point ever attained by his genius, now falling below the average. To account for this we must remember that his later years were full of suffering. The iron grip of hell, as he himself says, was on him, and long-sustained work was virtually impossible.

Between series and series came two books, nominally only intended for boys, though one of them was somehow first published as a three-volume novel, no doubt to the great bewilderment of subscribers to *Mudie's*. Of these, *WOOD MAGIC* is not altogether a success. Few care to wade through the wars and intrigues among the beasts and birds of the story. Kapchack and Choo Hoo are not very interesting acquaintances, though touches here and there, notably the hawk's death in the trap, and the retribution which falls on the keeper, as well as little Bevis's own rambles and talks with the hare and the wind, perhaps go far to save the situation. The sequel, *BEVIS*, suffers from its great length. It would be all the better if at least half were pruned away—but then what a delightful half would be left. We know few more interesting bits than the making of the match-lock, the cruises about the reservoir, and the Robinson Crusoe sort of life which the boys lead in their cave on the island. In spite of home being almost within sight all the time you feel with the boys that you are really cast away somewhere among savages, and you are as much bewildered as they by the nocturnal visits of the supposed tiger.

With *THE STORY OF MY HEART* we have little to do. It reveals much of his own inner life and aspirations, and is written in his poetical manner, but is too morbid and mystical to arrest our sympathy, or to secure our convictions, much as Mr. Besant and others may praise it. The book readily laid itself open to the charge of atheistical tendencies, by its insisting upon "the existence of an inexpressible entity infinitely higher than deity" and its strongly worded craving for fulness of all sensuous pleasure also gave offence to many. For us its chief value lies in those scattered passages that record so vividly the thoughts and aspirations of his boyhood.

Of the books that follow, *THE DEWY MORN* has already been alluded to. *AFTER LONDON* opens with a vivid picture of how a country can fall back into wilderness and barbarism. Such story as it possesses is fantastic and impossible, but for all that, when it breaks off, half told, it leaves us with a strong wish that the rest had been given us. One of the best scenes in the book is perhaps that brief skirmish with the Gipsies, in which Felix demonstrates to his Shepherd-allies the long-forgotten power of the yew-bow in a practised hand. The perilous visit to that awful scene of desolation and rottenness, guarded by deadly vapours, which was once the site of London itself, is finely imagined. In the strongly-contrasted pair, Felix and Oliver, we again recognise the author and his brother.

RED DEER does not in any way fall within the Wiltshire cycle, but is a thoroughly delightful treatise, and as accurate as it is charming and picturesque. That brief holiday in the West Country gave us also more than one of Jefferies best short papers.

AMARYLLIS AT THE FAIR, may here be taken somewhat out of its proper order. It was the last book published during his life. We may say of it, as of *After London*, that, fragment as it is, it still has no small charm for us, and that we would willingly have had the rest of the story told. It deals entirely with the Coate neighbour-hood, and most of the characters in it are sketches of his own relatives. Iden, for instance, is evidently his father. Miss Thomas mentions that the latter told her that two of the best passages in the book, the potato-planting and the choosing the leg of mutton, were drawn from life in all their details.

There now remain only the four volumes of collected essays and papers, one of which was not published until after his death. These four books, with *Red Deer*, make up the second great series dealing with country life, but they contain little that distinctly belongs to Wiltshire. THE LIFE OF THE FIELDS is chiefly remarkable for three articles, of which the first to be mentioned is "The Field-Play" one of the saddest things ever written, beginning with sunshine and brightness, and passing away into unredeemed tragedy and darkness at the close. Crabbe might have told the story well, but Jefferies has done more than this—has almost attained perfection. Next comes the oft-quoted 'Pageant of Summer,' which is in his finest poetical manner. Lastly 'Village Miners,' a capital paper on curious dialect words, mostly Wiltshire, which makes us wish he had given us more of the same sort. He knew our folk-speech thoroughly, but apparently did not recognise its real historical and philological value—to say nothing of its picturesqueness and rough vigour—until too late in his career to give us the full benefit of his knowledge. Of the remaining volumes, THE OPEN AIR deals almost entirely with Sussex and the neighbourhood of London. The resemblance between parts of the fine paper on 'Wild Flowers' and Kingsley's *Winter Garden* is worth noting. Its mere title would show that the volume on NATURE NEAR LONDON lies somewhat outside our range; but in his last essays, collected after his death under the title FIELD AND HEDGEROW, there are a few distinctly Wiltshire touches, as in THE TOILERS OF THE FIELDS is not here included, as it mainly belongs to his earliest period.

'Hours of Spring,' 'Field Words and Ways,' 'Cottage Ideas,' and 'My Old Village.' It contains several papers in his best manner. Every line of 'Hours of Spring,' for instance, has the true ring about it, and were we to be asked to select the finest passage in all Jefferies' writings, its first few pages would at once occur to us. 'The July Grass' is also a fine piece of work. Its last paragraph may be compared with Emerson's *Each and All*. In 'Nature in the Louvre' he surprises us with a new phase of his genius. 'Walks in the Wheatfields' and 'Summer in Somerset' are both of great excellence, though there is a touch of unexpected bitterness in the former which might well have been spared. 'My Old Village' is as rambling as the hamlet itself, but for all that it has a wonderful charm, touched with sadness, and the end is in his best style. People, he says, deny now that there ever was such a village as he has been describing. Well, perhaps they are right. The evidence all goes against him. 'No one else seems to have seen anything worth seeing there, so that perhaps after all he was mistaken, and no

such place ever existed. Perhaps, too, after death, he will find out that there never was any earth.'

When those words were dictated to his wife the end must have been drawing very near. Six weeks before they were given to the world, in the October number of *Longman's*, the great writer was laid to rest, in the quiet spot which he had himself chosen. The long martyrdom was over, the short day's work was done. We dare not here speak of these last few years of pain and poverty and devoted love! Some record of them will be found in Mr. Besant's pages, but the half is not told there, nor should it ever be told, for such things are too sad, too sacred, for speech. The seal of Death has been set on his work, and when all is said and done his name will still stand high in the long roll of those whom England holds in honour, and higher still among those whom we are proud to claim as our Wiltshire Worthies.

III.

BIBLIOGRAPHY.

I

Reporting; Editing & Authorship; Practical Hints for Beginners in Literature. By R. Jefferies. Pp. 83, 12mo. Half cloth boards. London: John Snow & Co., 2, Ivy Lane, Paternoster Row. Swindon: Alfred Bull, Printer, Victoria Street. N. D. [July, 1873.] 1s. Described in British Museum Catalogue as 16mo.

A handbook in three chapters, the first, on *Reporting*, being full of practical hints drawn from personal experience ; the second briefly sketching the general working of a country newspaper office; and the third laying down those mistaken ideas as to authorship and publication which were to cost him so dearly in after years.

A copy of this work was sold in 1892 for £3 10s. It is extremely scarce.

II.

A Memoir of the Goddards of North Wilts. Compiled from Ancient Records, Registers, and Family Papers. By Richard Jefferies, Coate, Swindon. One vol., pp. 56. Small 4to. Blue cloth, lettered **GODDARD** on side. N. D. [1878] 7s. 6d. [Privately printed by Simmons & Botten, Shoe Lane, E.C.]

Contents:—Origin. The Senior Branch. The Swindon Branch. Minor Branches. Miscellanies. Pedigrees. Apparition of Edward Avon, Father-in-law of Thomas Goddard, Marlborough.

A work of no great literary merit, but useful as a basis for some future work on the history of the family. It was very severely handled in the *Athenaeum*

Extracts from unpublished letters:—

(a) "For some years past I have interested myself more or less in archeology, and more particularly in the antiquities of my immediate neighbourhood, and of course the position occupied by the family of Goddard has often attracted my attention to their

antecedents, but beyond what is contained in Burke I have not hitherto been successful in my enquiries. . . . If you can give me any information I shall feel it to be an act of courtesy and kindness on your part there are a hundred little facts which are not recorded in Burke, but which would be very interesting to me....."-*Letter to Rev. F. Goddard, 9th September, 1869.*

(b) "You may remember giving me a number of particulars respecting - the Goddard family. At the time I did not mention the reason why I wished to collect them : it was this. For some ten or twelve years I have been assiduously collecting materials for an account of Swindon (itself alone), and having had peculiar opportunities I think I have at last succeeded in my researches : and I am now thinking of early publication It was absolutely necessary that in an account of Swindon the fullest particulars should appear of the Goddard family which has been associated with it for so many years, so many generations. After exhausting all other sources I called upon you, and you received me with the greatest kindness I have been engaged in weaving the materials I had collected into a history of the Goddard family, & the MS. is at last completed. In publishing this little work I do not anticipate or desire any profit, but it is natural to wish to escape absolute loss The contemplated cost will not exceed £20, perhaps less—half of which I am willing to risk myself, and a lady who is interested in the matter is ready to risk £5, leaving a margin of £5. I think I am justified in believing that the sale will repay the cost of production : but I am anxious the printer should be guaranteed against loss May I ask as a special favour that the subject of this communication may be kept a profound secret ? It is my especial desire that not the slightest knowledge of my intention to publish, may escape, until the MS. is actually printed."—*Letter to H. N. Goddard, Esq., 25th November, 1872.*

(c) "I am much indebted for your kind offer of assistance in the cost of publication. I have no doubt myself that it will ultimately repay the expenses ; but it is very possible that it may not do so before the printer's bill falls due. My great object, therefore, is to feel satisfied in my own mind that I can meet his claim the moment it is made. Out of an estimate of £20 I have now £15 guaranteed; leaving £5. If I might go so far as to suggest that you should assist by kindly guaranteeing half of this, or £2 loss., the margin left would be a very small risk indeed."—*Letter to the same, 27th November, 1872.*

(d) "You were kind enough yesterday to enquire as to the sale of "Goddard." I find this morning that I have only thirty copies left at home, and there are three at Miss Woodham's, the bookseller, in Swindon. I think this is a very good sale indeed for a work apparently of only local interest. But I have been very much surprised at the widespread acquaintance there appears to be with the name of Goddard. Copies have been sent for from almost all the Midland and Southern Counties; in fact, four-fifths of the copies sold have been sent long distances.... An American gentleman ordered five copies... Several gentlemen have started the idea of a second edition, & a printer the other day offered to print it, & wait till the sale repaid the outlay for his money I have sometimes thought that it would be better to publish a second volume, containing the additional information that has been sent me and to finish with complete and exhaustive pedigrees But this is only an idea as yet. Should it ever

ripen to a design I must again ask your advice & especially to revise the MS."—*Letter to the same, 14th November, 1873.*

(e) " I have commenced the second edition, or second volume as it will in effect be, of 'Goddard,' but I cannot say at what date it will appear, for my time is now so occupied with literary work. However it is begun, and shall be finished It is my desire to make the book as complete as possible, & as *reliable* as possible."— *Letter to Rev. F. Goddard, 23rd November, 1875.*

Also see letter to Mrs. Harrild, 7th May, 1873, quoted in *The Eulogy*, ch. in., p. 95.

Very scarce. Copies have recently been sold at from 30s. to 63s. See paragraphs in *Globe*, 11th June, 1892, and previously.

III.

Jack Brass, Emperor of England. 8vo. T. Pettit & Co., Soho. 1873.

A political pamphlet, about which no further particulars are forthcoming. Has fetched 42*. and upwards at a recent sale.

IV.

The Scarlet Shawl: a Novel.

First Edition, one vol., pp. 810. 8vo. Tinsley Bros. 1874 [July]. 10s 6d. *Second Edition*, one vol. 8vo. 1877. 1s.

Unfavourably noticed in *Athenaeum*, *Graphic*, and *Globe*. Crude, incoherent, and unwholesome. Published at his own expense. " This book affords not the slightest indication of genius, insight, descriptive, or dramatic power."—*Eulogy*, p. 147.

V.

Restless Human Hearts: a Novel. By Richard Jefferies, author of " The Scarlet Shawl," etc. Three vols. 8vo. Tinsley Bros. 1876 [February]. 31s. 6d..

Noticed unfavourably in *Graphic* and other papers. Belongs to the "desperately wicked nobleman" school of fiction.

VI.

Suez-cide. John Snow & Co., London, 1876. A political pamphlet, which I have not seen.

VII.

World's End: a Story in Three Books.

? *First Edition*, three vols., crown 8vo. Tinsley Bros., 1877. .

? *Second Edition*, one vol. 1877. 6s.

In *B. M. Cat.* and *Eulogy* quoted as three vols. Advertised as one vol. Probably, therefore, two editions were published.

"The *Queen*, the *Graphic*, and the *Spectator* spoke of it with measured approbation, but no enthusiasm."—*Eulogy*, p. 161.

"The story centres round the great property at Birmingham, considered to be worth four millions, which is without an owner. A year or two ago there was a family council at that city of a hundred claimants from America, Australia, and other places. But it is still in Chancery."—Letter from Jefferies, *Eulogy*, p. 160.

VIII.

The Gamekeeper at Home; or, Sketches of Natural History and Rural Life, *First Edition*. One vol. Cloth. Crown 8vo. Smith, Elder, & Co. 5s. June, 1878.

Anonymous.

Second Edition. Crown 8vo. November, 1878. Anonymous. 5s.

Third Edition. Crown 8vo. January, 1879. Anonymous. 5s..

First Illustrated Edition. Large crown 8vo, cloth, bound by Burn, forty-one illustrations by Charles Whymper. January, 1880. 10s. 6d. [Now priced at 24s. to 36s.]

New Edition, with, all the illustrations. Crown 8vo. November, 1890. 5s.

Originally published in the *Pall Mall Gazette*. Noticed in *Edinburgh Review* (July, 1879), *Standard*, *Daily News*, *World*, *Saturday Jfevicto*, *Spectator*, *John Bull*, *Nonconformist*, *Albion*, *Whitehall Review*, etc.

In advertisements the word POACHING almost invariably appears in the sub-title. Contents:—I.—The Man himself—his House and Tools. II.—His family and Caste. III.—In the Fields. IV.—His Dominions: the Woods-Meadows—and Water. V.—Some of his Subjects : Dogs, Rabbits, "Mice and such small deer." VI—His Enemies: Birds and Beasts of Pray—Trespassers. VII—Professional Poachers—the Art of Wiring Game, VIII.—The Field Detective—Fish Poaching. IX.—Guerilla Warfare—Gun Accidents—Black Sheep.

One of the best books of its kind that has ever been written. Style plain but forcible : no fine writing whatever. Subject practically treated, and kept within reasonable bounds.

For a sketch of the keeper's house, near Coate, see *Art Journal*, January, 1893, p. 17, The first edition has fetched 47s. 6d., and the first illustrated edition from 24s. to 30s., according to condition.

IX

Wild Life in a Southern County. By author of "The Gamekeeper at Home."

First Edition. One vol. Crown 8vo, Smith, Elder, & Co. March, 1870. 7s. 6d. [Has fetched 42s. recently.]

Second Edition. One vol. Crown 8vo. Christmas, 1879. 7s. 6d.

Third Edition. One vol. Crown 8vo. November, 1887. 7s. 6d.

New Edition. One vol Crown 8vo. April, 1880. 6s.

American Edition. Roberts Bros., Boston, 1879.

Contents:—I.—The Downs. II,—A Drought. III.—The Hillside Hedge. IV.—The Village, V.—Village Architecture. VI.—The Hamlet: The Waggon and its Crew, VII.—

The Farmhouse, VIII—Birds of the Farmhouse. IX.—The Orchard. X.—The Woodpile. XI—The Homefield. XII.— The Ash Copse : Heron's Mead, XIII.—The Warren : the Forest, XIV.—The Rookery. XV.—Rooks returning to roost. XVI, —Notes on Birds. XVII.—Notes on the Year, XVIII.—Snake-lore: The Brook. XIX. – Course of the brook; the Lake XX. – Wildfowl of the Lake: Frost and Snow.

In the Preface the author sketches briefly the definite plan of this work. The subjects it deals with are so closely connected that he finds it best to arrange them under the districts to which they belong most. The chapters " correspond in some degree with the contour of the country," starting with the Downs, and descending thence, along the course of the brook, to hamlet, water-meadow, farm-house, copse and forest, each with their characteristic animals and birds, till the end is reached in the vale itself. Mostly in his best style, But occasionally somewhat disjointed. Contains enough matter to make half-a-dozen volumes, and would perhaps have gained by being so divided..

Noticed in *Saturday Review*, *Athenaeum*, *Standard*, *John Bull*, *Scotsman*, *Bailey's Magazine*, *Academy*, *Graphic*, *Field*, *Edinburgh Review* (July, 1879) *Scribner's Magazine* (August,, 1879, p. 632), etc.

X

The Amateur Poacher..By author of " The Gamekeeper at Home."

First Edition. One vol. Crown 8vo. Smith, Elder, & Co. November, 1879. 5s.

Anonymous. [Is now priced at about 21s.]

New Edition. Crown 8vo. 1889¹. 5s.

American Edition, Roberts Bros., Boston, 1879.

Contents ;— I.—The First Gun. II.—The Old Punt: a curious " Turn-pike." III.—Tree-shooting : a Fishing Expedition. IV.—Egg-time : a "Gip-trap." V.—Woodland Twilight: Traitors on the Gibbet. VI.— Lurcher-land: "the Park," VII.—Oby, and his System: the Moucher's Calendar. VIII.—Churchyard Pheasants : Before the Bench. IX.—Luke, the Rabbit-contractor. X.—Farmer Willum's Place: Snipe-shooting. XI.— Ferreting: A Rabbit-hunter, XII.-A Winter's Night : Old Tricks; Pheasant-stalking: Matchlock *versus* Breechloader: Conclusion.

Written in same style as the *Gamekeeper*, but hardly so well put together. Chapters I., II., and VII. are excellent. The first two of these afterwards gave him the framework of much of *Bevis*.

Noticed in *Daily News*, *Saturday Review*, *Scotsman*, *Graphic*, *Examiner*, *British Quarterly Review*, *John Hull*, *Albion*, *Scribner's* (March, 1880, p. 362), etc.

XI

Greene Ferne Farm : A Novel. By author of " The Gamekeeper at Home."

One vol., pp. 290. Crown 8vo. Smith, Elder, & Co. Feb., 1880. 7s. 6d. [Now priced at about 30s.]

Originally appeared as a serial in *Time*, beginning in No. 1, April, 1879.

Noticed in *Athenaeum*, *Spectator*, *Scotsman*, *Examiner*, etc.

Contents:—I.—Up to Church. II.—" The sweet new Grass with Flower." • III.—The Nether Millstone. IV.—The Wooden Bottle. V.—Evening. VI.—Night. VII.—Dawn. VIII.—A-Nutting. IX.—Gleaning. X.—A¹ Fray. XI.—A Feast— Conclusion.

The plot is weak and badly worked out, and the characters are mere puppets ; but here and there we meet with a fine piece of descriptive writing, as in Ch. VII.

" Neither short, bright, dramatic, nor amusing."—*Eulogy*, p. 201.

XII,

Hodge and his Masters.

First Edition. Two vols. Crown 8vo, pp. 660. Cloth. Smith, Elder, & Co., April, 1880. 12s. [Now priced at 21s. to 23s.]

New Edition. One vol. Crown 8vo. November, 1890. 7s. 6d.

Originally appeared in the *Standard*. Frequently advertised as " Hodge and his Master."

Noticed by *Academy*, *British Quarterly Review*, *Field*, *Examiner*, *Graphic*, *Standard*, etc.

Contents:—I.—The Farmers' Parliament. II.—Leaving his Farm. III. —A Man of Progress. IV.—Going Downhill. V.—The Borrower and the Gambler. -VI.—An Agricultural Genius—Old Style. VII.—The Gig . and the Four-in-hand. A Bicycle Farmer. VIII.—Haymaking. " The Juke's Country." IX.—The Fine Lady Farmer. Country Girls. X.— Mademoiselle, the Governess. XI.—Fleeceborough. A " Despot." XII.— The Squire's " Round Robin." XIII.—An Ambitious Squire. XIV.— The Parson's Wife. XV.—A Modern Country Curate. XVI.—The Solicitor. XVII.—"County Court Day." XVIII.—The Bank. The Old Newspaper, XIX.—The Village Factory. Village Visitors. Willow-work. XX.—Hodge's Fields. XXI.—A Winter's Morning. XXII.— The Labourer's Children. Cottage Girls. XXIII.—The low "Public.", Idlers. .XXIV.—The Cottage Charter. XXV.—Landlords' Difficulties.

The Labourer as a Power. Modern Clergy. XXVL—A Wheat Country.

. XXVIL—Grass Countries. XXVIII.—Hodge's Last Masters. Conclusion.

Probably the best work existing on the subject. Style plain, but very graphic and forcible.

XIII.

Round about a Great Estate.

First Edition. One vol. Crown 8vo, cloth, pp. vii. 204. Smith, Elder, & Co. August, 1880. 5*. [Now priced at 18s. to 25s.]

New Edition. One vol. Crown 8vo. (? 189—.) 5*.

Noticed by *British Quarterly*, *Echo*, *Globe*, *Public Opinion*, *Queen*, etc.

Contents :—Okebourne Chace. Felling Trees. II.—Cicely. The Brook. III.—A Pack of Stoats. Birds. IV.—Hamlet-folk. V.—Wind-anemones. The Fishpond. VI.—A Farmer of the Olden Times. VII.—The Cuckoo Fields. VIII.-Cicely's Dairy. Hilary's Talk. IX.—The Water-Mill. Field Names. X.—The Coomb-Bottom. Conclusion.

The shortest, but perhaps the most delightful, of his country books.

XIV.

Wood Magic: a Fable.

First Edition. Two vols. Post 8vo, pp. 490. Cassell, Petter, & Galpin. June, 1881. 21s.

[Now priced at 21s. to 42s.]

New Edition. One vol. Extra crown 8vo, pp. 499. Nov., 1882.

New Edition. One vol. 1888. 6s.

Noticed in *Harper's Magazine* (December, 1881, p. 163).

In *Eulogy* the first Edition is quoted as being in one vol.

Very unevenly written, a few passages being in his best style. Contains Bevis's adventures as a child.

XV.

Bevis: the Story of a Boy.

First Edition. Three vols. Post 8vo. Sampson, Low, & Co. June, 1882. 31s..6d [Now priced at 25s. to 47s. 6d.

New Edition. , One vol., illustrated, pp. 862. 1891. 6s.

Noticed in *Harper's*, January, 1883, p. 392, as " Two vols., 12mo." Was this an English second edition, or an American reprint '

Also very unevenly written and badly proportioned. The Robinson Crusoe life on the island is mostly excellent. The story appears to have been developed from the earlier chapters of the *Amateur Poacher*.

XVI.

Nature near London.

First Edition. One vol. Crown 8vo. Cloth extra, pp. vi. 242. Chatto and Wiudus. April, 1883. [Now priced at 21s.]

Second Edition. 1887. 6s.

New Edition. 1889. Post 8vo, pp. 242. Cloth limp, 2s. 6d.

New Edition. Handmade paper, bound in buckram with gilt top. 6s. In press, January, 1893.

Noticed in *St. James's Gazette*, *Pall Mall*, *Athenaeum*, *Tablet*, *Saturday Review* (19th May, 1883), *Harper's Magazine* (January, 1884, p. 322), etc.

Contents :—Woodlands. Footpaths. Flocks of Birds. Nightingale Road. A Brook. A London Trout. A Barn, Wheatfields. The Crows. Heathlands. The River. Nutty Autumn. Round a London Copse. Magpie Fields. Herbs. Trees about London. To Brighton. The Southdown Shepherd." The Breeze on Beachy Head.

Reprinted from the *Standard*. Short sketches, aimed at showing that wild birds and animals—contrary to the general idea—are almost as abundant near London as in distant country places.

XVII.

The Story of My Heart: My Autobiography.

First Edition. One vol. Post 8vo. Cloth, pp. 188. Longmans, Green, & Co. November, 1883. 5s. [Now priced at 30*. to 42*.]

Second Edition. One vol. Crown 8vo, pp, xii. 206, with portrait and new preface by C. J. Longman. *Silver, Library.* 189 L. 3s. 6d.

" I have just finished writing a book about which I have been meditating seventeen years it really is an autobiography, an actual record of thought."—*Letter to Mr. Longman*, 22nd June, 1883.

" This book, is a confession. The author describes the successive stages of emotion and thought through which he passed, till he arrived at the conclusions which are set forth in the latter part of the volume, he claims to have erased from his mind the traditions and learning of the past ages, and to stand face to face with nature and with the unknown. The general aim of the work is to free thought from every trammel, with the view of its entering upon another and larger series of ideas than those which have occupied the brain of man so many centuries. He believes that there is a whole world of ideas outside and beyond those which now exercise us ... For himself, for the individual, the author desires physical perfection—he despises external circumstances.. From all nature—from the universe—he desires to take its energy, grandeur, and beauty. He looks forward to the possibility of ideal man . . . i» anxious that the culture of the soul should be earnestly carried out.....considers the idea of duty inferior, and believes that there is something higher. He ends as he commences with prayer for the fullest soul-life."—From Author's Analysis, in *Notes on Books*, 30th November, 1883.

XVIII.

Red Deer.

First Edition, One vol. Crown 8vo, pp. 207. Longmans, Green, & Co. February, 1884. 4s. 6d. [Now priced at 30s.]

Second Edition, with frontispiece by H. Tunaley, and sixteen illustrations by John Charlton. One vol. Crown 8vo, pp. 248. *Silver library*, March, 1892. 3s. 6d.

Contents :—I.—Red Deer Land. II.—Wild Exmoor. III.—Deer in Summer. IV.—Antler and Fern, V.—Ways of Deer, VI.—Tracking Deer by Slot. VII.—The Hunted Stag. VIII.—Hind-hunting. IX.—A Manor House in Deer Land. X.—Game Notes and Folk Lore.

"A minute account of the natural history of the wild deer of Exmoor, and of the Modes of hunting them."—*Letter to Mr. Longman*, 1883.

The best work in existence on its subject.

XIX.

The Life of the Fields.

First Edition. One vol. Post 8vo. Cloth extra, pp. viii.

262. Chatto & Windus. June, 1884. [Now priced at 24s.]

New Edition. Post 8vo. Cloth limp, pp. 262. April, 1888. 2s. 6d.

New Edition. Handmade paper. Buckram, with gilt top. 6s. In press, January, 1893.

Short sketches, collected from sources indicated below.

Contents :—The Field-Play—(1) Uptill-a-Thorn. (2) Rural Dynamite [*Time*]. Bits of Oak Bark—(1) The Acorn-gatherer. (2) The Legend of a Gateway. (3) A Roman Brook [*Longmans*]. The Pageant of Summer. [*Longmans*], June, 1883], Meadow Thoughts [*Graphic*]. Clematis Lane [*Standard*]. Nature near Brighton [*Standard*], Sea, Sky, and Down [*Standard*]. January in the Sussex Woods [*Standard*]. By the Exe [*Standard*], The Water-Colley [*Manchester Guardian*], Notes on Landscape Painting [*Magazine of Art*],

Village Miners [*Gentleman's*], Mind under Water [*Graphic*], Sport and Science [*National Review*], Nature and the Gamekeeper [*St. James's*], The Sacrifice to Trout [*St. James's*], The Hovering of the Kestrel [*St. James's*], Birds climbing the Air [*St. James's*], Country Literature :—(1) The Awakening. (2) Scarcity of Books. (3) The Villager's Taste in Reading. (4) Plan of Distribution [*Pall Mall*], Sunlight in a London Square [*Pall Mall*], Venice in the East End [*Pall Mall*]. The Pigeons at the British Museum [*Pall Mall*]. The Plainest City in Europe [*Pall Mall*].

Noticed in *Derby Mercury*, *Society*, *Saturday Review* (12th November, 1884), *Nature Notes* (April, 1893), etc.

Contains some of his best work, as *The Field Play*, and *The Pageant of Summer*; also *Village Miners*, his only article on dialect.

XX.

The Dewy Morn. A Novel.

first Edition. Two vols. Post 8vo. Bentley. August, 1884. 21s.

Second Edition. Two vols. 1889.

Third Edition. One vol. Crown 8vo, pp. 396. 6s. "Bentley's Favourite Novels" June, 1891.

Noticed in *John Bull*, *Vanity Fair*, *Morning Post*, *Academy*, *Saturday Review* (18th October, 1884), etc.

Frequently advertised as "In a Dewy Morn" and "In the Dewy Morn." Written about 1875, and then declined by Tinsley Bros.

Like *Greene Ferne Farm*, mostly crude and weak, with a few good

XXI.

After London; or, Wild England.

First Edition. One vol. Crown 8vo, pp. vii. 442. Cassell & Co. 1885. 10s. 6d. [Now priced at 24s. to 30s.]

New Edition. One vol. November, 1886. 3s. 6d. [Now priced at 7s. 6d.]

In two parts:—Part I. The Relapse into Barbarism. Part II. Wild England.

Noticed in *Harper's* (October, 1885, p. 804), *Saturday Review* (11th July, 1885), etc.

An attempt at depicting an imagined relapse of England into semi-barbarism.

The story stops short in the middle, leaving us in doubt whether Felix succeeds in his efforts to re-establish order, or falls a victim to his enemies.

XXII.

The Open Air.

First Edition. One vol. Post 8vo. Cloth Extra, pp. 270. Chatto & Windus. 1885. 6s. [Now priced at 16s. 6d. to 18s.]

New Edition. Post 8vo. Cloth limp. 1890. 2s. 6d.

New Edition. Handmade paper. Buckram with gilt top. In press, January, 1893. 6s.

Contents :—Saint Guido [*English Illustrated*, December, 1884], Golden-brown. Wild Flowers. Sunny Brighton. The Pine Wood. Nature on the Roof. One of the New Voters. The Modern Thames. The Single-barrel Gun. The Haunt of the Hare. The Bathing Season. Under the Acorns. Downs. Forest. Beauty in the Country. Out of Doors in February. Haunts of the Lapwing. Outside London. On the London Road. Red Roofs of London. A Wet Night in London.

Short papers, collected from *Chambers's Journal*, *English Illustrated*, *Good Words*, *Longmans*, *Manchester Guardian*, *Pall Mall*, *St. James's Gazette*, and *Standard*.

XXIII.

Amaryllis at the Fair: a Novel.

First Edition. One vol. Crown 8vo. Cloth extra, pp, 260. Sampson, Low, & Co. March, 1887. 7s.6d. [Now priced at 7s. 6d to 12s. 6d]

Noticed in *Saturday Review*, 9th April, 1887

The best of his so-called novels. The scenery is that of Coate, and the characters are mostly drawn from his own relatives. Like *After London*, it stops short just as the plot should be developing itself.

XXIV.

Field and Hedgerow: being the Last Essays of Richard Jefferies, collected by his Widow.

First Edition. One vol. Crown 8v Cloth, pp. viii. 831, with portrait. Longmans, January, 1889. [Now priced at 15s. to 18s.]

Large Paper Edition, limited to two hundred copies, with etched portrait by W. Strang, half vellum, imperial 8vo, gilt top, January, 1889 (price on application), [Now priced at 18s. to 30s.]

New Edition. Crown 8vo. Portrait, In *Silver Library*, August, 1891. 3s. 6d.

Noticed in *Saturday Review* (9th February, 1889), *Morning Post*, etc.

Contents:—Hours of Spring [*Longmans*, 1885], Nature and Books [*Fortnightly*], The July Grass [*Pall Mall*], Winds of Heaven [*Chambers's Journal*], The Country Sunday [*Longmans*, June, 1887], The Country-side: Sussex [*Manchester Gutardian*], Swallow-time [*Standard*], Buckhurst Park [*Standard*], House-martins [*Standard*], Among the Nuts [*Standard*], Walks in the Wheat-fields [*English Illustrated*, July and August, 1887], Just before Winter [*Chamber's*], Locality and Nature [*Pall Mall*], Country Places [*Manchester Guardian*], Field Words and Ways [*Chambers's*], Cottage Ideas [*Chambers's*], April Gossip [*St. James's*], Some April Insects [*Pall Mall*], The Time of Year [*Pall Mall*], Mixed Days of May and December [*Pall Mall*], The Makers of Summer [*Pall Mall*], Steam on Country Roads [*Standard*], Field Sports in Art: The Mammoth Hunter [*Art Journal*, April, 1885], Birds' Nests [*St. James's*], Nature in the Louvre [*Magazine of Art*], Summer in Somerset [*English Illustrated*, October, 1887], An English Deer-Park [*The Century*, October, 1888], My Old Village [*Longmans*, October, 1887], My Chaffinch [*Pall Mall*].

Collected papers from sources indicated above.

Contains some of his finest work, as "Hours of Spring," "The July Grass," "Walks in the Wheat-fields," "Summer in Somerset," and "My Old Village," also what is perhaps his only acknowledged piece of verse, "My Chaffinch," in which we find a style curiously reminding us of certain of Miss Ingelow's narrative poems.

XXV.

The Toilers of the-Field.

First Edition. One vol. Crown 8vo. Cloth, with paper label, pp. 327. Longmans. November, 1892. 6s. With portrait from the bust by Miss Thomas in Salisbury Cathedral photographed by Mr, J. Owen, of Salisbury.
Large Paper Edition, November, 1892, limited to one hundred and five copies (price on application to publishers).
New Edition. One vol. Crown 8vo. 6s. Third thousand, April, 1893.
 Contents :~Part I.: The Farmer at Home: The Labourer's Daily Life : Field-faring Women : An English Homestead; John Smith's Shanty [all from *Fraser's*, 1874]: Wiltshire Labourers [Letters to the *Times*, 1872] : A True Tale of the Wiltshire Labourer. Part II. 4 The Coming of Summer [*Longmans*, December, 1891]: The Golden-crested Wren [*Longmans*] : An Extinct Race [*Longmans*]: Orchis Mascula [*Longmans*] : The Lions in Trafalgar Square [*Longmans*, March,-1892], Noticed in *Devizes Gazette*, 1st and 8th December, 1892.
A True Tale was written about 1867, and rejected by several magazines and papers, eventually falling into the hands of Mr. George Harmer, of Cirencester.

IV.

MISCELLANEA.

MAGAZINE AND OTHER ARTICLES, NOT YET REPRINTED.

1866 Four short stories by "Geoffrey" in *North Wilts Herald* :-
A Strange Story.

Henrique Beaumont.

Who will win ? or, American Adventure.

Masked.

1867. *The History of Malmesbury*, by "Geoffrey" twenty-one chapters, with, appendix. *North Wilts Herald*, 20th April, etc.

Its appearance was thus announced by the Editor:—"TO OUR READERS. The antiquity of Malmesbury and its many historic associations render it of more than ordinary interest. With a view of making our readers familiar with many facts in their own locality, we have arranged for the publication in hebdomadal instalments of 'a HISTORY OF MALMESBURY,' from earliest to modern times. The task will be performed by a gentleman of considerable ability and much knowledge of county lore. The proprietor trusts that this effort to render the 'Herald' additionally attractive will be appreciated by the extensive circle of readers in the Malmesbury and Tetbury district." *The History of Swindon* would seem to have appeared in instalments in the local papers about this time.

Jefferies once proposed to issue this by subscription at 1s. 6d., and names were to be sent to the Author, or to Mrs. Booth, bookseller, Swindon.

1873. *On Swindon, its History and Antiquities*, a paper read before the Wilts, Archaeological Society, and published in *Wilts Arch. Mag.*, adv., p. 180.

The Future of Farming [Fraser's].

1874. *The Works at Swindon [Fraser's].*

1875. *Allotment Gardens [New Quarterly, November].*

Field-faring Women [Graphic].

Marlborough Forest

Village Churches.

The Average of Beauty.
Village Organization [Mark Lane Express].
The Cost of Agricultural Labour [Standard].
The Power of the Farmer [Fortnightly],
 1888. An Analysis of *The Story of My Heart*, in .Longman's
 "Notes on Books" 80th November.
 1884. *A King of Acres [Chambers, February], -,*
After the County Franchise [Longmans,. February]
 1886. *Out of the Season.* Published in "*The Dove's Nest and other Tales*" by Joseph
 Hatton, R. Jefferies, H. S. Clarke, etc. Vizetelly,
 1887. *Preface to White's " History of Selborne," in Camelot .Classics, 1886,*
 The above list is by no means exhaustive. I have met with several other papers, of
 which I have no note.
 UNPUBLISHED MATTER, (Works mentioned by Mr. Besant, but never published.)
 1868. *Casar Borgia; or, the King of Crime.* A tragedy. 1870. *Verses on the Exile of the*
Prince Imperial,
 1872. *Only a Girl.* A novel; offered to Tinsleys.
 1874. *The Agricultural Life.* Offered to Longmans.
 1875. *In Summer Time,* A novel.
 1875. *The New Pilgrim's Progress; or, a Christian's Painful*
Progress from the Town of Middle Class to the Golden City.
 1878. *The Proletariate; the Power of the Future,* Planned.
 1878. *The History of the English Squire.* Planned.
 1878 A work on *Shooting.* Offered to Longmans,
 1882. A series of *Short Story-Sketches of -Life and Character,*
Incident and Nature.
 1885. *A Bit of Human Nature,* A novel.

ARTICLES, ETC., RELATING TO JEFFERIES. (in addition to those mentioned in Section III.)

(a) THE EULOGY OF RICHARD JEFFERIES, . By Walter Besant. Chatto & Windus. 1888.

First Edition. One vol. Post 8vo. Portrait. 10s. 6d.

Second Edition, One vol. Crown 8vo. Cloth extra. Photo-portrait. 6s.

A thoroughly charming and sympathetic sketch of life and works, which should be
 valued by all admirers of Jefferies.

Noticed at considerable length in *Salisbury and Winchester Journal*, 29th December,
 1888, also in *Daily News* and *British Weekly* in November.

[b] Paragraphs relative to the *Goddard Memoir* in *Globe*, 11th June, 1892, and previously.

(c) The Unveiling of the Bust. Articles in *Saturday Review*, 12th March; *Nature Notes*,
 iii., 87; *Salisbury Journal*, 2nd April; and *Sarum Diocesan Gazette*, April, 1892.

(d) "Richard Jefferies in Salisbury Cathedral," by Miss Thomas, with illustrations,
Literary Opinion, April, 1898 j also some notes in same number.

(e) "Richard Jefferies," *Marlburian*, 16th November, 1892.

(f) " Richard Jefferies," a poem, by Mary Geoghegan, *Temple Bar*, January, 1892;—

**" He shewed the soul within
The veil of matter luminous and thin ;
He heard the old Earth's undersong piercing the
modern din.**

**" No bird that cleaves the air
But his revealing thought has made more fair ;
No tremulous dell of summer leaves but feels his
presence there.**

**" So though we deem him dead,
Lo ! he yet speaketh ! and the words are sped
In grassy whispers o'er the fields—by every wild-
flower said."**

Stanza 8?

He showed the soul within
The veil of matter luminous and thin;
He heard the old Earth's undersong piercing the modern din.

" Room in his heart for all!
For striving stitchwort as for oak-tree tall;
Room for the chickweed at the gate, the weed upon the wall; [2]

Still as the page was writ
'Twas Nature held his hand and guided it ... [3]

Vague longings found a tongue ;
Things dim and ancient into speech were wrung;
The epic of the rolling wheat, the lyric hedgerow sung [4]

No bird that cleaves the air
But his revealing thought has made more fair;
No tremulous dell of summer leaves but felt his presence there. [9]

So though we deem him dead,
Lo! he yet speaketh! and the words are sped
In grassy whispers o'er the fields—by very wild flower said." [10]

Stanzas 2, 3, 4, 9,10.

for " Richard Jefferies," a poem, by W. H. A. E., [Rev. W. H. A. Ewance, Twickenham,]
in *Wilts County Mirror*, 8th April, 1892:—

" Shire of the rounded hills !
Shire, where the fountain fills
The streamlet and anon the tiny fall

Fast mounded hedgerows, lined with poplars tall,
Hazel, and old gnarled yew-trunks, winds in play
 To Avon or to Kennet's wider way;
 Shire that he loved to tread,
 Guard in thy storied fane his carven form,
Think of the wanderer past life's heat and storm,
 Thine still, though cold and dead !"—*Stanza 3.*

(h) "Round about Coate," by P. Anderson Grahnm, *Art Journal*, January, 1893, with nine illustrations by H. E. Tidmarsh.

(i) Biography, by Dr. Garnett, in *Dictionary of National Biography*, vol. xxix.

(j) "The Books of Richard Jefferies," *Nature Notes*, i., 194.

NOTE .

The *Bibliography* is probably still far from complete, and I shall be glad to have any additions or corrections. My memoranda as to articles relative to , Jefferies have been mislaid, and I can therefore only quote a few here. I take this opportunity of thanking those who have kindly helped me in various ways, especially W. Cunnington, Esq., for the loan of the *History of Malmesbury*; II. N. Goddard, Esq., for that of several hitherto unpublished letters ; the Rev. A. Smythe-Palmer, D.D., for collating my list with the British Museum Catalogue (which appears to be very deficient in editions of Jefferies); and Messrs. Brown & Co., of Salisbury, for allowing me to look over several years of the *Bookseller* and other papers.

it to you.

I have, lying before me at the moment, two very interesting & long letters (dated in the 4th June 1892) which my brother George received from Miss Julia Goddard in which there appears to be a good deal about pedigree-masters.

If I am sending you Black's books I should like to give you a copy of G. E. D.'s Poems (selected) as I have a good many copies still on hand out of several hundred original prints.

Of the 5 Jefferies books mentioned mentioned by you I do not appear to have the first three, & to have the last two only in one volume each.

Abbotsfield
Park Lane
Salisbury
November 15. 1916

W. C. G. Ludford Esq

Dear Sir

I thank you for your two letters of the 14th just received by me this afternoon. I am interested in what you say about the "Goddard family" because I have enjoyed a very close relationship to them for upwards of sixty years! My mother was the youngest of 11 or 12 children of the Rev Edward Goddard of Cliffe Pippard - R. Jefferies had a very high regard for the family (Lindsay and Cliffe).

and consulted my
Uncle H. Nelson Goddard
and Canon Francis Goddard
as to the pedigrees
when he was preparing
his book on the Goddards
of North Wilts which
was his (R.J.'s) own
venture entirely & was
very interesting to
him - He ^{was} ^{corrected}
preparing a 2nd edn
but I fear it never
was completed -
The original was
not altogether accurate
& our copy which
my late Mother had
was full of corrections.
After her death it
became the property

of my brother George
at his death I did
not find it among his
books, and have
no idea what became
of it - but of course
even if it were not
lost we should not
be disposed to part with
it.

Jefferies being a
Wiltshire Author we
retain all his books which
we have - and others
about him - such as
Salt's: Thomas's :-
Besant's: etc
I believe the late Miss
Julia Goddard had a
copy of Jefferies' book
on that family - &
if so her sister Miss
Fanny Goddard would
probably be able to lend

I am unable to finish
the letter for tonight's
post so will hope
to send the continuation
by tomorrow's post

Yours faithfully
H. W. Dartnell

George Edward Dartnell born in Swindon in 1852 - died Salisbury 1908.

1871 England, Wales & Scotland Census Transcription
Upper Street, Road, Frome, Somerset, England

Richard W	Dartnell	Head	- Male	45	1826	- Ireland
Arabella S	Dartnell	Wife	- Female	51	1820	- Wiltshire, England
George E	Dartnell	Son	- Male	19	1852	- Wiltshire, England
Richard F	Dartnell	Son	- Male	8	1863	- Somerset, England
Fanny R	Dartnell	Daughter	- Female	6	1865	- Somerset, England
Louisa	Dyer	Servant	- Female	20	1851	- Somerset, England

1901 England, Wales & Scotland Census Transcription
Abbottsfield, Castle Road, Stratford Sub Castle, Laverstock, Alderbury, Wiltshire,

George E	Dartnell	Head	Single	Male	49	1852	Bank Clerk	Wiltshire
Arabella T	Dartnell	Mother	Widow	Female	81	1820	None	Wiltshire
Lucy	Dartnell	Sister	Single	Female	47	1854	None	Wiltshire
Richard F	Dartnell	Brother	Single	Male	38	1863	None	Somerset
Harriet	Hawkins	Servant	Single	Female	18	1883	General Servant Domestic	Rushall, Wilts