

COLLECTING COUNTRY WRITERS:



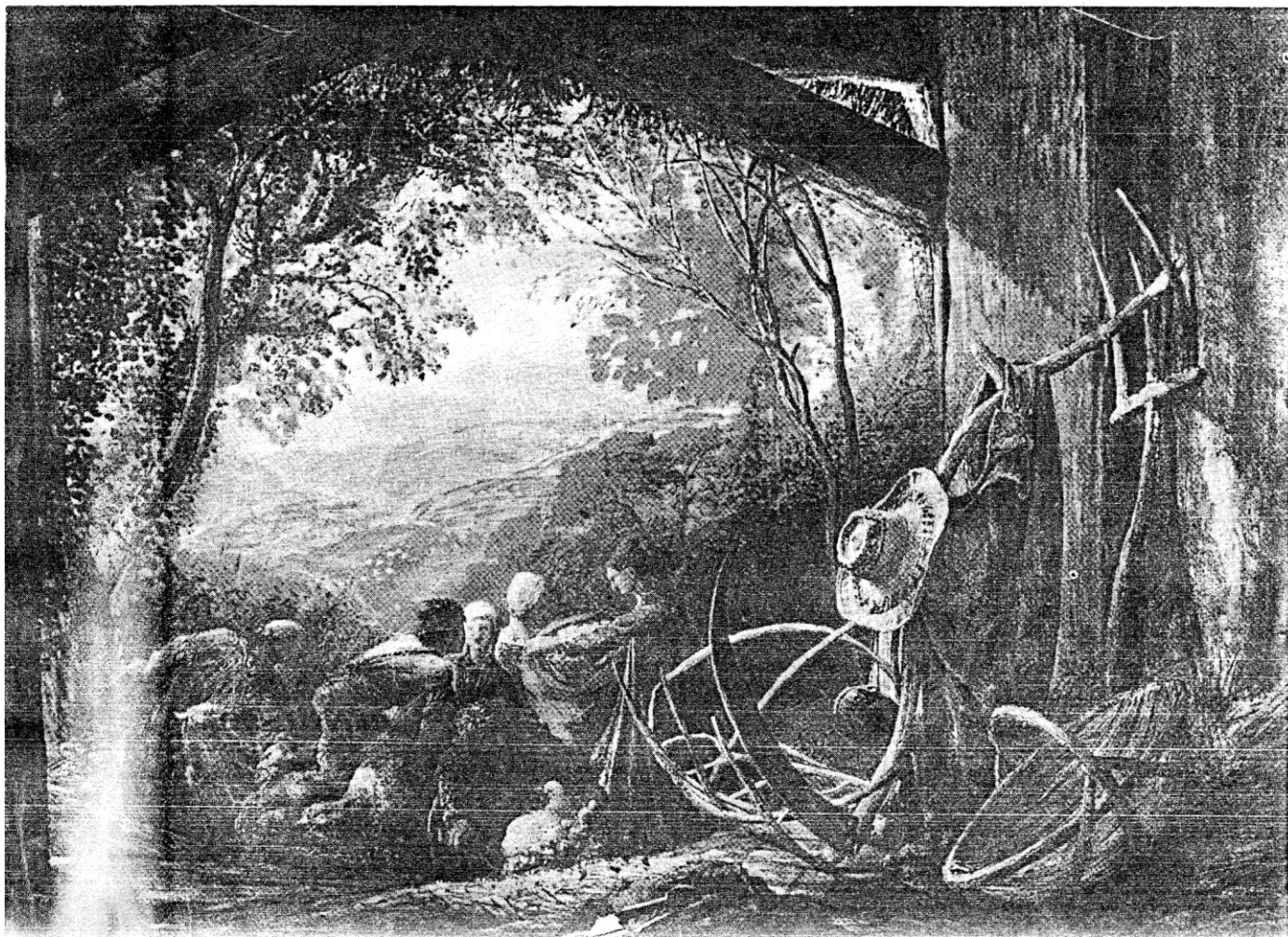
1 – Richard Jefferies and Alfred Williams

by John Musty

THE GENRE

Country writing is a distinct genre which, at the same time, is ill-defined because it draws on the various subject areas of literature, natural history, topography and agriculture. It is often necessary to search all these sections of a bookseller's stock in pursuit of one's quarry. The same caution applies to

institutional libraries: for example, Richard Jefferies' *Amateur Poacher* is to be found in the 'Science & Misc.' stacks of the London Library under the subdivision 'Poaching'! Professor Keith in his *Richard Jefferies* defines Jefferies' books as skirting the boundaries of creative literature, natural history and rural sociology – a description which provides a cogent definition of country writing as a whole.



There is also a need to differentiate country writers from some historical novelists (for example, Blackmore and Eden Phillpotts) and, in my view, the feature that distinguishes the country writer from these is that usually he can be recognised as part of the scene he is writing about, whereas the others use the countryside as a convenient setting for story purposes. This definition does, of course, cause an immediate difficulty with Thomas Hardy; but Keith neatly sidesteps this in *The Rural Tradition* as he restricts his studies of rural writers to the 'non-fiction prose writers of the English countryside' and endeavours to avoid reference to their fictional works.

To add to the confusion, some country writers (for example R. M. Lockley) have written books outside the country writing genre, although in one of its subject areas (e.g. more specialised treatments of natural history or local history), and the collector has to decide whether or not to exclude these – whether to collect the author or the genre. Others (Massingham and Robertson Scott to name two) have compounded the collector's difficulties in this respect by choosing subjects for their earlier books which stand both outside the genre and its component parts. Finally, there are some writers (Siegfried Sassoon is a good example) best known in some other field of literature but whom one feels instinctively are country writers at heart and show it with a book or two in the genre. In Sassoon's case how can one exclude *Memoirs of a Fox-Hunting Man*? But to include much of his poetry in a collection because of this book might be thought by some an irrelevance and, with his frequent use of the limited edition, an expensive indulgence.

It would require much more space to explore in depth the definition of country writing and I shall be devoting a chapter to this in the bibliography of country writers I have in preparation (provisionally titled *Country Matters*). Suffice it to say that I am opening this series with two writers (Jefferies and Williams) whose admission to the genre cannot be doubted, especially as some would recognise Richard Jefferies as the archetype.

ORIGINS

Jefferies and Williams, together with A.G. Street, were the founding authors of my own collection of country writers. This is possibly understandable in that they are fellow Wiltshiremen and my collection started as part of another of Wiltshire authors. My regret is that my interest only really got into top gear after I moved to London in 1967. Previously my only comprehensive single-author collection had been one of the London writer, Charles Dickens, so my progression to country writers might be seen as a reaction to my own urbanisation. The sadness of this is that as late as the 1950's I could have bought Jefferies first editions for 25/- a volume and Alfred Williams for 10/- (and signed copies to boot).

My own experience in these matters may reflect an underlying unconscious motivation which affects others too – that the countryside is best enjoyed, and possibly written about, from a London base. It is evident that Richard Jefferies having moved to the London suburb of Surbiton in 1877 never wished to return to Wiltshire and it was at Surbiton that he wrote the first (and possibly the best) of his truly country books. Where he lived is only a five minute drive from Teddington (where I also happen to live now) and it never ceases to intrigue me that a contemporary of Jefferies (R.D. Blackmore) wrote the Exmoor classic *Lorna Doone* in Teddington and was continuing to write novels at Teddington with a country setting throughout and after Jefferies' stay at Surbiton. One wonders if the two ever met. I have found no evidence that they did, although Blackmore did show interest in some other writers and had read Hardy's books, because he commented on these in letters. Hardy also lived in Surbiton, but only for a period of six months during 1875. This was two years before Jefferies arrived there, otherwise they would have been in almost adjacent roads in easy walking distance of each other (Jefferies at 2 Woodside on the Ewell Road and Hardy at St David's Villa on Hook Road). Hook Rel

On the other hand, Alfred Williams wrote all his books in the Wiltshire village of South Marston less than 4 miles from Coate Farm where Jefferies was brought up. Williams did leave his native heath for a period (1916 – 1919) when he served in the Great War, but this did not affect his country writings except by his undertaking two books outside the genre (*Tales from the Panchatantra*, 1930 and *Tales from the East*, 1931) as a result of service in India, a country he fell in love with.

As Alfred Williams was only 10 years old when Richard Jefferies died they were never destined to meet. In fact it was not until Williams stumbled across Jefferies' autobiography *The Story of My Heart* at the age of 32, whilst waiting for the appearance of his own first book (*Songs in Wiltshire*, 1909), that he knew of Jefferies' existence. It was said that Jefferies' book had a profound effect on Williams, who was led to feel that his thinking was at one with the author, but not so his own command of the language. Although Alfred Williams was a self-taught man who was a farm labourer turned hammer-man at the Swindon G.W.R. Works (hence the sobriquet, 'hammer-man poet') he had read widely and his late discovery of Jefferies' books suggests that Jefferies may not have been very well-known or appreciated in his home territory of Swindon at the time. Lack of local appreciation can, of course, be an occupational hazard for the country writer operating from his home base and writing about local people as Williams himself experienced. Some criticism was occasioned

by his *Life in a Railway Factory* (1915) which he did not risk publishing whilst he worked for the G.W.R. and *A Wiltshire Village* (1912) was denounced by the Rev. Macdonald, Vicar of Williams' village, who burnt the two copies he had bought. Nevertheless, 700 copies of the latter had been sold by February 1913 so Williams' fellow villagers cannot have been too displeased.

In death, however, both authors are linked: they were born in the Swindon area, wrote about the same territory (even in one instance the same character, gamekeeper Haylock), and both endured lives of adversity. Permanence is given to this link by the memorials they share up on the downs at the Iron Age hillforts of Liddington and Barbury. At the former, a shared plaque on an Ordnance Survey triangulation pyramid; at the latter, by a pair of plaques on a 3 ton sarsen monolith. There is also a room devoted to Williams in the Richard Jefferies Museum at Coate where his manuscripts and books are displayed.



Wood-engraving by Agnes Miller Parker from *The Spring of the Year*.

JEFFERIES THE WRITER

Richard Jefferies will be sufficiently well known to readers to make it unnecessary to provide much biographical detail. Alfred Williams is less well known I find (even to the extent of my getting blank looks when I have enquired after his books in shops within only 7 miles of Swindon), but there is a good biography by Leonard Clark. This, with a selection of those dealing with Richard Jefferies, is listed at the end of my article.

Suffice it to say that Jefferies was born at Coate in 1848 and started his writing career in 1866 at the age of 18 as a reporter on a local newspaper (the *North Wilts Herald*) to which he contributed a history of Malmesbury and a description of Swindon and the neighbouring villages. By modern standards this was rather pedestrian stuff but by 1873 Jefferies must have judged himself such an accomplished writer as to wish

to pass on his experience to others, as he published his first book, *Reporting, Editing and Authorship: Practical Hints for Beginners in Literature*.

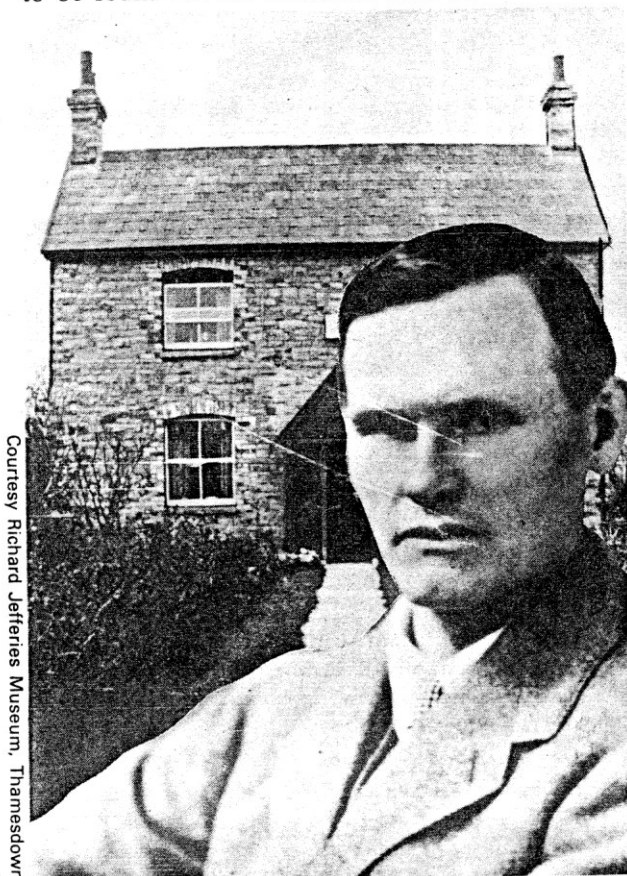
In the previous year he had won a feather for his cap, by virtue of his celebrated letters on the Wiltshire farm labourer in *The Times*. These are usually reckoned as placing Jefferies on the first rung of the writing ladder. Suffice it to say that the letters attracted the attention of the editor of *Fraser's Magazine* who wrote to Jefferies inviting him to contribute an article. He responded with 'The Future of Farming' published in 1873. This was the first of nearly 400 articles which Jefferies contributed to national periodicals during his comparatively short writing career of 21 years. Some of these were re-published by himself in book-form (including, for example, the *Gamekeeper at Home* and *Hodge and his Masters*); others have been collected and re-published by devotees, notably S.J. Looker in the 1940's who, as we shall see later, was an assiduous collector of Jefferies' manuscripts.

During Jefferies' lifetime 24 of his books were published: he also contributed an introduction to the edition of *The Natural History of Selborne* published by Scott in 1887. To this total can now be added at least another 27 compiled by editors after he died, although 14 of these are anthologies and not original matter. Those published by himself divide into two main categories. Firstly, his output at Coate consisted of local history, two political pamphlets and three rather poor novels. Only the last of these (*World's End*, 1877) was published without a contribution from himself towards costs.

Then, with his move to Surbiton in 1877, came the start of his second, more successful phase, with the publication the following year of his first truly country book, *The Gamekeeper at Home*. By 1879 this was in a third edition and the following year a new edition was published with illustrations by Charles Whymper. Success at last, although Jefferies only received £75 for the copyright (with an additional £25 when sales reached 1500 copies). It is a salutary thought that £300-400 would be needed today to buy a single copy of the First Edition, and £50-100 to obtain the illustrated version. Other books followed, although he became more and more subject to bad health and in 1882, feeling the need for sea air, left Surbiton for Brighton. By 1886 he was living at his final resting place, Goring near Worthing, where he died on the 14th August, 1887.

As I have already mentioned, the most prolific editor of Jefferies' posthumous publications was Samuel Looker in the period 1941-1965, but earlier, in 1896, Grace Toplis had brought out *The Early Fiction of Richard Jefferies* and *Jefferies' Land* which reprinted some of his contributions to local newspapers. Also, the centenary of Jefferies' birth in 1948, led

to two publishers (Eyre and Spottiswoode and Lutterworth Press) embarking on modified forms of collected editions. Recently (1979/80) Quartet books have produced the first paperback editions of some of his works, but it is to be noted that by 1982 these were to be found on the remainder shelves.



Courtesy Richard Jefferies Museum, Thamesdown

Alfred Williams and his house

ALFRED WILLIAMS

Alfred Williams was born at South Marston in 1877, the year Richard Jefferies moved to Surbiton. He came from Welsh stock but, although his line included distinguished professional forbears, his childhood was a hard one; his father (a carpenter) having left his mother when he was three. By the age of 12 he had left school to work on a farm but, at 15, the attraction of higher wages led him to leave the open-air life to become a furnace boy in the GWR works at Swindon where he remained until 1914, by which time he had become a hammerman. He must have cut an odd figure with his workmates (who reacted accordingly) because, during this period, he wrote and published four books of poetry and also his *A Wiltshire Village* and *Villages of the White Horse*. He left the GWR because his health had broken down and decided to attempt to earn a living from writing and market gardening.

It is of interest to compare the literary output of

Jefferies and Williams in the following terms. When Jefferies died, at the age of 39, he was only a little older than Williams when the latter left the railway works. By that time Williams had published only six books (compared with Jefferies' 24) and very few articles (compared with nearly 400 by Jefferies) although he did contribute to the local papers in the 1920s. His final tally of books was 13 (although he left unpublished work including a novel and a play in verse), yet his literary life was five years longer in span than that of Jefferies.

The explanation of this must be that although both were equally energetic, Alfred Williams led a much more arduous life. Thus, following his 1903 marriage he set out to pass London Matriculation by correspondence course (Latin, Greek, English and Mathematics). In order to complete all he wanted to do, he got up at 4 a.m. in the morning and studied until it was time to cycle into Swindon to work. Further reading was done during his lunch-hour and then, at the end of the working day, he cycled back to South Marston, had a quick meal and then applied himself to his books again until midnight. He continued to drive himself in this way for the rest of his life and he cuts a rather pathetic figure in the pages of the Leonard Clark biography. One can only feel that he fashioned a very hard rod for his own back. Thus, when he returned from the Army in 1919, not content with just setting out to build his own house ('Ranikhet' in South Marston), he determined to do so with materials salvaged from old canal locks which he bought and demolished. These he and his wife, Mary, hauled in a handcart to the site – a distance of 2 miles. This sort of activity, and the market gardening with which he attempted to make a living (albeit not very successfully) formed the backcloth against which the post-Great War phase of his writing has to be set. The research for his writing, too, imposed great strains on him for he cycled more than 13,000 miles in pursuit of the Wiltshire folk songs he was to set down in his *Folk Songs of the Upper Thames* published in 1923.

In comparison, a Richard Jefferies' typical working day (as related by Edward Thomas, presumably based on information from R.J.'s wife) seems quite placid and ordered. He started with a light breakfast at eight, then wrote until 11.30 a.m. (during which time he demanded absolute silence in the house). He then went for a walk before taking lunch at 1.0 p.m. which was followed by an hour's nap and yet another walk. These walks should of course be seen as periods of research for, as he walked, he would be jotting in the notebook he always carried. He then took tea and afterwards, did more work until 8.30 p.m. when he had a light supper with a glass of claret after which he read or talked until bedtime (11.0 p.m.). The last copy he wrote with his own hands was the 'Hours of Spring' (published in *Longman's Magazine*, Spring

1886) and subsequently, because of his poor health, he had to dictate to his wife; his last dictation being the essay 'My Old Village' which with 'Hours of Spring' was reprinted in the first posthumous book, *Field and Hedgerow*.

PIONEER JEFFERIES COLLECTORS

Henry Salt writing about Jefferies in 1905 says that, "even now there are ominous signs that the book-collector is on the war-path and engaged in his congenial task of assigning a fictitious value to productions that are essentially valueless. Already someone has apparently found it worthwhile to 'mislay' from the British Museum the very dull, though scarce, little handbook on *Reporting, Editing and Authorship* and another to forge copies of the pamphlet entitled *Suez-cide*." Even earlier, Dartnell in his 1894 bibliography records that a copy of *Reporting, Editing and Authorship* was sold in 1892 for £3-10-0 and that it was, by 1894, extremely scarce. (Today, one might expect to pay 100 times this price). However, the majority of the values quoted by Dartnell were at the most two to three times the new price, and firsts could still be found at these prices 50 years later.

Two key figures in the collecting of Richard Jefferies are Samuel J. Looker and H.L. Bradfer-Lawrence. Looker has described his collecting activities in the biography, *Richard Jefferies Man of the Fields*, which he co-authored with Chrichton Porteous but sadly did not live to see in print. He tells us that he first read Jefferies at the age of thirteen (this would have been in 1901) and was so taken with him that he set out to form a total collection. Not content with first and subsequent editions he searched for manuscripts as well, and in *The True Richard Jefferies* (1949) he says 'I own most of his MSS both published and unpublished'. His goal had been achieved.

He started collecting near enough to Jefferies' lifetime to be able to buy from booksellers who had met Jefferies – for example Spencer who had a shop opposite Mudies in New Oxford Street. In seeking first editions he paid 5/- to 15/-; the latter being for a mint copy of the two volume *Hodge and his Masters*. Apparently the first manuscript he acquired was an unpublished essay, 'A Tangle of Autumn', on eleven sheets of notepaper bought from a small shop in Museum Street which he does not name, nor does he say how much he paid. Soon afterwards he secured four of Jefferies' note-books at auction for £5, and a few years later eight more – but these cost him £51. With the purchase of four more direct from Jefferies' daughter, Mrs Hargrave, who became his friend, Looker had secured all the 16 note-books known to have survived from the original 24. The other eight were thought to have been dispersed (and probably destroyed) with Sir Walter Besant's papers – Besant had the note-books on loan from Mrs Richard Jefferies during the writing of his *Eulogy*.

As time went on, Looker found that the prices for Jefferies' manuscripts rose so high that he concluded that only the unpublished ones were really worth buying. Further, by 1950 much of Samuel Looker's collection had been acquired by H.L. Bradfer-Lawrence who continued to allow him access to it (it is odd that Looker makes no mention of Bradfer-Lawrence in the Richard Jefferies biography). H.L. Bradfer-Lawrence was a Norfolk land-agent who moved into the brewing industry, eventually to become, in 1960, Chairman of United Breweries. A Fellow of the Society of Antiquaries (and its Treasurer from 1944 to 1964) he was known as a shrewd antiquary and a collector with flair and judgement who built a fine collection of charters, seals and books. His collection of books and manuscripts by Jefferies was virtually completed in the decade from 1940 to 1950.

On Bradfer-Lawrence's death in 1965, less than a year after Samuel Looker's, his Jefferies collection was placed on loan in the Fitzwilliam Museum, Cambridge. In 1980, it was dispersed through a catalogue by the booksellers G.M. & R.C. Davis, with the exception of the manuscripts (including *Amaryllis at the Fair*, *The Story of my Heart* and *Bevis*) which are now in the British Library. The Davis catalogue will doubtless become a collector's item in its own right. It was issued in a limited edition of 250 copies and will be seen as celebrating an event unlikely to recur – the provision in one catalogue of such a large offering of Jefferies items, including signed copies.

Another distinguished Jefferies collector – at least as far as fiction was concerned – was Michael Sadleir. He lists his Jefferies items in *XIX Century Fiction* and provides valuable details of variants, as well as a league table showing the relative scarcity of Jefferies novels in first edition form – he found *World's End* to be the scarcest and Jefferies last novels, *After London* and *Amaryllis at the Fair*, the commonest. A copy of *Bevis* in the Davis catalogue, which had inlaid a letter from Sadleir to Looker about the priority of brown cloth over green for this book, provides an interesting link between the two enthusiasts.

COLLECTING JEFFERIES AND WILLIAMS TODAY

The days are gone when a total collection of either Jefferies or Williams can be assembled with the same ease as was possible when Looker started collecting, or even as late as the 1950's. When they can be found, first editions of Jefferies will cost the collector (using the Davis catalogue as a price guide) from £30-40 to £500, depending on the title – higher if he is fortunate enough to come across an inscribed copy. Also if, like myself, he believes in reading the books he collects, he will have to face the fact that the highest prices are for the less readable books written by Jefferies at the start of his career. His first book, for instance, the 33 page

Reporting, Editing and Authorship will cost about £250 and his second, the rather dull *Memoir of the Goddards of North Wilts* £500 (Davis offered an inscribed copy of this with an inserted letter at £2500).

Williams' firsts come cheaper (£10-£20) but are more difficult to find, although when tracked down the possibility of signed copies is quite high, doubtless because Williams played a large personal role in the selling of his books. The Williams collection will not take up very much space as only 13 books were published during his lifetime and they rarely ran to a further edition (although Duckworth did re-issue *A Wiltshire Village* and *Villages of the White Horse* in its Readers' Library Series). *Life in a Railway Factory* has been the subject of a modern reprint doubtless because this book is of interest to industrial archaeologists. Similarly, *Folk Songs of the Upper Thames* has been issued in facsimile reprint by S.R. Publishers, presumably again with an eye to a different market: in this case those interested in English folk song who have also provided a desirable item for the Williams collector in that the *Folk Music Journal* issue for 1969 is entirely devoted to publishing an Alfred Williams symposium. Finally, the publishing firm of Alan Sutton has produced *Round About Middle Thames* which is something of a bibliographical curiosity as its first seven chapters derive from *Round About Upper Thames* (first published in 1922) and the remaining five from the unpublished *Round About Middle Thames*, which was not published as a book although it was serialised in the *North Berkshire Herald*.

Jefferies, on the other hand, provides considerable scope for the collecting of later editions. Also, for well-lined pockets, there are binding variants to be found among the firsts, especially the novels. Those books which ran to many editions are of the Surbiton period and after. Some later editions have the additional interest of being illustrated, unlike the first appearances of the books. A notable example is the 1923 edition of *The Story of My Heart* with woodcuts by Ethelbert White. Other illustrators of later editions include Tunnicliffe, E.H. Shepard (*Bevis*), Agnes Miller Parker and M.U. Clark. It should be noted that illustrations (although undistinguished) are also to be found in Jefferies' articles in periodicals which preceded publication in book form. This provides an additional reason for adding appearances in periodicals to one's collection (and without too great an expense except for taking up space). Some of the more modern Jefferies publications, notably those for which Looker acted as midwife, also represent the first appearance of original Jefferies material in book form. These include, for example, transcripts of the note-books and an edition of *The Story of My Heart* in which the normal text is accompanied by an earlier, previously unpublished, version.

CHECK LISTS OF FIRST EDITIONS

RICHARD JEFFERIES

- 1873 *Reporting, Editing & Authorship: Practical Hints for Beginners in Literature*. John Snow & Co.
- 1873 *A Memoir of the Goddards of North Wilts. Compiled from Ancient Records, Registers and Family Papers*. Privately printed: Simmons & Botten.
- 1873 *Jack Brass, Emperor of England*. T. Pettit & Co.
- 1874 *The Scarlet Shawl: A Novel*. Tinsley Bros.
- 1874 *Restless Human Hearts*. 3 vols. Tinsley Bros.
- 1876 *Suez-cide!! Or How Miss Britannia Bought a Dirty Puddle and Lost Her Sugar-Plums*. John Snow & Co.
- 1877 *World's End: a Story in Three Books*. 3 vols. Tinsley Bros.
- 1878 *The Gamekeeper at Home or Sketches of Natural History and Rural Life*. Smith, Elder & Co.
- 1879 *Wild Life in a Southern County*. Smith, Elder & Co.
- 1879 *The Amateur Poacher*. Smith, Elder & Co.
- 1880 *Greene Ferne Farm*. Smith, Elder & Co.
- 1880 *Hodge and his Masters*. 2 vols. Smith, Elder & Co.
- 1880 *Round about a Great Estate*. Smith, Elder & Co.
- 1881 *Wood Magic: A Fable*. 2 vols. Cassell, Petter & Galpin.
- 1882 *Bevis: the Story of a Boy*. 3 vols. Sampson Low & Co.
- 1883 *Nature Near London*. Chatto & Windus.
- 1883 *The Story of My Heart: My Autobiography*. Longman, Green & Co.
- 1883 *Society Novelettes* by various authors. 2 vols. Vizetelly. (Jefferies contributed "Kiss and Try" to Vol. I and "Out of the Season" to Vol. II). Both volumes were reprinted in 1886 (*No Rose Without a Thorn and Other Tales* and *The Dove's Nest and Other Tales*).
- 1884 *Red Deer*. Longmans, Green & Co.
- 1884 *The Life of the Fields*. Chatto & Windus.
- 1884 *The Dewy Morn*. 2 vols. Bentley.
- 1885 *After London, or, Wild England*. Cassell & Co.
- 1885 *The Open Air*. Chatto & Windus.
- 1887 *Amaryllis at the Fair*. Sampson Low, Marston, Searle & Rivington.
- 1887 Preface to White's *Natural History of Selborne*. Walter Scott.
- 1889 *Field and Hedgerow: Being the Last Essays of Richard Jefferies, Collected by His Widow*. Longmans, Green & Co.
- 1892 *The Toilers of the Field*. Longmans, Green & Co.
- 1896 *The Early Fiction of Richard Jefferies*. Edited by Grace Toplis. Simpkin, Marshall & Co.
- 1896 *Jefferies' Land: A History of Swindon and its Environs*. Edited by Grace Toplis. Simpkin, Marshall & Co.
- 1896 *T. T. T. Wells*: Arthur Young. (Limited to 100 copies)
- 1909 *The Hills and the Vale* (with an introduction by Edward Thomas). Duckworth & Co.
- 1941 *The Nature Diaries and Notebooks of Richard Jefferies with an Essay, "A Tangle of Autumn" now printed for the first time*. Edited by Samuel J. Looker. Billericay: Grey Walls Press.
- 1947 *The Story of My Heart: Edited with the first draft of the Author's Manuscript and an Introduction and Notes by Samuel J. Looker*. Constable.
- 1948 *Beauty is Immortal (Felise of the Dewy Morn) with Some Hitherto Uncollected Essays and Manuscripts*. Edited Samuel J. Looker. Worthing: Aldridge Brothers.
- 1948 *The Old House at Coate, and Other Hitherto Unprinted Essays*. Edited by Samuel J. Looker. Lutterworth Press.

- 1948 *The Nature Diaries and Note-Books of Richard Jefferies*. Edited by Samuel J. Looker. Grey Walls Press.
- 1948 *Chronicles of the Hedges and Other Essays*. Edited by Samuel J. Looker. Phoenix House.
- 1957 *Field and Farm: Essays Now First Collected With Some from MSS.* Edited by Samuel J. Looker. Phoenix House.
- 1979 *Landscape & Labour: Essays and Letters Now First Collected*. Edited by John Pearson. Bradford upon Avon: Moonraker Press.
- ALFRED WILLIAMS**
- 1909 *Songs in Wiltshire*. Erskine MacDonald.
- 1911 *Poems in Wiltshire*. Erskine MacDonald.
- 1912 *Nature and Other Poems*. Erskine MacDonald.
- 1912 *A Wiltshire Village*. Duckworth & Co.
- 1913 *Cor Cordium*. Erskine MacDonald.
- 1913 *Villages of the White Horse*. Duckworth & Co.
- 1915 *Life in a Railway Factory*. Duckworth & Co. (Reprinted by David & Charles, 1969)
- 1916 *War Sonnets and Songs*. Erskine MacDonald. (Note: the title is incorrectly printed 'War Songs & Sonnets' on the spine and front cover).
- 1922 *Round About the Upper Thames*. Duckworth & Co. (First published as a series of articles in *Wilts. & Glos. Standard*, 1915).
- 1923 *Folk Songs of the Upper Thames*. Duckworth & Co. (Reprinted by S.R. Publishers Ltd, East Ardsley, Wakefield).
- 1925 *Selected Poems*. Erskine MacDonald.
- 1930 *Tales from the Panchatantra*. Oxford. Basil Blackwell.

- 1931 *Tales from the East*. Oxford. Basil Blackwell.
- 1982 *Round About Middle Thames: Glimpses of Rural Victorian Life*. Selected and edited by Michael Justin Davis. Gloucester: Allan Sutton.

BIOGRAPHY AND CRITICISM

- 1888 *The Eulogy of Richard Jefferies*. Walter Besant, Chatto and Windus.
- 1893 *Richard Jefferies*, with a bibliography. G.E. Dartnell. *Wiltshire Archaeological Magazine*, 27, pp 66-99.
- 1894 *Richard Jefferies: a Study*. H.S. Salt. Swan Sonnenschein & Co.
- 1903 *Richard Jefferies: His Life & His Ideals*. Henry Salt. Arthur C. Fifield. (A re-issue of the 1894 book with a new title).
- 1909 *Richard Jefferies: His Life and Work*. Edward Thomas. Hutchinson & Co.
- 1933 *Richard Jefferies*. T. Reginald Arkell. Rich & Cowan.
- 1945 *Alfred Williams: His Life and Work*. Leonard Clark.
- 1946 *Richard Jefferies and His Countryside*. Reginald Arkell. Herbert Jenkins. (A re-issue of the 1933 book with a new title).
- 1949 *The True Richard Jefferies: An Examination of the Misunderstandings of Malcolm Elwin in The Essential Richard Jefferies*. Samuel J. Looker. Cheadle.
- 1965 *Richard Jefferies Man of the Fields*. Samuel J. Looker & Chrichton Porteous. John Baker.
- 1965 *Richard Jefferies: A Critical Study*. W. J. Keith. University of Toronto and O.U.P.
- 1974 *The Rural Tradition: A Study of the Non-Fiction Prose Writers of the English Countryside*. W.J. Keith. University of Toronto.

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