

Amaryllis At The Fair

Richard Jefferies

Amaryllis At The Fair:

Amaryllis at the Fair Richard Jeffries, Richard Jefferies, 1980 Amaryllis at the Fair Richard Jefferies, 1887 Amaryllis at the Fair Richard Jefferies, 2015-04-25 Amaryllis at the Fair from Richard Jefferies English nature writer 1848 Amaryllis at the Fair Richard Jefferies, Edward Garnett, 2025-03-29 Experience the timeless beauty of the English 1887 countryside in Richard Jefferies Amaryllis at the Fair a captivating work of 19th century historical fiction This meticulously prepared edition invites readers to immerse themselves in a classic family saga set against the backdrop of rural life Jefferies a master of literary fiction paints a vivid portrait of a bygone era Amaryllis at the Fair explores the intricate relationships and enduring spirit of those who lived and worked in small towns and rural communities Discover a world steeped in tradition where the rhythms of nature dictate the pace of life and the bonds of family are paramount This enduring tale offers a poignant glimpse into a historical period capturing the essence of a way of life that continues to resonate with readers today This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public We appreciate your support of the preservation process and thank you for being an important part of keeping Amaryllis at the fair, by richard jefferies Richard Jefferies, this knowledge alive and relevant Amaryllis at the Fair. [With an Introduction by Edward Garnett.] (Popular Edition.). Richard Jefferies, 1908 Amaryllis at the Fair Richard Jefferies, 2013-08 The book is not a novel is a phrase often in the mouth of critics who on second thoughts might perhaps add with less emphasis It does not conform to the common type of novel Fortified however with that sense of rectitude that dictates conformity to our neighbours and a safe acquiescence in the mysterious movements of public taste the critics have exclaimed with touching unanimity What a pity Jefferies tried to write novels Why didn t he stick to essays in natural history What a pity Jefferies should have given us Amaryllis at the Fair and After London this opinion has been propagated with such fervency that it seems almost a pity to disturb it by inquiring into the nature of these his achievements Certainly the critics and their critical echoes are united He wrote some later novels of indifferent merit says a critic in Amaryllis at the Fair, Etc Richard Jefferies, 1948 Chambers Encyclopaedia After London Richard Jefferies, 1939

AMARYLLIS AT THE FAIR A NOVEL Richard 1848-1887 Jefferies, 2016-08-24 After London; Amaryllis at the Fair John Richard Jefferles, 1948 Amaryllis at the Fair, a Novel HardPress, Jefferies Richard 1848-1887, 2013-01 Unlike some other reproductions of classic texts 1 We have not used OCR Optical Character Recognition as this leads to bad quality books with introduced typos 2 In books where there are images such as portraits maps sketches etc. We have endeavoured to keep the quality of these images so they represent accurately the original artefact Although occasionally there may be

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and cultivated an intensity of feeling in his experience of the world around him a cultivation that he describes in detail in The Story of My Heart 1883 This work an introspective depiction of his thoughts and feelings on the world gained him the reputation of a nature mystic at the time But it is his success in conveying his awareness of nature and people within it both in his fiction and in essay collections such as The Amateur Poacher 1879 and Round About a Great Estate 1880 that has drawn most admirers Walter Besant wrote of his reaction on first reading Jefferies Why we must have been blind all our lives here were the most wonderful things possible going on under our very noses but we saw them not John Richard Jefferies he used the first name only during his childhood was born at Coate in the parish of Chiseldon near Swindon Wiltshire the son of a farmer James Luckett Jefferies 1816 1896 His birthplace and home is now a museum open to the public James Jefferies had the farm from his father John Jefferies who had been a London printer before returning to Swindon to run the family mill and bakery Richard's mother Elizabeth Gyde 1817 1895 always called Betsy was the daughter of John Jefferies's binder and manager These relationships are mirrored in the characters of Jefferies s late novel Amaryllis at the Fair 1887 and the portraits of the family in the novel tally with external accounts of the Jefferies James Jefferies like Iden in Amaryllis was devoted to his garden while struggling to make a financial success of the farm The garden lovingly recalled in Wood Magic and Amaryllis also makes a strong impression on the memories of those who knew the Jefferies at the time Betsy like Iden s wife seems to have been dissatisfied with life on the farm a town bred woman with a beautiful face and a pleasure loving soul kind and generous to a fault but unsuited to a country life The farm was very small with 39 acres 160 000 m2 of pasture and a mortgage of 1500 would later begin a slide into debt for James Jefferies who lost the farm in 1877 and became a jobbing gardener But these difficulties were less evident in Richard's childhood The situation was much as in After London 1885 where the farming and gardening Baron is again based on James Jefferies The whole place was thus falling to decay while at the same time it seemed to be flowing with milk and honey One part of the Jefferies family is strikingly missing from the books In Wood Magic Bevis and Amaryllis the hero or heroine has no siblings only After London gives the main character brothers and depicts the imperfect sympathy between them James and Elizabeth s first child Ellen had died young but Richard had two younger brothers and a younger sister Amaryllis at the Fair Richard Jefferies, 2019-12-10 Set against the backdrop of a whimsical fair Richard Jefferies Amaryllis at the Fair intertwines elements of pastoral realism with a rich tapestry of human emotion and experience The narrative employs a distinctive lyrical style characterized by vivid descriptions and an acute awareness of the subtleties of nature and human interaction showcasing Jefferies skillful observations of life in Victorian England Through the lens of young Amaryllis who navigates the complexities of love and societal expectations the novel invites readers to reflect on the transience of joy evoked by the vibrant scenes of the fair and the poignant moments of connection and disconnection among the characters Richard Jefferies 1848 1887 a pioneering English nature writer drew inspiration from his rural upbringing and his profound connection to the English landscape

Motivated by his longing for authenticity in a rapidly industrializing world Jefferies captured the essence of humanity s relationship with nature thereby informing his narrative in Amaryllis at the Fair His expertise in embedding philosophical underpinnings within simple stories makes this work a significant addition to the literary canon of the time Amaryllis at the Fair is a compelling read for enthusiasts of Victorian literature and those seeking to explore the delicate interplay of love nature and community Jefferies eloquent prose will resonate with readers encouraging them to ponder the deeper meanings behind the joyous exuberance of the fair making it a profound exploration of the human condition **Amaryllis At The Fair** Richard Jefferies, 2020-01-23 Amaryllis At The Fair With Introduction By Edward Garnett This book is a result of an effort made by us towards making a contribution to the preservation and repair of original classic literature In an attempt to preserve improve and recreate the original content we have worked towards 1 Type setting Reformatting The complete work has been re designed via professional layout formatting and type setting tools to re create the same edition with rich typography graphics high quality images and table elements giving our readers the feel of holding a fresh and newly reprinted and or revised edition as opposed to other scanned printed Optical Character Recognition OCR reproductions 2 Correction of imperfections As the work was recreated from the scratch therefore it was vetted to rectify certain conventional norms with regard to typographical mistakes hyphenations punctuations blurred images missing content pages and or other related subject matters upon our consideration Every attempt was made to rectify the imperfections related to omitted constructs in the original edition via other references However a few of such imperfections which could not be rectified due to intentional unintentional omission of content in the original edition were inherited and preserved from the original work to maintain the authenticity and construct relevant to the work We believe that this work holds historical cultural and or intellectual importance in the literary works community therefore despite the oddities we accounted the work for print as a part of our continuing effort towards preservation of literary work and our contribution towards the development of the society as a whole driven by our beliefs We are grateful to our readers for putting their faith in us and accepting our imperfections with regard to preservation of the historical content HAPPY READING

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