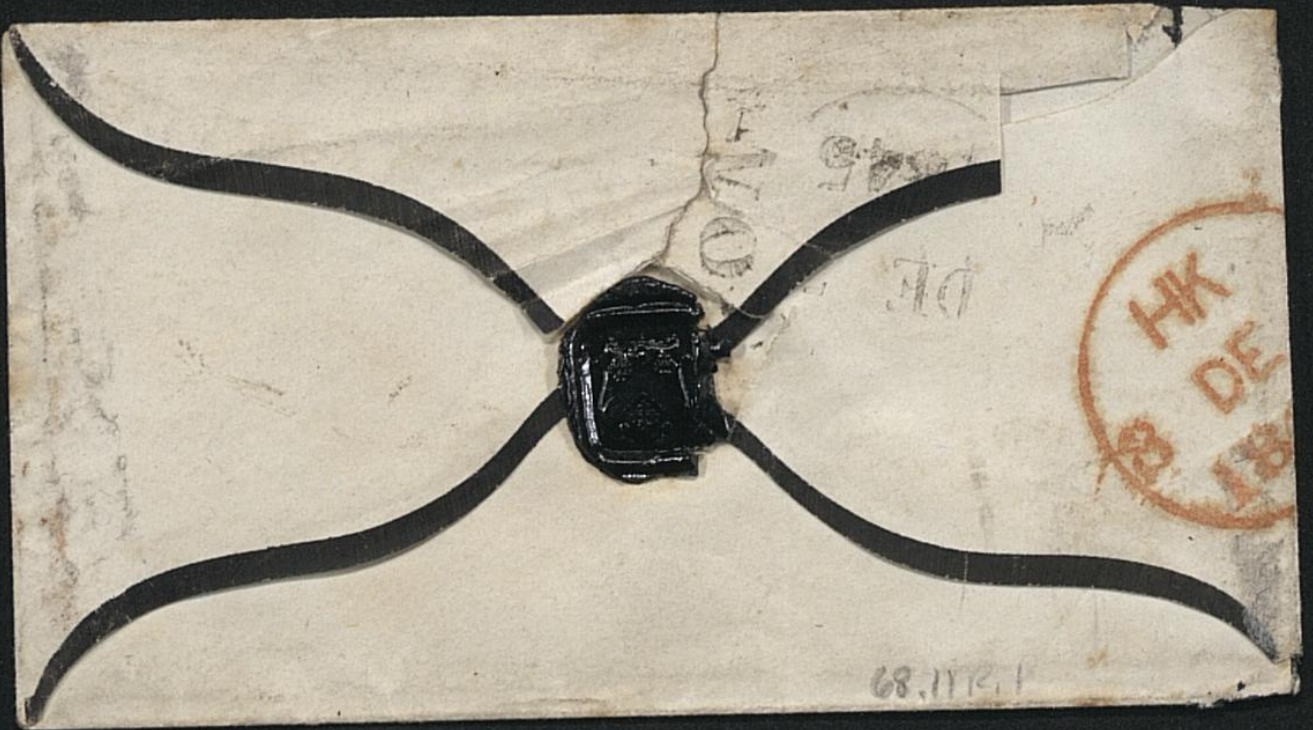


THE RES- JAMES WHITE
TROTCHILL RECTORY
HARLETON
NORFOLK -





8. XII. 1845

Dear Mr. White -

Mr. Walker has
communicated to me by this day
post the saddest tidings I
have received for many a
day - Respect for the sacredness
of your present is recent sorrow
might keep me silent - but
my heart will speak - &
you will wish I could see
them these few words - for
few they shall be - in haste -

What if we never meet
face to face - I truly love
& honour my Heavens

aff

dear friend - your dear
brother - my true friend
also - if ever I prepared one -
& I could ill afford to lose
him - But what is my help
- this' impossible - to your
& that of his poor wife &
Children? - God be with
them & with you - strengthening
& comforting - as the only
one - I cannot
help saying to myself - for
the thought strikes me - of
how my husband would

would have felt this -
- Are not those two happy
spirits now ^{reunited} in bliss ineffably
Oh that "together with them"
we may be partakers of the
life everlasting! -
Do not think of writing
to me - I shall hear of you
all from Mr. Walker -
Say something for me -
- I cannot frame it into
words - to poor Mr. White
& his afflicted ones -
God be with you all -
Dear Mr. White & Mrs. Dalg
C. S. Southey

S O U T H E Y, CAROLINE ANNE, whose maiden name was BOWLES, was the only child of Captain Charles Bowles, of Buckland, near Lymington, where she was born in 1787. Her earliest production was the "Birthday." For more than twenty years, the writings of Caroline Bowles were anonymous, and although widely circulated and warmly appreciated by the public, she was a stranger by name, save to a few attached admirers and friends; and it was not until after the publication of "Ellen Fitz-Arthur," and several of the pathetic novelettes which she contributed to Blackwood's Magazine under the title of "Chapters on Churchyards," that her name became known beyond that limited circle. Among the first friends attracted to her by her genius were the poets Southey and Bowles; the former of whom reviewed a volume of her poems in a highly complimentary manner, before he had any personal knowledge of its author, and availed himself of other opportunities, in the Quarterly Review and elsewhere, of testifying his admiration of her genius. A cordial friendship subsisted for more than twenty years between Caroline Bowles and Robert Southey, and in 1839 she accepted him as her husband. At the date of the marriage, Southey had been a widower two years; his former wife having been virtually dead to him many more. On his death, Mrs Southey was left with means insufficient to provide her with the ordinary comforts of life; but she was soon relieved from anxiety, by being placed on the civil list for a pension of £200 a year. The order of Mrs Southey's works is as follows:—"Ellen Fitz-Arthur," a poem (1820); "The Widow's Tale," and other poems (1822); "Solitary Hours," prose and verse (1826); "Chapters on Churchyards," two vols. (1829); "Tales of the Factories," and "Robin Hood," a fragment, by the late Robert Southey and Caro-