

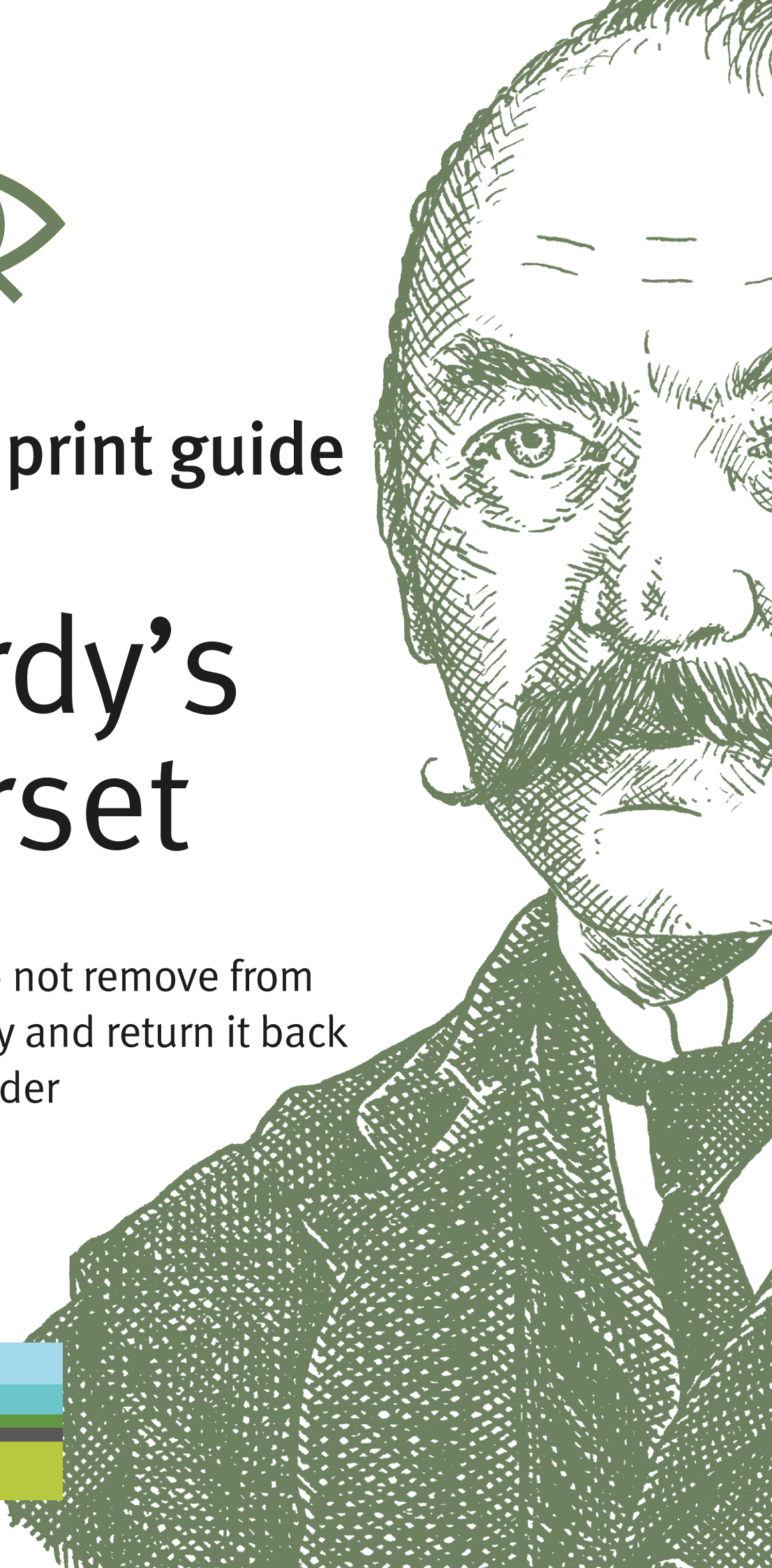


Large print guide

Hardy's Dorset

Please do not remove from
the gallery and return it back
to the holder

Dorset
Museum



Visitor Journey

Hello and welcome to Hardy's Dorset. This guide will help you navigate around the gallery and contains large print introductory texts and object captions for each of the rooms you will pass through.

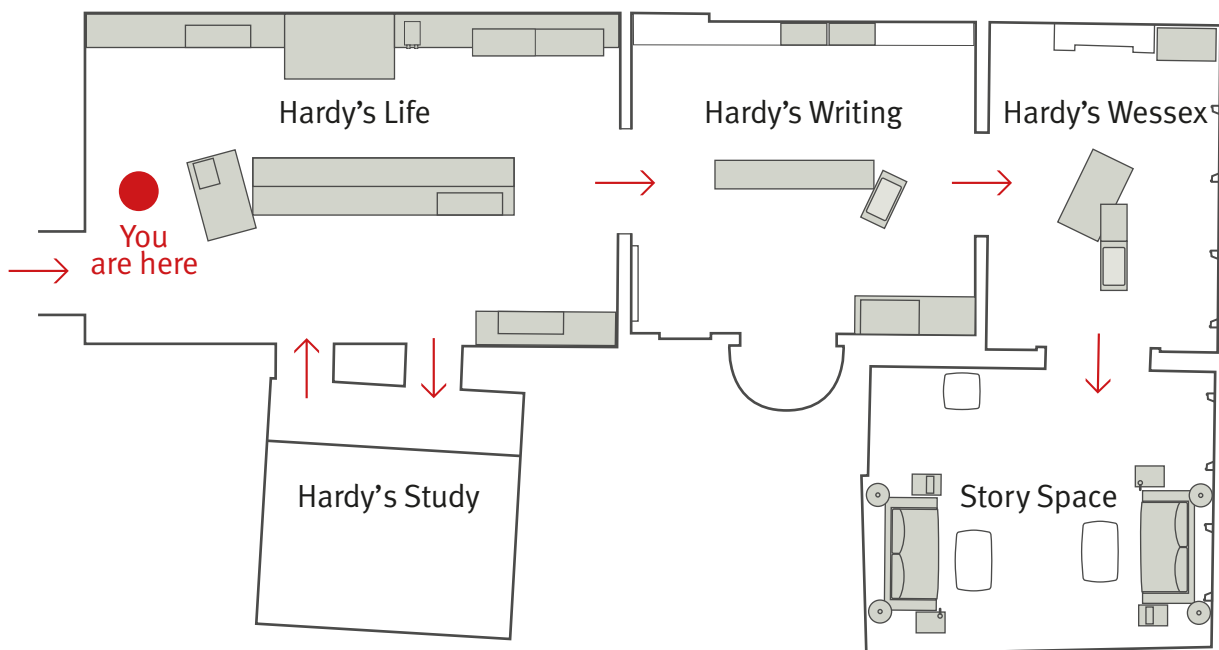
We apologise if some of the objects have been removed from display or they have changed. Manuscripts fade if exposed to too much light so we rotate them and replace with facsimiles when required.



Sound point



Please touch



The gallery is divided into five spaces, which are described below:

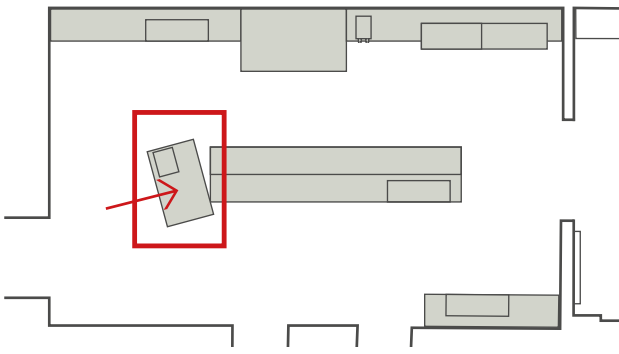
Hardy's Life – take a journey through Hardy's life and discover some of the people and events that influenced him.

Hardy's Study – here you will find books, furniture and objects that came from Hardy's study at Max Gate.

Hardy's Writing – explore some of Hardy's major themes and how his writing has been adapted for stage and screen.

Hardy's Wessex – discover paintings and objects showing some of the landscape and location settings for Hardy's novels.

Dorset Story Space – here you can find out about other novelists, relax on a sofa and read or try out some of the games.



On the plinth (at the start of the gallery):

Hardy's Dorset

Famous as a novelist, poet and social commentator, Thomas Hardy (1840–1928) never lost touch with his experience of the working-class lives and poverty of rural Dorset. He was committed to social justice and compassion in his work and life.

His novels and poems paint striking pictures of the landscape and way of life he knew. He created some of literature's best-known characters, including the faithful shepherd Gabriel Oak, independent farmer Bathsheba Everdene and tragic heroine Tess Durbeyfield. His dramatic plots grip readers with stories of love, tragedy, murder and misfortune.

Each room ahead opens up part of Thomas Hardy's world – his life story, how he wrote, the house he designed, and Wessex, the Anglo-Saxon name he gave to the setting for his fiction.

All the objects here are from the Museum's Thomas Hardy collection, listed on the UNESCO Memory of the World Register.

Thomas Hardy

Why does Hardy look so thoughtful here? Perhaps he is working on a line of poetry. Reginald Eves painted a few different versions of this portrait of Hardy surrounded by the books in his study.

Reginald Grenville Eves (1876–1941)

Oil on canvas

1923

LI.2019.9

Thomas Hardy

Hardy was delighted with this sculpture that his friend Hamo Thornycroft made. When he saw the original bronze cast he said ‘... what a good and forcible likeness the bronze is. I must try to live up to such a reproduction of life’.

Sir William Hamo Thornycroft (1850–1925)

Marble

1917

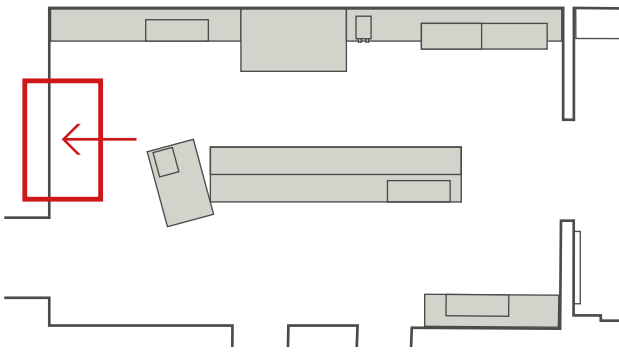
1936.13.1

Thomas Hardy's writing pens

Hardy wrote *Tess of the d'Urbervilles* and *Jude the Obscure* with these pens, dipping the nibs repeatedly into the inkwell on his desk. He engraved the pens ‘Tess’ and ‘Jude’.

1890–1895

RD.2703, RD.2704



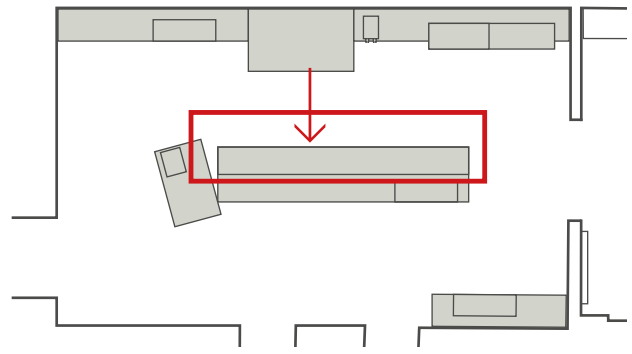
On the wall:

Hardy's life

Take a journey through Hardy's life and find out about some of the people, places and events that helped him forge his career as a writer.

Hardy grew up in the Dorset countryside as part of a family of stonemasons. After working for a local architect he moved to London. He began writing novels in his late 20s and was a full-time writer when he married in his mid-30s.

After becoming a successful novelist he returned to Dorset. He designed a house near Dorchester, which he lived in for the rest of his life. There he wrote *Tess of the d'Urbervilles* and other important novels and poetry. He was still writing verse in his study only a few weeks before his death in 1928.



Thomas Hardy

1840–1928

Find out more about Hardy's life and writing in this timeline, which highlights key moments from his birth in 1840 to his death in 1928.

Discover where he went to school and when he first starting publishing novels after working as an architect's apprentice. Learn more about his personal life at Max Gate. The books and poems on display are in chronological order and include original manuscripts written in Hardy's hand and first editions.

In the central showcase, timeline (above) from right to left:

1840

Born on 2 June in the family cottage at Higher Bockhampton. First child of Thomas Hardy and Jemima Hand, who have been married for less than six months.

1848–1856

Goes to school in Lower Bockhampton then Dorchester.

1856–1862

Starts as an apprentice to Dorchester architect John Hicks, then becomes his assistant. Becomes friendly with Horace Moule, a gifted scholar, who encourages Hardy in his writing.

1862

Moves to London and works as a draughtsman for architect Arthur Blomfield.

1867–1872

Returns to Dorset and works as a trainee architect restoring churches for John Hicks' practice in Dorchester, then GR Crickmay's in Weymouth. Meets Emma Lavinia Gifford in 1870.

1868

Completes the manuscript of his first novel *The Poor Man and the Lady* and sends it to publisher Alexander Macmillan. He thinks Hardy's satire of the upper class too critical and the novel is never published.

1871–1873

Hardy's first three novels are published – *Desperate Remedies*, *Under the Greenwood Tree* and *A Pair of Blue Eyes*.

1874–1882

Marries Emma. *Far from the Madding Crowd*, *The Hand of Ethelberta*, *The Return of the Native*, *The Trumpet-Major*, *A Laodicean* and *Two on a Tower* are published.

1884–1885

Moves back to Dorchester with Emma after living in London, Swanage, Yeovil and other locations. They move into Max Gate, the house where they remain for the rest of their lives.

1886–1891

The Mayor of Casterbridge, *The Woodlanders* and *Tess of the d'Urbervilles* are published.

1895

Jude the Obscure is published. Partly because of its critical reception, Hardy stops writing novels and turns to his first love, poetry, publishing eight volumes of poetry over the next 30 years.

1898

First volume of poetry, *Wessex Poems and Other Verses*, is published.

1904

First part of *The Dynasts*, Hardy's 'epic-drama' about the Napoleonic Wars, is published.

1905

Meets Florence Dugdale who later becomes his assistant and then second wife.

1912

Emma dies on 27 November at Max Gate, aged 72 with Hardy at her bedside. Soon after her death Hardy began to write poetry which expressed their early love, later published as *Poems of 1912–13*.

1914

The *Satires of Circumstance* poetry collection is published. It includes *Poems of 1912–1913* about loss and regret after Emma's death.

Marries Florence Dugdale.

1923

Edward, Prince of Wales, visits Hardy and Florence at Max Gate. He says 'My mother tells me you have written a book called *Tess of the d'Urbervilles*. I must try to read it some time.'

1928

Hardy dies on 11 January. His heart is buried in Stinsford churchyard and his ashes in Westminster Abbey. A volume of poems, *Winter Words in Various Moods and Metres*, is published after his death.

Objects (below) from right to left:

'Song'

Hardy thought of himself as a poet, but none of his poems were published until the 1890s, long after his novels became famous. 'Song' is the earliest surviving manuscript of the poem that became 'Retty's Phases'. It was finally published in *Human Shows* in 1925.

Original manuscript

1868

RD.2267

Desperate Remedies

This gothic mystery with a murderous villain and beautiful heroine was the first of Hardy's novels to appear in print. He had to pay the publisher an advance of £75 to insure against any losses. It was published anonymously and had mixed reviews. This first British edition is inscribed from Hardy to his first wife Emma.

Tinsley Brothers, London

1871

H.2018.133.0547-9

A Pair of Blue Eyes

Hardy always denied this novel reflected his own life. But like the architect who falls in love with a Cornish woman, he met his wife Emma while surveying a church in Cornwall. In a famous dramatic scene, Elfride rescues her suitor Henry Knight who slips and hangs precariously off a cliff.

Tinsley Brothers, London

1873

1941.7.83.1

Far from the Madding Crowd

This love story was inspired by the countryside and people Hardy grew up with, and was a major success. It was first published in instalments in *The Cornhill Magazine* with illustrations by Helen Paterson (later Allingham) whom Hardy called his 'best illustrator'. The magazine published serials anonymously, and some people thought that George Eliot had written this story.

The Cornhill Magazine, Smith, Elder & Co., London

1874

RD.2249

***The Trumpet-Major* with cover design by Thomas Hardy**

Hardy was often inspired by the people and places he knew. For this novel set in early 19th-century Dorset, he used stories he had heard as a child about the threat of a Napoleonic invasion. He also did some research at the British Museum and recorded it in a notebook.

Smith, Elder & Co., London

1880

RD.2308

The Woodlanders

Hardy was already a successful writer when he started working on *The Woodlanders*. He had recently moved into the new home he had designed, Max Gate. The novel was partly inspired by the village of Melbury Osmond in Dorset where his mother grew up.

Original manuscript

1886–1887

H.2007.1072

Tess of the d'Urbervilles

Subtitled *A Pure Woman Faithfully Presented*, this became one of Hardy's most popular books. It was rejected by several publishers because of what they considered its inappropriate content. He rewrote a number of passages and even removed whole scenes, including Tess's implied rape, for its first publication in *The Graphic* in 1891. This later paperback edition has most of the original content.

Harper & Brothers, London and New York

1900

H.2018.133.0579

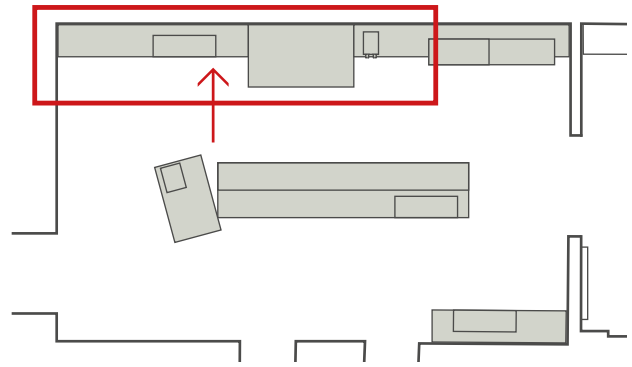
Satires of Circumstance

Most poems in this collection are about love, loss and regret. Hardy wrote them after his first wife Emma died in 1912. He created the poem 'Channel Firing' about roaring guns and the madness of warfare just before the First World War began in 1914. *Satires of Circumstance* was published three months later.

Original manuscript

1912–1913

RD.2326



On the wall:

Childhood and family

Thomas loved what he called his ‘playground’ – the trees and heathland around his family’s cottage. This landscape and his family’s talent for storytelling inspired his writing for the rest of his life.

When Thomas was born on 2 June 1840 he was apparently so still that the doctor was not sure he was alive, though the midwife saw that he was.

He grew into a small, fragile child under the watchful eye of his mother Jemima who recognised his talent. He recalled being ‘able to read almost before he could walk’. Jemima taught her son at home until he went to the local village school aged eight. Later he went to school three miles away in Dorchester, walking there and back each day.

Thomas’s father had a small building business, so his family wasn’t poor, but at one point seven people – Thomas, his father, mother, grandmother, brother and two sisters – lived in a two-bedroom cottage.

Jemima Hardy (1813–1904)

Thomas's sister painted this portrait of their mother.

Jemima was born into poverty with a drunken father and had a hard childhood, becoming a maidservant at 13. But she was taught to read by her mother and shared her passion for books with her son.

Mary Hardy (1841–1915)

Oil on canvas

c.1880

ART.2419

Thomas Hardy Senior (1811–1892)

Can you sense Thomas's father's easygoing nature in his twinkling eyes and gentle smile? He was born in a cottage his father had built at Higher Bockhampton and joined the family building business. A music lover, he was part of Stinsford quire – a church band that also played folk tunes at gatherings and dances.

Mary Hardy (1841–1915)

Oil on canvas

c.1870

ART.2418

*Our house stood quite alone, and those tall firs
And beeches were not planted. Snakes and efts
Swarmed in the summer days, and nightly bats
Would fly about our bedrooms. Heathcroppers
Lived on the hills, and were our only friends;
So wild it was when first we settled here.*

'Domicilium' c.1857–1860

Thomas's first known poem was about the cottage he grew up in. 'Domicilium' means family home. He wrote about the wild setting, the lizards that he calls 'efts' and the horses or 'heathcroppers' that lived there.

In the showcase:

Thomas Hardy's childhood possessions

Only a few of Thomas's toys and clothes survive. His mother, Jemima, probably made the cotton bonnet to go with a long white gown for his christening. He would have played with the spinning top near the cottage where he grew up.

1

Christening bonnet

1840

1941.7.35

2

Spinning top

c.1840

1941.7.36

Early interests

Some of Thomas's belongings reflect themes that became important in his writing – agricultural life and nature. The mug shows pictures of rural workers. He became interested in birds as a child and painted local scenes and wildlife.

3

Child's mug

c.1840

RD.2567

4

Kingfisher

Thomas Hardy

Watercolour on paper

c.1856

1940.23.1

In the showcase:

Dress

Hardy's mother, Jemima (1813–1904), might have worn this muslin dress during the warmer summer months. It is cut in a fashionable style with a narrow waist, shaped sleeves and a flounced skirt. Jemima was a good seamstress and like many other women of her class probably made it herself at home. With its light and airy feel it is similar to dresses described in Hardy's writing, including *Tess of the d'Urbervilles*.

c.1850

1984.1.6

Music

Singing and music were part of Thomas's family life, and the sound of his father's violin often moved him to tears. His father gave him a toy concertina for his fourth birthday.

Thomas's grandfather, father and uncle were musicians and played the bass-viol and violins in the church band until the vicar introduced an organ. Thomas learnt the violin at a young age and performed at dances and events. He treasured his family's handwritten books of hymns, carols, ballads and dance songs.

Violin and bass viol

Thomas's father taught him to play the violin as a child. At 12 he was accompanying his family at dances, weddings and village events. This is his violin. His grandfather, who was also called Thomas, played the bass viol.

Early 19th century

RD.2765,1941.8.38c, RD2764

Music books

Sheet music was expensive in the early 19th century so Thomas's father and grandfather made their own handwritten books. These Hardy family music books contain carols, popular songs and dance tunes. You can hear some of these tunes at the listening point to your right.

Early 19th century

H.6463, 1936.1.6



Sound point:

Music the Hardy family played

Listen to tunes from the Hardy family music books.
They were recorded in Stinsford church where Thomas's father played the violin in the church band.

Buttons top to bottom:

The Devil Amongst the Tailors

(solo fiddle, strings and woodwind)

The Sun from the East

(solo fiddle, strings and woodwind)

The Wild Rover

(with chorus, no instruments)

Arranged by DT Townsend

***While Shepherds Watched*, Otford version**

(voices and violins, flutes and a cello)

Arranged by DT Townsend

All music performed by Tim Laycock, Alastair Simpson,
Tatterdemalion and members of the New Hardy Players.
Recorded by Andy Worth.

On the wall:

Thomas Hardy's Birthplace at Bockhampton, Dorset, showing his Mother and his Sister

Thomas's family home stood alone on the edge of a heath, with snakes and lizards in the garden. His great-grandfather John had built the cottage for his newly married son in 1801. There were five rooms and at one point in Hardy's childhood seven people lived there.

Mary Hardy (1841–1915)

Oil on canvas

c.1900

1941.7.67

Juno I

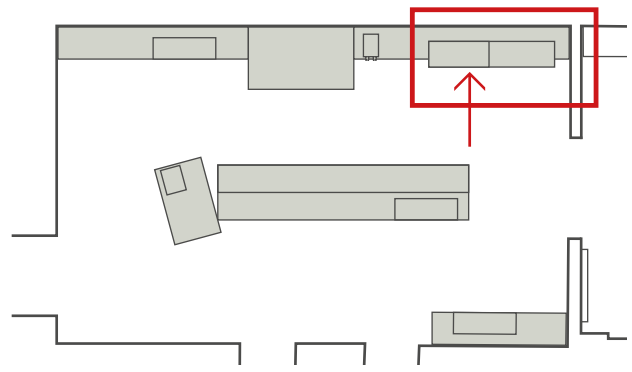
Thomas painted his pet rabbit when he was 16. He was interested in art and nature, knew many plants and animals by their local names and cared about how animals were treated. He had other pets when he was older, including a faithful fox terrier called Wessex.

Thomas Hardy

Watercolour on paper

1856

RD.2454



On the wall:

Work and friendships

When Hardy was young he thought about entering the Church. Growing up with a father who was a builder, he was also drawn to a career in architecture.

His father used his connections to find him an apprenticeship with John Hicks, a Dorchester architect who restored gothic churches.

Hardy got to know Horatio Moule, the son of a local vicar. Horatio, known as Horace, became Hardy's friend and role model. He gave him advice, helped him learn Greek and introduced him to new books and ideas. Hardy also met the poet and teacher William Barnes and started a lasting friendship.

In 1862 Hardy moved to London. He spent five years working as an architect, immersing himself in city life and culture. Then he came back to Dorset and started his first novel, 'The Poor Man and the Lady', which was never published.

In the showcase:

1

Thomas Hardy aged 16

This is the earliest known photograph of Hardy. At 16 he became an architectural apprentice in Dorchester, studying Latin and Greek in his spare time and enjoying new friendships. The lightweight coat he is wearing is unusual – it may have been part of his working dress as an architect.

John Pouncy (1818–1894)

1859

RD.2256

2

Letter from Horace Moule to Thomas Hardy

Hardy's friend Horace Moule (1832–1873) was a classics scholar eight years older than him. Moule expanded Hardy's interests and his ambitions. His letter invites Hardy for an evening walk in Dorchester.

1860–1861

H.4467

3

Rural Poems

Hardy met William Barnes while he was working in an office next door to his school in Dorchester. Barnes wrote over 800 poems, some in Dorset dialect. His local knowledge and writing influenced Hardy's portrayal of rural life in Dorset.

William Barnes (1801–1886)

Boston

1869

B.498

4

Architectural notebook

After moving to London Hardy worked for Arthur Blomfield, a church designer and restorer. He used this notebook for over 10 years to make pencil sketches and notes about renovations to churches, public buildings and homes. Working as an architect made a lasting impact on Hardy and his writing.

1860–1870

RD.2863

5

View from my window

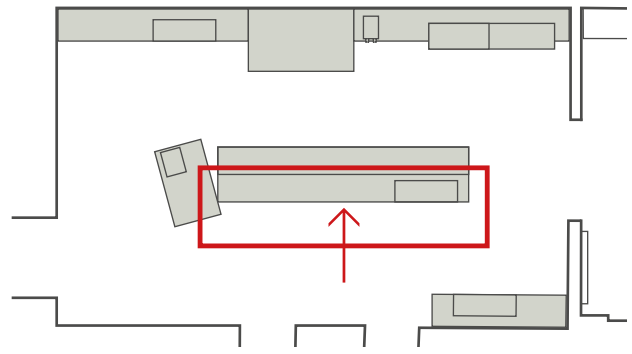
When Hardy was working as an architect in London he spent a lot of his free time writing and studying. In his lodgings at Westbourne Park Villas in Bayswater he wrote some of his early poems and also sketched this view, showing his books lying on the windowsill.

Hardy recalled he 'shut himself up in his rooms ... every evening from six to twelve reading incessantly, instead of getting out for air after the day's confinement'.

Thomas Hardy

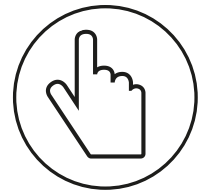
1866

RD.2864



On the central plinth (in the middle of the room):

Please touch



The handling objects on your right are replicas of originals in the gallery. Please touch them and explore their stories.

Please touch

Tactile map of Thomas Hardy's Dorchester

Explore the tactile map on your left of Dorchester and the surrounding area. Discover some of the places Thomas Hardy lived, studied and worked, including his childhood home and the first school he attended. Find the route he walked to work in Dorchester as well as Max Gate, the house he designed and lived in.

1. Higher Bockhampton.
2. Thomas Hardy's birthplace.
3. St Michael's church, Stinsford.
4. Hardy's first school.
5. Hardy's path to Dorchester.
6. The River Frome.

7. Grey's Bridge.
8. Maumbury Rings.
9. Max Gate.
10. Dorset Museum.

Please touch

Replica bust of Thomas Hardy

Hardy was delighted with the original of this sculpture on your left. His friend William Hamo Thornycroft made it in 1917, when Hardy was 77. The sculpture highlights his strong nose and the moustache he wore for most of his adult life.

Please touch

Replica of Thomas Hardy's pen

Hardy wrote with ink pens like the one on your left. He engraved their bone barrels with shortened names of his novels. This one is inscribed 'Tess' after *Tess of the d'Urbervilles*. Try holding the barrel and feeling the shape of the letters carved along it.

In the showcase:

1

Order of Merit

Just after Hardy turned 70, the newly crowned George V included him in the Birthday Honours List. Hardy had already turned down a knighthood, but accepted the Order of Merit. He thought it was more appropriate because it was for exceptional service 'towards the advancement of Arts, Learning, Literature, and Science'.

1910

RD.1067

2

Freedom of the Borough of Dorchester casket

When Hardy was 70 he became an Honorary Freeman of the Borough of Dorchester, the highest honour a council could give. His Freedom scroll was presented in this gilt casket and was given 'in recognition of his brilliant services to English Literature'.

1910

1936.1.1.2

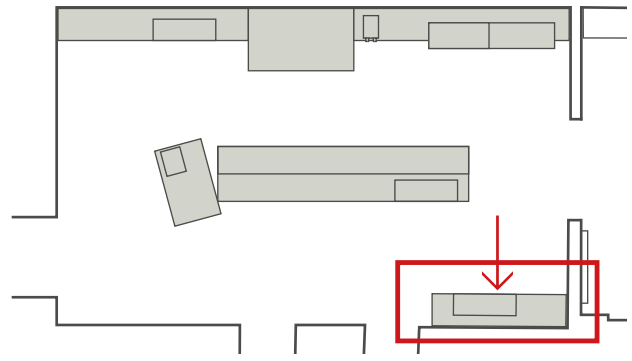
3

Tribute book

DH Lawrence, Robert Graves, Siegfried Sassoon, WB Yeats and Rudyard Kipling were some of the famous names who handwrote poems in this book to show their respect and admiration for Hardy. It was presented to him on his 79th birthday.

1919

RD.2259



On the wall:

Married life

Hardy married twice. His first wife was Emma Lavinia Gifford and they were married for 38 years. He married Florence Dugdale after Emma died.

Hardy met Emma in 1870 when he was working on a church restoration at St Juliot – a remote Cornish village near the cliffs above the wild Atlantic sea. He drew on the people, stories and events he experienced during his times there with Emma for *A Pair of Blue Eyes*.

When *Far from the Madding Crowd* was published in 1874 Hardy felt he had enough money to marry Emma. They spent nine years living in London and around Dorset. Then they moved to Dorchester and built a house called Max Gate. They grew apart, but when Emma died in 1912 Hardy wrote a series of powerful poems about her.

Florence Dugdale was an admirer of Hardy's work who visited him at Max Gate in 1905. They became friends and Florence helped Hardy with his writing. They married in 1914.

Emma Lavinia Gifford (1840–1912)

Hardy first met Emma when he was working as an architect in St Juliot, Cornwall. At the time she was living with her older sister, Helen, who was married to the rector of St Juliot. Hardy was struck by Emma's long corn-coloured ringlets and unusual eyes. The dress she was wearing when they met became 'the original air-blue gown' in his poem 'The Voice'.

Unknown artist

Oil on canvas

1869

1949.131

Florence Emily Dugdale (1879–1937)

Florence was a schoolteacher who became friends with Hardy and later married him. As their friendship grew she began to assist Hardy with his work and sometimes accompanied him on trips, including a visit to Aldeburgh. Florence also wanted to be a writer and with Hardy's help she published her first children's book in 1912.

William Strang (1859–1921)

Pencil and pastel on paper

1910

RD.2274

In the showcase:

1

Perpetual calendar

After Emma died in 1912, Hardy kept his desk calendar set to the date he met her – ‘That never to be forgotten day’. They had grown apart but Emma always supported his writing and Hardy was filled with regret and sadness when she died.

c.1890

RD.2324

2

Searching for the glass

Hardy sketched Emma after a picnic on one of his visits to Cornwall. She is trying to find a glass she has dropped into the stream. After Emma died Hardy wrote the poem ‘Under the Waterfall’ about that day.

Pencil on paper

1870

1941.7.36

3

Travel diary

Hardy and Emma went on a honeymoon adventure soon after they married in September 1874. They travelled across France by train from Dieppe to Rouen and Paris. Emma sketched and wrote about her experience in this diary.

1874

H.6219

4

Photograph of Florence Dugdale

Florence visited Hardy at Max Gate several times before they became friends. He was struck by her appearance and wrote about her 'large luminous living eyes' in his poem 'After The Visit'.

c.1910

RD.2837

5

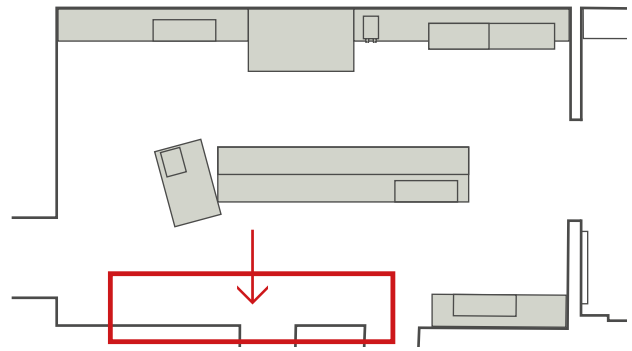
Inkstand

This elaborate inkstand came from Max Gate and belonged to Emma or Florence. Decorated with flowers and people in 18th-century clothing, it probably sat on a bedroom or side table. The French makers reproduced ceramics from museums and private collections.

Edmé Samson et Fils, France

c.1900

RD.2568



On the wall:

Max Gate

Hardy decided to build a red brick house on a windswept slope just outside Dorchester. He and Emma moved into Max Gate in June 1885 and lived there for the rest of their lives. Hardy wrote his most important novels, *Tess of the d'Urbervilles* (1891) and *Jude the Obscure* (1895) there.

Hardy drew up the designs for the house and his father and brother spent two years on the building work. He named the house 'Mack's Gate' after the last keeper of a nearby toll gate – Henry Mack – and later changed the spelling.

Hardy moved his study twice before building an extension with a large third study, where he spent his later career writing poetry. Florence Hardy left the contents of that study to the Museum. They are displayed in a recreation of the original room.

On the wall:

Later work

By 1900 Hardy had published 14 novels and about 50 short stories and was famous for his writing. He also mixed with London society.

So why did he stop writing novels? He may have been affected by criticism of *Jude the Obscure*, a story about a couple who live together without getting married. Another possible reason was that he decided to focus on poetry.

Hardy became recognised as one of the 20th century's greatest poets. He wrote about love, war, landscape, people and nature. His works included *The Dynasts*, an 'epic-drama' about the Napoleonic Wars, and *Poems of 1912–13*, which he wrote after his first wife Emma died.

Hardy received significant recognition for his writing, including an honorary degree from the University of Cambridge. On that occasion AC Benson, Master of Magdalene College, described him as looking 'very frail and nervous, but undeniably pleased'.

On the wall:

Hardy's death

Hardy died of a heart attack as evening drew in on 11 January 1928. He was 87. There were different views about his funeral and where he should be buried.

A newspaper highlighted Hardy's wish to be buried near his childhood home with a headline reading 'Hardy's Heart for Dorset'. Sir James Barrie, the *Peter Pan* author, called for a cremation and state funeral in Westminster Abbey.

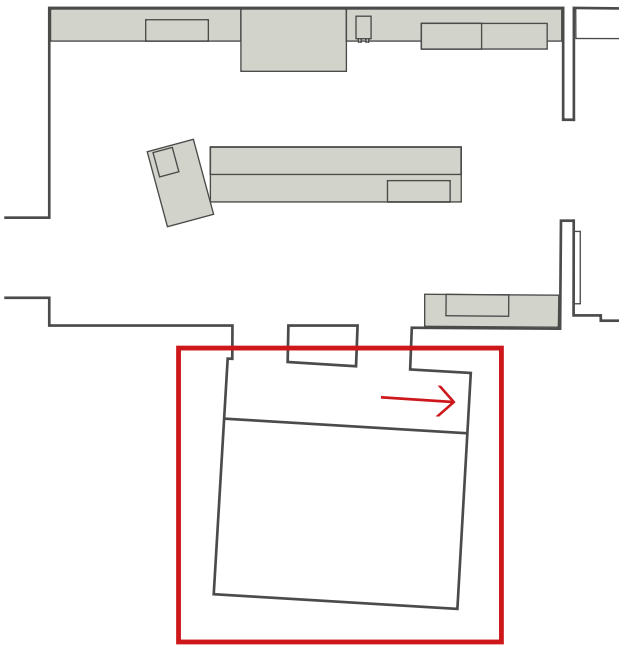
Hardy's brother Henry and his sister Kate were stunned by the idea, particularly as cremations were unusual in rural Dorset. After local objections his wife Florence agreed that his heart should be removed and buried with his family in Stinsford churchyard and his ashes laid in Poets' Corner, Westminster Abbey.

Last photograph of Thomas Hardy, Max Gate

Hardy lived around animals all his life. His dog Wessex was probably his best-known pet, but he also liked cats. In this photograph his cat takes pride of place on his lap.

1927

RD.2455



On the wall (in the study):

Hardy's last study

Hardy wrote most of his poetry in his third study at Max Gate. This is a recreation of that room. The view from the window is the one he would have looked out on when he was working.

Most of the furniture and objects, including the desk, books and bookcases come from Hardy's study. Florence left them to the Museum when she died in 1937. The books here are part of the Hardy Memorial Collection and many of them belonged to him. His other books were auctioned in 1938 and are now in libraries around the world.

Hardy stuck to a strict working regime. He always wore the same shabby clothes, including an old pair of trousers and a shawl over his head when it was cold.

Drawings for Max Gate

Hardy had trained as an architect and designed his home, Max Gate. He had bought the plot in 1883 from the Duchy of Cornwall, after it made some of its Dorchester land available for building.

These drawings show the front façade of the modest Victorian villa and a site plan. Hardy included landscape designs for the garden. He specified a variety of English trees including elder, holly and elm and planned a perimeter of Austrian pines and beeches to shelter the house.

Top

Front elevation drawing by Hardy

1882–1883

RD.2271.1

Bottom

Site plan showing position of trees

1883

RD.2272.1

Max Gate

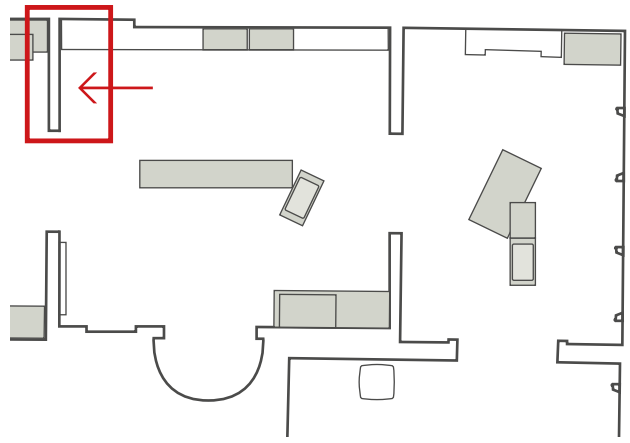
John Everett painted Hardy sitting in a deckchair outside his home at Max Gate. Everett was born a few miles away in Dorchester and Hardy knew his family well. He probably painted it in 1924 while travelling around Dorset creating images of some of the places that featured in Thomas Hardy's novels.

John Everett (1876–1949)

Oil on paper

1924

ART.2360



On the wall:

Hardy's writing

Hardy wrote to entertain people, but also to support the causes he felt strongly about. These included women's rights, social injustice, poverty and animal welfare.

He wove his experiences, ideas and feelings into his storylines and poetry. He also spent hours studying literature and newspapers, filling notebooks with stories, facts and observations to use later.

Here you can find out more about how Hardy worked and explore his manuscripts and letters on an interactive touchscreen. See pictures and objects that illustrate some of his themes, and find out how his work has been adapted for stage and screen.

Hardy's characters – from shepherds and dairymaids to soldiers and farmers – are central to his storylines. Discover more about them in the dress-up area and imagine yourself in one of Hardy's dramatic scenes.

Top

Illustration for *Tess of the d'Urbervilles*

Dairymaids are pulling up wild garlic that has affected the taste of the butter. Tess and Angel Clare are in the middle, falling in love as they work side by side.

Sir Hubert von Herkomer (1849–1914)

Line drawing on paper

1891

RD.2254

Bottom

Illustration for *Tess of the d'Urbervilles*

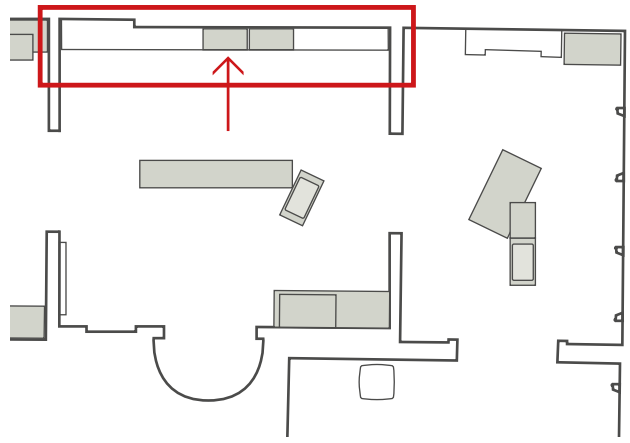
Tess is upset by Angel Clare's marriage proposal. She loves him but is scared to tell him about her past. After heading for some trees she '*flung herself upon the undergrowth of rustling spear-grass as upon a bed*'.

Ernest Borough Johnson (1866–1949)

Pencil on paper

1891

P.1947.133.2



Hardy's themes

Ideas about love, nature, landscape, war, social change, gender and rural life run through Hardy's writing. These changing displays of objects reveal some of his major themes.

In the showcase:

Women

Women in Hardy's writing travel, find love, think for themselves and struggle against a society that is not always friendly towards them. They often work for a living and are believable, with both strengths and weaknesses.

This display focuses on two of Hardy's female characters – Fancy Day and Bathsheba Everdene. Fancy has a job teaching in *Under the Greenwood Tree*. Bathsheba in *Far from the Madding Crowd* has a more unusual occupation for a woman at the time. She becomes a female farmer in a man's world, owning property, saving her crops and managing shepherds.

They are both intelligent, determined, stand up for themselves – and sometimes make mistakes.

Fancy Day

Fancy is talented, well educated, free spirited and independent. She manages to persuade her father that she should marry Dick Dewy, a young carter who is beneath her social class. She also attracts local gossip when she chooses to wear a hat with a feather to church rather than the usual bonnet.

Bonnet

c.1850

1947.2.4

Bathsheba Everdene

Bathsheba is a strong, independent woman and a match for the men who are attracted to her. She inherits a farm and becomes involved in managing it, including overseeing sheep washing and shearing. She falls in love with Sergeant Frank Troy, who dazzles her with his sword fighting, and whose spurs get caught in her dress. In the end she marries her dependable shepherd and farm manager Gabriel Oak.

Left to right

Sheep shears

c.1900

H.1948.63

Pair of spurs

c.1900

RD.2860.1-2

Far from the Madding Crowd

Vol. I, Smith, Elder & Co., London

1874

H.2018.133

In the showcase:

Rural poverty

Hardy revealed how hard life was for rural workers. He grew up among working-class people in Dorset, so he understood the harsh reality of poverty. He described backbreaking work in bleak landscapes, Dorchester slums, and the penniless ending up in the workhouse.

Tess of the d'Urbervilles exposes the suffering of everyday rural life. Descriptions of harvesting reveal how men and women worked long hours and scratched their skin on sheaves of corn, despite wearing leather gloves. Hardy's depiction of Tess pulling up swedes in a desolate Dorset field is a picture of human suffering.

Their furrow oft the stubborn glebe has broke

In *Jude the Obscure* Hardy describes ploughed fields stretching out under the sky. He drew labourers as they trudged up and down ploughing furrows. He knew that their life was hard.

Thomas Hardy (1840–1928)

Late 19th century

Pencil on paper

RD.2871

Worker's accessories

Hardy wrote about the clothes labourers wore for their work. In *Tess of the d'Urbervilles* he describes women wearing cotton bonnets to keep off the sun and leather gloves to protect their hands from the stubble. He also depicts the sturdy ankle boots people wore in the fields.

Left to right

Children's boots

Late 19th century

R.1991.1866

Hedging gloves

Mid-20th century

R.1971.94

Swede hacker

c.1900

R.1972.59.65

Sunbonnet

Late 19th century

1942.7.2

Women's boots

c.1890

1978.8

On the wall:

Major themes

Hardy wrote vividly about what rural working-class people looked like describing shepherds, journeymen, dairymaids and fieldworkers. Local photographers transformed Hardy's detailed word pictures into images, sometimes recreating settings from his books.

Top row left to right

Tess at Talbothays

In *Tess of the d'Urbervilles* Tess works in a dairy called Talbothays where she meets her future husband, Angel Clare. Pouncy brings Tess's character alive in this photograph, showing her dressed as a dairymaid. It was produced for one of his magic lantern shows.

Harry Pouncy

c.1900

Dorchester High Street

Hardy wrote about villages and towns as well as the landscape. He often changed place names and his Casterbridge was based on Dorchester. In *The Mayor of Casterbridge* Hardy mentions many familiar landmarks including High West Street, the King's Arms Hotel and Maumbury Rings.

John, Walter or Harry Pouncy

c.1880

Middle row left to right

Two girls haymaking in sun

Harry Pouncy knew Hardy and recreated this scene for one of his illustrated lectures. It probably depicts Bathsheba farming in *Far from the Madding Crowd*. Many women working in the fields were poor but Bathsheba had inherited a farm from her uncle. Hardy described her wearing fine dresses, as well as practical clothing for work – including a riding habit and straw hat.

Harry Pouncy

c.1900

Shepherd boy with crook and dog

Gabriel Oak in *Far from the Madding Crowd* is a young shepherd who experiences hard times after his dog chases his flock of sheep over a cliff. Hardy's story revealed the hardships rural workers faced, as well as their skills, such as basic veterinary techniques.

Col. Gale

c.1918

Bottom row left to right

Sheep shearing

They sheared in the great barn ... the large side doors ... thrown open towards the sun ... Here the shearers knelt, the sun slanting in upon their bleached shirts, tanned arms and the polished shears they flourished ... Beneath them a captive sheep lay panting ... till it quivered like the hot landscape outside.

Far from the Madding Crowd, chapter 22

Walter or Harry Pouncy

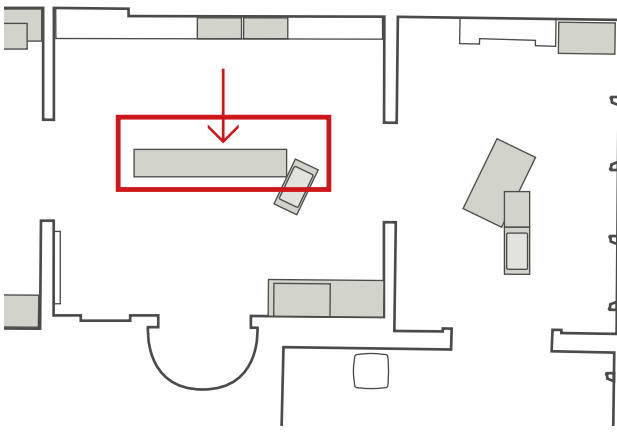
c.1910

Reapers lunch – 'We are seven'

A local photographer captures a moment of rest for hardworking harvesters. It is like the scene in *Tess of the d'Urbervilles* where the workers break off for lunch and pass around a cup to drink from.

W Dyson

c.1900



In the central showcase
(in the middle of the room):

From right to left:

Explore Hardy's writing *Under the Greenwood Tree*

The objects in this display reveal some of the influences and inspirations behind Hardy's novel *Under the Greenwood Tree*. It is a story about rural life, village musicians and love, drawing on Hardy's own childhood. Set in the 1840s it mingles his family's stories and interest in music with his own memories.

Discover Hardy's original manuscript and find out more about this novel by exploring the interactive touchscreen in this room. You can flick through digitised versions of Hardy's novel manuscripts and letters to discover how he put together some of his best-loved books, who wrote to him and what he thought of the world.

The 'Mellstock Quire' Carol Book

Church musicians in *Under the Greenwood Tree* would have used a music book like this when 'Going the Rounds' – playing and singing carols around the village on Christmas Eve. This book belonged to Thomas Hardy's father who wrote out the music himself. He was a member of the church quire, or band.

1830–1842

1936.1.7

1

Christmas card

Mary, Hardy's sister, made this card for him. Her grandfather, father and uncle were in the church band and her drawing may have been inspired by them, as well as her brother's novel. She sent it to Hardy on Christmas Eve, writing 'Hark the Herald Angels Sing' inside.

Mary Hardy (1841–1915)

Watercolour on paper

1891

RD.2868

2

Fragment of Hardy's father's waistcoat

Hardy's mother described first seeing his father on Sunday in church and how he was 'wearing ... a red and black flowered waistcoat'. The family saved this scrap as a keepsake or record. Hardy's descriptions of the church band in *Under the Greenwood Tree* probably come from his mother's memories.

c.1840

1941.7.87

3

Thomas Hardy's father, Thomas (1811–1892)

Hardy's father was a member of the Stinsford church band. He hurried there every Sunday with his fiddle in a green bag under his left arm. When the church installed an organ his band had to stop performing, just like the one in *Under the Greenwood Tree*.

1877

H.2011.32.205.2

4

Cast of *The Mellstock Quire*

In 1910 the Hardy Players, an amateur dramatic group, performed a play called *The Mellstock Quire*. It was adapted from Hardy's *Under the Greenwood Tree*.

1910

Under the Greenwood Tree

Hardy wrote *Under the Greenwood Tree* in the first six months of 1871 when he was living at Weymouth, and then Higher Bockhampton. He set the story in Mellstock, a village he imagined based on real places near his home. The manuscript includes his changes and instructions for the publishers.

Original manuscript

1871

H.2007.1071

Under the Greenwood Tree: A Rural Painting of the Dutch School

Hardy called this book *The Mellstock Quire* but changed the title to *Under the Greenwood Tree* before sending it to his publishers in 1871. His subtitle suggests pastoral themes and a picture created through words.

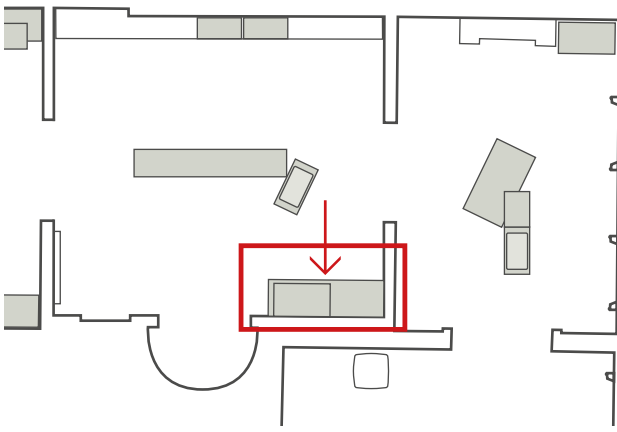
Chatto & Windus, London

1878

RD.2866

Explore Hardy's manuscripts and letters in the touchscreen to your left.





On the wall:

Hardy Performed

From stage to screen, many people have brought Hardy's novels to life, capturing the love, drama and beauty of his writing.

Hardy adapted several of his works into plays himself and took an active interest in many stage productions. He became involved with a group of amateur actors called the Dorchester Debating and Dramatic Society, later known as the Hardy Players. Hardy often worked alongside them on productions, advising, adapting his novels, rewriting scripts or lending them clothing. Their first full-length performance of a Hardy novel took place in 1908 when they staged *The Trumpet-Major*.

Hardy often writes as if viewing a scene through a lens, and his novels lend themselves to film adaptations with their strong storylines and visual language. He tried to influence the films made during his lifetime but this proved impossible, particularly when a producer wanted to change the storyline.

In the showcase:

1

Hat worn for a production of *The Trumpet-Major*

This military-style hat was part of John Loveday's trumpet-major uniform for the first ever performance of a Hardy novel. It was staged by the group of actors who called themselves the Dorchester Debating and Dramatic Society.

1908

RD.2275

2

***Tess of the d'Urbervilles* poster**

Silent screen star Blanche Sweet (1896–1986) played Tess in this early film. She is recoiling from Alec d'Urberville, played by Stuart Holmes (1884–1971). Hardy was annoyed by the film's happy ending.

Marshall Neilan (1891–1958)

Jury-Metro-Goldwyn

1924

RD.2251

3

***Far from the Madding Crowd* souvenir booklet**

Florence Turner (1885–1946) – one of the first silent screen actors to be called a movie star – played Bathsheba Everdene in this early film. This is the scene where Bathsheba takes over her uncle's farm.

Turner Films Limited

1915

H.1948.63

4

***Far from the Madding Crowd* programme**

After the success of *The Trumpet-Major* Hardy agreed to the Dorchester Debating and Dramatic Society adapting more of his work.

1909

RD.2286

5

Model theatre

Thomas Henry Tilley created scenery for the Hardy Players, and adapted and produced their plays. He made this model theatre to help with set design.

1910–1920

RD.2283

Objects in this case were purchased and displayed with the support of the V&A Purchase Grant Fund, The National Lottery Heritage Fund, Dorset Council, the Thomas Hardy Society, The New Hardy Players, University of Exeter and various private donations and fundraising.

In the drawer:

1

Prompt copy – Tess

Hardy agreed that the Hardy Players should stage the first performance of his own dramatised version of *Tess of the d'Urbervilles*. The play attracted national interest and reached the London stage in 1925.

1924

RD.2288

2

Handbill postcard advertising *Tess of the d'Urbervilles*

Norrie Woodhall (1905–2011) remembered Hardy adding lines to her non-speaking part as Tess's sister Liza-Lu in this production. Handing back her script he said with a twinkle 'That's better isn't it?'

1924

H.2010. 210.71

3

Publicity photograph for *Tess*

The Barnes & Garrick Theatre staged the first London performance of *Tess*. Gwen Ffrangcon-Davies (1891–1992) starred in the leading role. She is pictured on Hardy's left in his home at Max Gate.

1925

H.2010.210.159.2

4

Draft programme and cast list for *Tess of the d'Urbervilles*

There was an enthusiastic audience for this Hardy Players performance in Dorchester Corn Exchange. Gertrude Bugler (1897–1992) played *Tess*, and her sister Norrie Woodhall (1905–2011) played *Liza-Lu*. They sometimes rehearsed at Max Gate.

1924

H.1947.37.35

5

Conditions of Performance

Hardy protected his work by setting out his conditions to the Dorchester Debating and Dramatic Society. In this notice he stated that he was not to be expected at rehearsals and reporters were not to be given any personal information.

c.1913

RD.2278

In the drawer:

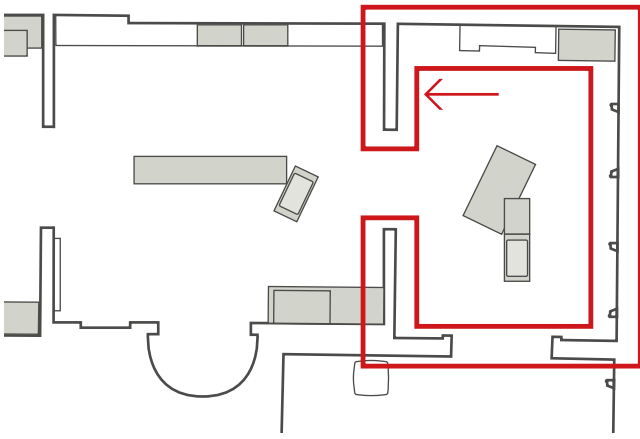
Far from the Madding Crowd film guide and stills

This 1960's film captured the scale, beauty and drama of Hardy's landscapes. Julie Christie played a beautiful, fiercely independent Bathsheba and Terence Stamp's steely gaze made him a striking Sergeant Troy. Alan Bates starred as Gabriel Oak, the shepherd who loves and eventually marries Bathsheba.

John Schlesinger (1926–2003)

1967

L.1989.72, H.2011.32.620, H.2011.32.649



On the wall:

Hardy's Wessex

Hardy set most of his major novels in a region of landscapes and villages he called Wessex. The paintings here are inspired by the 'partly real, partly dream country' he wrote about.

Hardy's Wessex was loosely based on the geography of the Anglo-Saxon kingdom, which reached across the South West of England. Hardy may have been inspired by his friend, William Barnes, who was fascinated by the history and language of Wessex.

Hardy became known as 'the Wessex novelist'. Together, his Wessex novels form an epic tale of rural life and people during the 19th century. *Far from the Madding Crowd* highlights sheep farming, *Tess of the d'Urbervilles* describes dairying, *The Woodlanders* depicts planting and felling trees and *The Return of the Native* furze cutting.

Wessex became a popular tourist destination. Road maps, guide books and memorabilia enriched people's

experience of Hardy country. They could visit the locations he wrote about in his novels and follow his characters on their journeys across the landscape.

Left to right:

Sketch Map of the Scene of the Story

After finishing *The Return of the Native* Hardy wrote to his publishers Smith, Elder & Co. to suggest they include this map in his book.

I enclose for your inspection a Sketch of the supposed scene in which the "Return of the Native" is laid – copied from the one I used in writing the story.

Ink on paper

1878

RD.2326

Bockhampton, the Hardy House and the Heath

Our house stood quite alone ...

So wild it was when first we settled here.

‘Domicilium’

Hardy captured his family cottage and the wild heath beyond it in his painting and poem. The view changed over his lifetime, and today the cottage is surrounded by woods.

Watercolour on paper

1850–1860

1940.23.1

Puddletown Heath, Dorset

This was one of the Dorset heathlands that inspired Hardy's Egdon Heath, the 'vast tract of unenclosed wild' he described in *The Return of the Native*. John Everett captured it under a turbulent sky that casts shadows on the hill tops and illuminates what Hardy called the 'antique brown dress' of the terrain.

John Everett (1876–1949)

Oil on paper

1924

ART.2371

Bulbarrow, Dorset

(after Frederick William Newton Whitehead)

'Homely Bulbarrow' was one of the four hilltops Hardy mentioned in his poem 'Wessex Heights'. He described them as liberating, because they were places that he had always visited alone. Bulbarrow is still used for grazing livestock, as it was when Hardy wrote about it.

Emma Hardy (1840–1912)

Oil on canvas

1897

ART.2230

Woolbridge Manor, Dorset

Hardy used Woolbridge Manor as inspiration for Wellbridge House in *Tess of the d'Urbervilles*. It was Tess's ancestral home and the setting for her disastrous wedding night with Angel Clare. Hardy described it as a 'mouldy old habitation' where Tess is startled by portraits of her d'Urberville ancestors.

John Everett (1876–1949)

Oil on paper

1924

ART.2355

Bere Regis Church, Dorset

Tess describes Bere Regis as a 'half-dead townlet' in *Tess of the d'Urbervilles*, where it is called Kingsbere. Tess and her family take refuge in its church in their time of hardship. Surrounded by the tombs of her ancestors, Tess reflects on how her family has become 'socially extinct'.

John Everett (1876–1949)

Oil on paper

1924

ART.2373

In the showcase:

Wessex guidebooks and souvenirs

Publication of Hardy's maps and improved transport encouraged fans of his writing to visit Wessex. They bought guidebooks and souvenirs as part of the experience.

Hardy had mixed feelings about the attention his writing drew to real locations. He objected to Wessex being associated with Dorset rather than the wider region, and was annoyed by camera-clicking tourists. But he also knew that publicity helped his novels to sell, and worked with writers and photographers on local guidebooks. He also entertained some groups of visitors at Max Gate.

1

Hermann Lea's Frena camera No.00

Hermann Lea (1869–1952) and Hardy met in 1898 and often walked, cycled and motored together. Hardy was reluctant to identify the settings of his novels, but he worked with Lea on *A Handbook to the Wessex Country of Thomas Hardy's Novels and Poems* (1905). Its success led to the more ambitious *Thomas Hardy's Wessex* (1913). Lea made notes based on Hardy's descriptions and took photographs of the locations he identified.

c.1900

R.1979.19

2

Postcard, *Wessex Sketches*

Leonard Patten (1867–1947)

H.8126

3

Thomas Hardy's Wessex

Hermann Lea's hobby of documenting Wessex took him over 150,000 miles by car, bicycle and foot. In *Thomas Hardy's Wessex* he transports readers into the world of the novels with photographs of 250 locations, and describes each one's place in Hardy's works.

Hermann Lea (1869–1952)

Macmillan & Co., London

1913

H.2006.245

4

The RAC County Road Map and Gazetteer Wiltshire and Dorset

Road trips became increasingly popular in the 1920s. Publishers began creating guides to help travellers enjoy sights around the country. This one highlights places associated with Hardy's novels and mentions the 'delightful occupation' motorists would have in identifying them.

1930–1940

L.1989.8.21

5

The Heart of Wessex

Sidney Heath

Blackie and Son Ltd, London

1910

H.2013.133.00381

6

**Postcards, *The Wessex Novels Series* for
The Return of the Native, *Far from the Madding Crowd*
and *Tess of the d'Urbervilles***

c.1900

H.8124 (a-e)

On the wall, left to right:

Oaks and Brambles near Moreton, Dorset

The view here could be straight from one of Hardy's novels. Dairy cattle graze behind a glade of dappled light, framed by oaks and brambles. Hardy had met the artist, Frederick Whitehead, in 1893 and encouraged him to paint Dorset landscapes. Whitehead went on to portray Hardy's Wessex in paint.

Frederick William Newton Whitehead (1853–1938)

Oil on canvas

c.1900

ART.2279

Egdon Heath

Along a weaving path, and beneath gathering clouds,
Hardy leads the eye into heart of lonely Egdon Heath.
His painting conjures up his descriptions of the vast,
wild and beautiful heathland in *The Return of the Native*
and *The Mayor of Casterbridge*, and in his short story
The Withered Arm.

Watercolour on paper

c.1870

RD.2613

Maumbury Rings, Dorchester, Dorset

‘Melancholy, impressive, lonely’ is how Hardy described
Maumbury Rings. Originally a Roman amphitheatre, it
was later used as a place of execution. In *The Mayor of*
Casterbridge, Henchard chooses this ‘sinister’ and secluded
spot to secretly reunite with the wife he sold 20 years earlier.
John Everett (1876–1949)

Oil on paper

1924

ART.2360

Woodbury Fair, Dorset

Hardy based Greenhill sheep fair in *Far from the Madding Crowd* on Woodbury Fair near Bere Regis. Fairs were important events in the agricultural calendar and Hardy wrote about shepherds driving their flocks from miles around. They often included travelling circuses and fairground rides.

John Everett (1876–1949)

Oil on paper

1924

ART.2361

Harvesting

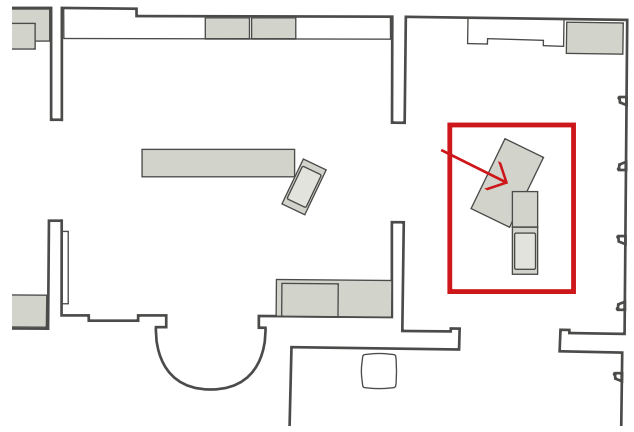
Whitehead painted labourers loading hay onto wagons with pitchforks. He emphasised the physical effort of rural work through the enormous hayricks that tower over the horses. The scene echoes Hardy's description of 'massive' and 'heavy' hayricks, which Gabriel Oak 'gazed' on in *Far from the Madding Crowd*.

Frederick William Newton Whitehead (1853–1938)

Oil on canvas

1890s

ART.2243



On the central plinth (in the middle of the room):

‘The village of Marlott lay amid the north-eastern undulations of the beautiful Vale of Blakemore ... an engirdled and secluded region, for the most part untrodden as yet by tourist or landscape painter, though within a four hours’ journey from London...

Here, in the valley, the world seems to be constructed upon a smaller and more delicate scale; the fields are mere paddocks, so reduced that from this height their hedgerows appear a network of dark green threads overspreading the paler green of the grass.’

Tess of the d’Urbervilles, part 1, chapter 2

Top to bottom:

Blackmore Vale, Dorset

Emma painted the rolling green fields of the Blackmore Vale fading into the distance beneath a cloud-scattered sky. The landscape is the backdrop for scenes in both *Tess of the d'Urbervilles* and *The Woodlanders*. The village Hardy calls Marlott – Marnhull – is where we first meet Tess on a May evening.

Emma Lavinia Hardy (1840–1912)

Oil on canvas

c.1890

ART.2288

Marnhull

This sleepy road is the one Hardy imagined Tess walking along as part of the lively procession to the May Day dance in *Tess of the d'Urbervilles*. She meets her father who is a regular at the Pure Drop Inn, probably the second building on the right here.

Hermann Lea (1869–1952)

c.1913

Hardy's map of Wessex

Hardy linked his novels through their Wessex setting and the detailed maps that he drew by hand. The first full map was published in 1895 for the collected edition of Wessex novels.

This map shows the Wessex regions, stretching from the south coast to Berkshire, and from Cornwall in the west to Windsor in the east. Readers used it to find the imagined towns, villages and places that Hardy based on locations he knew.

He made up some place names and others resemble names of the locations he was inspired by. Beaminster becomes Emminster, Cerne Abbas is Abbot's Cernel and Bridport is Port Bredy.

Explore Hardy's Wessex in the touchscreen to your left.



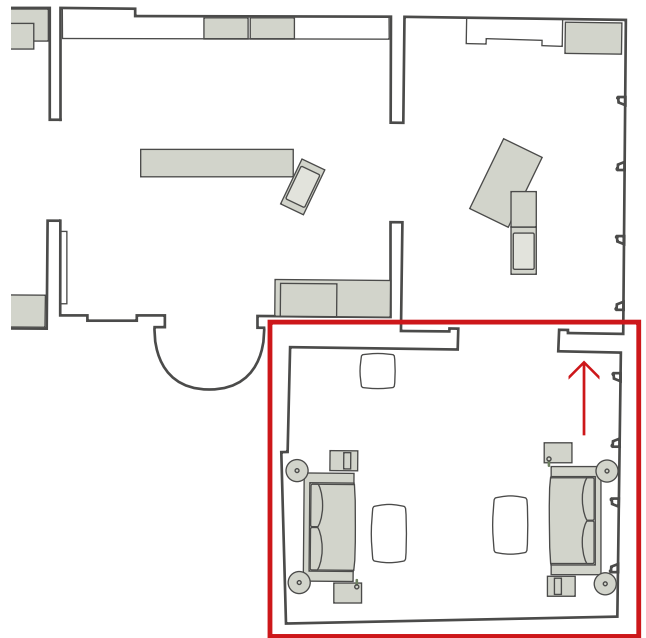
In the showcase:

Map of Hardy's Wessex

Hardy wrote lists of Wessex place names and drew maps of the region. He supplied his publisher, Macmillan, with his most detailed map of fictional Wessex in 1912. He suggested it could be used as it was or redrawn with the addition of ships, fishes and trees. Macmillan followed Hardy's suggestion, adding whales, dolphins and recognisable buildings in the style of old maps. The map was published on the first or last pages of his books.

1912, Macmillan & Co., London

H.1972.363.21



On the wall:

Dorset Story Space

Welcome to the Dorset Story Space – a place to browse, play a game or relax on a comfortable sofa. Explore Hardy’s books and get to know other novelists and poets who wrote and still write about Dorset.

Jane Austen, Enid Blyton, Tracy Chevalier and John Fowles are just some of the authors you will meet in here. Lose yourself in their stories or be inspired to create your own.

The panelling and mantelpiece in this room were once part of the manor house in Tyneham, Dorset’s ‘lost village’. In the Second World War the War Office – now the Ministry of Defence – evacuated Tyneham’s residents to create a training area for Allied tanks. The villagers left in November 1943 and never returned. The village is still part of the Ministry of Defence military ranges and can only be visited at set times.

Dorset stories



Take a seat, lift the handset and listen to stories about Dorset. Some tell exciting and dangerous tales of smuggling, hidden treasure and lightning strikes. Others are tales of love and tragedy set in local towns and countryside.

Buttons top to bottom:

Persuasion

Jane Austen (1775–1817), chapter 11.
Introduced and read by Joanna David.

Moonfleet

John Meade Faulkner (1858–1932), chapter 2.
Introduced and read by Freddie Fox.

The Mayor of Casterbridge

Thomas Hardy (1840–1928), chapter 4.
Introduced and read by Freddie Fox.

Five on a Treasure Island

Enid Blyton (1898–1968), chapter 6.
Introduced and read by Nickolas Grace.

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The French Lieutenant's Woman

John Fowles (1926–2005), chapter 10.
Introduced and read by Nickolas Grace.

© John Fowles 1969

Remarkable Creatures

Tracy Chevalier (b. 1962), chapter 1.

Introduced and read by Libby Mai.

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© Tracy Chevalier 2009

On the wall:

Wall 1

1

Enid Blyton (1897–1968)

An author whose adventure stories have been on children's bookshelves since the 1920s. Enid Blyton often spent her holidays in Dorset. She is pictured with her two daughters, Gillian and Imogen.

© National Portrait Gallery, London

2

Sylvia Townsend Warner (1893–1978)

A gifted poet and novelist who championed individualism and creativity through writing. Born in Middlesex, Townsend Warner found love and friendship in the Dorset village of Chaldon Herring. Her works included the early feminist novel *Lolly Willowes* (1926).

3

John le Carré (1931–2020)

The spy author whose real name is David Cornwell was born in Poole and worked for the Security Service (MI5) and Security Intelligence Service (MI6). He left to write novels including *The Little Drummer Girl* (1983) and *Tinker Tailor Soldier Spy* (1974).

© Armstrong Jones/National Portrait Gallery, London

4

Jane Austen (1775–1817)

The writer whose captivating novels sparkle with romance and biting wit. In the early 19th century Jane Austen had to publish her novels anonymously. She often visited Lyme Regis and described it fondly in *Persuasion* (1817–1818).

© National Portrait Gallery, London

5

Minette Walters (b. 1949)

A crime writer who ensnares readers with imaginative plots. She has lived in Dorset for several decades and it often features as the background to her psychological tales that have ‘a dark heart beating below a calm surface’.

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6

Kate Adie (b. 1945)

The hard-hitting journalist who was a longstanding BBC Chief News Correspondent. Kate Adie now lives in Dorset and has published books about her experiences as well as highlighting the untold stories of women in wartime.

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7

John Fowles (1926–2005)

An experimental writer, whose postmodern style set him apart in the 1960s. Fowles moved to Lyme Regis in 1965 and set his most famous book *The French Lieutenant's Woman* (1969) in the area.

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8

Tracy Chevalier (b. 1962)

Fascinated by Dorset's intrepid scientist Mary Anning, the American-born author wrote the bestseller *Remarkable Creatures* (2009). Tracy Chevalier lives in London and Dorset. Her other novels include *Girl with a Pearl Earring* (1999).

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Wall 2

9

Ian McEwan (b. 1948)

Award-winning novelist and screenwriter who set his book *On Chesil Beach* (2007) in a large hotel on the Dorset coast. It is about a honeymooning couple who sit down to dinner, both anxiously considering the wedding night to come.

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10

TE Lawrence (1888–1935)

An important figure in the First World War battle against the Ottoman Empire, he was known as Lawrence of Arabia. He told the story in *The Seven Pillars of Wisdom, a Triumph* (1926). During the 1920s Lawrence rented Clouds Hill, a small cottage in Dorset.

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11

Thomas Hardy's grandfather clock

Hardy liked familiar routines around the house and when he was writing. Every Monday morning he wound up the three grandfather clocks in his house – in the hall, the drawing room and the passage to the kitchen.

19th century

RD.2400

Wall 3

12

Reverend William Barnes (1801–1886)

A poet, writer, teacher, rector, linguist and historian born in Dorset. Barnes is perhaps best known for his poetry in the Dorset dialect. His writing draws on the changing relationship between the Dorset landscape and the culture and customs of its people.

Constance Emily Barnes (1872–1949)

Oil on canvas

1880

RD.1958.26.1