

# Thomas Hardy's Wessex

The Cambridge Companion to Thomas Hardy - Dale Kramer 1999-06-24  
Thomas Hardy's fiction has had a remarkably strong appeal for general readers for decades, and his poetry has been acclaimed as among the most influential of the twentieth century. His work still creates passionate advocacy and opposition. The Cambridge Companion to Thomas Hardy is an essential introduction to this most enigmatic of writers. These commissioned essays from an international team of contributors comprises a general overview of all Hardy's work and specific demonstrations of Hardy's ideas and literary skills. Individual essays explore Hardy's biography, aesthetics, his famous attachment to Wessex, and the impact on his work of developments in science, religion and philosophy in the late nineteenth century. Hardy's writing is also analysed against developments in contemporary critical theory and issues such as sexuality and gender. The volume also contains a detailed chronology of Hardy's life and publications, and a guide to further reading.

Thomas Hardy's Wessex Scene - Clive Holland 1971

*Thomas Hardy's Wessex (Classic Reprint)* - Hermann Lea 2015-08-06  
Excerpt from *Thomas Hardy's Wessex* To those who desire to follow an itinerary with detailed exactitude I would suggest reference to the one-inch Ordnance maps of the district. These furnish all necessary information as to roads, lanes, paths, woodlands, and hills. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at [www.forgottenbooks.com](http://www.forgottenbooks.com) This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged

copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

Hardy's Landscape Revisited - Tony Fincham 2010

"Hardy was a landscape novelist, who painted enduring pictures of a real outdoor world that formed the stage upon which his characters lived out their tragic lives. Incorporating extracts from Hardy's poems and novels such as *Return of the Native*, *Far From the Madding Crowd* and *Under the Greenwood Tree*, this book consists of a series of walks through Hardy's landscapes. It allows the reader to appreciate not only the beauty and wonder of the natural world but also the unique contribution that Thomas Hardy has made to our ability to interpret that world. Hardy's landscapes are at once specific and general; based on real places and scenes, but purposefully distanced and disguised. The author argues that Hardy's Wessex is actually a very narrow territory and in doing so he calls into question a number of accepted identifications of Wessex locations and proposes new ones. Follow in the footsteps of Jude, Tess and Clym and live and breathe the very essence of Thomas Hardy's world."--Publisher's description.

*Thomas Hardy's Wessex* - Hermann Lea 1969

**Thomas Hardy's Wessex** - H. Lea 1972-01-01

*Thomas Hardy's Wessex* - Hermann Lea 1966

Thomas Hardy's Wessex Scene -

**Thomas Hardy: Wessex Poems** - Johnson Trevor Johnson 2019-07-31

A look at Thomas Hardy's 'Wessex Poems'.

*Thomas Hardy's Wessex* - Hermann Lea 2013-09

This historic book may have numerous typos and missing text.

Purchasers can usually download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1913 edition. Excerpt: ...to describe it further here. "A Few Crusted Characters" If we enter Dorchester by the London Road we shall see, on our right hand, just at the commencement of the town, an inn bearing the name of the White Hart, a fine wooden specimen of that animal gracing the top of the porch. On any market day we may find the yard in front of the inn thronged with carriers' vans, all typical of the particular van mentioned in the short tales we are examining. "Burthen, Carrier to Longpuddle," is the title it bears, and in Longpuddle we shall recognise a strong resemblance to the villages of Pydelhinton and Pydeltrenthide, the apt naming of the fictitious place striking us at once as we explore the two long straggling villages which are practically connected to each other. Let us follow Burthen's van as it starts from the White Hart. First come the open meadows--the DurnoverMoor of the Wessex Novels--Grey's Bridge occurring about midway; then, taking the left-hand road, we climb Waterstone, or Climmerstone Ridge--scene of the poem entitled "The Revisitation "--by way of Slyre's Lane, which brings us to the summit by a series of rises and dips. Once at the top of the hill, the road descends into the valley of the Pydele and follows that little stream upwards, the road running parallel with the river. According to local repute, the district is one wherein a man can "neither live nor die "--which means it is too poor for him to make a living in, while the climate is too healthy to allow him to perish! It was on this road that Tony got himself into the pickle he himself describes as a "nunnywatch." "The History of the Hardcomes " has BudmouthRegis as its background, a place well known to us as...

*Exploring Thomas Hardy's Wessex* - Tony Fincham 2016

*Two on a Tower, by Thomas Hardy a NOVEL (Classic Books)* - Thomas

Hardy 2016-06-24

Two on a Tower (1882) is a novel by English author Thomas Hardy, classified by him as a romance and fantasy and now regarded as one of his minor works. The book is one of Hardy's Wessex novels, set in a parallel version of late Victorian Dorset. Hardy placed an epigraph at the beginning of this book. The epigraph is from a Richard Crashaw poem, Love's Horoscope. It reads: "Ah, my heart her eyes and she Have taught thee new astrology. Howe'er Love's native hours were set, Whatever starry synod met, 'Tis in the mercy of her eye, If poor Love shall live or die." Plot--Two On A Tower is a tale of star-crossed love in which Hardy sets the emotional lives of his two lovers against the background of the stellar universe. The unhappily married Lady Constantine breaks all the rules of social decorum when she falls in love with Swithin St. Cleeve, an astronomer who is ten years her junior. Her husband's death leaves the lovers free to marry, but the discovery of a legacy forces them apart. This is Hardy's most complete treatment of the theme of love across the class and age divide and the fullest expression of his fascination with science and astronomy. Background--In the 1895 preface Hardy wrote, "The scene of the action was suggested by two real spots in the part of the country specified, each of which has a column standing upon it. Certain surrounding peculiarities have been imported into the narrative from both sites." Wimborne was the location of the village of "Warborne," and Charborough House was the location of the "Welland House" in Two on a Tower. Hardy's intention, in his own words, was to "set the emotional history of two infinitesimal lives against the stupendous background of the stellar universe." Criticism--Because the book defied the social norms of the day, upon release the book was called shocking, repulsive, and one critic called it Hardy's "worst yet." [4] Hardy's biographer, Claire Tomalin, says Hardy was "writing for serialization, which drove him to pack in far too much plot," and he wrote too fast "without time to think or reconsider." Hardy wrote in a letter to Edmund Gosse on 10 Dec 1882, "I get most extraordinary criticisms of T. on a T. Eminent critics write & tell me in private that it is the most original thing I have done...while other eminent critics (I wonder if they are the same) print the most

cutting rebukes you can conceive-show me (to my amazement) that I am quite an immoral person.....

Thomas Hardy's Wessex Scene - Clive Holland 1948

Two on a Tower - Thomas Hardy 2017-02-15

Two on a Tower (1882) is a novel by English author Thomas Hardy, classified by him as a romance and fantasy and now regarded as one of his minor works. The book is one of Hardy's Wessex novels, set in a parallel version of late Victorian Dorset. PLOT: Two On A Tower is a tale of star-crossed love in which Hardy sets the emotional lives of his two lovers against the background of the stellar universe. The unhappily married Lady Constantine breaks all the rules of social decorum when she falls in love with Swithin St. Cleeve, an astronomer who is eight years her junior. Her husband's death leaves the lovers free to marry, but the discovery of a legacy forces them apart. This is Hardy's most complete treatment of the theme of love across the class and age divide and the fullest expression of his fascination with science and astronomy. Thomas Hardy, OM (2 June 1840 - 11 January 1928) was an English novelist and poet. A Victorian realist in the tradition of George Eliot, he was influenced both in his novels and in his poetry by Romanticism, especially William Wordsworth. He was highly critical of much in Victorian society, though Hardy focused more on a declining rural society. While Hardy wrote poetry throughout his life and regarded himself primarily as a poet, his first collection was not published until 1898. Initially, therefore, he gained fame as the author of such novels as *Far from the Madding Crowd* (1874), *The Mayor of Casterbridge* (1886), *Tess of the d'Urbervilles* (1891), and *Jude the Obscure* (1895). During his lifetime, Hardy's poetry was acclaimed by younger poets (particularly the Georgians) who viewed him as a mentor. After his death his poems were lauded by Ezra Pound, W. H. Auden and Philip Larkin. Many of his novels concern tragic characters struggling against their passions and social circumstances, and they are often set in the semi-fictional region of Wessex; initially based on the medieval Anglo-Saxon kingdom, Hardy's Wessex eventually came to include the counties of Dorset, Wiltshire,

Somerset, Devon, Hampshire and much of Berkshire, in southwest and south central England. Two of his novels, *Tess of the d'Urbervilles* and *Far from the Madding Crowd*, were listed in the top 50 on the BBC's survey *The Big Read*.

**Thomas Hardy's Vision of Wessex** - S. Gatrell 2003-11-03

Wessex did not spring full-born from Hardy's imagination when he began to write. The first part of the book reveals in detail how Wessex became what it is, geographically, socially and culturally, beginning with his first poem in the 1860s and ending with *Winter Words*, his last collection of verse. The second (briefer) part is an account of the impact of Hardy's vision of Wessex on twentieth-century English culture, offering an explanation for Hardy's endurance as a popular novelist.

Hardy's Wessex Reappraised - Denys Kay-Robinson 1972

Wessex extended over parts of Cornwall, Devon, Somerset, Dorset, Wiltshire, Hampshire, and Berkshire. This book deals largely with Dorset, but touches on some of the other areas.

Thomas Hardy's Wessex - Jules Brice 2002-10-01

**WESSEX TALES** - Thomas Hardy 2016-01-04

PREFACE An apology is perhaps needed for the neglect of contrast which is shown by presenting two consecutive stories of hangmen in such a small collection as the following. But in the neighbourhood of county-towns tales of executions used to form a large proportion of the local traditions; and though never personally acquainted with any chief operator at such scenes, the writer of these pages had as a boy the privilege of being on speaking terms with a man who applied for the office, and who sank into an incurable melancholy because he failed to get it, some slight mitigation of his grief being to dwell upon striking episodes in the lives of those happier ones who had held it with success and renown. His tale of disappointment used to cause some wonder why his ambition should have taken such an unfortunate form, but its nobleness was never questioned. In those days, too, there was still living an old woman who, for the cure of some eating disease, had been taken in her youth to have her 'blood turned' by a convict's corpse, in the

manner described in 'The Withered Arm.' Since writing this story some years ago I have been reminded by an aged friend who knew 'Rhoda Brook' that, in relating her dream, my forgetfulness has weakened the facts out of which the tale grew. In reality it was while lying down on a hot afternoon that the incubus oppressed her and she flung it off, with the results upon the body of the original as described. To my mind the occurrence of such a vision in the daytime is more impressive than if it had happened in a midnight dream. Readers are therefore asked to

correct the misrelation, which affords an instance of how our imperfect memories insensibly formalize the fresh originality of living fact—from whose shape they slowly depart, as machine-made castings depart by degrees from the sharp hand-work of the mould.

*Thomas Hardy's Wessex* - Hermann Lea 1913

Representations of Culture - Michael A. Zeitler 2007  
Original Scholarly Monograph

## Thomas Hardys Wessex:

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