



*F. B. Pinion*

THOMAS HARDY  
Dictionary

# A Thomas Hardy Dictionary

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with maps and a chronology

F. B. PINION

**M**  
MACMILLAN  
PRESS

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# Acknowledgments

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This work has originated mainly from my own readings and the numerous investigations to which they have given rise over many years. It contains much that will not be found in my earlier publications on Hardy, including revisions and new points of view. Important information has been derived from *The Life of Thomas Hardy* and R. L. Purdy's bibliographical study (both of which are listed in section D of the reference code which follows).

The New Wessex Edition of Hardy's novels has often proved useful, and a few items have been taken from Lennart Björk's edition of Hardy's notebooks. Joan Rees, *The Poetry of Dante Gabriel Rossetti* (Cambridge, 1981), is the main source of the note on Robert Trewe. For the architectural origin of imaginary travels ascribed to Henry Knight in northern France, I am indebted to an illustrated lecture by Dr Claudius Beatty. The relation between the name Henchard and the Dorchester house of the Trenchards was established by P. J. Casagrande and Charles Lock in *The Thomas Hardy Society Review* of 1978; that of Findon and a scene in *The Hand of Ethelberta*, by Robert Gittings in the 1984 issue of the same annual. The initial route taken by the local travellers of 'A Few Crusted Characters' has been adopted from Denys Kay-Robinson's research.

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# Code of Reference and Abbreviations

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## A. HARDY'S WORKS

- CEF Candour in English Fiction  
CM *A Changed Man:*  
(1) *A Changed Man* (2) *The Waiting Supper* (3) *Alicia's Diary* (4) *The Grave by the Handpost* (5) *Enter a Dragoon* (6) *A Tryst at an Ancient Earthwork* (7) *What the Shepherd Saw* (8) *A Committee-Man of 'The Terror'* (9) *Master John Horseleigh, Knight* (10) *The Duke's Reappearance* (11) *A Mere Interlude* (12) *The Romantic Adventures of a Milkmaid*
- D *The Dynasts*  
DLa *The Dorsetshire Labourer*  
DR *Desperate Remedies*  
FMC *Far from the Madding Crowd*  
Gen.Pr. General Preface to the Novels and Poems  
GND *A Group of Noble Dames:*  
(1) *The First Countess of Wessex* (2) *Barbara of the House of Grebe* (3) *The Marchioness of Stonehenge* (4) *Lady Mottisfont* (5) *The Lady Icenway* (6) *Squire Petrick's Lady* (7) *Anna, Lady Baxby* (8) *The Lady Penelope* (9) *The Duchess of Hamptonshire* (10) *The Honourable Laura*
- HE *The Hand of Ethelberta*  
HS *Human Shows, Far Phantasies, Songs, and Trifles*  
JO *Jude the Obscure*  
L *A Laodicean*  
LLE *Late Lyrics and Earlier*  
LLI *Life's Little Ironies:*  
(1) *An Imaginative Woman* (2) *The Son's Veto* (3) *For Conscience' Sake* (4) *A Tragedy of Two Ambitions* (5) *On the Western Circuit* (6) *To Please His Wife* (7) *The Fiddler of the Reels* (8) *A Few Crusted Characters:* (a) *Tony Kytes, the Arch-Deceiver* (b) *The History of the Hardcomes* (c) *The Superstitious Man's*

- Story (d) Andrey Satchel and the Parson and Clerk (e) Old Andrey's Experience as a Musician (f) Absent-Mindedness in a Parish Choir (g) The Winters and the Palmleys (h) Incident in the Life of Mr George Crookhill (i) Netty Sargent's Copyhold  
 MC *The Mayor of Casterbridge*  
 MCR *Memories of Church Restoration*  
 MV *Moments of Vision and Miscellaneous Verses*  
 OMC *Old Mrs Chundle and Other Stories* . . . (London, 1977):  
 (1) Old Mrs Chundle (2) Destiny and a Blue Cloak (3) The Doctor's Legend (4) An Indiscretion in the Life of an Heiress (5) The Thieves Who Couldn't Help Sneezing (6) Our Exploits at West Poley  
 PBE *A Pair of Blue Eyes*  
 PPP *Poems of the Past and the Present*  
 PRF *The Profitable Reading of Fiction*  
 QC *The Famous Tragedy of the Queen of Cornwall* (included in OMC)  
 RN *The Return of the Native*  
 SC *Satires of Circumstance, Lyrics and Reveries* . . . .  
 SF *The Science of Fiction*  
 TD *Tess of the d'Urbervilles*  
 TL *Time's Laughingstocks and Other Verses*  
 TM *The Trumpet-Major*  
 TT *Two on a Tower*  
 UGT *Under the Greenwood Tree*  
 W *The Woodlanders*  
 WB *The Well-Beloved*  
 WP *Wessex Poems and Other Verses*  
 WT *Wessex Tales*:  
 (1) The Three Strangers (2) A Tradition of Eighteen Hundred and Four (3) The Melancholy Hussar (4) The Withered Arm (5) Fellow-Townsmen (6) Interlopers at the Knap (7) The Distracted Preacher  
 WW *Winter Words in Various Moods and Metres*

## B. THE BIBLE

(OT: Old Testament. NT: New Testament)

Acts	Acts of the Apostles (NT)	Josh.	Joshua (OT)
Chron.	Chronicles I and II (OT)	Judg.	Judges (OT)
Col.	Colossians (NT)	Kings	Kings I and II (OT)
Cor.	Corinthians I and II (NT)	Lev.	Leviticus (OT)
Dan.	Daniel (OT)	Luke	Luke's Gospel (NT)
Deut.	Deuteronomy (OT)	Mark	Mark's Gospel (NT)
Eccl.	Ecclesiastes (OT)	Matt.	Matthew's Gospel (NT)
Eph.	Ephesians (NT)	Mic.	Micah (OT)
Esther	Esther (OT)	Num.	Numbers (OT)
Exod.	Exodus (OT)	Pet.	Epistles of Peter (NT)
Ezek.	Ezekiel (OT)	Phil.	Philippians (NT)
Gal.	Galatians (NT)	Prov.	Proverbs (OT)
Gen.	Genesis (OT)	Psalms	Psalms (OT)
Heb.	Hebrews (NT)	Rev.	Revelation (NT)
Hos.	Hosea (OT)	Rom.	Romans (NT)
Isa.	Isaiah (OT)	Ruth	Ruth (OT)
James	Epistle of James (NT)	Sam.	Samuel I and II (OT)
Jer.	Jeremiah (OT)	Sol.	The Song of Solomon (OT)
Job	Job (OT)	Thess.	Thessalonians I and II (NT)
Joel	Joel (OT)	Tim.	Epistles to Timothy (NT)
John	John's Gospel (NT)	Tit.	Epistle to Titus (NT)
Jon.	Jonah (OT)	Zeph.	Zephaniah (OT)

## C. SHAKESPEARE

References are given in accordance with Peter Alexander's edition of the complete works (Collins, London and Glasgow, 1951), following the line-numeration of Clark and Wright.

AC	<i>Antony and Cleopatra</i>	2.H4	<i>The Second Part of King Henry the Fourth</i>
AYL	<i>As You Like It</i>		
Cym.	<i>Cymbeline</i>	H5	<i>King Henry the Fifth</i>
1.H4	<i>The First Part of King Henry the Fourth</i>	Ham.	<i>Hamlet, Prince of Denmark</i>

JC	Julius Caesar	R2	King Richard the
KJ	King John		Second
KL	King Lear	RJ	Romeo and Juliet
Mac.	Macbeth	R of L	The Rape of Lucrece
M. Ado	Much Ado About	Son.	Sonnets
	Nothing	TA	Timon of Athens
MM	Measure for Measure	TC	Troilus and Cressida
MND	A Midsummer Night's	Tem.	The Tempest
	Dream	TGV	The Two Gentlemen of
MV	The Merchant of Venice		Verona
Oth.	Othello	TN	Twelfth Night
Per.	Pericles, Prince of Tyre	V and A	Venus and Adonis
	WT		The Winter's Tale

## D. MISCELLANEOUS

## Books

- G.T. F. T. Palgrave, *The Golden Treasury*.
- Hutchins John Hutchins, *The History and Antiquities of the County of Dorset*, 3rd edition in 4 volumes, London, 1861–73.
- Letters R. L. Purdy and M. Millgate (eds), *The Collected Letters of Thomas Hardy*, Oxford, 1978ff.
- Life (1) F. E. Hardy, *The Life of Thomas Hardy*, London and New York, 1962.  
 (2) Thomas Hardy, *The Life and Work of Thomas Hardy*, ed. M. Millgate, Basingstoke and London, 1984. A new edition of (1).  
*References are given to both wherever possible, and the first page-number to (1), the second to (2).*
- Millgate M. Millgate, *Thomas Hardy, A Biography*, Oxford, 1982.
- Orel H. Orel, *Thomas Hardy's Personal Writings*, Lawrence, Kansas, 1966, and London, 1967.
- Purdy R. L. Purdy, *Thomas Hardy, A Bibliographical Study*, Oxford, 1954.
- S.R. Emma Hardy, *Some Recollections*, ed. Evelyn Hardy and R. Gittings, London, 1961.
- Vulgate the Latin translation of the Bible, for common use (*editio vulgata*), as authorized by Pope Clement VIII.



*Abbreviations*

arch.	architecture	It.	Italian
c.	<i>circa</i> , about	Lat.	Latin
C. of E.	Church of England	ll.	lines
cf.	compare	m.	miles
d.	died	mus.	music
dial.	dialect	N.G.	The National Gallery
ep.	epigraph	pr.	preface
Fr.	French	ps.	postscript
Germ.	German	pub.	published
Gk.	Greek	vb.	verb

Directions are frequently given in the form:

ENE, east-north-east; SW, south-west.

# Introductory Notes

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## RANGE OF ENTRIES

This work is not a Hardy encyclopedia; its entries are limited to uncertainties and questions which could arise, for many at home and abroad with a good command of English, in the course of reading Hardy. They include notes on references; explanations of words which are either rare or used with rare meanings, from the neologistic and scholarly to the local and rustic; sources of quotations; identifications of fictional places and people wherever they are valid to some degree or other; and information of extrinsic and intrinsic interest on at least five hundred of Hardy's poems, as well as on his most important essays, his drama, and all the novels and short stories. The most extensive comments are on his major works, members of his family, and friends (such as Horace Moule and Mrs Henniker) who are important in his verse and prose. There are also notes of critical significance, bearing on Hardy's symbolism or on literary and philosophical influences (Goethe's, for example) to which he was subject. So coherent and self-contained is *The Dynasts* that there is little need to refer to its historical events and personages; difficulties in the text have not been overlooked, however. Geographical references throughout Hardy's works are omitted unless they have a special interest or are not widely known. Room has not been found for the innumerable titles of dances and song in his verse and prose, since contexts make clear into which category they fall. Terms such as 'ankle-jacks' (*FMC*.viii), 'unhaling' (*TD*.xlvii), and 'kimberlins' (*WB*.1.ii) which Hardy explains in his text are also omitted.

The area covered by this compilation includes

- i. all Hardy's novels and short stories, including the prefaces\*
- ii. all his poems
- iii. *The Dynasts* and *The Famous Tragedy of the Queen of Cornwall*\*
- iv. selected essays: (a) The Dorsetshire Labourer (b) The Profitable Reading of Fiction (c) Candour in English Fiction (d) The

\* Hardy's previously uncollected stories will be found in *Old Mrs Chundle and Other Stories*, together with *The Famous Tragedy of the Queen of Cornwall*; see OMC in the Code of Reference and Abbreviations.

Science of Fiction (e) Memories of Church Restoration (references are made to other prose articles)

v. numerous passages in *The Life of Thomas Hardy* or *The Life and Work of Thomas Hardy* relative to topics and individual works.

Hardy's imagination was enriched by a variety of lasting interests. His love of Church of England worship, and of music and song, both ecclesiastical and secular, was part of a youthful inheritance which was enlarged by that of his first wife, before marriage and after. The study of paintings affected his imaginative concepts more obviously than did his knowledge of architecture, though the latter is more frequently evident in both its literal and its figurative use. Hardy's early interest in astronomy prepared him for the extensive scientific realization of space and time which is inseparable from his philosophy. His imaginative continuum reveals the mysteries of 'the full-starred heavens' in conjunction with a historical perspective which ranges from the geological and archaeological to various more recent periods from the classical to the twentieth century. Jude's tense awareness of the near and unattainable, as he watches the doctoral procession at Christminster, reminds Hardy of inaccessible planets he had seen moving across telescopic object glasses (*JO.vi.i*); the old Weatherbury choir instruments make him think of their being played to celebrate Marlborough's victories (*FMC.lvii*). More persistent was his love of literature; he was 'a born bookworm', and in that respect, and 'that alone', he never changed (*Life 27/31*).

## QUOTATION AND LITERARY ALLUSION IN HARDY

So well-read was Hardy and so retentive his memory that he had an apt quotation for most occasions and situations. His earliest works testify to his love of poetry in *The Golden Treasury* (his prized copy being the gift of his friend Horace Moule), his responsiveness to the poetry of Shakespeare, and to the poetic thought of Swinburne, Shelley, and Browning. Poetry was his abiding love, and his works illustrate how extensively he pursued it. Prose quotations occur from the classical period to the contemporary. Quotations from Shakespeare are far more numerous than from any other author, but no influence permeates Hardy's work more than that of the Bible. It echoes his deeper thoughts, and provides

him with countless expressions. Biblical characters, events, and images affected his imaginative thinking, so much so at times that, despite his rationalism, he can refer to supernatural events in the Old Testament and the New as if they were historical. Biblical phrases such as 'labour of love' have become commonplace, but Hardy (more aware, we may be sure, of its origin than of its facile conversational use) chooses it for its incomparable appropriateness to his fictional situation. A hint of a quotation from Ecclesiastes may be suspected at the end of 'The sensual hind who ate, drank, and lived carelessly with his wife through the days of his vanity' (JO.III.i), but the words are just as likely to pass as Hardy's own reflective observation, without a single overtone.

Some of Hardy's quotations and snatches of song have passed out of currency, and of these, and of contemporary *dicta* which he noted, several remain untraced. It is rewarding nonetheless to observe his literary allusiveness, the hints which he gives for 'right note-catching' to 'finely-touched spirits' who share with him contexts of thought and feeling embodied in imagery and the music of words. For readers tantalized in their efforts to trace the source of such echoes, and for those who have not discerned them, a key to Hardy's quotations, hinted at or acknowledged, may serve to restore some of the full implications of his style. New examples of unacknowledged allusiveness are apt to spring to notice with repeated readings, and more undoubtedly remain to be discovered.

## REFERENCES TO HARDY'S TEXT

No consistent attempt at completeness has been made. Where given, references are usually selected to indicate the most important or interesting contexts.

## EXCEPTIONAL PLACEMENTS OF ENTRIES

Perhaps it needs to be noticed that in the general alphabetical arrangement

- (a) initial definite and indefinite articles are ignored, e.g. 'The Absolute Explains' follows 'Absalom's death', and 'A Hurried Meeting', 'hurdle-sauls';

- (b) hyphenated words are regarded as wholes, e.g. 'a-bearing' follows 'Abbotsea', and 'high-piled granary', 'Higher Jirton';
- (c) words ending in 's are also regarded as wholes, e.g. 'All's Well' (after 'All-Fours') follows 'Allen-a-Dale', and 'bull's eye', 'The Bullfinches'.

For the sake of compression, two special procedures have been adopted, as a result of which

- (1) where a difficulty in a poem does not appear in the general order, a note on it can be expected under the title of the poem;
- (2) when a series or close succession of references occurs in Hardy's text, explanations are provided under the first of them, except for those which, having a wider application, appear alphabetically in the general arrangement of the work.

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# A Hardy Chronology

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- 1777 John Hardy of Puddletown marries Jane Knight.
- 1799 His son Thomas marries Mary Head (formerly of Fawley, Berkshire).
- 1801 They occupy the cottage his father has built for them at Higher Bockhampton, on the fringe of the heath. (Thomas Hardy's business as mason and bricklayer – which his son inherits – grows, mainly from work done on the Kingston Maurward estate.)
- 1837 Thomas Hardy ('the first') dies.
- 1839 (Dec) His youngest son (Thomas Hardy 'the second') who has remained at the lifehold cottage with his mother, marries Jemima Hand (from Melbury Osmond).
- 1840 (2 June) Their son Thomas (the author) is born. (24 Nov) Emma Lavinia Gifford is born at Plymouth.
- 1841 (23 Dec) Birth of Mary, Hardy's sister.
- 1844 T. H. receives an accordion from his father. Francis Pitney Martin purchases the Kingston Maurward estate (his childless wife Julia Augusta subsequently grows fond of Tommy, and teaches him to write).
- 1848 He is sent to the new C. of E. school at Lower Bockhampton, which has been provided by Mrs Martin. (About this time his mother gives him Dryden's *Virgil*, Johnson's *Rasselas*, and *Paul and Virginia*.)
- 1849 Towards the end of the year he travels with his mother by train to London, to stay at Hatfield with his aunt (her sister) and uncle, Martha and John Sharpe, to some extent prototypes of Bathsheba Everdene and Sergeant Troy.
- 1850 (Late summer) Hardy is transferred to a Nonconformist school in Dorchester, his mother having heard that the headmaster is very able, and a teacher of Latin. He is taken to the harvest-supper celebrations in the barn at Kingston Maurward.
- 1851 (1 July) Birth of Henry Hardy, Thomas's brother.
- 1852 Thomas accompanies his father as a violinist at wedding-

- parties and local dances (a practice he continues for a number of years).
- 1853 Mr Last, his headmaster, having acquired a private school, Hardy stays with him, and begins to learn Latin.
- 1854 A serious outbreak of cholera in Fordington, Henry Moule's parish.
- 1855 Hardy begins teaching at the Stinsford Sunday School.
- 1856 (July) Leaves Mr Last's school, and is articled to the Dorchester architect Hicks. About this time (or later) he is given advice on water-colouring by Henry H. Moule, the vicar of Fordington's eldest son. (2 Sept) Birth of his sister Katharine.
- 1857 (Jan) Death of his grandmother in the home where she had lived since 1801. Hardy's friendship with some of Moule's brothers grows, especially with Horace, who is to help him in the study of Greek. Hardy begins a regular reading of *The Saturday Review*.
- 1860 (Feb) Purchases a copy of Griesbach's Greek New Testament. (Apr) His sister Mary begins her teacher-training at Salisbury, which Hardy visits for the first time (as an architect's pupil), possibly meeting Horace Moule there.
- 1862 (Jan) Receives a copy of *The Golden Treasury* from Horace Moule. (17 Apr) Leaves for London, where he is soon employed as a draughtsman in Gothic architecture by Arthur Blomfield at St Martin's Place. He is elected to the Architectural Association.
- 1863 (Feb) Blomfield moves to 8 Adelphi Terrace, overlooking the Thames. (Apr) Hardy visits his sister Mary, now a teacher at Denchworth, Berkshire, where he sketches the church. (May) Awarded the R.I.B.A. prize for his essay on the application of coloured bricks and terra-cotta to modern architecture. About this time (probably a little later) he moves to 16 Westbourne Park Villas, where he is to become friendly with Eliza Nicholls, a lady's maid in the vicinity.
- 1864 (Autumn) Travels with Mary from Denchworth to Fawley, Berkshire, where he sketches the old church.
- 1865 Begins a studious course, which he follows for about two years, of reading and writing poetry. (Whether he read Swinburne's *Atalanta in Calydon* in 1865 or 1866 is not clear.)
- 1866 (Whitsun weekend) Visits Eliza Nicholls at Findon, Sussex, where he sketches the church. Finally abandons his aim of



- becoming a country curate. (Summer) Elated by Swinburne's first volume of *Poems and Ballads*.
- 1867 (20 July) Returns to Higher Bockhampton for the sake of his health. Resumes architectural work for Hicks, and starts his first novel *The Poor Man and the Lady*. Meets relatives in Puddletown, especially at the Antells', where he becomes interested in his young cousin Tryphena Sparks (aged 16) and her pupil-teaching.
- 1869 (May) To Weymouth, where he is employed by the architect Crickmay. (Autumn) *Under the Greenwood Tree* laid aside, after 'about half' had been written, for *Desperate Remedies*.
- 1870 (7 Mar) Travels to St Juliot on church-restoration business, and meets Emma Lavinia Gifford, the rector's sister-in-law. (May) Leaves Crickmay for London, where he meets Horace Moule and works part-time for the architect Raphael Brandon. (Aug) Returns to Cornwall, at the rector's invitation, to see Miss Gifford, to whom he is virtually engaged.
- 1871 (Mar) *Desperate Remedies* published; Hardy resumes work for Crickmay at Weymouth. Here and at Higher Bockhampton he completes *Under the Greenwood Tree*.
- 1872 (Jan) After two years' teacher-training at Stockwell College, Clapham, Tryphena Sparks is appointed head of a girls' school at Plymouth. (Mar) Hardy leaves Crickmay to help the architect T. Roger Smith in designing schools for the London School Board. Sends for the MS of *UGT*, which, on its arrival in the first week of April, he sends to his publisher Tinsley without looking at it. He had thought of giving up authorship. Good reviews of *UGT* and Tinsley's persuasion change his mind; he begins *A Pair of Blue Eyes* at the end of July. (7 Aug) Embarks from London for Plymouth on his fourth visit to St Juliot. (Late Sep) Gives up architecture to finish his novel at Bockhampton.
- 1873 (June) To London and Cambridge, where he stays at Queens' College with Horace Moule; then to Bath, which Emma Gifford is visiting with a friend. At home he is busy with *Far from the Madding Crowd*. On 21 September, the day he walks to Woodbury Hill Fair, Moule commits suicide in his college rooms at Cambridge. Hardy attends his funeral at Fordington on the 26th. Helps his father with cider-making for the last time.