Robert Browning (7 May 1812 – 12 December 1889) was an English poet and playwright whose mastery of the dramatic monologue made him one of the foremost Victorian poets. His poems are known for their irony, characterization, dark humour, social commentary, historical settings, and challenging vocabulary and syntax.

Browning's early career began promisingly, but collapsed. The long poems *Pauline* and *Paracelsus* received some acclaim, but in 1840 the difficult *Sordello*, which was seen as wilfully obscure, brought his poetry into disrepute. His reputation took more than a decade to recover, during which time he moved away from the Shelleyan forms of his early period and developed a more personal style.

In 1846 Browning married the older poet Elizabeth Barrett, and went to live in Italy. By the time of her death in 1861, he had published the crucial collection *Men and Women*. The collection *Dramatis Personae* and the book-length epic poem *The Ring and the Book* followed, and made him a leading British poet. He continued to write prolifically, but his reputation today rests largely on the poetry he wrote in this middle period.

When Browning died in 1889, he was regarded as a sage and philosopher-poet who through his writing had made contributions to Victorian social and political discourse. Unusually for a poet, societies for the study of his work were founded while he was still alive. Such Browning Societies remained common in Britain and the United States until the early 20th century.

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### Robert Browning

**Born** 7 May 1812
Camberwell, London, England

**Died** 12 December 1889
(aged 77)
Venice, Kingdom of Italy

**Occupation** Poet

**Alma mater** University College London

**Literary movement** Victorian

**Notable works** *Men and Women*, *The Ring and the Book*, *Dramatis Personae*, *Dramatic Lyrics*, *Dramatic Romances and Lyrics*, *Asolando*

**Spouse** Elizabeth Barrett Browning
(m. 1846; d. 1861)

**Children** Robert Wiedeman Barrett
“Pen” Browning[1]

**Relatives**
Robert Browning (Father)
Sarah Anna Wiedemann (Mother)

**Signature**
Early years

Robert Browning was born in Walworth in the parish of Camberwell, Surrey, which now forms part of the Borough of Southwark in south London. He was baptized on 14 June 1812, at Lock's Fields Independent Chapel, York Street, Walworth, the only son of Sarah Anna (née Wiedemann) and Robert Browning. His father was a well-paid clerk for the Bank of England, earning about £150 per year. Browning's paternal grandfather was a slave owner in Saint Kitts, West Indies, but Browning's father was an abolitionist. Browning's father had been sent to the West Indies to work on a sugar plantation, but, due to a slave revolt there, had returned to England. Browning's mother was the daughter of a German shipowner who had settled in Dundee in Scotland, and his Scottish wife. Browning had one sister, Sarianna. Browning's paternal grandmother, Margaret Tittle, who had inherited a plantation in St Kitts, was rumored (within the family) to have a mixed race ancestry, including some Jamaican blood, but author Julia Markus suggests she was Kittitian rather than Jamaican. The evidence, however, is inconclusive. Robert's father, a literary collector, amassed a library of around 6,000 books, many of them rare. As such, Robert was raised in a household of significant literary resources. His mother, to whom he was very close, was a devout nonconformist and a talented musician. His younger sister, Sarianna, also gifted, became her brother's companion in his later years, after the death of his wife in 1861. His father encouraged his children's interest in literature and the arts.

By twelve, Browning had written a book of poetry which he later destroyed when no publisher could be found. After being at one or two private schools, and showing an insuperable dislike of school life, he was educated at home by a tutor via the resources of his father's extensive library. By the age of fourteen he was fluent in French, Greek, Italian and Latin. He became a great admirer of the Romantic poets, especially Shelley. Following the precedent of Shelley, Browning became an atheist and vegetarian. At the age of sixteen, he studied Greek at University College London but left after his first year. His parents' staunch evangelical faith prevented his studying at either Oxford or Cambridge University, both then open only to members of the Church of England. He had inherited substantial musical ability through his mother, and composed arrangements of various songs. He refused a formal career and ignored his parents' remonstrations, dedicating himself to poetry. He stayed at home until the age of 34, financially dependent on his family until his marriage. His father sponsored the publication of his son's poems.

First published works

In March 1833, "Pauline, a Fragment of a Confession" was published anonymously by Saunders and Otley at the expense of the author, Robert Browning, who received the money from his aunt, Mrs Silverthorne. It is a long poem composed in homage to Shelley and somewhat in his style. Originally Browning considered Pauline as the first of a series written by different aspects of himself, but he soon abandoned this idea. The press noticed the publication. W. J. Fox writing in The Monthly Repository of April 1833 discerned merit in the work. Allan Cunningham praised it in the Athenaeum. However, it sold no copies. Some years later, probably in 1850, Dante Gabriel Rossetti came across it in the Reading Room of the British Museum and wrote to Browning, then in Florence to ask if he was the author. John Stuart Mill, however, wrote that the author suffered from an "intense and morbid self-consciousness." Later Browning was rather embarrassed by the work, and only included it in his collected poems of 1868 after making substantial changes and adding a preface in which he asked for indulgence for a boyish work.

Waring (ll. 192–200)

"Some one shall somehow run a muck
With this old world, for want of strife
Sound asleep: contrive, contrive
To rouse us, Waring! Who's alive?
Our men scarce seem in earnest now:
Distinguished names!—but 'tis, somehow
As if they played at being names
Still more distinguished, like the games
Of children.
"

Bells and Pomegranates No. III: Dramatic Lyrics (1842)
In 1834 he accompanied the Chevalier George de Benkhausen, the Russian consul-general, on a brief visit to St Petersburg and began \textit{Paracelsus}, which was published in 1835\textsuperscript{[13]} The subject of the 16th century savant and alchemist was probably suggested to him by the Comte Amédée de Ripart-Monclat, to whom it was dedicated. The publication had some commercial and critical success, being noticed by Wordsworth, Dickens, Landor, J. S. Mill and the already famous Tennyson. It is a monodrama without action, dealing with the problems confronting an intellectual trying to find his role in society. It gained him access to the London literary world.

As a result of his new contacts he met Macready, who invited him to write a play.\textsuperscript{[13]} \textit{Strafford} was performed five times. Browning then wrote two other plays, one of which was not performed, while the other failed, Browning having fallen out with Macready.

In 1838 he visited Italy looking for background for \textit{Sordello}, a long poem in heroic couplets, presented as the imaginary biography of the Mantuan bard spoken of by Dante in the \textit{Divine Comedy}, canto 6 of Purgatory, set against a background of hate and conflict during the Guelph-Ghibelline wars. This was published in 1840 and met with widespread derision, gaining him the reputation of wanton carelessness and obscurity. Tennyson commented that he only understood the first and last lines and Carlyle wrote that his wife had read the poem through and could not tell whether Sordello was a man, a city or a book\textsuperscript{[14]}

Browning's reputation began to make a partial recovery with the publication, 1841–1846, \textit{Bells and Pomegranates}, a series of eight pamphlets, originally intended just to include his plays. Fortunately his publisher, Moxon, persuaded him to include some "dramatic lyrics", some of which had already appeared in periodicals\textsuperscript{[13]}

\section*{Marriage}

In 1845, Browning met the poet Elizabeth Barrett, six years his elder, who lived as a semi-invalid in her father's house in Wimpole Street, London. They began regularly corresponding and gradually a romance developed between them, leading to their marriage and journey to Italy (for Elizabeth's health) on 12 September 1846.\textsuperscript{[15][16]} The marriage was initially secret because Elizabeth's domineering father disapproved of marriage for any of his children. Mr. Barrett disinherited Elizabeth, as he did for each of his children who married: "The Mrs. Browning of popular imagination was a sweet, innocent young woman who suffered endless cruelties at the hands of a tyrannical papa but who nonetheless had the good fortune to fall in love with a dashing and handsome poet named Robert Browning."\textsuperscript{[17]} At her husband's insistence, the second edition of Elizabeth's \textit{Poems} included her love sonnets. The book increased her popularity and high critical regard, cementing her position as an eminent Victorian poet. Upon William Wordsworth's death in 1850, she was a serious contender to become Poet Laureate, the position eventually going to Tennyson.

From the time of their marriage and until Elizabeth's death, the Brownings lived in Italy, residing first in Pisa, and then, within a year, finding an apartment in Florence at Casa Guidi (now a museum to their memory)\textsuperscript{[15]} Their only child, Robert Wiedemann Barrett Browning, nicknamed "Penini" or "Pen", was born in 1849.\textsuperscript{[15]}

In these years Browning was fascinated by, and learned from, the art and atmosphere of Italy. He would, in later life, describe Italy as his university. As Elizabeth had inherited money of her own, the couple were reasonably comfortable in Italy, and their relationship together was happy. However, the literary assault on Browning's work did not let up and he was critically dismissed further, by patrician writers such as Charles Kingsley, for the desertion of England for foreign land.\textsuperscript{[15]}

\section*{Political views}
Browning identified as a Liberal, supported the emancipation of women, and opposed slavery, expressing sympathy for the North in the American Civil War. Later in life, he even championed animal rights in several poems attacking vivisection. He was also a stalwart opponent of anti-Semitism, leading to speculation that Browning himself was Jewish. In 1877 he wrote a poem explaining "Why I am a Liberal" in which he declared: "Who then dares hold -- emancipated thus / His fellow shall continue bound? Not I."

Religious beliefs

Browning was raised in an evangelical nonconformist household. However, after his reading of Shelley he is said to have briefly become an atheist. Browning is also said to have made an uncharacteristic admission of faith to Alfred Domett, when he is said to have admired Byron's poetry "as a Christian". Poems such as "Christmas-Eve and Easter-Day" seem to confirm this Christian faith, strengthened by his wife. However, many have dismissed the usefulness of these works at discovering Browning's own religious views due to the consistent use of dramatic monologue which regularly expresses hypothetical views which cannot be ascribed to the author himself.

Spiritualism incident

Mr. Sludge, "The Medium" (opening lines)

"Now, don't, sir! Don't expose me! Just this once! This was the first and only time, I'll swear— Look at me,—see, I kneel,—the only time, I swear, I ever cheated,—yes, by the soul Of Her who hears—(your sainted mothersir!) All, except this last accident, was truth— This little kind of slip!—and even this, It was your own wine, sir the good champagne, (I took it forCatawba—you're so kind) Which put the folly in my head!

Dramatis Personae (1864)

Major works

In Florence, probably from early in 1853, Browning worked on the poems that eventually comprised his two-volume Men and Women, for which he is now well known, although in 1855, when they were published, they made relatively little impact.

In 1861 Elizabeth died in Florence. Among those whom he found consoling in that period was the novelist and poet Isa Blagden, with whom he and his wife had a voluminous correspondence. The following year Browning returned to London, taking Pen with him, who by then was 12 years old. They made their home in 17 Warwick Crescent, Maida Vale. It was only when he became part of the London literary scene—albeit while paying frequent visits to Italy (though never again to Florence)—that his reputation started to take off.

How It Strikes a Contemporary (ll. 21–33)

"He stood and watched the cobbler at his trade,
The man who slices lemons into drink,
The coffee-roaster's brazier, and the boys
That volunteer to help him turn its winch.
He glanced o'er books on stalls with half an eye,
And fly-leaf ballads on the vendor's string,
And broad-edge bold-print posters by the wall.
He took such cognizance of men and things,
If any beat a horse, you felt he saw;
If any cursed a woman, he took note;"
In 1868, after five years work, he completed and published the long blank-verse poem *The Ring and the Book*. Based on a convoluted murder-case from 1690s Rome, the poem is composed of twelve books: essentially ten lengthy dramatic monologues narrated by various characters in the story, showing their individual perspectives on events, bookended by an introduction and conclusion by Browning himself. Long even by Browning's standards (over twenty-thousand lines), *The Ring and the Book* was his most ambitious project and is arguably his greatest work; it has been called a *tour de force* of dramatic poetry. Published in four parts from November 1868 to February 1869, the poem was a success both commercially and critically, and finally brought Browning the renown he had sought for nearly forty years. The Robert Browning Society was formed in 1881 and his work was recognized as belonging within the British literary canon.

**Last years and death**

In the remaining years of his life Browning travelled extensively. After a series of long poems published in the early 1870s, of which *Balaustion's Adventure* and *Red Cotton Night-Cap Country* were the best-received, the volume *Pacchiarotto, and How He Worked in Distemper* included an attack against Browning's critics, especially Alfred Austin, who was later to become Poet Laureate. According to some reports Browning became romantically involved with Louisa Caroline Stewart-Mackenzie; Lady Ashburton, but he refused her proposal of marriage, and did not remarry. In 1878, he revisited Italy for the first time in the seventeen years since Elizabeth's death, and returned there on several further occasions. In 1887, Browning produced the major work of his later years, *Parleyings with Certain People of Importance in Their Day*. It finally presented the poet speaking in his own voice, engaging in a series of dialogues with long-forgotten figures of literary, artistic, and philosophic history. The Victorian public was baffled by this, and Browning returned to the brief, concise lyric for his last volume, *Asolando* (1889), published on the day of his death.

Browning died at his son's home Ca' Rezzonico in Venice on 12 December 1889. He was buried in Poets' Corner in Westminster Abbey; his grave now lies immediately adjacent to that of Alfred Tennyson.

During his life Browning was awarded many distinctions. He was made LL.D. of Edinburgh, a life Governor of London University, and had the offer of the Lord Rectorship of Glasgow. But he turned down anything that involved public speaking.

**History of sound recording**

At a dinner party on 7 April 1889, at the home of Browning’s friend the artist Rudolf Lehmann, an Edison cylinder phonograph recording was made on a white wax cylinder by Edison's British representative, George Gouraud. In the recording, which still exists, Browning recites part of *How They Brought the Good News from Ghent to Aix* (and can
be heard apologising when he forgets the words).[32] When the recording was played in 1890 on the anniversary of his death, at a gathering of his admirers, it was said to be the first time anyone's voice "had been heard from beyond the grave."[33][34]

**Legacy**

Browning's admirers have tended to temper their praise with reservations about the length and difficulty of his most ambitious poems, particularly *Sordello* and, to a lesser extent, *The Ring and the Book*. Nevertheless, they have included such eminent writers as Henry James, Oscar Wilde, George Bernard Shaw, G. K. Chesterton, Ezra Pound, Jorge Luis Borges, and Vladimir Nabokov. Among living writers, Stephen King's *The Dark Tower* series and A. S. Byatt's *Possession* refer directly to Browning's work.

Today Browning's critically most esteemed poems include the monologues *Childe Roland to the Dark Tower Came*, *Fra Lippo Lippi*, *Andrea Del Sarto*, and *My Last Duchess*. His most popular poems include *Porphyria's Lover*, *How They Brought the Good News from Ghent to Aix*, the diptych *Meeting at Night*, the patriotic *Home Thoughts from Abroad*, and the children's poem *The Pied Piper of Hamelin*. His abortive dinner-party recital of *How They Brought The Good News* was recorded on an Edison wax cylinder, and is believed to be the oldest surviving recording made in the United Kingdom of a notable person.

Browning is now popularly known for such poems as *Porphyria's Lover*, *My Last Duchess*, *How They Brought the Good News from Ghent to Aix*, and *The Pied Piper of Hamelin*, and also for certain famous lines: "Grow old along with me!" (*Rabbi Ben Ezra*), "A man's reach should exceed his grasp" and "Less is more" (*Andrea Del Sarto*), "It was roses, roses all the way" (*The Patriot*), and "God's in His heaven—All's right with the world!" (*Rippa Passes*).

His critical reputation rests mainly on his dramatic monologues in which the words not only convey setting and action but reveal the speaker's character. In a Browning monologue, unlike a soliloquy, the meaning is not what the speaker voluntarily reveals but what he inadvertently gives away usually while rationalising past actions or special pleading his case to a silent auditor. These monologues have been influential, and today the best of them are often treated by teachers and lecturers as paradigm cases of the monologue form. Ian Jack, in his introduction to the Oxford University Press edition of Browning's poems 1833–1864, comments that Thomas Hardy, Rudyard Kipling, Ezra Pound and T. S. Eliot "all learned from Browning's exploration of the possibilities of dramatic poetry and of colloquial idiom."[35]

In Oscar Wilde's dialogue *The Critic as Artist*, Browning is given a famously ironical assessment: "He is the most Shakespearian creature since Shakespeare. If Shakespeare could sing with myriad lips, Browning could stammer through a thousand mouths. [...] Yes, Browning was great. And as what will he be remembered? As a poet? Ah, not as a poet! He will be remembered as a writer of fiction, as the most supreme writer of fiction, it may be, that we have ever had. His sense of dramatic situation was unrivalled, and, if he could not answer his own problems, he could at least put problems forth, and what more should an artist do? Considered from the point of view of a creator of character he ranks next to him who made *Hamlet*. Had he been articulate, he might have sat beside him. The only man who can touch the hem of his garment is *George Meredith*. Meredith is a prose Browning, and so is Browning. He used poetry as a medium for writing in prose."

Probably the most adulatory judgment of Browning by a modern critic comes from Harold Bloom: "Browning is the most considerable poet in English since the major Romantics, surpassing his great contemporary rival Tennyson and the principal twentieth-century poets, including even Yeats, Hardy, and Wallace Stevens. But Browning is a very difficult poet, notoriously badly
served by criticism, and ill-served also by his own accounts of what he was doing as a poet. [...] Yet when you read your way into his world, precisely his largest gift to you is his involuntary unfolding of one of the largest, most enigmatic, and most multipersoned literary and human selves you can hope to encounter.[36]

His work has nevertheless had many detractors, and most of his voluminous output is not widely read. In a largely hostile essay Anthony Burgess wrote: "We all want to like Browning, but we find it very hard."[37] Gerard Manley Hopkins and George Santayana were also critical. The latter expressed his views in the essay "The Poetry of Barbarism," which attacks Browning and Walt Whitman for what he regarded as their embrace of irrationality.

### Cultural references

In 1914 American modernist composer Charles Ives created the Robert Browning Overture, a dense and darkly dramatic piece with gloomy overtones reminiscent of the Second Viennese School.

In 1930 the story of Browning and his wife was made into the play *The Barretts of Wimpole Street*, by Rudolph Besier. It was a success and brought popular fame to the couple in the United States. The role of Elizabeth became a signature role for the actress Katharine Cornell. It was twice adapted into film. It was also the basis of the stage musical *Robert and Elizabeth*, with music by Ron Grainer and book and lyrics by Ronald Millar.

In *The Browning Version* (Terence Rattigan 1948 play or one of several film adaptations), a pupil makes a parting present to his teacher of an inscribed copy of Browning's translation of the *Agamemnon*.

Stephen King's *The Dark Tower* was chiefly inspired by Browning's *Childe Roland to the Dark Tower Came*, whose full text was included in the final volume's appendix.

Michael Dibdin's 1986 crime novel "A Rich Full Death" features Robert Browning as one of the lead characters.

Lines from *Paracelsus* were recited by the character Fox Mulder at the beginning and the end of the 1996 *The X-Files* episode *The Field Where I Died*.

Gabrielle Kimm's 2010 novel *His Last Duchess* is inspired by *My Last Duchess*.

A memorial plaque on the site of Browning's London home, in Warwick Crescent, Maida Vale, was unveiled on 11 December 1993.[38]

Browning Close in Royston, Hertfordshire is named after Robert Browning.

Browning Street in Berkeley, California, is located in an area known as Poets' Corner and is also named after him.

Browning Street in Yokine, Western Australia is named after him, in an area likewise known as Poets' Corner.

Browning Street and Robert Browning School in Walworth, London, near to his birthplace in Camberwell, are named after him.

Two of a group of three culs-de-sac in Little Venice, London, are named Browning Close and Robert Close after him; the third, Elizabeth Close, is named after his wife.[39]
List of works

This section lists the plays and volumes of poetry Browning published in his lifetime. Some individually notable poems are also listed, under the volumes in which they were published. (His only notable prose work, with the exception of his letters, is his Essay on Shelley.)

- **Pauline: A Fragment of a Confession** (1833)
- **Paracelsus** (1835)
- **Strafford** (play) (1837)
- **Sordello** (1840)
- **Bells and Pomegranates No. I: Pippa Passes** (play) (1841)
  - The Year's at the Spring
- **Bells and Pomegranates No. II: King Victor and King Charles** (play) (1842)
- **Bells and Pomegranates No. III: Dramatic Lyrics** (1842)
  - Porphyria's Lover
  - Soliloquy of the Spanish Cloister
  - My Last Duchess
  - The Pied Piper of Hamelin
  - Count Gismond
  - Johannes Agricola in Meditation
- **Bells and Pomegranates No. IV: The Return of the Druses** (play) (1843)
- **Bells and Pomegranates No. V: A Blot in the Scutcheon** (play) (1843)
- **Bells and Pomegranates No. VI: Colombe's Birthday** (play) (1844)
- **Bells and Pomegranates No. VII: Dramatic Romances and Lyrics** (1845)
  - The Laboratory
  - How They Brought the Good News from Ghent to Aix
  - The Bishop Orders His Tomb at Saint Praxed's Church
  - The Lost Leader
  - Home Thoughts from Abroad
  - Meeting at Night
- **Bells and Pomegranates No. VIII: Luria and A Soul's Tragedy** (plays) (1846)
- **Christmas-Eve and Easter-Day** (1850)
- **Men and Women** (1855)
  - Love Among the Ruins
  - A Toccata of Galuppi's
  - Childe Roland to the Dark Tower Came
  - Fra Lippo Lippi
  - Andrea Del Sarto
  - The Patriot
  - The Last Ride Together
  - Memorabilia
  - Cleon
  - How It Strikes a Contemporary
  - The Statue and the Bust
  - A Grammarian's Funeral
  - An Epistle Containing the Strange Medical Experience of Karshish, the Arab Physician
  - Bishop Blougram's Apology
  - Master Hugues of Saxe-Gotha
  - By the Fire-side
- **Dramatis Personae** (1864)
  - Caliban upon Setebos
- Rabbi Ben Ezra
- Abt Vogler
- Mr. Sludge, "The Medium"
- Prospice
- A Death in the Desert
- The Ring and the Book (1868–69)
- Balaustion's Adventure (1871)
- Prince Hohenstiel-Schwangau, Saviour of Society (1871)
- Filine at the Fair (1872)
- Red Cotton Night-Cap Country or, Turf and Towers (1873)
- Aristophanes' Apology (1875)
  - Thamuris Marching
- The Inn Album (1875)
- Pacchiarotto, and How He Worked in Distempe (1876)
  - Numpholetos
- The Agamemnon of Aeschylus (1877)
- La Saisiaz and The Two Poets of Croisic (1878)
- Dramatic Idylls (1879)
- Dramatic Idylls: Second Series (1880)
  - Pan and Luna
- Jocoseria (1883)
- Ferishtah's Fancies (1884)
- Parleyings with Certain People of Importance in Their Day (1887)
- Asolando (1889)
  - Prologue
  - Summum Bonum
  - Bad Dreams III
  - Flute-Music, with an Accompaniment
  - Epilogue

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External links

- Profile and poems written and audio at the Poetry Archive
- Profile and poems at the Poetry Foundation
- Profile and poems at Poets.org
- The Browning: A Research Guide (Baylor University)
- The Browning Letters Project (Baylor University)
- The Browning Collection at Balliol College, University of Oxford
- The Browning Society
- Works by Robert Browning at Project Gutenberg
- Works by Robert Browning at Faded Page (Canada)
- Works by or about Robert Browning at Internet Archive
- Works by Robert Browning at LibriVox (public domain audiobooks)
- An analysis of “Home Thoughts, From Abroad”
- Browning archive at the Harry Ransom Center at The University of Texas at Austin
- The British Library – Robert Browning read by Robert Hardy and Greg Wise (hear audio recordings of Browning's poetry with accompanying biography and discussion)

Alfred Tennyson, 1st Baron Tennyson FRS (6 August 1809 – 6 October 1892) was a British poet. He was the Poet Laureate of Great Britain and Ireland during much of Queen Victoria's reign and remains one of the most popular British poets.[3]

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Summary style and notable poems
Tennyson excelled at penning short lyrics, such as "Break, Break, Break", "The Charge of the Light Brigade", "Tears, Idle Tears", and "Crossing the Bar". Much of his verse was based on classical mythological themes, such as Ulysses, although "In Memoriam A.H.H." was written to commemorate his friend Arthur Hallam, a fellow poet and student at Trinity College, Cambridge after he died of a stroke at the age of 22.[4] Tennyson also wrote some notable blank verse including Idylls of the King, "Ulysses", and "Tithonus". During his career, Tennyson attempted drama, but his plays enjoyed little success. A number of phrases from Tennyson's work have become commonplaces of the English language, including "Nature, red in tooth and claw" (In Memoriam A.H.H.), "'Tis better to have loved and lost / Than never to have loved at all", "Theirs not to reason why, / Theirs but to do and die", "My strength is as the strength of ten, / Because my heart is pure", "To strive, to seek, to find, and not to yield", "Knowledge comes, but Wisdom lingers", and "The old order changeth, yielding place to new". He is the ninth most frequently quoted writer in The Oxford Dictionary of Quotations.[5]

Early life
Tennyson was born on 6 August 1809 in Somersby, Lincolnshire, England. He was born into a middle-class line of Tennysons, but also had a noble and royal ancestry (no details supplied).

His father, George Clayton Tennyson (1778–1831), was rector of Somersby (1807–1831), also rector of Benniworth (1802–1831) and Bag Enderby, and vicar of Grimsby (1815). Rev. George Clayton Tennyson raised a large family and "was a man of superior abilities and varied attainments, who tried his hand with fair success in architecture, painting, music, and poetry. He was comfortably well off for a country clergyman and his shrewd money management enabled the family to spend summers at Mablethorpe and Skegness on the eastern coast of England". Alfred Tennyson's mother, Elizabeth Fytche (1781–1865), was the daughter of Stephen Fytche (1734–1799), vicar of St. James Church, Louth (1764) and rector of Withcall (1780), a small village between Horncastle and Louth. Tennyson's father "carefully attended to the education and training of his children".

Tennyson and two of his elder brothers were writing poetry in their teens and a collection of poems by all three was published locally when Alfred was only 17. One of those brothers, Charles Tennyson Turner, later married Louisa Sellwood, the younger sister of Alfred's future wife; the other was Frederick Tennyson. Another of Tennyson's brothers, Edward Tennyson, was institutionalised at a private asylum.

**Education and first publication**

Tennyson was a student of King Edward VI Grammar School, Louth from 1816 to 1820. He entered Trinity College, Cambridge, in 1827, where he joined a secret society called the Cambridge Apostles. A portrait of Tennyson by George Frederic Watts is in Trinity's collection.

At Cambridge, Tennyson met Arthur Hallam and William Henry Brookfield, who became his closest friends. His first publication was a collection of "his boyish rhymes and those of his elder brother Charles" entitled *Poems by Two Brothers*, published in 1827.

In 1829, Tennyson was awarded the Chancellor's Gold Medal at Cambridge for one of his first pieces, "Timbuktu". Reportedly, "it was thought to be no slight honour for a young man of twenty to win the chancellor's gold medal". He published his first solo collection of poems, *Poems Chiefly Lyrical* in 1830. "Claribel" and "Mariana", which later took their place among Tennyson's most celebrated poems, were included in this volume. Although decried by some critics as overly sentimental, his verse soon proved popular and brought Tennyson to the attention of well-known writers of the day, including Samuel Taylor Coleridge.

**Return to Lincolnshire, second publication, Epping Forest**

In the spring of 1831, Tennyson's father died, requiring him to leave Cambridge before taking his degree. He returned to the rectory, where he was permitted to live for another six years and shared responsibility for his widowed mother and the family. Arthur Hallam came to stay with his family during the summer and became engaged to Tennyson's sister, Emilia Tennyson.
In 1833 Tennyson published his second book of poetry, which notably included the first version of *The Lady of Shalott*. The volume met heavy criticism, which so discouraged Tennyson that he did not publish again for ten years, although he did continue to write. That same year, Hallam died suddenly and unexpectedly after suffering a cerebral haemorrhage while on a holiday in Vienna. Hallam's death had a profound impact on Tennyson and inspired several poems, including "In the Valley of Cauteretz" and *In Memoriam A.H.H.*, a long poem detailing the "Way of the Soul".\[12\]

Tennyson and his family were allowed to stay in the rectory for some time, but later moved to Beech Hill Park, High Beach, deep within Epping Forest, Essex, about 1837. Tennyson's son recalled: "there was a pond in the park on which in winter my father might be seen skating, sailing about on the ice in his long blue cloak. He liked the nearness of London, whither he resorted to see his friends, but he could not stay in town even for a night, his mother being in such a nervous state that he did not like to leave her." \[12\] Tennyson befriended a Dr Allen, who ran a nearby asylum whose patients then included the poet John Clare.\[13\] An unwise investment in Dr Allen's ecclesiastical wood-carving enterprise soon led to the loss of much of the family fortune, and led to a bout of serious depression.\[12\] Tennyson moved to London in 1840 and lived for a time at Chapel House, Twickenham.

### Third publication

In 1842, while living modestly in London, Tennyson published the two volume *Poems*, of which the first included works already published and the second was made up almost entirely of new poems. They met with immediate success; poems from this collection, such as *Locksley Hall*, "Break, Break, Break", and *Ulysses*, and a new version of *The Lady of Shalott*, have met enduring fame. *The Princess: A Medley*, a satire on women's education that came out in 1847, was also popular for its lyrics. W. S. Gilbert later adapted and parodied the piece twice: in *The Princess* (1870) and in *Princess Ida* (1884).

It was in 1850 that Tennyson reached the pinnacle of his career, finally publishing his masterpiece *In Memoriam A.H.H.*, dedicated to Hallam. Later the same year, he was appointed Poet Laureate, succeeding William Wordsworth. In the same year (on 13 June), Tennyson married Emily Sellwood, whom he had known since childhood, in the village of Shiplake. They had two sons, Hallam Tennyson (b. 11 August 1852)—named after his friend—and Lionel (b. 16 March 1854).

Tennyson rented Farringford House on the Isle of Wight in 1853, eventually buying it in 1856.\[14\] He eventually found that there were too many starstruck tourists who pestered him in Farringford, so he moved to Aldworth, in West Sussex in 1869.\[15\] However, he retained Farringford, and regularly returned there to spend the winters.

### Poet Laureate

In 1850, after William Wordsworth's death and Samuel Rogers' refusal, Tennyson was appointed to the position of Poet Laureate; Elizabeth Barrett Browning and Leigh Hunt had also been considered.\[16\] He held the position until his own death in 1892, the longest tenure of any laureate before or since. Tennyson fulfilled the requirements of this position by turning out appropriate but often uninspired verse, such as a poem of greeting to Princess Alexandra of Denmark when she arrived in Britain to marry the future King Edward VII. In 1855, Tennyson produced one of his best-known works, "The Charge of the Light Brigade", a dramatic tribute to the British cavalrymen involved in an ill-advised charge on 25 October 1854, during the Crimean War. Other esteemed works written in the post of Poet Laureate include "Ode on the Death of the Duke of Wellington" and "Ode Sung at the Opening of the International Exhibition".
Tennyson initially declined a baronetcy in 1865 and 1868 (when tendered by Disraeli), finally accepting a peerage in 1883 at Gladstone's earnest solicitation. In 1884 Victoria created him Baron Tennyson, of Aldworth in the County of Sussex and of Freshwater in the Isle of Wight.[17] He took his seat in the House of Lords on 11 March 1884.[7]

Tennyson also wrote a substantial quantity of unofficial political verse, from the bellicose "Form, Riflemen, Form", on the French crisis of 1859 and the Creation of the Volunteer Force, to "Steersman, be not precipitate in thine act/of steering", deploving Gladstone's Home Rule Bill. Tennyson's family were Whigs by tradition and Tennyson's own politics fit the Whig mold, although he would also vote for the Liberal Party after the Whigs dissolved.[18][19] Tennyson believed that society should progress through gradual and steady reform, not revolution, and this attitude was reflected in his attitude toward universal suffrage, which he did not outright reject, but recommended only after the masses had been properly educated and adjusted to self-government.[18]

Virginia Woolf wrote a play called Freshwater, showing Tennyson as host to his friends Julia Margaret Cameron and G.F. Watts.[20]

Tennyson was the first to be raised to a British peerage for his writing. A passionate man with some peculiarities of nature, he was never particularly comfortable as a peer, and it is widely held that he took the peerage in order to secure a future for his son Hallam.

Colonel George Edward Gouraud, Thomas Edison's European agent, made sound recordings of Tennyson reading his own poetry, late in his life. They include recordings of "The Change of the Light Brigade", and excerpts from "The splendour falls" (from The Princess), "Come into the garden" (from Maud), "Ask me no more", "Ode on the death of the Duke of Wellington" and "Lancelot and Elaine". The sound quality is poor as wax cylinder recordings usually are.

Towards the end of his life Tennyson revealed that his "religious beliefs also defied convention, leaning towards agnosticism and pandeism".[21] In a characteristically Victorian manner, Tennyson combines a deep interest in contemporary science with an unorthodox, even idiosyncratic, Christian belief.[22] Famously, he wrote in In Memoriam: "There lives more faith in honest doubt, believe me, than in half the creeds." In Maud, 1855, he wrote: "The churches have killed their Christ". In "Locksley Hall Sixty Years After," Tennyson wrote: "Christian love among the churches look'd the twin of heathen hate." In his play Becket, he wrote: "We are self-uncertain creatures, and we may yea, even when we know not, mix our spites and private hates with our defence of Heaven". Tennyson recorded in his Diary (p. 127): "I believe in Pantheism of a sort". His son's biography confirms that Tennyson was an unorthodox Christian, noting that Tennyson praised Giordano Bruno and Spinoza on his deathbed, saying of Bruno, "His view of God is in some ways mine", in 1892.[23]

Tennyson continued writing into his eighties. He died on 6 October 1892 at Aldworth, aged 83. He was buried at Westminster Abbey. A memorial was erected in All Saints' Church, Freshwater. His last words were, "Oh that press will have me now!"[24] He left an estate of £57,206.[25] Tennyson Down and the Tennyson Trail on the Isle of Wight are named after him, and a monument to him stands on top of Tennyson Down. Lake Tennyson in New Zealand's high country, named by Frederick Weld, is assumed to be named after Lord Tennyson.[26]
He was succeeded as 2nd Baron Tennyson by his son, Hallam, who produced an authorised biography of his father in 1897, and was later the second Governor-General of Australia.

**Tennyson and the Queen**

Although Prince Albert was largely responsible for Tennyson's appointment as Laureate, Queen Victoria became an ardent admirer of Tennyson's work, writing in her diary that she was "much soothed & pleased" by reading "In Memoriam A.H.H." after Albert's death.[27]

The two met twice, first in April 1862, when Victoria wrote in her diary, "very peculiar looking, tall, dark, with a fine head, long black flowing hair & a beard, oddly dressed, but there is no affection about him."[28]

Tennyson met her a second time just over two decades later, on 7 August 1883, and the Queen told him what a comfort "In Memoriam A.H.H." had been.[29]

**The art of Tennyson's poetry**

As source material for his poetry, Tennyson used a wide range of subject matter ranging from medieval legends to classical myths and from domestic situations to observations of nature. The influence of John Keats and other Romantic poets published before and during his childhood is evident from the richness of his imagery and descriptive writing.[30] He also handled rhythm masterfully. The insistent beat of *Break, Break, Break* emphasises the relentless sadness of the subject matter. Tennyson's use of the musical qualities of words to emphasise his rhythms and meanings is sensitive. The language of "I come from haunts of coot and hern" lilts and ripples like the brook in the poem and the last two lines of "Come down O maid from yonder mountain height" illustrate his telling combination of onomatopoeia, alliteration, and assonance.

The moan of doves in immemorial elms
And murmuring of innumerable bees.

Tennyson was a craftsman who polished and revised his manuscripts extensively, to the point where his efforts at self-editing were described by his contemporary Robert Browning as "insane", symptomatic of "mental infirmity".[31] His complex compositional practice and frequent redrafting also demonstrates a dynamic relationship between images and text, as can be seen in the many notebooks he worked in.[32] Few poets have used such a variety of styles with such an exact understanding of metre; like many Victorian poets, he experimented in adapting the quantitative metres of Greek and Latin poetry to English.[33] He reflects the Victorian period of his maturity in his feeling for order and his tendency towards moralising. He also reflects a concern common among Victorian writers in being troubled by the conflict between religious faith and expanding scientific knowledge.[34] Like many writers who write a great deal over a long time, his poetry is occasionally uninspired, but his personality rings throughout all his works. Tennyson possessed a strong poetic power, which his early readers often attributed to his "Englishness" and his masculinity.[35] Well known among his longer works are *Maud* and *Idylls of the King*, the latter arguably the most famous Victorian adaptation of the legend of King Arthur and the
Knights of the Round Table. A common thread of grief, melancholy, and loss connects much of his poetry (including Mariana, The Lotos Eaters, Tears, Idle Tears, In Memoriam), possibly reflecting Tennyson's own lifelong struggle with debilitating depression. T. S. Eliot famously described Tennyson as "the saddest of all English poets", whose technical mastery of verse and language provided a "surface" to his poetry's "depths, to the abyss of sorrow". Other poets such as W. H. Auden maintained a more critical stance, stating that Tennyson was the "stupidest" of all the English poets, adding that: "There was little about melancholia he didn't know; there was little else that he did.

Influence on Pre-Raphaelite artists

Tennyson's early poetry, with its medievalism and powerful visual imagery, was a major influence on the Pre-Raphaelite Brotherhood. In 1848, Dante Gabriel Rossetti and William Holman Hunt made a list of "Immortals", artistic heroes whom they admired, especially from literature, notably including Keats and Tennyson, whose work would form subjects for PRB paintings. The Lady of Shalott alone was a subject for Rossetti, Hunt, John William Waterhouse (three versions), and Elizabeth Siddall.

Tennyson heraldry

An heraldic achievement of Alfred, Lord Tennyson exists in an 1884 stained-glass window in the Hall of Trinity College, Cambridge, showing arms: Gules, a bend nebuly or thereon a chaplet vert between three leopard's faces jessant-de-lys of the second; Crest: A dexter arm in armour the hand in a gauntlet or grasping a broken tilting spear enfiled with a garland of laurel; Supporters: Two leopards rampant guardant gules semée de lys and ducally crowned or; Motto: Respiciens Prospiciens. These are a difference of the arms of Thomas Tenison (1636–1715), Archbishop of Canterbury, themselves a difference of the arms of the 13th-century Denys family of Glamorgan and Siston in Gloucestershire, themselves a difference of the arms of Thomas de Cantilupe (c. 1218 – 1282), Bishop of Hereford, henceforth the arms of the See of Hereford; the name "Tennyson" signifies "Denys's son", although no connection between the two families is recorded.

Partial list of works

- From Poems, Chiefly Lyrical (1830):
  - "Nothing Will Die"[41]
  - "All Things Will Die"[42]
  - "The Dying Swan"
  - "The Kraken!"
  - "Mariana"
  - "Lady Clara Vere de Vere" (1832)
- From Poems (1833):
  - "The Lotos-Eaters"
  - "The Lady of Shalott" (1832, 1842) – three versions painted by J. W. Waterhouse (1888, 1894, and 1916)
  - "St. Simeon Stylites" (1833)
  - "Break, Break, Break" (1842)
- From Poems (1842):

Stained glass at Ottawa Public Library features Charles Dickens, Archibald Lampman Duncan Campbell Scott, Lord Byron, Alfred, Lord Tennyson, William Shakespeare, Thomas Moore

John William Waterhouse's The Lady of Shalott, 1888 (Tate Britain, London)
- "Locksley Hall"
- "Vision of Sin"[43]
- "The Two Voices" (1834)
- "Ulysses" (1833)

From *The Princess; A Medley* (1847)
- "The Princess"
- "Godiva"
- "Now Sleeps the Crimson Petal" – it later appeared as a song in the film *Vanity Fair*, with musical arrangement by Mychael Danna
- "Tears, Idle Tears"
- "In Memoriam A.H.H." (1849)
- "Ring Out, Wild Bells" (1850)
- "The Eagle" (1851)
- "The Sister's Shame"[44]

From *Maud; A Monodrama* (1855/1856)
- "Maud"
- "The Charge of the Light Brigade" (1854) – an early recording exists of Tennyson reading this
- "Idylls of the King" (1859–1885)

From *Enoch Arden and Other Poems* (1862/1864)
- "Enoch Arden"
- "Tithonus"
- "Flower in the crannied wall" (1869)
- *The Window* – song cycle with Arthur Sullivan (1871)
- *Harold* (1876) – began a revival of interest in King Harold
- *Idylls of the King* (composed 1833–1874)
- *Montenegro* (1877)
- *Becket* (1884)[45]
- *Crossing the Bar* (1889)
- *The Foresters* – a play with incidental music by Arthur Sullivan (1891)
- *Kapiolani* (published after his death by Hallam Tennyson)[46]

References

6. Alfred Lord Tennyson: A Brief Biography Glenn Everett, Associate Professor of English, University of Tennessee at Martin


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Break, Break, Break, on thy cold gray Stones, o Sea, a photograph by Rudolf Eickemeyer Jr. The title is a quote from the 1842 poem.
Bibliography


External links

- "Tennyson", a poem by Florence Earle Coates
- Tennyson's Grave, Westminster Abbey
- Poems by Alfred Tennyson
- Tennyson index entry at Poets' Corner
- Biography & Works (public domain)
- Online copy of *Locksley Hall*
- Selected Poems of A. Tennyson
- The Twickenham Museum – Alfred Lord Tennyson in Twickenham
- Farringford Holiday Cottages and Restaurant, Home of Tennyson, Isle of Wight
- Works by Alfred Tennyson, 1st Baron Tennyson at Project Gutenberg
- Works by or about Alfred, Lord Tennyson at Internet Archive
- Works by Alfred, Lord Tennyson at LibriVox (public domain audiobooks)
- Settings of Alfred Tennyson's poetry in the Choral Public Domain Library
- The Louverture Project: Anacaona – poem by Alfred Tennyson – poem about the Taíno queen
- Selected Works at Poetry Index
- Sweet and Low
- Recording of Tennyson reciting “The Charge of the Light Brigade”
- A substantial collection of Tennyson's works are held at Special Collections and Archives, Cardiff University
- Alfred, Lord Tennyson at the British Library
- Archival material at Leeds University Library
- Tennyson's Notebooks in the collections of the Wren Library, fully digitised in Cambridge Digital Library
- The Baron Alfred Tennyson digital collection from the Harry Ransom Center at the University of Texas at Austin.
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Walt Whitman

Walter "Walt" Whitman (/ˈhwɪtman/; May 31, 1819 – March 26, 1892) was an American poet, essayist, and journalist. A humanist, he was a part of the transition between transcendentalism and realism, incorporating both views in his works. Whitman is among the most influential poets in the American canon, often called the father of free verse. His work was very controversial in its time, particularly his poetry collection *Leaves of Grass*, which was described as obscene for its overt sexuality.

Born in Huntington on Long Island, Whitman worked as a journalist, a teacher, a government clerk, and—in addition to publishing his poetry—was a volunteer nurse during the American Civil War. Early in his career, he also produced a temperance novel, *Franklin Evans* (1842). Whitman's major work, *Leaves of Grass*, was first published in 1855 with his own money. The work was an attempt at reaching out to the common person with an American epic. He continued expanding and revising it until his death in 1892. After a stroke towards the end of his life, he moved to Camden, New Jersey, where his health further declined. When he died at age 72, his funeral became a public spectacle.

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Life and work

Early life

Walter Whitman was born on May 31, 1819, in West Hills, Town of Huntington, Long Island, to parents with interests in Quaker thought, Walter (1789–1855) and Louisa Van Velsor Whitman (1795–1873). The second of nine children,[4] he was immediately nicknamed "Walt" to distinguish him from his father.[5] Walter Whitman, Sr. named three of his seven sons after American leaders: Andrew Jackson George Washington, and Thomas Jefferson. The oldest was named Jesse and another boy died unnamed at the age of six months. The couple's sixth son, the youngest, was named Edward.[5] At age four, Whitman moved with his family from West Hills to Brooklyn, living in a series of homes, in part due to bad investments.[6] Whitman looked back on his childhood as generally restless and unhappy, given his family's difficult economic status.[7] One happy moment that he later recalled was when he was lifted in the air and kissed on the cheek by the Marquis de Lafayette during a celebration in Brooklyn on July 4, 1825.[8]

At age eleven Whitman concluded formal schooling.[9] He then sought employment for further income for his family; he was an office boy for two lawyers and later was an apprentice and printer's devil for the weekly Long Island newspaper the Patriot, edited by Samuel E. Clements.[10] There, Whitman learned about the printing press and typesetting.[11] He may have written "sentimental bits" of filler material for occasional issues.[12] Clements aroused controversy when he and two friends attempted to dig up the corpse of Elias Hicks to create a plaster mold of his head.[13] Clements left the Patriot shortly afterward, possibly as a result of the controversy.[14]

Early career

The following summer Whitman worked for another printer, Erastus Worthington, in Brooklyn.[15] His family moved back to West Hills in the spring, but Whitman remained and took a job at the shop of Alden Spooner, editor of the leading Whig weekly newspaper the Long-Island Star.[15] While at the Star, Whitman became a regular patron of the local library, joined a town debating society, began attending theater performances,[16] and anonymously published some of his earliest poetry in the New-York Mirror.[17] At age 16 in May 1835, Whitman left the Star and Brooklyn.[18] He moved to New York City to work as a compositor[19] though, in later years, Whitman could not remember where.[20] He attempted to find further work but had difficulty, in part due to a severe fire in the printing and publishing district,[20] and in part due to a general collapse in the economy leading up to the Panic of 1837.[21] In May 1836, he rejoined his family, now living in Hempstead, Long Island.[22] Whitman taught intermittently at various schools until the spring of 1838, though he was not satisfied as a teacher.[23]

After his teaching attempts, Whitman went back to Huntington, New York, to found his own newspaper, the Long-Islander. Whitman served as publisher, editor, pressman, and distributor and even provided home delivery. After ten months, he sold the publication to E. O. Crowell, whose first issue appeared on July 12, 1839.[24] There are no known surviving copies of the Long-Islander published under Whitman.[25] By the summer of 1839, he found a job as a typesetter in Jamaica, Queens with the Long Island Democrat edited by James J. Brenton.[24] He left shortly thereafter, and made another attempt at teaching from the winter of 1840 to the spring of 1841.[26] One story, possibly apocryphal, tells of Whitman's being chased away from a teaching job in Southold, New York, in 1840. After a local preacher called him a "Sodomite", Whitman was allegedly tarred and feathered. Biographer Justin Kaplan notes that the story is likely untrue, because Whitman regularly vacationed in the town thereafter.[27] Biographer Jerome Loving calls the incident a "myth".[28] During this time, Whitman published a series of ten editorials, called "Sun-Down Papers—From the Desk of a Schoolmaster", in three newspapers between the winter of 1840 and July 1841. In these essays, he adopted a constructed persona, a technique he would employ throughout his career.[29]
Whitman moved to New York City in May, initially working a low-level job at the New World, working under Park Benjamin, Sr and Rufus Wilmot Griswold. He continued working for short periods of time for various newspapers; in 1842 he was editor of the Aurora and from 1846 to 1848 he was editor of the Brooklyn Eagle.

He also contributed freelance fiction and poetry throughout the 1840s. Whitman lost his position at the Brooklyn Eagle in 1848 after siding with the free-soil "Barnburner" wing of the Democratic party against the newspaper's owner, Isaac Van Anden, who belonged to the conservative, or "Hunker", wing of the party. Whitman was a delegate to the 1848 founding convention of the Free Soil Party, which was concerned about the threat slavery would pose to free white labor and northern businessmen moving into the newly colonised western territories. Abolitionist William Lloyd Garrison derided the party philosophy as "white manism."

In 1852, he serialized a novel titled Life and Adventures of Jack Engle: An Autobiography: A Story of New York at the Present Time in which the Reader Will Find Some Familiar Characters in six installments of New York's The Sunday Dispatch. In 1858, Whitman published a 47,000 word series called Manly Health and Training under the pen name Mose Velsor. Apparently he drew the name Velsor from Van Velsor, his mother's family name. This self-help guide recommends beards, nude sunbathing, comfortable shoes, bathing daily in cold water, eating meat almost exclusively, plenty of fresh air, and getting up early each morning. Present-day writers have called Manly Health and Training "quirky", "so over the top", "a pseudoscientific tract" and "wacky".

Leaves of Grass

Whitman claimed that after years of competing for "the usual rewards", he determined to become a poet. He first experimented with a variety of popular literary genres which appealed to the cultural tastes of the period. As early as 1850, he began writing what would become Leaves of Grass, a collection of poetry which he would continue editing and revising until his death. Whitman intended to write a distinctly American epic and used free verse with a cadence based on the Bible. At the end of June 1855, Whitman surprised his brothers with the already-printed first edition of Leaves of Grass. George "didn't think it worth reading".

Whitman paid for the publication of the first edition of Leaves of Grass himself and had it printed at a local print shop during their breaks from commercial jobs. A total of 795 copies were printed. No name is given as author; instead, facing the title page was an engraved portrait done by Samuel Hollyer, but 500 lines into the body of the text he calls himself "Walt Whitman, an American, one of the roughs, a kosmos, disorderly, fleshly, and sensual, no sentimentalist, no stander above men or women or apart from them, no more modest than immodest". The inaugural volume of poetry was preceded by a prose preface of 827 lines. The succeeding untitled twelve poems totaled 2315 lines—1336 lines belonging to the first untitled poem, later called "Song of Myself". The book received its strongest praise from Ralph Waldo Emerson, who wrote a flattering five-page letter to Whitman and spoke highly of the book to friends. The first edition of Leaves of Grass was widely distributed and stirred up significant interest, in part due to Emerson's approval, but was occasionally criticized for the seemingly "obscene" nature of the poetry. Geologist John Peter Lesley wrote to Emerson, calling the book "trashyproane & obscure" and the author "a pretentious ass". On July 11, 1855, a few days after Leaves of Grass was published, Whitman's father died at the age of 65.

In the months following the first edition of Leaves of Grass, critical responses began focusing more on the potentially offensive sexual themes. Though the second edition was already printed and bound, the publisher almost did not release it. In the end, the edition went to
During the first publications of *Leaves of Grass*, Whitman had financial difficulties and was forced to work as a journalist again, specifically with Brooklyn's *Daily Times* starting in May 1857. As an editor, he oversaw the paper's contents, contributed book reviews, and wrote editorials. He left the job in 1859, though it is unclear whether he was fired or chose to leave. Whitman, who typically kept detailed notebooks and journals, left very little information about himself in the late 1850s.

**Civil War years**

As the American Civil War was beginning, Whitman published his poem "Beat! Beat! Drums!" as a patriotic rally call for the North. Whitman's brother George had joined the Union army and began sending Whitman several vividly detailed letters of the battle front. On December 16, 1862, a listing of fallen and wounded soldiers in the *New York Tribune* included "First Lieutenant G. W. Whitmore", which Whitman worried was a reference to his brother George. He made his way south immediately to find him, though his wallet was stolen on the way. "Walking all day and night, unable to ride, trying to get information, trying to get access to big people", Whitman later wrote, he eventually found George alive, with only a superficial wound on his cheek. Whitman, profoundly affected by seeing the wounded soldiers and the heaps of their amputated limbs, left for Washington on December 28, 1862, with the intention of never returning to New York.

In Washington, D.C., Whitman's friend Charley Eldridge helped him obtain part-time work in the army paymaster's office, leaving time for Whitman to volunteer as a nurse in the army hospitals. He would write of this experience in "The Great Army of the Sick", published in a New York newspaper in 1863 and, 12 years later, in a book called *Memoranda During the War*. He then contacted Emerson, this time to ask for help in obtaining a government post. Another friend, John Trowbridge, passed on a letter of recommendation from Emerson to Salmon P. Chase, Secretary of the Treasury, hoping he would grant Whitman a position in that department. Chase, however, did not want to hire the author of such a disreputable book as *Leaves of Grass*.

The Whitman family had a difficult end to 1864. On September 30, 1864, Whitman's brother George was captured by Confederates in Virginia and another brother, Andrew Jackson, died of tuberculosis compounded by alcoholism on December 3. That month, Whitman committed his brother Jesse to the Kings County Lunatic Asylum. Whitman's spirits were raised, however, when he finally got a better-paying government post as a low-grade clerk in the Bureau of Indian Affairs in the Department of the Interior, thanks to his friend William Douglas O'Connor. O'Connor, a poet, daguerreotypist and an editor at *The Saturday Evening Post*, had written to William Tod Otto, Assistant Secretary of the Interior, on Whitman's behalf. Whitman began the new appointment on January 24, 1865, with a yearly salary of $1,200. A month later, on February 24, 1865, George was released from capture and granted a furlough because of his poor health. By May 1, Whitman received a promotion to a slightly higher clerkship and published *Drum-Taps*. 

*Leaves of Grass* was revised and re-released in 1860 again in 1867, and several more times throughout the remainder of Whitman's life. Several well-known writers admired the work enough to visit Whitman, including Amos Bronson Alcott and Henry David Thoreau.

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**Whitman as photographed by Mathew Brady**

Walt Whitman's handwritten manuscript for "Broadway 1861"
Effective June 30, 1865, however, Whitman was fired from his job.\[82]\ His dismissal came from the new Secretary of the Interior, former Iowa Senator James Harlan.\[83]\ Though Harlan dismissed several clerks who “were seldom at their respective desks”, he may have fired Whitman on moral grounds after finding an 1860 edition of *Leaves of Grass*.\[83]\ O’Connor protested until J. Hubble Ashton had Whitman transferred to the Attorney General’s office on July 1.\[84]\ O’Connor, though, was still upset and vindicated Whitman by publishing a biased and exaggerated biographical study, *The Good Gray Poet*, in January 1866. The fifty-cent pamphlet defended Whitman as a wholesome patriot, established the poet’s nickname and increased his popularity.\[85]\ Also aiding in his popularity was the publication of “O Captain! My Captain!”, a relatively conventional poem on the death of Abraham Lincoln, the only poem to appear in anthologies during Whitman’s lifetime.\[86]\ 

Part of Whitman’s role at the Attorney General’s office was interviewing former Confederate soldiers for Presidential pardons. “There are real characters among them”, he later wrote, “and you know I have a fancy for anything out of the ordinary.”\[87]\ In August 1866, he took a month off in order to prepare a new edition of *Leaves of Grass* which would not be published until 1867 after difficulty in finding a publisher.\[88]\ He hoped it would be its last edition.\[89]\ In February 1868, *Poems of Walt Whitman* was published in England thanks to the influence of William Michael Rossetti,\[90]\ with minor changes that Whitman reluctantly approved.\[91]\ The edition became popular in England, especially with endorsements from the highly respected writer Anne Gilchrist.\[92]\ Another edition of *Leaves of Grass* was issued in 1871, the same year it was mistakenly reported that its author died in a railroad accident.\[93]\ As Whitman’s international fame increased, he remained at the attorney general’s office until January 1872.\[94]\ He spent much of 1872 caring for his mother who was now nearly eighty and struggling with arthritis.\[95]\ He also traveled and was invited to Dartmouth College to give the commencement address on June 26, 1872.\[96]\ 

### Health decline and death

After suffering a paralytic stroke in early 1873, Whitman was induced to move from Washington to the home of his brother—George Washington Whitman, an engineer—at 431 Stevens Street in Camden, New Jersey. His mother, having fallen ill, was also there and died that same year in May. Both events were difficult for Whitman and left him depressed. He remained at his brother’s home until buying his own in 1884.\[97]\ However, before purchasing his home, he spent the greatest period of his residence in Camden at his brother’s house in Stevens Street. While in residence there he was very productive, publishing three versions of *Leaves of Grass* among other works. He was also last fully physically active in this house, receiving both Oscar Wilde and Thomas Eakins. His other brother, Edward, an “invalid” since birth, lived in the house.

When his brother and sister-in-law were forced to move for business reasons, he bought his own house at 328 Mickle Street (now 330 Dr. Martin Luther King Jr. Boulevard).\[98]\ First taken care of by tenants, he was completely bedridden for most of his time in Mickle Street. During this time, he began socializing with Mary Oakes Davis—the widow of a sea captain. She was a neighbor, boarding with a family in Bridge Avenue just a few blocks from Mickle Street.\[99]\ She moved in with Whitman on February 24, 1885, to serve as his housekeeper in exchange for free rent. She brought with her a cat, a dog, two turtledoves, a canary, and other assorted animals.\[100]\ During this time, Whitman produced further editions of *Leaves of Grass* in 1876, 1881, and 1889.

While in Southern New Jersey, Whitman spent a good portion of his time in the then quite pastoral community of Laurel Springs, between 1876 and 1884, converting one of the Stafford Farm buildings to his summer home. The restored summer home has been preserved as a museum by the local historical society. Part of his *Leaves of Grass* was written here, and in his *Specimen Days* he wrote of the spring, creek and lake. To him, Laurel Lake was “the prettiest lake in: either America or Europe.”\[101]\ 

As the end of 1891 approached, he prepared a final edition of *Leaves of Grass*, a version that has been nicknamed the “Deathbed Edition.” He wrote, “L. of G. at last complete—after 33 y’rs of hackling at it, all times & moods of my life, fair weather & foul, all parts of the land, and peace & war, young & old.”\[102]\ Preparing for death, Whitman commissioned a granite mausoleum shaped like
Whitman died on March 26, 1892.[106] An autopsy revealed his lungs had diminished to one-eighth their normal breathing capacity, a result of bronchial pneumonia,[103] and that an egg-sized abscess on his chest had eroded one of his ribs. The cause of death was officially listed as "pleurisy of the left side, consumption of the right lung, general miliary tuberculosis and parenchymatous nephritis."[107] A public viewing of his body was held at his Camden home; over 1,000 people visited in three hours.[2] Whitman's oak coffin was barely visible because of all the flowers and wreaths left for him.[107] Four days after his death, he was buried in his tomb at Harleigh Cemetery in Camden.[2] Another public ceremony was held at the cemetery, with friends giving speeches, live music, and refreshments.[3] Whitman's friend, the orator Robert Ingersoll, delivered the eulogy.[108] Later, the remains of Whitman's parents and two of his brothers and their families were moved to the mausoleum.[109]

Writing

Whitman's work breaks the boundaries of poetic form and is generally prose-like.[1] He also used unusual images and symbols in his poetry, including rotting leaves, tufts of straw, and debris.[110] He also openly wrote about death and sexuality, including prostitution.[89] He is often labeled as the father of free verse, though he did not invent it.[1]

Poetic theory

Whitman wrote in the preface to the 1855 edition of Leaves of Grass, "The proof of a poet is that his country absorbs him as affectionately as he has absorbed it." He believed there was a vital, symbiotic relationship between the poet and society.[111] This connection was emphasized especially in "Song of Myself" by using an all-powerful first-person narration.[112] As an American epic, it deviated from the historic use of an elevated hero and instead assumed the identity of the common people.[113] Leaves of Grass also responded to the impact that recent urbanization in the United States had on the masses.[114]

Lifestyle and beliefs

Alcohol

Whitman was a vocal proponent of temperance and in his youth rarely drank alcohol. He once stated he did not taste "strong liquor" until he was 30[115] and occasionally argued for prohibition.[116] One of his earliest long fiction works, the novel Franklin Evans; or, The Inebriate, first published November 23, 1842, is a temperance novel.[117] Whitman wrote the novel at the height of popularity of the Washingtonian movement though the movement itself was plagued with contradictions, as was Franklin Evans.[118] Years later Whitman claimed he was embarrassed by the book[119] and called it "damned rot."[120] He dismissed it by saying he wrote the novel in three days solely for money while he was under the influence of alcohol himself.[121] Even so, he wrote other pieces recommending temperance, including The Madman and a short story "Reuben's Last Wish".[122] Later in life he was more liberal with alcohol, enjoying local wines and champagne.[123]
Religion

Whitman was deeply influenced by deism. He denied any one faith was more important than another, and embraced all religions equally.[124] In "Song of Myself", he gave an inventory of major religions and indicated he respected and accepted all of them—a sentiment he further emphasized in his poem "With Antecedents", affirming: "I adopt each theory, myth, god, and demi-god; / I see that the old accounts, bibles, genealogies, are true, without exception".[124] In 1874, he was invited to write a poem about the Spiritualism movement, to which he responded, "It seems to me nearly altogether a poor, cheap, crude humbug."[125] Whitman was a religious skeptic: though he accepted all churches, he believed in none.[124] God, to Whitman, was both immanent and transcendent and the human soul was immortal and in a state of progressive development.[126] American Philosophy: An Encyclopedia classes him as one of several figures who "took a more pantheist or pandeist approach by rejecting views of God as separate from the world."[127]

Sexuality

Though biographers continue to debate Whitman's sexuality, he is usually described as either homosexual or bisexual in his feelings and attractions. Whitman's sexual orientation is generally assumed on the basis of his poetry, though this assumption has been disputed. His poetry depicts love and sexuality in a more earthy, individualistic way common in American culture before the medicalization of sexuality in the late 19th century.[128] Though Leaves of Grass was often labeled pornographic or obscene, only one critic remarked on its author's presumed sexual activity: in a November 1855 review, Rufus Wilmot Griswold suggested Whitman was guilty of "that horrible sin not to be mentioned among Christians".[129]

Whitman had intense friendships with many men and boys throughout his life. Some biographers have suggested that he may not have actually engaged in sexual relationships with males,[130] while others cite letters, journal entries, and other sources that they claim as proof of the sexual nature of some of his relationships.[131] English poet and critic John Addington Symonds spent 20 years in correspondence trying to pry the answer from him.[132] In 1890 he wrote to Whitman, "In your conception of Comradeship do you contemplate the possible intrusion of those semi-sexual emotions and actions which no doubt do occur between men?" In reply, Whitman denied that his work had any such implication, asserting "[T]hat the calamus part has even allow'd the possibility of such construction as mention'd is terrible—I am fain to hope the pages themselves are not to be even mention'd for such gratuitous and quite at this time entirely undream'd & unreck'd possibility of morbid inferences—wh' are disavow'd by me and seem damnable," and insisting that he had fathered six illegitimate children. Some contemporary scholars are skeptical of the veracity of Whitman's denial or the existence of the children he claimed.[133]

Peter Doyle may be the most likely candidate for the love of Whitman's life.[134][135][136] Doyle was a bus conductor whom Whitman met around 1866, and the two were inseparable for several years. Interviewed in 1895, Doyle said: "We were familiar at once—I put my hand on his knee—we understood. He did not get out at the end of the trip—in fact went all the way back with me."[137] In his notebooks, Whitman disguised Doyle's initials using the code "16.4" (P.D. being the 16th and 4th letters of the alphabet).[138] Oscar Wilde met Whitman in America in 1882 and told the homosexual-rights activist George Cecil Ives that Whitman's sexual orientation was beyond question —"I have the kiss of Walt Whitman still on my lips."[139] The only explicit description of Whitman's sexual activities is secondhand. In 1924, Edward Carpenter told Gavin Arthur of a sexual encounter in his youth with Whitman, the details of which Arthur recorded in his journal.[140][141][142] Late in his life, when Whitman was asked outright whether his "Calamus" poems were homosexual, he chose not to respond.[143] The manuscript of his love poem "Once I Pass'd Through A Populous City", written when Whitman was 29, indicates it was originally about a man.[144]
Another possible lover was Bill Duckett. As a teenager, he lived on the same street in Camden and moved in with Whitman, living with him a number of years and serving him in various roles. Duckett was 15 when Whitman bought his house at 328 Mickle Street. From at least 1880, Duckett and his grandmother, Lydia Watson, were boarders, subletting space from another family at 334 Mickle Street. Because of this proximity, Duckett and Whitman met as neighbors. Their relationship was close, with the youth sharing Whitman’s money when he had it. Whitman described their friendship as “thick”. Though some biographers describe him as a boarder, others identify him as a lover.¹⁴⁵ Their photograph [pictured] is described as “modeled on the conventions of a marriage portrait”, part of a series of portraits of the poet with his young male friends, and encrypting male–male desire.¹⁴⁶ Yet another intense relationship of Whitman with a young man was the one with Harry Stafford, with whose family Whitman stayed when at Timber Creek, and whom he first met when Stafford was 18, in 1876. Whitman gave Stafford a ring, which was returned and re-given over the course of a stormy relationship lasting several years. Of that ring, Stafford wrote to Whitman, “You know when you put it on there was but one thing to part it from me, and that was death.”¹⁴⁷

There is also some evidence that Whitman may have had sexual relationships with women. He had a romantic friendship with a New York actress, Ellen Grey, in the spring of 1862, but it is not known whether it was also sexual. He still had a photograph of her decades later, when he moved to Camden, and he called her “an old sweetheart of mine”.¹⁴⁸ In a letter, dated August 21, 1890, he claimed, “I have had six children—two are dead”. This claim has never been corroborated.¹⁴⁹ Toward the end of his life, he often told stories of previous girlfriends and sweethearts and denied an allegation from the New York Herald that he had “never had a love affair”.¹⁵⁰ As Whitman biographer Jerome Loving wrote, “the discussion of Whitman’s sexual orientation will probably continue in spite of whatever evidence emerges.”¹³⁰

### Sunbathing and swimming

Whitman reportedly enjoyed bathing naked and sunbathing nude.¹⁵¹ In his work Manly Health and Training written under the pseudonym Mose Velsor, he advises men to swinnaked.¹⁵² In A Sun-bathed Nakedness he wrote,

> Never before did I get so close to Nature; never before did she come so close to me... Nature was naked, and I was also... Sweet, sane, still Nakedness in Nature! – ah if poor, sick, prurient humanity in cities might really know you once more! Is not nakedness indecent? No, not inherently. It is your thought, your sophistication, your fear, your respectability, that is indecent. There come moods when these clothes of ours are not only too irksome to wear, but are themselves indecent.

### Shakespeare authorship

Whitman was an adherent of the Shakespeare authorship question, refusing to believe in the historical attribution of the works to William Shakespeare of Stratford-upon-Avon. Whitman comments in his November Boughs (1888) regarding Shakespeare’s historical plays:

> Conceiv’d out of the fullest heat and pulse of European feudalism—personifying in unparalleled ways the medieval aristocracy, its towering spirit of ruthless and gigantic caste, with its own peculiar air and arrogance (no mere imitation)—only one of the "wolffish earls" so plenteous in the plays themselves, or some born descendant and knower, might seem to be the true author of those amazing works—works in some respects greater than anything else in recorded literature.¹⁵³

### Slavery

Walt Whitman and Bill Duckett

Sunbathing and swimming

Shakespeare authorship

Slavery
Whitman opposed the extension of slavery in the United States and supported the Wilmot Proviso. At first he was opposed to abolitionism, believing the movement did more harm than good. In 1846, he wrote that the abolitionists had, in fact, slowed the advancement of their cause by their "ultraism and officiousness". His main concern was that their methods disrupted the democratic process, as did the refusal of the Southern states to put the interests of the nation as a whole above their own. In 1856, in his unpublished The Eighteenth Presidency, addressing the men of the South, he wrote "you are either to abolish slavery or it will abolish you". Whitman also subscribed to the widespread opinion that even free African-Americans should not vote and was concerned at the increasing number of African-Americans in the legislature. George Hutchinson and David Drews have argued, without providing textual evidence from Whitman's own early writings or other sources, that what little that "is known about the early development of Whitman's racial awareness suggests that he imbibed the prevailing white prejudices of his time and place, thinking of black people as servile, shiftless, ignorant, and given to stealing, although he would remember individual blacks of his youth in positive terms.

**Nationalism**

Walt Whitman is often described as America's national poet, creating an image of America for itself. "Although he is often considered a champion of democracy and equality, Whitman constructs a hierarchy with himself at the head, America below, and the rest of the world in a subordinate position." In his study, "The Pragmatic Whitman: Reimagining American Democracy", Stephen John Mack suggests that critics, who tend to ignore it, should look again at Whitman's nationalism: "Whitman's seemingly mawkish celebrations of the United States … [are] one of those problematic features of his works that teachers and critics read past (explain away)". Nathanael O'Reilly in an essay on "Walt Whitman's Nationalism in the First Edition of Leaves of Grass" claims that "Whitman's imagined America is arrogant, expansionist, hierarchical, racist and exclusive; such an America is unacceptable to Native Americans, African-Americans, immigrants, the disabled, the infertile, and all those who value equal rights." Whitman's imaginative "mawkish" nationalism avoided issues concerning the genocide of Native Americans. As George Hutchinson and David Drews further suggest in an essay "Racial attitudes", "Clearly Whitman could not consistently reconcile the ingrained, even foundational, racist character of the United States with its egalitarian ideals. He could not even reconcile such contradictions in his own psyche." The authors concluded their essay with: Because of the radically democratic and egalitarian aspects of his poetry, readers generally expect, and desire for, Whitman to be among the literary heroes that transcended the racist pressures that abounded in all spheres of public discourse during the nineteenth century. He did not, at least not consistently; nonetheless his poetry has been a model for democratic poets of all nations and races, right up to our own day. How Whitman could have been so prejudiced, and yet so effective in conveying an egalitarian and antiracist sensibility in his poetry, is a puzzle yet to be adequately addressed.

**Legacy and influence**

Walt Whitman has been claimed as America’s first "poet of democracy", a title meant to reflect his ability to write in a singularly American character. A British friend of Walt Whitman, Mary Smith Whitall Costelloe, wrote: "You cannot really understand America without Walt Whitman, without Leaves of Grass... He has expressed that civilization, 'up to date,' as he would say, and no student of the philosophy of history can do without him." Modernist poet Ezra Pound called Whitman "America's poet... He is America." Andrew Carnegie called him "the great poet of America so far". Whittman considered himself a messiah-like figure in poetry. Others agreed: one of his admirers, William Sloane Kennedy, speculated that "people will be celebrating the birth of Walt Whitman as they are now the birth of Christ."

The literary critic, Harold Bloom wrote, as the introduction for the 150th anniversary of Leaves of Grass:

If you are American, then Walt Whitman is your imaginative father and mother, even if, like myself, you have never composed a line of verse. You can nominate a fair number of literary works as
candidates for the secular Scripture of the United States. They might include Melville's *Moby-Dick*, Twain's *Adventures of Huckleberry Finn*, and Emerson’s two series of *Essays* and *The Conduct of Life*. None of those, not even Emerson’s, are as central as the first edition of *Leaves of Grass*.[165]

In his own time, Whitman attracted an influential coterie of disciples and admirers. Some, like Oscar Wilde and Edward Carpenter, viewed Whitman both as a prophet of a utopian future and of same-sex desire – the passion of comrades. This aligned with their own desires for a future of brotherly socialism.[166]

Whitman’s vagabond lifestyle was adopted by the Beat movement and its leaders such as Allen Ginsberg and Jack Kerouac in the 1950s and 1960s as well as anti-war poets like Adrienne Rich and Gary Snyder.[167] Lawrence Ferlinghetti numbered himself among Whitman’s “wild children”, and the title of his 1961 collection *Starting from San Francisco* is a deliberate reference to Whitman’s *Starting from Paumanok*.[168] Whitman also influenced Bram Stoker, author of *Dracula*, and was the model for the character of Dracula. Stoker said in his notes that Dracula represented the quintessential male which, to Stoker, was Whitman, with whom he corresponded until Whitman’s death.[169] Other admirers included the Eagle Street College, an informal group established in 1885 at the home of James William Wallace in Eagle Street, Bolton, to read and discuss the poetry of Whitman. The group subsequently became known as the Bolton Whitman Fellowship or Whitmanites. Its members held an annual ‘Whitman Day’ celebration around the poet’s birthday.[170]

**Musical renditions and audio recordings**

Whitman’s poetry has been set to music by a large number of composers; indeed it has been suggested his poetry has been set to music more than that of any other American poet except for Emily Dickinson and Henry Wadsworth Longfellow.[171] Those who have set his poems to music have included John Adams; Ernst Bacon; Leonard Bernstein; Benjamin Britten; Rhoda Coghill; Ronald Corp; George Crumb; Frederick Delius; Howard Hanson; Karl Amadeus Hartmann; Hans Werner Henze; Paul Hindemith; Ned Rorem; Ralph Vaughan Williams; Kurt Weill; and Roger Sessions *Crossing*, an opera composed by Matthew Aucoin and inspired by Whitman’s Civil War diaries, premiered in 2015.[172]

In 2014, German publisher Hörbuch Hamburg issued the bilingual double-CD audio book of the Kinder Adams/Children of Adam cycle, based on translations by Kai Grehn in the 2005 *Children of Adam from Leaves of Grass* (Galerie Vevais), accompanying a collection of nude photography by Paul Cava. The audio release included a complete reading by Iggy Pop, as well as readings by Marianne Sägebretch; Martin Wutke; Birgit Minichmayr; Alexander Fehling; Lars Rudolph; Volker Bruch; Paula Beer; Josef Ostermdorf; Ronald Lippok; Jule Böwe; and Robert Gwisdek.[173] In 2014 composer John Zorn released *On Leaves of Grass*, an album inspired by and dedicated to Whitman.[174]

**Namesakes and recognitions**

The Walt Whitman Bridge which crosses the Delaware River near his home in Camden, was opened on May 16, 1957.[175] In 1997, the Walt Whitman Community School opened, becoming the first private high school catering to LGBT youth.[176] His other namesakes include Walt Whitman High School in Bethesda, Maryland; Walt Whitman Shops (formerly called "Walt Whitman Mall") in Huntington Station, Long Island, New York, near his birthplace.[177] and Walt Whitman Road located in Huntington Station and Melville, New York.

Whitman was inducted into the New Jersey Hall of Fame in 2009,[178] and, in 2013, he was inducted into the Legacy Walk, an outdoor public display that celebrates LGBT history and people.[179]
A statue of Whitman by Jo Davidson is located at the entrance to the Walt Whitman Bridge and another casting resides in the Bear Mountain State Park.

Works

- *Franklin Evans* (1842)
- *Life and Adventures of Jack Engle* (serialized in 1852)[35]
- *Leaves of Grass* (1855, the first of seven editions through 1891)
- *Manly Health and Training* (1858)[37]
- *Drum-Taps* (1865)
- *Democratic Vistas* (1871)
- *Memoranda During the War* (1876)
- *Specimen Days* (1882)

See also

- American philosophy
- *Dr. Quinn, Medicine Woman*
- Walt Whitman Bridge connecting Philadelphia to Gloucester City, New Jersey
- Walt Whitman High School in Bethesda, Maryland
- Walt Whitman High School in Huntington, New York
- Walt Whitman Shops in Huntington Station, New York

Notes


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That seem curiously modern

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124. Reynolds, 237
125. Loving, 353
129. Loving, 184–185
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143. Reynolds, 527


145. Henry Adams, Thomas Eakins; *Eakins Revealed: The Secret Life of an American Artist* p.289


148. Callow, 278

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170. C.F. Sixsmith Walt Whitman Collection([http://archives.hub.ac.uk/features/0602whitman.html](http://archives.hub.ac.uk/features/0602whitman.html)) Archives Hub retrieved 2010-08-13


Further reading


External links

- Walt Whitman at Curlie (based on dMOZ)
- Walt Whitman: Online Resources at the Library of Congress
- The Walt Whitman Archive includes all editions of *Leaves of Grass* in page-images and transcription, as well as manuscripts, criticism, and biography
- Poets.org – Biography, related essays, poems, and reading guides from the Academy of American Poets
- *Brooklyn Daily Eagle* Online. Brooklyn Public Library
- Walt Whitman collection, Kislak Center for Special Collections, Rare Books and Manuscripts, University of Pennsylvania.
- Guide to Walt Whitman collection at L. Tom Perry Special Collections, Brigham Young University
- Works by Walt Whitman at Project Gutenberg
- Works by or about Walt Whitman at Internet Archive
- Works by Walt Whitman at LibriVox (public domain audiobooks)
- Walt Whitman at Find a Grave

Sites

- Walt Whitman Birthplace State Historic Site
- Walt Whitman Camden Home Historic Site

Foundation, Inc., a non-profit organization.
Rudyard Kipling

Joseph Rudyard Kipling (/ˈrʌdjɔr/ RUD-ɔr; 30 December 1865 – 18 January 1936)[1] was an English journalist, short-story writer, poet, and novelist. He was born in India, which inspired much of his work.

Kipling’s works of fiction include The Jungle Book (1894), Kim (1901), and many short stories, including "The Man Who Would Be King" (1888).[2] His poems include "Mandalay" (1890), "Gunga Din" (1890), "The Gods of the Copybook Headings" (1919), "The White Man's Burden" (1899), and "If—" (1910). He is regarded as a major innovator in the art of the short story,[3] his children's books are classics of children's literature, and one critic described his work as exhibiting "a versatile and luminous narrative gift".[4][5]

Kipling was one of the most popular writers in the British Empire, in both prose and verse, in the late 19th and early 20th centuries.[8] Henry James said: "Kipling strikes me personally as the most complete man of genius, as distinct from fine intelligence, that I have ever known."[5] In 1907, at the age of 42, he was awarded the Nobel Prize in Literature, making him the first English-language writer to receive the prize and its youngest recipient to date.[6] He was also sounded out for the British Poet Laureateship and on several occasions for a knighthood, both of which he declined.[7]

Kipling’s subsequent reputation has changed according to the political and social climate of the age[8][9] and the resulting contrasting views about him continued for much of the 20th century.[10][11] George Orwell saw Kipling as "a jingo imperialist", who was "morally insensitive and aesthetically disgusting".[12] Literary critic Douglas Kerr wrote: "[Kipling] is still an author who can inspire passionate disagreement and his place in literary and cultural history is far from settled. But as the age of the European empires recedes, he is recognised as an incomparable, if controversial, interpreter of how empire was experienced. That, and an increasing recognition of his extraordinary narrative gifts, make him a force to be reckoned with.[13]

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<td>Short story, novel, children's literature, poetry, travel literature, science fiction</td>
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<td>Joseph Rudyard Kipling (1865–1936)</td>
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Rudyard Kipling was born on 30 December 1865 in Bombay, in the Bombay Presidency of British India, to Alice Kipling (née MacDonald) and John Lockwood Kipling. Alice (one of the four noted MacDonald sisters) was a vivacious woman, about whom Lord Dufferin would say, "Dullness and Mrs. Kipling cannot exist in the same room." Lockwood Kipling, a sculptor and pottery designer, was the Principal and Professor of Architectural Sculpture at the newly founded Sir Jamsetjee Jeejeebhoy School of Art in Bombay.

John Lockwood and Alice had met in 1863 and courted at Rudyard Lake in Rudyard, Staffordshire, England. They married and moved to India in 1865. They had been so moved by the beauty of the Rudyard Lake area that when their first child was born they named him after it. Two of Alice's sisters married artists: Georgiana was married to the painter Edward Burne-Jones and her sister Agnes to Edward Poynter. Kipling's most famous relative was his first cousin, Stanley Baldwin, who was Conservative Prime Minister three times in the 1920s and '30s.

Kipling's birth home on the campus of the J J School of Art in Bombay was for many years used as the Dean's residence. Although the cottage bears a plaque noting it as the site where Kipling was born, the original cottage may have been torn down decades ago and a new one built in its place. Some historians and conservationists are also of the view that the bungalow marks a site that is merely close to the home of Kipling's birth, as the bungalow was built in 1882—about 15 years after Kipling was born. In fact, Kipling seems to have said as much to the Dean when he visited J J School in the 1930s.

Kipling wrote of Bombay:
Mother of Cities to me,
For I was born in her gate,
Between the palms and the sea,
Where the world-end steamers wait.

According to Bernice M. Murphy, "Kipling's parents considered themselves 'Anglo-Indians' [a term used in the 19th century for people of British origin living in India] and so too would their son, though he spent the bulk of his life elsewhere. Complex issues of identity and national allegiance would become prominent in his fiction."

Kipling referred to such conflicts, for example: "In the afternoon heats before we took our sleep, she (the Portuguese ayah, or nanny) or Meeta (the Hindu bearer, or male attendant) would tell us stories and Indian nursery songs all unforgotten, and we were sent into the dining-room after we had been dressed, with the caution 'Speak English now to Papa and Mamma.' So one spoke 'English', haltingly translated out of the vernacular idiom that one thought and dreamed in."

**Education in Britain**

Kipling's days of "strong light and darkness" in Bombay ended when he was five years old. As was the custom in British India, he and his three-year-old sister Alice ("Trix") were taken to the United Kingdom—in their case to Southsea, Portsmouth—to live with a couple who boarded children of British nationals who were serving in India. For the next six years (from October 1871 to April 1877), the children lived with the couple, Captain Pryse Agar Holloway, once an officer in the merchant navy, and Sarah Holloway, at their house, Lorne Lodge, at 4 Campbell Road, Southsea.

In his autobiography, published some 65 years later, Kipling recalled the stay with horror, and wondered if the combination of cruelty and neglect which he experienced there at the hands of Mrs. Holloway might not have hastened the onset of his literary life: "If you cross-examine a child of seven or eight on his day's doings (specially when he wants to go to sleep) he will contradict himself very satisfactorily. If each contradiction be set down as a lie and retailed at breakfast, life is not easy. I have known a certain amount of bullying, but this was calculated torture—religious as well as scientific. Yet it made me give attention to the lies I soon found it necessary to tell: and this, I presume, is the foundation of literary effort."

Trix fared better at Lorne Lodge; Mrs. Holloway apparently hoped that Trix would eventually marry the Holloways' son. The two Kipling children, however, did have relatives in England whom they could visit. They spent a month each Christmas with their maternal aunt Georgiana ("Georgy") and her husband, Edward Burne-Jones, at their house, The Grange, in Fulham, London, which Kipling called "a paradise which I verily believe saved me."

In the spring of 1877, Alice returned from India and removed the children from Lorne Lodge. Kipling remembers, "Often and often afterwards, the beloved Aunt would ask me why I had never told any one how I was being treated. Children tell little more than animals, for what comes to them they accept as eternally established. Also, badly-treated children have a clear notion of what they are likely to get if they betray the secrets of a prison-house before they are clear of it."

In January 1878, Kipling was admitted to the United Services Collegiate Westward Ho!, Devon, a school founded a few years earlier to prepare boys for the army. The school proved rough going for him at first, but later led to firm friendships and provided the setting for his schoolboy stories *Stalky & Co.* (1899). During his time there, Kipling also met and fell in love with Florence Garrard, who was boarding with Trix at Southsea (to which Trix had returned). Florence became the model for Maisie in Kipling's first novel *The Light that Failed* (1891).
Return to India

Near the end of his time at the school, it was decided that Kipling lacked the academic ability to get into Oxford University on a scholarship.[28] His parents lacked the wherewithal to finance him,[16] so Kipling's father obtained a job for him in Lahore, where he was Principal of the Mayo College of Art and Curator of the Lahore Museum. Kipling was to be the assistant editor of a small local newspaper, the Civil & Military Gazette.

He sailed for India on 20 September 1882, and arrived in Bombay on 18 October. He described this moment years later: "So, at sixteen years and nine months, but looking four or five years older, and adorned with real whiskers which the scandalised Mother abolished within one hour of beholding, I found myself at Bombay where I was born, moving among sights and smells that made me deliver in the vernacular sentences whose meaning I knew not. Other Indian-born boys have told me how the same thing happened to them;[25] This arrival changed Kipling, as he explains: "There were yet three or four days' rail to Lahore, where my people lived. After these, my English years fell away forever, I think, came back in full strength"[25].

Early adult life (1882–1914)

From 1883 to 1889, Kipling worked in British India for local newspapers such as the Civil and Military Gazette in Lahore and The Pioneer in Allahabad.[25]

The Civil and Military Gazette in Lahore, the newspaper which Kipling was to call "mistress and most true love"[25] appeared six days a week throughout the year except for one-day breaks for Christmas and Easter. Stephen Wheeler, the editor, worked Kipling hard, but Kipling's need to write was unstoppable. In 1886, he published his first collection of verse, Departmental Ditties. That year also brought a change of editors at the newspaper; Kay Robinson, the new editor, allowed more creative freedom and Kipling was asked to contribute short stories to the newspaper[4]

In an article printed in the Chums boys' annual, an ex-colleague of Kipling's stated that "he never knew such a fellow for ink—he simply revelled in it, filling up his pen viciously, and then throwing the contents all over the office, so that it was almost dangerous to approach him".[29] The anecdote continues: "In the hot weather when he (Kipling) wore only white trousers and a thin vest, he is said to have resembled a Dalmatian dog more than a human being, for he was spotted all over with ink in every direction."

In the summer of 1883, Kipling visited Shimla (then known as Simla), a well-known hill station and the summer capital of British India. By then, it was established practice for the Viceroy of India and the government to move to Simla for six months, and the town became a "centre of power as well as pleasure"[4] Kipling's family became yearly visitors to Simla, and Lockwood Kipling was asked to serve in Christ Church there. Rudyard Kipling returned to Simla for his annual leave each year from 1885 to 1888, and the town featured prominently in many of the stories that he wrote for the Gazette.[4]
He describes this time: "My month's leave at Simla, or whatever Hill Station my people went to, was pure joy—every golden hour counted. It began in heat and discomfort, by rail and road. It ended in the cool evening, with a wood fire in one's bedroom, and next morn—thirty more of them ahead!—the early cup of tea, the Mother who brought it in, and the long talks of us all together again. One had leisure to work, too, at whatever play-work was in one head, and that was usually full."

Back in Lahore, some thirty-nine stories appeared in the Gazette between November 1886 and June 1887. Kipling included most of these stories in Plain Tales from the Hills, his first prose collection, which was published in Calcutta in January 1888, a month after his 22nd birthday. Kipling's time in Lahore, however, had come to an end. In November 1887, he was transferred to the Gazette's much larger sister newspaper, The Pioneer, in Allahabad in the United Provinces. In Allahabad, he worked as the Assistant editor of The Pioneer and lived in Belvedere house, Allahabad from 1888 to 1889.

Kipling's writing continued at a frenetic pace; in 1888, he published six collections of short stories: Soldiers Three, The Story of the Gadsbys, In Black and White, Under the Deodars, The Phantom Rickshaw, and Wee Willie Winkie, containing a total of 41 stories, some quite long. In addition, as The Pioneer’s special correspondent in the western region of Rajputana, he wrote many sketches that were later collected in Letters of Marque and published in From Sea to Sea and Other Sketches, Letters of Travel.

Kipling was discharged from The Pioneer in early 1889, after a dispute. By this time, he had been increasingly thinking about the future. He sold the rights to his six volumes of stories for £200 and a small royalty, and the Plain Tales for £50; in addition, from The Pioneer, he received six-months' salary in lieu of notice.

Return to London

He decided to use this money to make his way to London, the literary centre of the British Empire. On 9 March 1889, Kipling left India, travelling first to San Francisco via Rangoon, Singapore, Hong Kong, and Japan. Kipling was favourably impressed by Japan, writing that the Japanese were "gracious folk and fair manners."

Kipling later wrote that he "had lost his heart" to a geisha whom he called O-Toyo, writing while in the United States during the same trip across the Pacific that: "I had left the innocent East far behind...Weeping softly for O-Toyo...O-Toyo was a darling." Kipling then travelled through the United States, writing articles for The Pioneer that were later published in From Sea to Sea and Other Sketches, Letters of Travel.

Starting his American travels in San Francisco, Kipling journeyed north to Portland, Oregon; to Seattle, Washington; up into Canada, to Victoria and Vancouver, British Columbia, through Medicine Hat, Alberta; back into the US to Yellowstone National Park; down to Salt Lake City; then east to Omaha, Nebraska and on to Chicago, Illinois; then to Beaver, Pennsylvania on the Ohio River to visit the Hill family; from there, he went to Chautauqua with Professor Hill, and later to Niagara Falls, Toronto, Washington, D.C., New York, and Boston.

In the course of this journey, he met Mark Twain in Elmira, New York, and was deeply impressed. Kipling arrived unannounced at Twain's home, and later wrote that as he rang the doorbell, "It occurred to me for the first time that Mark Twain might possibly have other engagements other than the entertainment of escaped lunatics from India, be they ever so full of admiration." Twain also passed along the literary advice that an author should: "Get your facts first and then you can distort ’em as much as you please." Twain, who rather
liked Kipling, later wrote about their meeting: "Between us, we cover all knowledge; he covers all that can be known and I cover the rest". Kipling then crossed the Atlantic and reached Liverpool in October 1889. He soon made his début in the London literary world—to great acclaim.

**London**

In London, Kipling had several stories accepted by magazines. He also found a place to live for the next two years at Villiers Street, near Charing Cross (the building was subsequently named Kipling House):

> Meantime, I had found me quarters in Villiers Street, Strand, which forty-six years ago was primitive and passionate in its habits and population. My rooms were small, not over-clean or well-kept, but from my desk I could look out of my window through the fanlight of Gatti’s Music-Hall entrance, across the street, almost on to its stage. The Charing Cross trains rumbled through my dreams on one side, the boom of the Strand on the other, while, before my windows, Father Thames under the Shot tower walked up and down with his traffic.

In the next two years, he published a novel, *The Light that Failed* had a nervous breakdown, and met an American writer and publishing agent, Wolcott Balestier, with whom he collaborated on a novel, *The Naulahka* (a title which he uncharacteristically misspelt; see below). In 1891, on the advice of his doctors, Kipling embarked on another sea voyage visiting South Africa, Australia, New Zealand, and once again India.

He cut short his plans for spending Christmas with his family in India when he heard of Balestier's sudden death from typhoid fever and immediately decided to return to London. Before his return, he had used the telegram to propose to and be accepted by Wolcott's sister Caroline Starr Balestier (1862–1939), called "Carrie", whom he had met a year earlier, and with whom he had apparently been having an intermittent romance. Meanwhile, late in 1891, his collection of short stories about the British in India, *Life’s Handicap*, was published in London.

On 18 January 1892, Carrie Balestier (aged 29) and Rudyard Kipling (aged 26) were married in London, in the "thick of an influenza epidemic, when the undertakers had run out of black horses and the dead had to be content with brown ones." The wedding was held at All Souls Church, Langham Place. Henry James gave the bride away.

**United States**

Kipling and his wife settled upon a honeymoon that would take them first to the United States (including a stop at the Balestier family estate near Brattleboro, Vermont) and then on to Japan. When they arrived in Yokohama, Japan, they discovered that their bank, The New Oriental Banking Corporation, had failed. Taking this loss in their stride, they returned to the US, back to Vermont — Carrie by this time was pregnant with their first child — and rented a small cottage on a farm near Brattleboro for ten dollars a month.
According to Kipling, "We furnished it with a simplicity that fore-ran the hire-purchase system. We bought, second or third hand, a huge, hot-air stove which we installed in the cellar. We cut generous holes in our thin floors for its eight-inch [20 cm] tin pipes (why we were not burned in our beds each week of the winter I never can understand) and we were extraordinarily and self-centredly content."

In this house, which they called Bliss Cottage, their first child, Josephine, was born "in three-foot of snow on the night of 29 December 1892. Her Mother's birthday being the 31st and mine the 30th of the same month, we congratulated her on her sense of the fitness of things ..."

It was also in this cottage that the first dawns of the Jungle Books came to Kipling: "... workroom in the Bliss Cottage was seven feet by eight, and from December to April, the snow lay level with its window-sill. It chanced that I had written a tale about Indian Forestry work which included a boy who had been brought up by wolves. In the stillness, and suspense, of the winter of '92 some memory of the Masonic Lions of my childhood's magazine, and a phrase in Haggard's Nada the Lily, combined with the echo of this tale. After blocking out the main idea in my head, the pen took charge, and I watched it begin to write stories about Mowgli and animals, which later grew into the two Jungle Books "... With Josephine's arrival, Bliss Cottage was felt to be congested, so eventually the couple bought land – 10 acres (4.0 ha) on a rocky hillside overlooking the Connecticut River – from Carrie's brother Beatty Balestier and built their own house.

Kipling named the house Naulakha, in honour of Wolcott and of their collaboration, and this time the name was spelled correctly.[16] From his early years in Lahore (1882–87), Kipling had become enamoured with the Mughal architecture[37] especially the Naulakha pavilion situated in Lahore Fort, which eventually became an inspiration for the title of his novel as well as the house.[38] The house still stands on Kipling Road, three miles (5 km) north of Brattleboro in Dummerston, Vermont: a big, secluded, dark-green house, with shingled roof and sides, which Kipling called his "ship", and which brought him "sunshine and a mind at ease."[16] His seclusion in Vermont, combined with his healthy "sane clean life", made Kipling both inventive and prolific.

In the short span of four years, he produced, in addition to the Jungle Books, a collection of short stories (The Day's Work), a novel (Captains Courageous), and a profusion of poetry, including the volume The Seven Seas. The collection of Barrack-Room Ballads was issued in March 1892, first published individually for the most part in 1890, and containing his poems "Mandalay" and "Gunga Din". He especially enjoyed writing the Jungle Books – both masterpieces of imaginative writing – and enjoyed, too, corresponding with the many children who wrote to him about them.[16]

**Life in New England**

The writing life in Naulakha was occasionally interrupted by visitors, including his father, who visited soon after his retirement in 1893,[16] and British writer Arthur Conan Doyle who brought his golf-clubs, stayed for two days, and gave Kipling an extended golf lesson.[39][40] Kipling seemed to take to golf, occasionally practising with the local Congregational minister, and even playing with red-painted balls when the ground was covered in snow.[14][40] However, wintertime golf was "not altogether a success because there were no limits to a drive; the ball might skid two miles (3 km) down the long slope of Connecticut river."[14]
From all accounts, Kipling loved the outdoors, not least of whose marvels in Vermont was the turning of the leaves each fall. He described this moment in a letter: "A little maple began it, flaming blood-red of a sudden where he stood against the dark green of a pine-belt. Next morning there was an answering signal from the swamp where the sumacs grow. Three days later, the hill-sides as fast as the eye could range were afire, and the roads paved, with crimson and gold. Then a wet wind blew, and ruined all the uniforms of that gorgeous army; and the oaks, who had held themselves in reserve, buckled on their dull and bronzed cuirasses and stood it out stiffly to the last blown leaf, till nothing remained but pencil-shadings of bare boughs, and one could see into the most private heart of the woods."[41]

In February 1896, Elsie Kipling was born, the couple's second daughter. By this time, according to several biographers, their marital relationship was no longer light-hearted and spontaneous. Although they would always remain loyal to each other, they seemed now to have fallen into set roles. In a letter to a friend who had become engaged around this time, the 30-year-old Kipling offered this sombre counsel: marriage principally taught "the tougher virtues—such as humility, restraint, order, and forethought."[43]

The Kiplings loved life in Vermont and might have lived out their lives there, were it not for two incidents—one of global politics, the other of family discord—that hastily ended their time there. By the early 1890s, the United Kingdom and Venezuela were in a border dispute involving British Guiana. The US had made several offers to arbitrate, but in 1895, the new American Secretary of State Richard Olney upped the ante by arguing for the American "right" to arbitrate on grounds of sovereignty on the continent (see the Olney interpretation as an extension of the Monroe Doctrine).[16] This raised hackles in the UK, and the situation grew into a major Anglo-American crisis with talk of war on both sides.

Although the crisis led to greater US-British co-operation, at the time Kipling was bewildered by what he felt was persistent anti-British sentiment in the US, especially in the press.[16] He wrote in a letter that it felt like being "aimed at with a decanter across a friendly dinner table."[43] By January 1896, he had decided to end his family's "good wholesome life" in the US and seek their fortunes elsewhere.

A family dispute became the final straw. For some time, relations between Carrie and her brother Beatty Balestier had been strained, owing to his drinking and insolvency. In May 1896, an inebriated Beatty encountered Kipling on the street and threatened him with physical harm.[16] The incident led to Beatty's eventual arrest, but in the subsequent hearing, and the resulting publicity, Kipling's privacy was destroyed, and he was left feeling miserable and exhausted. In July 1896, a week before the hearing was to resume, the Kiplings packed their belongings, left the United States, and returned to England.[14]

Devon

By September 1896, the Kiplings were in Torquay, Devon, on the southwestern coast of England, in a hillside home overlooking the English Channel. Although Kipling did not much care for his new house, whose design, he claimed, left its occupants feeling dispirited and gloomy he managed to remain productive and socially active.[16]
Kipling was now a famous man, and in the previous two or three years had increasingly been making political pronouncements in his writings. The Kiplings had welcomed their first son, John, in August 1897. Kipling had begun work on two poems, "Recessional" (1897) and "The White Man's Burden" (1899) which were to create controversy when published. Regarded by some as anthems for enlightened and duty-bound empire-building (that captured the mood of the Victorian age), the poems equally were regarded by others as propaganda for brazenfaced imperialism and its attendant racial attitudes; still others saw irony in the poems and warnings of the perils of empire[16]

Take up the White Man's burden—
Send forth the best ye breed—
Go, bind your sons to exile
To serve your captives' need;
To wait, in heavy harness,
On fluttered folk and wild—
Your new-caught sullen peoples,
Half devil and half child.
—The White Man's Burden[44]

There was also foreboding in the poems, a sense that all could yet come to naught.[45]

Far-called, our navies melt away;
On dune and headland sinks the fire:
Lo, all our pomp of yesterday
Is one with Nineveh and Tyre!
Judge of the Nations, spare us yet.
Lest we forget—lest we forget!
—Recessional[46]

A prolific writer during his time in Torquay, he also wrote Stalky & Co., a collection of school stories (born of his experience at the United Services College in Westward Ho!) whose juvenile protagonists displayed a know-it-all, cynical outlook on patriotism and authority. According to his family, Kipling enjoyed reading aloud stories from Stalky & Co. to them and often went into spasms of laughter over his own jokes[16]

Visits to South Africa

In early 1898, the Kiplings travelled to South Africa for their winter holiday, thus beginning an annual tradition which (excepting the following year) was to last until 1908. They always stayed in "The Woolsock", a house on Cecil Rhodes' estate at Groote Schuur (and now a student residence for the University of Cape Town); it was within walking distance of Rhodes' mansion.[47]

With his new reputation as Poet of the Empire, Kipling was warmly received by some of the most influential politicians of the Cape Colony, including Rhodes, Sir Alfred Milner, and Leander Starr Jameson. Kipling cultivated their friendship and came to admire the men and their politics. The period 1898–1910 was crucial in the history of South Africa and included the Second Boer War (1899–1902), the ensuing peace treaty, and the 1910 formation of the Union of South Africa. Back in England, Kipling wrote poetry in support of the British cause in the Boer War and on his next visit to South Africa in early 1900, he became a correspondent for The Friend newspaper in Bloemfontein, which had been commandeered by Lord Roberts for British troops.[48]
Although his journalistic stint was to last only two weeks, it was Kipling's first work on a newspaper staff since he left The Pioneer in Allahabad more than ten years earlier. At The Friend, he made lifelong friendships with Perceval Landon, H. A. Gwynne, and others. He also wrote articles published more widely expressing his views on the conflict. Kipling penned an inscription for the Honoured Dead Memorial (Siege memorial) in Kimberley.

Sussex

In 1897, Kipling moved from Torquay to Rottingdean, East Sussex; first to North End House and later to The Elms. In 1902, Kipling bought Bateman's, a house built in 1634 and located in rural Burwash, East Sussex, England. Bateman's was Kipling's home from 1902 until his death in 1936.

The house, along with the surrounding buildings, the mill and 33 acres (13 ha) was purchased for £9,300. It had no bathroom, no running water upstairs, and no electricity, but Kipling loved it: "Behold us, lawful owners of a grey stone lichenised house—A.D. 1634 over the door—beamed, panelled, with old oak staircase, and all untouched and unfaked. It is a good and peaceable place. We have loved it ever since our first sight of it." (from a November 1902 letter)

In the non-fiction realm he became involved in the debate over the British response to the rise in German naval power known as the Tirpitz Plan to build a fleet to challenge the Royal Navy, publishing a series of articles in 1898 which were collected as A Fleet in Being. On a visit to the United States in 1899, Kipling and Josephine developed pneumonia, from which she eventually died.

'Peak of career'

In the wake of his daughter's death, Kipling concentrated on collecting material for what would become Just So Stories for Little Children. That work was published in 1902, the year after Kim was first issued. The American literary scholar David Scott has argued that Kim disproves the claim made by Edward Said about Kipling as a promoter of Orientalism as Kipling – who was deeply interested in Buddhism —presented Tibetan Buddhism in a fairly sympathetic light and aspects on the novel appeared to reflect the Buddhist understanding of the universe. Kipling was offended by the German Emperor Wilhelm II's Hun speech (Hunnenrede) in 1900 urging German troops being sent to China to crush the Boxer Rebellion to behave like "Huns" and to take no prisoners.

In his 1902 poem The Rovers, Kipling attacked the Kaiser as a threat to Britain and made the first use of the term "Hun" as an anti-German insult, using Wilhelm's own words and the actions of German troops in China to portray Germans as essentially barbarians. In an interview with the French newspaper Le Figaro, the Francophile Kipling called Germany a menace and called for an Anglo-French alliance to stop it. In another letter at the same time, Kipling described the "unfrei peoples of Central Europe" as living in "the Middle Ages with machine guns.

The first decade of the 20th century saw Kipling at the height of his popularity. In 1906, he wrote the song "Land of our Birth, We Pledge to Thee".

Speculative fiction
Kipling wrote a number of speculative fiction short stories, including "The Army of a Dream", in which he attempted to show a more efficient and responsible army than the hereditary bureaucracy of England at that time, and two science fiction stories, *With the Night Mail* (1905) and *As Easy As A. B. C* (1912). Both of those were set in the 21st century in Kipling's Aerial Board of Control universe. They read like modern hard science fiction and introduced the literary technique known as indirect exposition, which would later become one of Science Fiction writer Robert Heinlein's hallmarks. This technique is one that Kipling picked up in India, and used to solve the problem of his English readers not understanding much about Indian society, when writing *The Jungle Book*. Heinlein's novel *Starship Troopers* built on the citizen soldiers of "The Army of a Dream".

**Nobel laureate and beyond**

In 1907, he was awarded the Nobel Prize for Literature after having been nominated in that year by Charles Oman, professor at the University of Oxford. The prize citation said: "In consideration of the power of observation, originality of imagination, virility of ideas and remarkable talent for narration which characterize the creations of this world-famous author." Nobel prizes had been established in 1901 and Kipling was the first English-language recipient. At the award ceremony in Stockholm on 10 December 1907, the Permanent Secretary of the Swedish Academy, Carl David af Wirsén, praised both Kipling and three centuries of English literature:

> The Swedish Academy, in awarding the Nobel Prize in Literature this year to Rudyard Kipling, desires to pay a tribute of homage to the literature of England, so rich in manifold glories, and to the greatest genius in the realm of narrative that that country has produced in our times.

"Book-ending" this achievement was the publication of two connected poetry and story collections: *Puck of Pook’s Hill* (1906), and *Rewards and Fairies* (1910). The latter contained the poem "If—". In a 1995 BBC opinion poll, it was voted the UK's favourite poem. This exhortation to self-control and stoicism is arguably Kipling's most famous poem.

Such was Kipling's popularity that he was asked by his friend Max Aitken to intervene in the 1911 Canadian election on behalf of the Conservatives. In 1911, the major issue in Canada was the reciprocity treaty with the United States signed by the Liberal Prime Minister Sir Wilfrid Laurier and vigorously opposed by the Conservatives under Sir Robert Borden. On 7 September 1911, the *Montreal Daily Star* newspaper published a front-page appeal to all Canadians against the reciprocity agreement with the United States by Kipling who wrote: "It is her own soul that Canada risks today. Once that soul is pawned for any consideration, Canada must inevitably conform to the commercial, legal, financial, social, and ethical standards which will be imposed on her by the sheer admitted weight of the United States." At the time, the *Montreal Daily Star* was Canada's most read newspaper. Over the next week, Kipling's appeal was reprinted in every English newspaper in Canada and is credited with helping to turn Canadian public opinion against the Liberal government that signed the reciprocity agreement.

Kipling sympathised with the anti-Home Rule stance of Irish Unionists, who opposed Irish autonomy. He was friends with Edward Carson, the Dublin-born leader of Ulster Unionism, who raised the Ulster Volunteers to prevent Home Rule in Ireland. Kipling wrote in a letter to a friend that Ireland was not a nation, and that before the English arrived in 1169, the Irish were a gang of cattle thieves living in savagery and killing each other while "writing dreary poems" about it all. In his viewpoint, it was only British rule that allowed Ireland to advance. A visit to Ireland in 1911 confirmed Kipling's prejudices as he wrote the Irish countryside was beautiful but was spoiled by what he called the ugly homes of the Irish farmers, with Kipling adding that God had made the Irish into poets because he had "deprived them of love of line or knowledge of colour". In contrast, Kipling had nothing but praise for the "decent folk" of Protestant majority and Unionist Ulster.
Kipling wrote the poem "Ulster" in 1912 reflecting his Unionist politics. Kipling often referred to the Irish Unionists as "our party." He had no sympathy with or understanding of Irish nationalism, and for him, Home Rule was an act of treason by the government of the Liberal Prime Minister H. H. Asquith that would plunge Ireland into the Dark Ages and allow the Irish Catholic majority to oppress the Protestant minority. The British scholar David Gilmour wrote that Kipling's lack of understanding about Ireland could be seen in that he attacked John Redmond – the Anglophile leader of the Irish Parliamentary Party who wanted Home Rule because he believed it was the best way of keeping the United Kingdom together – as a traitor working to break up the United Kingdom. Ulster was first publicly read at an Unionist rally in Belfast, where the largest Union Jack ever was also unfolded.

In his poem Ulster, which Kipling admitted was meant to strike a "hard blow" against the Asquith government's Home Rule bill, he wrote: "Rebellion, rapine, hate, Oppression, wrong and greed, Are loosed to rule our fate, By England's act and deed". Ulster generated much controversy with the Conservative MP Sir Mark Sykes – who as a Unionist was opposed to the Home Rule bill – condemning Ulster in an article in the Morning Post as a "direct appeal to ignorance and a deliberate attempt to foster religious hate".

Kipling was a staunch opponent of Bolshevism, a position which he shared with his friend Henry Rider Haggard. The two had bonded upon Kipling's arrival in London in 1889 largely on the strength of their shared opinions, and they remained lifelong friends.

Freemasonry

According to the English magazine Masonic Illustrated, Kipling became a Freemason in about 1885, before the usual minimum age of 21. He was initiated into Hope and Perseverance Lodge No. 782 in Lahore. He later wrote to The Times, "I was Secretary for some years of the Lodge . . . , which included Brethren of at least four creeds. I was entered [as an Apprentice] by a member from Brahmo Somaj a Hindú, passed [to the degree of Fellow Craft] by a Mohammedan and raised [to the degree of Master Mason] by an Englishman. Our Tyler was an Indian Jew." Kipling received not only the three degrees of Craft Masonry but also the side degrees of Mark Master Mason and Royal Ark Mariner.

Kipling so loved his masonic experience that he memorialised its ideals in his famous poem, "The Mother Lodge", and used the fraternity and its symbols as vital plot devices in his novella The Man Who Would Be King.

First World War (1914–18)

At the beginning of the First World War, like many other writers, Kipling wrote pamphlets and poems which enthusiastically supported the UK's war aims of restoring Belgium after that kingdom had been occupied by Germany together with more generalised statements that Britain was standing up for the cause of good. In September 1914, Kipling was asked by the British government to write propaganda, an offer that he immediately accepted. Kipling's pamphlets and stories were very popular with the British people during the war with his major themes being glorifying the British military as the place for heroic men to be, German atrocities against Belgian civilians and the stories of women being brutalised by a horrific war unleashed by Germany, yet surviving and triumphing in spite of their suffering.

Kipling was enraged by reports of the Rape of Belgium together with the sinking of the RMS Lusitania in 1915, which he saw as a deeply inhumane act, which led him to see the war as a crusade for civilisation against barbarism. In a 1915 speech, Kipling declared that "There was no crime, no cruelty, no abomination that the mind of men can conceive of which the German has not perpetrated, is not perpetrating, and will not perpetrate if he is allowed to go on...Today, there are only two divisions in the world...human beings and Germans.

Alongside his passionate antipathy towards Germany, Kipling was privately deeply critical of how the war was fought by the British Army, complaining as early as October 1914 that Germany should have been defeated by now, and something must be wrong with the British Army. Kipling, who was shocked by the heavy losses that the British Expeditionary Force had taken by the autumn of 1914, blamed the entire pre-war generation of British politicians, who he argued had failed to learn the lessons of the Boer War. As a result, thousands of British soldiers were now paying with their lives for their failure in the fields of France and Belgium.
Kipling had scorn for those men who shirked duty in the First World War. In "The New Army in Training" [74] (1915), Kipling concluded the piece by saying:

This much we can realise, even though we are so close to it, the old safe instinct saves us from triumph and exultation. But what will be the position in years to come of the young man who has deliberately elected to outcaste himself from this all-embracing brotherhood? What of his family, and, above all, what of his descendants, when the books have been closed and the last balance struck of sacrifice and sorrow in every hamlet, village, parish, suburb, city, shire, district, province, and Dominion throughout the Empire?

The death of John Kipling

Kipling's son John was killed in action in the First World War, at the Battle of Loos in September 1915, at age 18. John had initially wanted to join the Royal Navy, but having had his application turned down after a failed medical examination due to poor eyesight, he opted to apply for military service as an Army officer. But again, his eyesight was an issue during the medical examination. In fact, he tried twice to enlist but was rejected. His father had been lifelong friends with Lord Roberts, former commander-in-chief of the British Army and colonel of the Irish Guards, and at Rudyard's request, John was accepted into the Irish Guards [71].

John Kipling was sent to Loos two days into the battle in a reinforcement contingent. He was last seen stumbling through the mud blindly, with a possible facial injury. A body identified as his was found in 1992, although that identification has been challenged [75] [76] [77]. In 2015, the Commonwealth War Grave Commission confirmed that they had correctly identified the burial place of John Kipling, they record his date of death as 27 September 1915, and that he is buried at St. Mary's A.D.S. Cemetery, Haînes [79].

After his son's death, Kipling wrote, "If any question why we died / Tell them, because our fathers lied." It is speculated that these words may reveal his feelings of guilt at his role in getting John a commission in the Irish Guard [80]. Others, such as English professor Tacy Bilsing, contend that the line is referring to Kipling's disgust that British leaders failed to learn the lessons of the Boer War, and were not prepared for the struggle with Germany in 1914, with the "lie" of the "fathers" being that the British Army was prepared for any war when it was not [71].

John's death has been linked to Kipling's 1916 poem "My Boy Jack", notably in the play My Boy Jack and its subsequent television adaptation, along with the documentary Rudyard Kipling: A Remembrance Tale. However, the poem was originally published at the head of a story about the Battle of Jutland and appears to refer to a death at sea; the 'Jack' referred to is probably a generic 'Jack Tar'. [81] In the Kipling family, Jack was the name of the family dog while John Kipling was always John, making the identification of the protagonist of "My Boy Jack" with John Kipling somewhat questionable. However, it is true that Kipling was emotionally devastated by the death of his son. It is said that Kipling helped assuage his grief over his son's death by reading the novels of Jane Austen aloud to his wife and daughter [82]. During the war, he wrote a booklet The Fringes of the Fleet [83] containing essays and poems on various nautical subjects of the war. Some of the poems were set to music by English composer Edward Elgar.

Kipling became friends with a French soldier named Maurice Hammoneau whose life had been saved in the First World War when his copy of Kim, which he had in his left breast pocket, stopped a bullet. Hammoneau presented Kipling with the book (with bullet still embedded) and his Croix de Guerre as a token of gratitude. They continued to correspond, and when Hammoneau had a son, Kipling insisted on returning the book and medal [84].
On 1 August 1918, a poem, “The Old Volunteer,” appeared under his name in *The Times*. The next day, he wrote to the newspaper to disclaim authorship, and a correction appeared. Although *The Times* employed a private detective to investigate (and the detective appears to have suspected Kipling himself of being the author), the identity of the hoaxter was never established.\[88\]

### After the war (1918–1936)

Partly in response to John's death, Kipling joined Sir Fabian Ware's Imperial War Graves Commission (now the Commonwealth War Graves Commission), the group responsible for the garden-like British war graves that can be found to this day dotted along the former Western Front and all the other locations around the world where troops of the British Empire lie buried.

His most significant contributions to the project were his selection of the biblical phrase, "Their Name Liveth For Evermore" (Ecclesiasticus 44.14, KJV), found on the Stones of Remembrance in larger war cemeteries, and his suggestion of the phrase "Known unto God" for the gravestones of unidentified servicemen. He also chose the inscription "The Glorious Dead" on the Cenotaph, Whitehall, London. Additionally, he wrote a two-volume history of the Irish Guards, his son's regiment: it was published in 1923 and is considered to be one of the finest examples of regimental history.\[86\]

Kipling's moving short story, "The Gardener", depicts visits to the war cemeteries, and the poem "The King's Pilgrimage" (1922) depicts a journey which King George V made, touring the cemeteries and memorials under construction by the Imperial War Graves Commission. With the increasing popularity of the automobile, Kipling became a motoring correspondent for the British press, and wrote enthusiastically of his trips around England and abroad, even though he was usually driven by a chauffeur.

After the war, Kipling was sceptical about the Fourteen Points and the League of Nations, but he had great hopes that the United States would abandon isolationism and that the post-war world would be dominated by an Anglo-French-American alliance.\[87\] Kipling hoped that the United States would take on a League of Nations mandate for Armenia as the best way of preventing isolationism, and hoped that Theodore Roosevelt, whom Kipling admired, would once again become president.\[87\] Kipling was saddened by Roosevelt's death in 1919, believing that his friend was the only American politician capable of keeping the United States in the "game" of world politics.\[88\]

Kipling was very hostile towards Communism, writing about the Bolshevik take-over in 1917 that one sixth of the world had "passed bodily out of civilization".\[89\] In a 1918 poem, Kipling wrote about Soviet Russia that everything good in Russia had now been destroyed by the Bolsheviks and all that was left was "the sound of weeping and the sight of burning fire, and the shadow of a people trampled into the mire".\[89\]

In 1920, Kipling co-founded the Liberty League\[90\] with Haggard and Lord Sydenham. This short-lived enterprise focused on promoting classic liberal ideals as a response to the rising power of Communist tendencies within Great Britain, or, as Kipling put it, "to combat the advance of Bolshevism"\[91\][92]

In 1922, Kipling, who had made reference to the work of engineers in some of his poems, such as "The Sons of Martha", "Sappers", and "McAndrew's Hymn";\[93\] and in other writings, including short story anthologies such as *The Day's Work*\[94\] was asked by University of Toronto civil engineering professor Herbert E. T. Haultain for his assistance in developing a dignified obligation and ceremony for graduating engineering students. Kipling was enthusiastic in his response and shortly produced both, formally entitled "The Ritual of the Calling of an Engineer". Today, engineering graduates all across Canada are presented with an iron ring at the ceremony as a reminder of their obligation to society.\[95][96\] In 1922 Kipling also became Lord Rector of St Andrews University in Scotland, a three-year position.
Kipling, who was a francophile, argued strongly for an Anglo-French alliance to uphold the peace, calling Britain and France in 1920 the "twin fortresses of European civilization". He repeatedly warned against revising the Treaty of Versailles in Germany's favour, which he predicted would lead to a new world war. An admirer of Raymond Poincaré, Kipling was one of the few British intellectuals who supported the French Occupation of the Ruhr in 1923 at a time when the British government and most public opinion was against the French position. In contrast to the popular British view of Poincaré as a cruel bully intent on impoverishing Germany by seeking unreasonable reparations, Kipling argued that Poincaré was only rightfully trying to preserve France as a great power in the face of an unfavourable situation. Kipling argued that even before 1914, Germany's larger economy and higher birth rate had made that country stronger than France; with much of France devastated by the war, and the French suffering heavy losses that the low French birth rate would have trouble replacing while Germany was mostly undamaged and still with a higher birth rate, he reasoned that the future would advantage German domination if Versailles were revised in Germany's favour. He wrote that it was madness for Britain to seek to pressure France to revise Versailles in Germany's favour.

In 1924, Kipling was opposed to the Labour government of Ramsay MacDonald's "Bolshevism without bullets", but believing that Labour was a Communist front organisation, he took the view that "excited orders and instructions from Moscow" would expose Labour as such an organisation to the British people. Kipling's views were on the right and though he admired Benito Mussolini to a certain extent for a time in the 1920s, Kipling was against fascism, writing that Oswald Mosley was "a bounder and an arriviste". By 1935, he called Mussolini a deranged and dangerous egomaniac and in 1933 wrote, "The Hitlerites are out for blood.

Despite his anti-communism, the first major translations of Kipling into Russian took place during Lenin's rule in the early 1920s, and during the interwar period, Kipling was very popular with Russian readers. Many of the younger Russian poets and writers such as Konstantin Simonov were influenced by Kipling. Kipling's clarity of style, his use of colloquial language and the way in which he used rhythm and rhyme were considered to be major innovations in poetry that appealed to many of the younger Russian poets. Though it was obligatory for Soviet journals to begin translations of Kipling with an introduction attacking him as a "fascist" and an "imperialist", such was Kipling's popularity with Russian readers that his works were not banned in the Soviet Union until 1939 with the signing of the Molotov-Ribbentrop pact. Kipling's work was unbanned in the Soviet Union in 1941 after Operation Barbarossa when Britain became a Soviet ally, but his work was banned again, this time for good, with the Cold War in 1946.

Many older editions of Rudyard Kipling's books have a swastika printed on their covers associated with a picture of an elephant carrying a lotus flower, reflecting the influence of Indian culture. Kipling's use of the swastika was based on the Indian sun symbol conferring good luck and the Sanskrit word meaning "fortunate" or "well-being". He used the swastika symbol in both right- and left-facing orientations, and it was in general use by others at the time.

In a note to Edward Bok written after the death of Lockwood Kipling in 1911, Rudyard said: "I am sending with this for your acceptance, as some little memory of my father to whom you were so kind, the original of one of the plaques that he used to make for me. I thought it being the memory of my father to whom you were so kind, the original of one of the plaques that he used to make for me. I thought it being the swastika would be appropriate for your Swastika. May it bring you even more good fortune. Once the Nazis came to power and usurped the swastika, Kipling ordered that it should no longer adorn his books. Less than a year before his death, Kipling gave a speech (titled "An Undefended Island") to The Royal Society of St George on 6 May 1935, warning of the danger which Nazi Germany posed to the British Empire.

Kipling scripted the first Royal Christmas Message delivered via the BBC's Empire Service by George V in 1932. In 1934, he published a short story in Strand Magazine, "Proofs of Holy Writ", which postulated that William Shakespeare had helped to polish the prose of the King James Bible.
Kipling kept writing until the early 1930s, but at a slower pace and with much less success than before. On the night of 12 January 1936 he suffered a haemorrhage in his small intestine. He underwent surgery but died less than a week later on 18 January 1936, at the age of 70 of a perforated duodenal ulcer.[111][112] His death had in fact previously been incorrectly announced in a magazine, to which he wrote, 'I've just read that I am dead. Don't forget to delete me from your list of subscribers.'[413]

The pallbearers at the funeral included Kipling's cousin, the Prime Minister Stanley Baldwin and the marble casket was covered by a Union Jack.[114] Kipling was cremated at Golders Green Crematorium in northwest London, and his ashes interred at Poets' Corner, part of the South Transept of Westminster Abbey, next to the graves of Charles Dickens and Thomas Hardy.[114]

**Legacy**

In 2010, the International Astronomical Union approved that a crater on the planet Mercury would be named after Kipling—one of ten newly discovered impact craters observed by the MESSENGER spacecraft in 2008–9.[115] In 2012, an extinct species of crocodile, *Goniopholis kiplingi* was named in his honour "in recognition for his enthusiasm for natural sciences."[116]

More than 50 unpublished poems by Kipling, discovered by the American scholar Thomas Pinney, were released for the first time in March 2013.[117]

**Posthumous reputation**

Various writers, such as Edmund Candler, were strongly influenced by Kipling's writing. Kipling's stories for adults remain in print and have garnered high praise from writers as different as Poul Anderson, Jorge Luis Borges, and Randall Jarrell who wrote that, "After you have read Kipling's fifty or seventy-five best stories you realize that few men have written this many stories of this much merit, and that very few have written more and better stories."[118]

His children's stories remain popular, and his *Jungle Books* have been made into several movies. The first was made by producer Alexander Korda and other films have been produced by the Walt Disney Company. A number of his poems were set to music by Percy Grainger. A series of short films based on some of his stories was broadcast by the BBC in 1964.[119] Kipling's work is still popular today.

The poet T. S. Eliot edited *A Choice of Kipling's Verse* (1941) with an introductory essay.[1120] Eliot was aware of the complaints that had been levelled against Kipling and he dismissed them one by one: that Kipling is 'a Tory' using his verse to transmit right wing political views, or 'a journalist' pandering to popular taste; while Eliot writes "I cannot find any justification for the charge that he held a doctrine of race superiority."[121] Eliot finds instead,

> An immense gift for using words, an amazing curiosity and power of observation with his mind and with all his senses, the mask of the entertainer, and beyond that a queer gift of second sight, of transmitting messages from elsewhere, a gift so disconcerting when we are made aware of it that thenceforth we are never sure when it is not present: all this makes Kipling a writer impossible wholly to understand and quite impossible to belittle.

— T.S. Eliot[122]

Of Kipling's verse, such as his *Barrack-Room Ballads* Eliot writes "of a number of poets who have written great poetry only... a very few whom I should call great verse writers. And unless I am mistaken, Kipling's position in this class is not only high, but unique."[123]

In response to Eliot, George Orwell wrote a long consideration of Kipling's work for *Horizon* in 1942, noting that although as a "jingo imperialist" Kipling was "morally insensitive and aesthetically disgusting", his work had many qualities which ensured that while "every enlightened person has despised him ... nine-tenths of those enlightened persons are forgotten and Kipling is in some sense still there". Orwell said:
One reason for Kipling's power [was] his sense of responsibility, which made it possible for him to have a worldview, even though it happened to be a false one. Although he had no direct connexion with any political party, Kipling was a Conservative, a thing that does not exist nowadays. Those who now call themselves Conservatives are either Liberals, Fascists or the accomplices of Fascists. He identified himself with the ruling power and not with the opposition. In a gifted writer this seems to us strange and even disgusting, but it did have the advantage of giving Kipling a certain grip on reality. The ruling power is always faced with the question, 'In such and such circumstances, what would you do?,' whereas the opposition is not obliged to take responsibility or make any real decisions. Where it is a permanent and pensioned opposition, as in England, the quality of its thought deteriorates accordingly. Moreover, anyone who starts out with a pessimistic, reactionary view of life tends to be justified by events, for Utopia never arrives and 'the gods of the copybook headings', as Kipling himself put it, always return. Kipling sold out to the British governing class, not financially but emotionally. This warped his political judgement, for the British ruling class were not what he imagined, and it led him into abysses of folly and snobbery, but he gained a corresponding advantage from having at least tried to imagine what action and responsibility are like. It is a great thing in his favour that he is not witty, not 'daring', has no wish to épater les bourgeois. He dealt largely in platitudes, and since we live in a world of platitudes, much of what he said sticks. Even his worst follies seem less shallow and less irritating than the 'enlightened' utterances of the same period, such as Wilde's epigrams or the collection of cracker-mottoes at the end of Man and Superman.

— George Orwell[124]

The poet Alison Brackenbury writes that "Kipling is poetry's Dickens, an outsider and journalist with an unrivalled ear for sound and speech."[125]

The English folk singer Peter Bellamy was a great lover of Kipling's poetry, much of which he believed to have been influenced by English traditional folk forms. He recorded several albums of Kipling's verse set to traditional airs, or to tunes of his own composition written in traditional style.[126] However, in the case of the bawdy folk song, "The Bastard King of England", which is commonly credited to Kipling, it is believed that the song is actually misattributed.[127]

Kipling is often quoted in discussions of contemporary political and social issues. Political singer-songwriter Billy Bragg, who attempts to reclaim English nationalism from the right-wing, has reclaimed Kipling for an inclusive sense of Englishness.[128] Kipling's enduring relevance has been noted in the United States, as it has become involved in Afghanistan and other areas about which he wrote.[129][130][131]

Links with camping and Scouting

In 1903, Kipling gave permission to Elizabeth Ford Holt to borrow themes from the Jungle Books to establish Camp Mowglis, a summer camp for boys on the shores of Newfound Lake in New Hampshire. Throughout their lives, Kipling and his wife Carrie maintained an active interest in Camp Mowglis, which is still in operation and continues the traditions that Kipling inspired. Buildings at Mowglis have names such as Akela, Toomai, Baloo, and Panther. The campers are referred to as "the Pack," from the youngest "Cubs" to the oldest campers living in "Den.[132]

Kipling's links with the Scouting movements were also strong. Robert Baden-Powell, the founder of Scouting, used many themes from The Jungle Book stories and Kim in setting up his junior movement, the Wolf Cubs. These connections still exist today, such as the continued popularity of "Kim's Game" in the Scouting movement. The movement is named after Mowgli's adopted wolf family, and the adult helpers of Wolf Cub Packs adopt names taken from The Jungle Book, especially the adult leader who is called Akela after the leader of the Seeonee wolf pack.[133]

Kipling's home at Burwash
After the death of Kipling's wife in 1939, his house, "Bateman's" in Burwash, East Sussex, South East England, where he had lived from 1902 until 1936, was bequeathed to the National Trust and is now a public museum dedicated to the author. Elsie Bambridge, his only child who lived to maturity, died childless in 1976, and also bequeathed her copyrights to the National Trust, which in turn donated them to the University of Sussex to ensure better public access.[134]

Novelist and poet Sir Kingsley Amis wrote a poem, 'Kipling at Bateman's', after visiting Kipling's Burwash home (Amis' father had lived in Burwash briefly in the 1960s) as part of a BBC television series on writers and their houses.[135]

In 2003, actor Ralph Fiennes read excerpts from Kipling's works from the study in Bateman's, including, The Jungle Book, Something of Myself, Kim, and The Just So Stories, and poems, including "If... " and "My Boy Jack", for a CD published by the National Trust.[136][137]

Reputation in India

In modern-day India, whence he drew much of his material, Kipling's reputation remains controversial, especially amongst modern nationalists and some post-colonial critics. Rudyard Kipling was a prominent supporter of Colonel Reginald Dyer, who was responsible for the Jallianwala Bagh massacre in Amritsar (in the province of Punjab). Kipling called Dyer "the man who saved India" and also initiated collections for the latter's homecoming prize.[138]

Other contemporary Indian intellectuals such as Ashis Nandy have taken a more nuanced view of his work. Jawaharlal Nehru, the first Prime Minister of independent India, often described Kipling's novel Kim as one of his favourite books.[139][140]

G V Desani, an Indian writer of fiction, had a more negative opinion of Kipling. He alludes to Kipling in his novel, All About H. Hatterr:

I happen to pick up R. Kipling's autobiographical "Kim".

Therein, this self-appointed whiteman's burden-bearing sherpa feller's stated how, in the Orient, blokes hit the road and think nothing of walking a thousand miles in search of something.

Indian writer Khushwant Singh wrote in 2001 that he considers Kipling's "If—" "the essence of the message of The Gita in English",[141] referring to the Bhagavad Gita an ancient Indian scripture.

Indian writer R. K. Narayan said, "Kipling, the supposed expert writer on India, showed a better understanding of the mind of the animals in the jungle than of the men in an Indian home or the marketplace.[142]

In November 2007, it was announced that Kipling's birth home in the campus of the J J School of Art in Mumbai would be turned into a museum celebrating the author and his work.[143]

Bibliography

Kipling's bibliography includes fiction (including novels and short stories), non-fiction, and poetry. Several of his works were collaborations.

See also

- List of Nobel laureates in Literature
- HMS Birkenhead (1845)
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Further reading

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- Walsh, Sue (2010)*Kipling's Children's Literature: Language, Identity and Constructions of Childhood*. Ashgate

External links

- Bibliowiki has original media or text related to this article
- Rudyard Kipling (in the public domain in Canada)
- Works by Rudyard Kipling at Project Gutenberg
- The Kipling Society website
Other information

Works
- Works by Rudyard Kipling at Project Gutenberg
- Works by or about Rudyard Kipling at Internet Archive
- Works by Rudyard Kipling at LibriVox (public domain audiobooks)
- Works by Rudyard Kipling (not public domain in USA, so not available on Wikisource)

Resources
- The Rudyard Kipling Collection maintained by Marlboro College.
- The Rudyard Kipling Poems by Poemist.
- Rudyard Kipling: The Books I Leave Behind exhibition, related podcast, and digital images maintained by the Beinecke Rare Book & Manuscript Library, Yale University
- Rudyard Kipling at the Internet Speculative Fiction Database
- The Rudyard Kipling Collections from the Rare Book and Special Collections Division at the Library of Congress
- Archival material at Leeds University Library
- Newspaper clippings about Rudyard Kipling in the 20th Century Press Archives of the German National Library of Economics (ZBW)

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Thomas Hardy

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.[3] He was highly critical of much in Victorian society, especially on the declining status of rural people in Britain, such as those from his native South West England.

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.[2]

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*.[3]

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**Thomas Hardy**

*OM*

**Hardy between about 1910 and 1915**

| Born  | 2 June 1840
|-------| Stinsford, Dorset, England |
| Died  | 11 January 1928
|       | (aged 87) Dorchester, Dorset, England |
| Resting place | Stinsford parish church (heart) Poets' Corner, Westminster Abbey (ashes) |
| Occupation | Novelist, poet, and short story writer |
| Alma mater | King's College London |
| Literary movement | Naturalism, Victorian literature |
| Notable works | *Tess of the d’Urbervilles*, *Far from the Madding Crowd*, *The Mayor of Casterbridge*, *Collected Poems* *Jude the Obscure* |
| Spouse | Emma Gifford |
Life and career

Early life

Thomas Hardy was born on 2 June 1840 in Higher Bockhampton (then Upper Bockhampton), a hamlet in the parish of Stinsford to the east of Dorchester in Dorset, England, where his father Thomas (1811–1892) worked as a stonemason and local builder, and married his mother Jemima (née Hand; 1813–1904) in Beaminster, towards the end of 1839. Jemima was well-read, and she educated Thomas until he went to his first school at Bockhampton at the age of eight. For several years he attended Mr. Last's Academy for Young Gentlemen in Dorchester, where he learned Latin and demonstrated academic potential. Because Hardy's family lacked the means for a university education, his formal education ended at the age of sixteen, when he became apprenticed to James Hicks, a local architect.

Hardy trained as an architect in Dorchester before moving to London in 1862; there he enrolled as a student at King's College London. He won prizes from the Royal Institute of British Architects and the Architectural Association. He joined Arthur Blomfield's practice as assistant architect in April 1862 and worked with Blomfield on All Saints' parish church in Windsor, Berkshire in 1862–64. A reredos, possibly designed by Hardy, was discovered behind panelling at All Saints' in August 2016. In the mid-1860s, Hardy was in charge of the excavation of part of the graveyard of St Pancras Old Church prior to its destruction when the Midland Railway was extended to a new terminus at St Pancras.

Hardy never felt at home in London, because he was acutely conscious of class divisions and his social inferiority. During this time he became interested in social reform and the works of John Stuart Mill. He was also introduced by his Dorset friend Horace Moule to the works of Charles Fourier and Auguste Comte. After five years, concerned about his health, he returned to Dorset, settling in Weymouth, and decided to dedicate himself to writing.

Marriage and novel writing

In 1870, while on an architectural mission to restore the parish church of St Juliot in Cornwall, Hardy met and fell in love with Emma Gifford, whom he married in Kensington in the autumn of 1874. In 1885 Thomas and his wife moved into Max Gate, a house designed by Hardy and built by his brother. Although they later became estranged, Emma's subsequent death in 1912 had a traumatic effect on him and after her death, Hardy made a trip to Cornwall to revisit places linked with their courtship; his Poems 1912–13 reflect upon her death. In 1914, Hardy married his secretary Florence Emily Dugdale, who was 39 years his junior. However, he remained preoccupied with his first wife's death and tried to overcome his remorse by writing poetry. In his later years, he kept a dog named Wessex, who was notoriously ill-tempered. Wessex's grave stone can be found on the Max Gate grounds. In 1910, Hardy had been appointed a Member of the Order of Merit and was also for the first time nominated for the Nobel Prize in Literature. He would be nominated again for the prize eleven years later.

Final years
Hardy became ill with pleurisy in December 1927 and died at Max Gate just after 9 pm on 11 January 1928, having dictated his final poem to his wife on his deathbed; the cause of death was cited, on his death certificate, as "cardiac syncope", with "old age" given as a contributory factor. His funeral was on 16 January at Westminster Abbey, and it proved a controversial occasion because Hardy had wished for his body to be interred at Stinsford in the same grave as his first wife, Emma. His family and friends concurred; however, his executor, Sir Sydney Carlyle Cockerell, insisted that he be placed in the abbey's famous Poets' Corner. A compromise was reached whereby his heart was buried at Stinsford with Emma, and his ashes in Poets' Corner.[18] Hardy's estate at death was valued at £95,418 (£527,601.5 in 2015 sterling).[19]

Shortly after Hardy's death, the executors of his estate burnt his letters and notebooks, but twelve notebooks survived, one of them containing notes and extracts of newspaper stories from the 1820s, and research into these has provided insight into how Hardy used them in his works.[20] In the year of his death Mrs Hardy published The Early Life of Thomas Hardy, 1841–1891, compiled largely from contemporary notes, letters, diaries, and biographical memoranda, as well as from oral information in conversations extending over many years.

Hardy's work was admired by many younger writers, including D. H. Lawrence,[21] John Cowper Powys, and Virginia Woolf.[22] In his autobiography Goodbye to All That (1929), Robert Graves recalls meeting Hardy in Dorset in the early 1920s and how Hardy received him and his new wife warmly and was encouraging about his work.

Hardy's birthplace in Bockhampton and his house Max Gate, both in Dorchester, are owned by the National Trust.

**Novels**

Hardy's first novel, The Poor Man and the Lady, finished by 1867, failed to find a publisher. He then showed it to his mentor and friend, the Victorian poet and novelist, George Meredith, who felt that The Poor Man and the Lady would be too politically controversial and might damage Hardy's ability to publish in the future. So Hardy followed his advice and he did not try further to publish it. He subsequently destroyed the manuscript, but used some of the ideas in his later work.[23]

After he abandoned his first novel, Hardy wrote two new ones that he hoped would have more commercial appeal, Desperate Remedies (1871) and Under the Greenwood Tree (1872), both of which were published anonymously; it was while working on the latter that he met Emma Gifford, who would become his wife.[23] In 1873 A Pair of Blue Eyes, a novel drawing on Hardy's courtship of Emma, was published under his own name. The term "cliffhanger" is considered to have originated with the serialised version of this story (which was published in Tinsley's Magazine between September 1872 and July 1873) in which Henry Knight, one of the protagonists, is left literally hanging off a cliff.[24]

In his next novel Far from the Madding Crowd (1874), Hardy first introduced the idea of calling the region in the west of England, where his novels are set, Wessex. Wessex had been the name of an early Saxon kingdom, in approximately the same part of England. Far from the Madding Crowd was successful enough for Hardy to give up architectural work and pursue a literary career. Over the next twenty-five years Hardy produced ten more novels.

Subsequently, the Hardys moved from London to Yeovil, and then to Sturminster Newton, where he wrote The Return of the Native (1878).[25] Hardy published Two on a Tower in 1882, a romance story set in the world of astronomy. Then in 1885, they moved for the last time, to Max Gate, a house outside Dorchester designed by Hardy and built by his brother. There he wrote The Mayor of
Hardy painted by William Strang 1893

**Literary themes**

Considered a Victorian realist, Hardy examines the social constraints on the lives of those living in Victorian England, and criticises those beliefs, especially those relating to marriage, education and religion, that limited people's lives and caused unhappiness. Such unhappiness, and the suffering it brings, is seen by poet Philip Larkin as central in Hardy's works:

"What is the intensely maturing experience of which Hardy's modern man is most sensible? In my view it is suffering, or sadness, and extended consideration of the centrality of suffering in Hardy's work should be the first duty of the true critic for which the work is still waiting [. . .] Any approach to his work, as to any writer's work, must seek first of all to determine what element is peculiarly his, which imaginative note he strikes most plan gently, and to deny that in this case it is the sometimes gentle, sometimes ironic, sometimes bitter but always passive apprehension of suffering is, I think, wrong-headed."

In *Two on a Tower*, for example, Hardy takes a stand against these rules of society with a story of love that crosses the boundaries of class. The reader is forced to reconsider the conventions set up by society for the relationships between women and men. Nineteenth-century society had conventions, which were enforced. In this novel Swithin St Cleeve's idealism pits him against such contemporary social constraints.

In a novel structured around contrasts, the main opposition is between Swithin St Cleeve and Lady Viviette Constantine, who are presented as binary figures in a series of ways: aristocratic and lower class, youthful and mature, single and married, fair and dark, religious and agnostic...she [Lady Viviette Constantine] is also deeply conventional, absurdly wishing to conceal their marriage until Swithin has achieved social status through his scientific work, which gives rise to uncontrolled ironies and tragic-comic misunderstandings.
Fate or chance is another important theme. Hardy’s characters often encounter crossroads on a journey, a junction that offers alternative physical destinations but which is also symbolic of a point of opportunity and transition, further suggesting that fate is at work. *Far From the Madding Crowd* is an example of a novel in which chance has a major role: “Had Bathsheba not sent the valentine, had Fanny not missed her wedding, for example, the story would have taken an entirely different path.”[30] Indeed, Hardy’s main characters often seem to be held in fate’s overwhelming grip.

**Poetry**

For online poems, see "Poetry collections" below

In 1898 Hardy published his first volume of poetry, *Wessex Poems*, a collection of poems written over 30 years. While some suggest that Hardy gave up writing novels following the harsh criticism of *Jude the Obscure* in 1896, the poet C. H. Sisson calls this “hypothesis” “superficial and absurd”[27][31] In the twentieth century Hardy published only poetry

Thomas Hardy wrote in a great variety of poetic forms including lyrics, ballads, satire, dramatic monologues and dialogue, as well as a three-volume epic closet drama *The Dynasts* (1904–08),[32] and though in some ways a very traditional poet, because he was influenced by folksong and ballads,[33] he “was never conventional,” and “persistently experiment[ed] with different, often invented, stanza forms and metres,”[34] and made use of “rough-hewn rhythms and colloquial diction”[35]

Hardy wrote a number of significant war poems that relate to both the Boer Wars and World War I, including "Drummer Hodge", "In Time of The Breaking of Nations’”, and "The Man He Killed"; his work had a profound influence on other war poets such as Rupert Brooke and Siegfried Sassoon.[36] Hardy in these poems often used the viewpoint of ordinary soldiers and their colloquial speech.[36] A theme in the *Wessex Poems* is the long shadow that the Napoleonic Wars cast over the nineteenth century, as seen, for example, in “The Sergeant's Song” and "Leipzig".[37] The Napoleonic War is the subject of *The Dynasts*.

Some of Hardy's most famous poems are from "Poems of 1912–13", part of *Satires of Circumstance* (1914), written following the death of his wife Emma in 1912. They had been estranged for twenty years and these lyric poems express deeply felt "regret and remorse".[36] Poems like “After a Journey,” “The Voice,” and others from this collection "are by general consent regarded as the peak of his poetic achievement"[32] In a recent biography on Hardy, Claire Tomalin argues that Hardy became a truly great English poet after the death of his first wife, Emma, beginning with these elegies, which she describes as among "the finest and strangest celebrations of the dead in English poetry"[38]

Many of Hardy's poems deal with themes of disappointment in love and life, and "the perversity of fate", but the best of them present these themes with "a carefully controlled elegiac feeling". Irony is also an important element in a number of Hardy's poems, including "The Man he Killed" and "Are You Digging on My Grave".[40] A few of Hardy's poems, such as "The Blinded Bird", reflect his firm stance against animal cruelty, exhibited also in his antivivisectionist views and his membership in The Royal Society for the Prevention of Cruelty to Animals[41] A number of notable English composers, including Gerald Finzi,[43] Benjamin Britten,[44] and Gustav Holst,[45] set poems by Hardy to music. Holst also wrote the orchestral tone poem *Egdon Heath: A Homage to Thomas Hardy* in 1927.

Although his poems were initially not as well received as his novels had been, Hardy is now recognised as one of the greatest twentieth-century poets, and his verse has had a profound influence on later writers, including Robert Frost, W. H. Auden, Dylan Thomas, and, most
Hardy's family was Anglican, but not especially devout. He was baptised at the age of five weeks and attended church, where his father and uncle contributed to music. However, he did not attend the local Church of England school, instead being sent to Mr Last's school, three miles away. As a young adult, he befriended Henry R. Bastow (a Plymouth Brethren man), who also worked as a pupil architect, and who was preparing for adult baptism in the Baptist Church. Hardy flirted with conversion, but decided against it. Bastow went to Australia and maintained a long correspondence with Hardy, but eventually Hardy tired of these exchanges and the correspondence ceased. This concluded Hardy's links with the Baptists.

The irony and struggles of life, coupled with his naturally curious mind, led him to question the traditional Christian view of God:

> The Christian God – the external personality – has been replaced by the intelligence of the First Cause...the replacement of the old concept of God as all-powerful by a new concept of universal consciousness. The 'tribal god, man-shaped, fiery-faced and tyrannous' is replaced by the 'unconscious will of the Universe' which progressively grows aware of itself and 'ultimately, it is to be hoped, sympathetic'.

Scholars have debated Hardy's religious leanings for years, often unable to reach a consensus. However, Hardy's religious life seems to have mixed agnosticism, deism, and spiritism. Once, when asked in correspondence by a clergyman, Dr A. B. Grosart, about the question of reconciling the horrors of human and animal life with "the absolute goodness and non-limitation of God", Hardy replied,

> Mr. Hardy regrets that he is unable to offer any hypothesis which would reconcile the existence of such evils as Dr. Grosart describes with the idea of omnipotent goodness. Perhaps Dr. Grosart might be helped to a provisional view of the universe by the recently published Life of Darwin and the works of Herbert Spencer and other agnostics.

Hardy frequently conceived of, and wrote about, supernatural forces, particularly those that control the universe through indifference or caprice, a force he called The Immanent Will. He also showed in his writing some degree of fascination with ghosts and spirits. Even so, he retained a strong emotional attachment to the Christian liturgy and church rituals, particularly as manifested in rural communities, that had been such a formative influence in his early years, and Biblical references can be found woven throughout many of Hardy's novels.

Hardy's friends during his apprenticeship to John Hicks included Horace Moule (one of the eight sons of Henry Moule), and the poet William Barnes, both ministers of religion. Moule remained a close friend of Hardy's for the rest of his life, and introduced him to new scientific findings that cast doubt on literal interpretations of the Bible such as those of Gideon Mantell. Moule gave Hardy a copy of Mantell's book The Wonders of Geology (1848) in 1858, and Adelene Buckland has suggested that there are "compelling similarities" between the "cliffhanger" section from A Pair of Blue Eyes and Mantell's geological descriptions. It has also been suggested that the character of Henry Knight in A Pair of Blue Eyes was based on Horace Moule.

Locations in novels
Sites associated with Hardy's own life and which inspired the settings of his novels continue to attract literary tourists and casual visitors. For locations in Hardy's novels see: Thomas Hardy's Wessex, and the Thomas Hardy's Wessex research site, which includes maps.

Influence

Hardy corresponded with and visited Lady Catherine Milnes Gaskell at Wenlock Abbey and many of Lady Catherine's books are inspired by Hardy, who was very fond of her.

D. H. Lawrence's Study of Thomas Hardy (1936) indicates the importance of Hardy for him, even though this work is a platform for Lawrence's own developing philosophy rather than a more standard literary study. The influence of Hardy's treatment of character, and Lawrence's own response to the central metaphysic behind many of Hardy's novels, helped significantly in the development of The Rainbow (1915) and Women in Love (1920).

Wood and Stone (1915), the first novel by John Cowper Powys, who was a contemporary of Lawrence, was "Dedicated with devoted admiration to the greatest poet and novelist of our age Thomas Hardy". Powys's later novel Maiden Castle (1936) is set in Dorchester, Hardy's Casterbridge, and was intended by Powys to be a "rival" to Hardy's The Mayor of Casterbridge. Maiden Castle is the last of Powys's so-called Wessex novels, Wolf Solent (1929), A Glastonbury Romance (1932), and Weymouth Sands (1934), which are set in Somerset and Dorset.

Hardy was clearly the starting point for the character of the novelist Edward Driffield in W. Somerset Maugham's novel Cakes and Ale (1930). Thomas Hardy's works also feature prominently in the American playwright Christopher Durang's The Marriage of Bette and Boo (1985), in which a graduate thesis analysing Tess of the d'Urbervilles is interspersed with analysis of Matt's family's neuroses.

Hardy has been a significant influence on Nigel Blackwell, frontman of the post-punk British rock band Half Man Half Biscuit, who has often incorporated phrases (some obscure) by or about Hardy into his song lyrics.

Works

Prose

Hardy divided his novels and collected short stories into three classes:

Novels of character and environment

- The Poor Man and the Lady (1867, unpublished and lost)
- Under the Greenwood Tree: A Rural Painting of the Dutch School (1872)
- Far from the Madding Crowd (1874)
- The Return of the Native (1878)
- The Mayor of Casterbridge: The Life and Death of a Man of Character (1886)
- The Woodlanders (1887)
- Wessex Tales (1888, a collection of short stories)
- Tess of the d'Urbervilles: A Pure Woman Faithfully Presented (1891)
- Life's Little Ironies (1894, a collection of short stories)
- Jude the Obscure (1895)

Romances and fantasies

- A Pair of Blue Eyes: A Novel (1873)
- The Trumpet-Major (1880)
- Two on a Tower: A Romance (1882)
- A Group of Noble Dames (1891, a collection of short stories)
The Well-Beloved: A Sketch of a Temperament (1897) (first published as a serial from 1892)

Novels of ingenuity

- Desperate Remedies A Novel (1871)
- The Hand of Ethelberta A Comedy in Chapters (1876)
- A Laodicean A Story of To-day (1881)

Hardy also produced a number of minor tales; one story, The Spectre of the Real (1894) was written in collaboration with Florence Henniker. An additional short-story collection, beyond the ones mentioned above, is A Changed Man and Other Tales (1913). His works have been collected as the 24-volume Wessex Edition (1912–13) and the 37-volume Mellstock Edition (1919–20). His largely self-written biography appears under his second wife's name in two volumes from 1928 to 1930, as The Early Life of Thomas Hardy, 1840–91 and The Later Years of Thomas Hardy, 1892–1928, now published in a critical one-volume edition as The Life and Work of Thomas Hardy, edited by Michael Millgate (1984).

Short stories (with date of first publication)

- "How I Built Myself A House" (1865)
- "Destiny and a Blue Cloak" (1874)
- "The Thieves Who Couldn't Stop Sneezing" (1877)
- "The Duchess of Hamptonshire" (1878) (collected in A Group of Noble Dames)
- "The distracted Preacher" (1879) (collected in Wessex Tales)
- "Fellow-Townsmen" (1880) (collected in Wessex Tales)
- "The Honourable Laura" (1881) (collected in A Group of Noble Dames)
- "What The Shepherd Saw" (1881) (collected in A Changed Man and Other Stories)
- "A Tradition of Eighteen Hundred and Four" (1882) (collected in Life's Little Ironies)
- "The Three Strangers" (1883) (collected in Wessex Tales)
- "The Romantic Adventures of a Milkmaid" (1883) (collected in A Changed Man and Other Stories)
- "Interlopers at the Knap" (1884) (collected in Wessex Tales)
- "A Mere Interlude" (1885) (collected in A Changed Man and Other Stories)
- "A Tryst at an Ancient Earthwork" (1885) (collected in A Changed Man and Other Stories)
- "Alicia's Diary" (1887) (collected in A Changed Man and Other Stories)
- "The Waiting Supper" (1887–88) (collected in A Changed Man and Other Stories)
- "The Withered Arm" (1888) (collected in Wessex Tales)
- "A Tragedy of Two Ambitions" (1888) (collected in Life's Little Ironies)
- "The Winters and the Palmleys" (1891) (collected in Life's Little Ironies)
- "For Conscience' Sake" (1891) (collected in Life's Little Ironies)
- "Incident In The Life Of Mr. George Crookhill" (1891) (collected in Life's Little Ironies)
- "The Doctor's Legend" (1891)
- "Andrey Satchel and the Parson and Clerk" (1891) (collected in Life's Little Ironies)
- "The History of the Hardcomes" (1891) (collected in Life's Little Ironies)
- "Netty Sargent's Copyhold" (1891) (collected in Life's Little Ironies)
- "On The Western Circuit" (1891) (collected in Life's Little Ironies)
- "A Few Crusted Characters: Introduction" (1891) (collected in Life's Little Ironies)
- "The Superstitious Man's Story" (1891) (collected in Life's Little Ironies)
- "Tony Kytes, the Arch-Deceiver" (1891) (collected in Life's Little Ironies)
- "To Please His Wife" (1891) (collected in Life's Little Ironies)
- "The Son's Veto" (1891) (collected in Life's Little Ironies)
- "Old Andrey's Experience as a Musician" (1891) (collected in Life's Little Ironies)
- "Our Exploits At West Poley" (1892–93)
- "Master John Horseleigh, Knight" (1893) (collected in A Changed Man and Other Stories)
- "The Fiddler of the Reels" (1893) (collected in Life's Little Ironies)
- "An Imaginative Woman" (1894) (collected in Wessex Tales, 1896 edition)
- "The Spectre of the Real" (1894)
- "The First Countess of Wessex" (1889) (collected in *A Group of Noble Dames*)
- "Anna, Lady Baxby" (1890) (collected in *A Group of Noble Dames*)
- "The Lady Icenway" (1890) (collected in *A Group of Noble Dames*)
- "Lady Mottisfont" (1890) (collected in *A Group of Noble Dames*)
- "The Lady Penelope" (1890) (collected in *A Group of Noble Dames*)
- "The Marchioness of Stonehenge" (1890) (collected in *A Group of Noble Dames*)
- "Squire Petrick's Lady" (1890) (collected in *A Group of Noble Dames*)
- "Barbara of the House of Grebe" (1890) (collected in *A Group of Noble Dames*)
- "The Melancholy Hussar of The German Legion" (1890) (collected in *Life's Little Ironies*)
- "Absent-Mindedness in a Parish Choir" (1891) (collected in *Life's Little Ironies*)
- "A Committee-Man of 'The Terror'" (1896) (collected in *A Changed Man and Other Stories*)
- "The Duke's Reappearance" (1896) (collected in *A Changed Man and Other Stories*)
- "The Grave by the Handpost" (1897) (collected in *A Changed Man and Other Stories*)
- "A Changed Man" (1900) (collected in *A Changed Man and Other Stories*)
- "Enter a Dragoon" (1900) (collected in *A Changed Man and Other Stories*)
- "Blue Jimmy: The Horse Stealer" (1911)
- "Old Mrs. Chundle" (1929)
- "The Unconquerable" (1992)

**Poetry collections**

- *Wessex Poems and Other Verses* (1898)
- *Poems of the Past and the Present* (1901)
- *Time's Laughingstocks and Other Verses* (1909)
- *Satires of Circumstance* (1914)
- *Moments of Vision* (1917)
- *Collected Poems (Thomas Hardy)* (1919)
- *Late Lyrics and Earlier with Many Other Verses* (1922)
- *Human Shows, Far Fantasies, Songs and Illites* (1925)
- *Winter Words in Various Moods and Metres* (1928)
- *Selected Poems* (Edited by Harry Thomas, Penguin, 1993)
- *Hardy: Poems* (Everyman's Library Pocket Poets, 1995)
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- *Thomas Hardy: The Complete Poems* (Edited by James Gibson, Palgrave, 2001)

Online poems: Poems by Thomas Hardy at Poetry Foundation and Poems by Thomas Hardy at poemhunter.com

**Drama**

- *The Dynasts: An Epic-Drama of the War with Napoleon* (verse drama)
  - *The Dynasts, Part 1* (1904)
  - *The Dynasts, Part 2* (1906)
  - *The Dynasts, Part 3* (1908)
- *The Famous Tragedy of the Queen of Cornwall at Tintagel in Lyonnesse* (1923) (one-act play)

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63. See for example the song “Their damnation slumbereth not”, which is a quotation from Thomas Hardy's novel Tess of the d'Urbervilles (http://www.victorianlondon.org/etexts/hardy/tess-0012.shtml) Chapter 12. Retrieved 21 February 2015. which is itself an adaptation of the Second Epistle of Peter at 2:3: “Their damnation slumbereth not”.


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Hardy's Cottage National Trust visitor information for Hardy's birthplace.

Hardy Country A visitor guide for 'Hardy Country' in Dorset (sites of interest).

Thomas Hardy at the British Library

Thomas Hardy at the Poetry Foundation

A Hyper-Concordance to the Works of Thomas Hardy at the Victorian Literary Studies Archive, Nagoya University, Japan


Max Gate National Trust visitor information for Max Gate (the home Hardy designed, lived and died in).

The Thomas Hardy Association (TTHA)

The Thomas Hardy Society

The New Hardy Players Theatrical group specialising in the works of Thomas Hardy

Works by Thomas Hardy at Project Gutenberg

Works by or about Thomas Hardy at Internet Archive

Works by Thomas Hardy at LibriVox (public domain audiobooks)

Newspaper clippings about Thomas Hardy in the 20th Century Press Archives of the German National Library of Economics (ZBW)


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