

THE CAMBRIDGE EDITION OF THE
NOVELS AND STORIES OF
THOMAS HARDY

Far from the Madding Crowd

THE CAMBRIDGE EDITION OF THE
NOVELS AND STORIES OF
THOMAS HARDY

VOLUMES IN THIS SERIES:

1. Desperate Remedies
2. Under the Greenwood Tree
3. A Pair of Blue Eyes
4. Far from the Madding Crowd
5. The Hand of Ethelberta
6. The Return of the Native
7. The Trumpet-Major
8. A Laodicean
9. Two on a Tower
10. The Mayor of Casterbridge
11. The Woodlanders
12. Tess of the d'Urbervilles
13. Jude the Obscure
14. The Well-Beloved
15. Wessex Tales
16. A Group of Noble Dames
17. Life's Little Ironies
18. A Changed Man and Other Stories

THE CAMBRIDGE EDITION OF THE
NOVELS AND STORIES OF
THOMAS HARDY

GENERAL EDITOR

Richard Nemesvari

Wilfrid Laurier University, Canada

EDITORIAL BOARD

Pamela Dalziel

Tim Dolin

Simon Gatrell

Dale Kramer

Alan Manford

Peter Shillingsburg

THOMAS HARDY
*Far from the Madding
Crowd*

EDITED BY
SIMON GATRELL
University of Georgia



Cambridge University Press & Assessment
 978-1-108-47505-1 — Far from the Madding Crowd
 Thomas Hardy, Edited by Simon Gatrell
 Frontmatter
[More Information](#)



CAMBRIDGE
UNIVERSITY PRESS

Shaftesbury Road, Cambridge CB2 8EA, United Kingdom

One Liberty Plaza, 20th Floor, New York, NY 10006, USA

477 Williamstown Road, Port Melbourne, VIC 3207, Australia

314–321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre, New Delhi – 110025, India

103 Penang Road, #05–06/07, Visioncrest Commercial, Singapore 238467

Cambridge University Press is part of Cambridge University Press & Assessment,
 a department of the University of Cambridge.

We share the University's mission to contribute to society through the pursuit of
 education, learning and research at the highest international levels of excellence.

www.cambridge.org

Information on this title: www.cambridge.org/9781108475051

DOI: 10.1017/9781108655057

© Cambridge University Press & Assessment 2025

This publication is in copyright. Subject to statutory exception and to the provisions
 of relevant collective licensing agreements, no reproduction of any part may take place
 without the written permission of Cambridge University Press & Assessment.

When citing this work, please include a reference to the DOI: 10.1017/9781108655057

First published 2025

Printed in the United Kingdom by CPI Group Ltd, Croydon CRO 4YY

A catalogue record for this publication is available from the British Library.

Library of Congress Cataloging-in-Publication Data

NAMES: Hardy, Thomas, 1840–1928, author. | Gatrell, Simon, editor.

TITLE: Far from the madding crowd / Thomas Hardy ; edited by Simon Gatrell.

DESCRIPTION: Cambridge ; New York, NY : Cambridge University Press, 2025. |

SERIES: The Cambridge edition of the novels and stories of Thomas Hardy
 | Includes bibliographical references.

IDENTIFIERS: LCCN 2024036785 | ISBN 9781108475051 (hardback) | ISBN
 9781108468534 (paperback) | ISBN 9781108655057 (ebook)

SUBJECTS: LCSH: Women farmers – Fiction. | Triangles (Interpersonal
 relations) – Fiction. | Farm life – Fiction. | Dorset (England) – Social
 life and customs – 19th century – Fiction. | Wessex (England) – Fiction. |

LCGFT: Pastoral fiction. | Didactic fiction. | Romance fiction. |
 Novels.

CLASSIFICATION: LCC PR4745.A2 G38 2025 | DDC 823/.8–DC23/eng/20240813

LC record available at <https://lcn.loc.gov/2024036785>

ISBN 978-1-108-47505-1 Hardback

Cambridge University Press & Assessment has no responsibility for the persistence
 or accuracy of URLs for external or third-party internet websites referred to in this
 publication and does not guarantee that any content on such websites is, or will remain,
 accurate or appropriate.

Cambridge University Press & Assessment
978-1-108-47505-1 — Far from the Madding Crowd
Thomas Hardy , Edited by Simon Gatrell
Frontmatter
[More Information](#)

Dedicated to the memory of my beloved wife Tita
without whom nothing would have been done.

CONTENTS

<i>List of Illustrations</i>	<i>page</i> xiii
<i>Map of Wessex</i>	xiv
<i>General Editor’s Preface</i>	xv
<i>Acknowledgements</i>	xx
<i>Chronology</i>	xxiii
<i>Introduction</i>	xxx
<i>The Genesis of the Novel</i>	xxx
<i>Influential People</i>	xxxii
<i>The Chosen Location of the Action</i>	xxxiv
<i>Hardy’s Reading</i>	xxxvi
<i>The Composition of the Novel</i>	xliv
<i>The Manuscripts of the Novel</i>	xlvi
<i>The Yale Manuscript</i>	xlvi
<i>Detached Manuscript Fragments</i>	l
<i>Other Documents</i>	lii
<i>Printed Versions</i>	liii
<i>Cornhill</i>	liii
<i>American Serials and the First American Edition</i>	lix
<i>Smith, Elder’s English First Edition</i>	lxiii
<i>The Second Impression (Revised) of the First Edition</i>	lxix
<i>The First English One-Volume Edition</i>	lxix
<i>Continental Edition (Tauchnitz)</i>	lxx
<i>Colonial Edition and the First Collected Edition</i>	lxx
<i>Harper’s Sixpenny Paperback Edition</i>	lxxiii
<i>Macmillan’s Uniform Edition</i>	lxxvi
<i>The Second Collected Edition</i>	lxxvi
<i>Later Unrevised Limited Editions</i>	lxxvii
<i>Hardy’s Study Copy of the Wessex Edition</i>	lxxvii
<i>Revision in the Novel</i>	lxxviii
<i>Revision in the Manuscript</i>	lxxviii
<i>Proof Revisions for Cornhill</i>	cxxiv

CONTENTS

<i>Revision in the First Edition</i>	xxxxiv
<i>Revision in the Second Impression of the First Edition</i>	xxxxvii
<i>Revision in Smith, Elder's One-Volume Edition</i>	xxxviii
<i>Revision in the Colonial and Osgood, McIlvaine Editions</i>	cxliv
<i>Revision in the Sixpenny, Uniform and Wessex Editions</i>	clxviii
<i>The Copy-Text</i>	clxiv
<i>Notes to the Edited Text</i>	clxvi
<i>List of Abbreviations</i>	clxviii

<i>Far from the Madding Crowd</i>	1
-----------------------------------	---

VOLUME 1	3
I Description of Farmer Oak – An Incident	5
II Night – The Flock – An Interior – Another Interior	13
III A Girl on Horseback – Conversation	23
IV Gabriel's Resolve – The Visit – The Mistake	33
V Departure of Bathsheba – A Pastoral Tragedy	45
VI The Fair – The Journey – The Fire	51
VII Recognition – A Timid Girl	63
VIII The Malthouse – The Chat – News	68
IX The Homestead – A Visitor – Half-Confidences	93
X Mistress and Men	101
XI Melchester Moor – Snow – A Meeting	109
XII Farmers – A Rule – An Exception	115
XIII Sortes Sanctorum – The Valentine	121
XIV Effect of the Letter – Sunrise	127
XV A Morning Meeting – The Letter Again	132
XVI All Saints' and All Souls'	146
XVII In the Market-Place	149
XVIII Boldwood in Meditation – A Visit	152
XIX The Sheep-Washing – The Offer	158
XX Perplexity – Grinding The Shears – A Quarrel	166
XXI Troubles In The Fold – A Message	173
XXII The Great Barn and The Sheep-Shearers	181
XXIII Eventide – A Second Declaration	193
XXIV The Same Night – The Fir Plantation	203

CONTENTS

XXV	The New Acquaintance Described	211
XXVI	Scene on the Verge of the Hay-Mead	215
XXVII	Hiving the Bees	226
XXVIII	The Hollow Amid The Ferns	230
XXIX	Particulars of a Twilight Walk	238
XXX	Hot Cheeks and Tearful Eyes	247
VOLUME 2		253
XXXI	Blame – Fury	255
XXXII	Night – Horses Tramping	266
XXXIII	In the Sun – A Harbinger	276
XXXIV	Home Again – A Juggler	285
XXXV	At an Upper Window	297
XXXVI	Wealth in Jeopardy – The Revel	302
XXXVII	The Storm – The Two Together	312
XXXVIII	Rain – One Solitary Meets Another	320
XXXIX	Coming Home – A Cry	324
XL	On Casterbridge Highway	329
XLI	Suspicion – Fanny is Sent for	338
XLII	Joseph and his Burden – Buck’s Head	350
XLIII	Fanny’s Revenge	363
XLIV	Under a Tree – Reaction	378
XLV	Troy’s Romanticism	386
XLVI	The Gurgoyles: Its Doings	392
XLVII	Adventures by the Shore	401
XLVIII	Doubts Arise – Doubts Vanish	406
XLIX	Oak’s Advancement – A Great Hope	413
L	The Sheep Fair – Troy Touches his Wife’s Hand	419
LI	Bathsheba Talks with her Outrider	434
LII	Converging Courses	443
LIII	Concurritur – Horæ Memento	456
LIV	After the Shock	471
LV	The March Following – “Bathsheba Boldwood”	477
LVI	Beauty in Loneliness – After All	483
LVII	A Foggy Night and Morning – Conclusion	494

CONTENTS

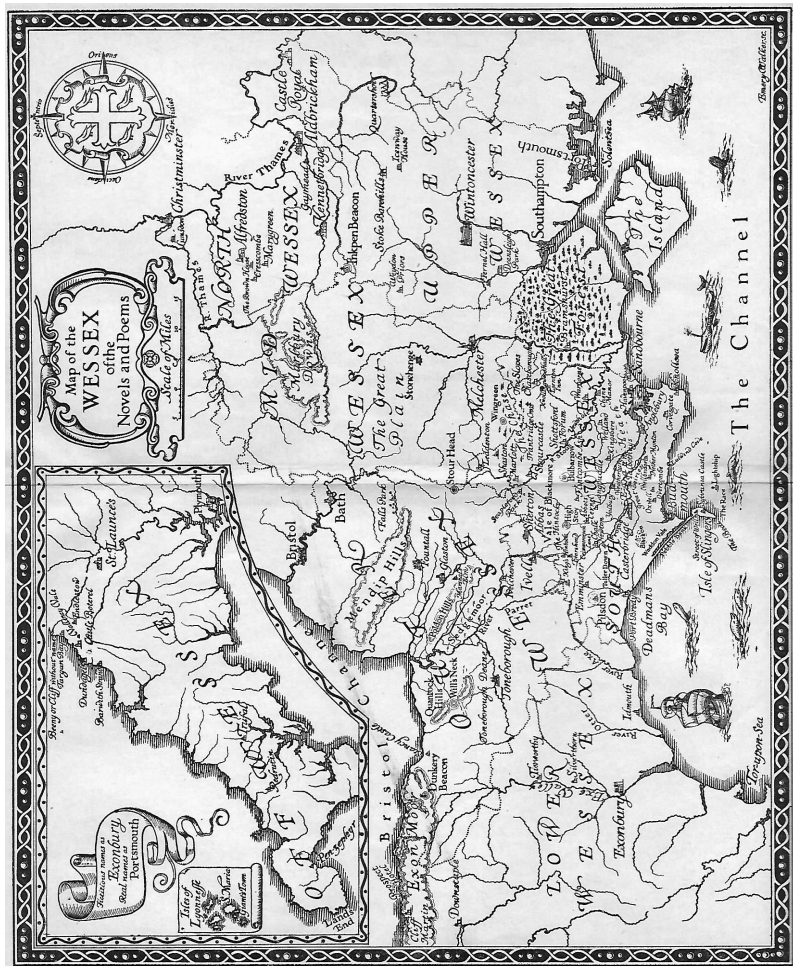
<i>Apparatus</i>	501
<i>List of Variants – Punctuation and Styling</i>	503
<i>End-of-Line Word Division</i>	628
<i>Editorial Emendations</i>	630
<i>Appendices</i>	639
<i>Appendix A – The Preface to the Novel 1894–1912</i>	641
<i>Appendix B – The Deleted Opening to Chapter XXIII</i>	644
<i>Appendix C – The Early Draft Chapter that Includes Troy</i>	
<i>Rotting Sheep for a Quick Profit</i>	649
<i>Appendix D – Detailed Analysis of the Manuscript</i>	659
<i>Appendix E – The Locations of the Action</i>	685
<i>Appendix F – Statistical Analysis of the Primary Compositors of</i>	
<i>the Cornhill Episodes and List of Intrusions by</i>	
<i>Other Hands</i>	711
<i>Appendix G – Sensational Moments in the Cornhill Episodes</i>	723
<i>Appendix H – Helen Paterson Allingham’s Vignette Initial Letters</i>	
<i>for the Episodes in Cornhill and the Frontispieces to</i>	
<i>the Collected Editions</i>	724
<i>Appendix I – Bibliographical Details</i>	729
<i>Explanatory Notes</i>	735

ILLUSTRATIONS

The following illustrations are by Helen Paterson Allingham and are taken from the first edition of *Far from the Madding Crowd*.

Do you happen to want a Shepherd, Ma'am?	page 2
Hands were Loosening his Neckerchief	30
'Get the Front Door Key' Liddy Fetched it	123
'I Feel – Almost too much – To Think,' he said	162
She Stood up in the Window-Opening, Facing the Men	198
She took up her position as directed	232
Bathsheba Flung her hands to her face	264
'There's not a Soul in my House but me To-Night'	292
She Opened a Gate within which was a Haystack. Under this she Sat Down	330
Bending over Fanny Robin, He Gently Kissed her	374
He Saw a Bather Carried along on the Current	411
Troy next advanced into the Middle of the Room and took off his Cap	468
APPENDIX H Helen Paterson Allingham, vignette initials from the beginning of each episode in <i>Cornhill Magazine</i>	724
APPENDIX H H. Macbeth-Raeburn, "The "Weatherbury" of the story', frontispiece to the Wessex Novels edition (1895)	727
APPENDIX H Hermann Lea, frontispiece to the Wessex Edition (1912)	728

Cambridge University Press & Assessment
978-1-108-47505-1 — Far from the Madding Crowd
Thomas Hardy, Edited by Simon Gatrell
Frontmatter
[More Information](#)



'Map of the Wessex of the Novels and Poems (revised 1914 – prepared by Emery Walker from a holograph original provided by Thomas Hardy):

GENERAL EDITOR'S PREFACE

Thomas Hardy's career as an author bridged the nineteenth and twentieth centuries, and during that time he could count among his accomplishments fourteen novels, more than nine hundred poems, a little over four dozen pieces of short fiction, and a verse drama in three volumes that took as its topic the Peninsular War and the fall of Napoleon. Yet on the brink of his first great success, the publication of *Far from the Madding Crowd* in the prestigious *Cornhill Magazine*, he wrote to its editor Leslie Stephen that, although he might 'have higher aims some day', at that moment he wished 'merely to be considered a good hand at a serial'.¹ It is safe to say that those higher aims were achieved, for after Hardy's Westminster Abbey funeral, and after large crowds had silently filed past his open grave in Poet's Corner, *The Times* in its obituary for him mourned the loss of English literature's 'most eminent figure'.² Hardy's stature as a writer was, and remains, unassailable, and the continuing popularity of his fiction, in both print and other media, attests to his powerful and enduring representation of human experience.

Yet the professionalism that Hardy declared to be his goal in his publishing relationship with Stephen was as characteristic of his authorship as the exploration of large cultural issues, since Hardy fully understood that the production of a novel, or short story, took place both in the realm of artistic creation and in the literary marketplace. He became proficient at using (one is tempted to say manipulating) the requirements of Victorian publishing's modes of production for his own purposes. In particular the most common pattern, in which a novel was first serialized in a magazine, then published as a multiple-volume edition for the circulating libraries, and then published again as less expensive, single-volume versions, generated the opportunity for changes at each stage – and Hardy usually took advantage of those opportunities. Indeed, an author as successful as Hardy was given additional chances to modify his texts through the collected editions that demand for his work made attractive to him and his publishers.

¹ *CL* i, p. 28. ² Millgate, p. 535.

GENERAL EDITOR'S PREFACE

Hardy's willingness to revise texts decades after they first appeared in print would crucially shape his later audiences' responses to his fiction.

As well, Hardy's tendency to stretch, not to say break, Victorian proprieties in his selection of subject matter, and in his unconventional sympathies with 'improper' characters, meant that he more than once found himself in conflict with his editors and their commitment to nineteenth-century status-quo attitudes. This situation came to a climax with the publication of *Tess of the d'Urbervilles* (1891) and *Jude the Obscure* (1895), two works which generated such extremities of negative reviewer responses that Hardy declared they destroyed in him any desire to continue producing novels. The fact that many reviewers were equally vociferous in defending Hardy rather undercuts his persona of besieged artist, and it is even possible to argue that he courted such conflict, since by that advanced point in his experience as a writer he could hardly be unaware of the contentious nature of his plots. Nonetheless, the bowdlerization often insisted upon for magazine publication meant that Hardy viewed the alterations made for subsequent, first edition volume publication as necessary to the truer realization of his art.

But even as Hardy was preparing to end his focus on the novel in the 1890s, and to instead concentrate on getting into print the poetry he had been writing since the 1860s, the next major stage of his fiction was being prepared. In 1894 Osgood, McIlvaine and Company, which had become Hardy's publisher in 1891, finalized the arrangements necessary to print those works whose rights previously had been held by other publishing houses, and immediately began preparing the first uniform edition of Hardy's novels and stories. The 'Wessex Novels' edition was published in sixteen volumes from 1895 to 1896, and consisted of thirteen novels plus three volumes of stories. It represents an important point in Hardy's oeuvre, not least because he wrote a set of short but revealing prefaces to accompany each text. He also proofread the volumes, made thorough and careful corrections and revisions, and, most significantly, brought more into congruence the topography of those narratives written before his full achievement of the setting of Wessex from which the collection took its name.

Osgood, McIlvaine had good reason to put the word 'Wessex' in its edition's title, since the description of this landscape, and its buildings, customs, and characters, was increasingly seen as Hardy's distinctive contribution to literature. His retroactive efforts to bring all of his fiction

 GENERAL EDITOR'S PREFACE

into line with this perception elided the fact that the development of Wessex was piecemeal at best, at least until the publication of *The Mayor of Casterbridge* (1886), *The Woodlanders* (1887) and *Wessex Tales* (1888) which, with their powerful evocation of a 'partly real, partly dream-country',³ signalled Hardy's commitment to developing a setting uniquely his own. Unsurprisingly, then, when Hardy changed publishers yet again and decided to transfer his rights to the London firm of Macmillan and Company, the name chosen for its proposed collection of his works (this time including the poetry), was simple and direct: the Wessex Edition.

The first two volumes of Macmillan's collected edition appeared in April of 1912, with the originally proposed total of twenty volumes being completed in 1914, and with four 'published at irregular intervals thereafter (the last, posthumously), to complete the series. Later impressions incorporate the slight revisions made for the Mellstock Edition in 1919 and some 4 pages of trifling corrections submitted in April 1920'.⁴ Thus the Wessex Edition could claim to provide something very close to a comprehensive representation of Hardy's literary accomplishment, and Macmillan had no hesitation in describing it as 'definitive', a claim that Hardy endorsed in the 'General Preface to the Novels and Poems' that he prepared for the edition.⁵ Once again he revised and proofread the volumes, and he also updated the Osgood, McIlvaine prefaces. For much of the twentieth century, therefore, the Wessex Edition was viewed as the final word on Hardy's fiction, and it was, and in many cases remains into the twenty-first century, the de facto choice for those reprints of his work that appeared after Macmillan's copyright lapsed in 1978. Yet scholars such as Michael Millgate have noted that this putative authority is at least somewhat problematic, since '[f]or all Hardy's devotion to the task of revision and correction there remains the irreducible fact that he was not starting from first principles but working with a text that had itself long lost the bloom and innocence of youth,' and that 'by 1912 each of Hardy's texts had gone through long, undramatic processes of erosion and accretion'.⁶ The crucial decision facing a scholarly edition of

³ PW, p. 9.

⁴ R. L. Purdy, *Thomas Hardy: A Bibliographical Study* (Oxford: Clarendon Press, 1954), p. 286.

⁵ PW, p. 44.

⁶ M. Millgate, 'The Making and Unmaking of Hardy's Wessex Edition', *Editing Nineteenth-Century Fiction*, ed. J. Millgate (New York: Garland, 1978), pp. 66, 68.

GENERAL EDITOR'S PREFACE

Hardy's novels and stories, therefore, is whether to use the Wessex Edition to provide its copy-texts, and thus assent to the author's apparent wish that it be accepted as definitive, or to employ early text versions that both more nearly reflect Hardy's original artistic intention, and represent the works as they were initially received by Hardy's Victorian readers.

The Cambridge Edition of Hardy, in line with contemporary editorial theory, follows an early text model that allows its readers to trace, through each volume, the work's textual evolution. In most cases this entails the selection of the British first edition in volume form as copy-text, and the emendation policy is to edit the copy-text's 'moment' in order to achieve the best balance between authorial desire and authorial acquiescence to the realities of publication. Obvious mechanical errors are corrected and, in cases where sufficient evidence exists to suggest that the production process has changed legitimate authorial (textual) intention, additional emendations may be made. Emendations to the copy-text are recorded, but certain kinds of typographical elements (e.g. chapter heads, running titles) have been standardized. The record of substantive variants appears as footnotes on the page in which the changes occur, and they are keyed to the line numbers on that page. The quotation from the text is followed by the variant and the siglum or sigla of the text(s) in which it appears, and the variants are presented in chronological order. Variants in accidentals are listed in the apparatus section, and are likewise keyed to page and line number.

A chronology of Hardy's life appears in each volume. The Introduction describes the genesis of the work, its publishing history and cultural context, the process and significance of authorial revision, and the work's reception during Hardy's lifetime, in order to enable the reader to comprehend as fully as possible the text's composition and history. Each volume also provides a rationale for the choice of copy-text, along with a facsimile of the copy-text's title page and a bibliographical description of the principal textual witnesses. A full set of explanatory endnotes, keyed to superscript numbers, is included to offer clear and relevant information to the reader by identifying literary and cultural allusions, geographic locations and references to religion, philosophy, art and music. Appearances of dialect in Hardy's work are also translated in those instances where uncertainty of meaning may occur, and are recorded in a separate glossary. If a work was illustrated for periodical publication those illustrations are reproduced

GENERAL EDITOR'S PREFACE

in the volume, usually as an appendix, unless the illustrations were present in the copy-text. The frontispiece illustrations for the Osgood, McIlvaine 'Wessex Novels' edition and the Macmillan Wessex Edition are likewise reproduced in an appendix.

I would like to thank the members of the Cambridge Hardy Editorial Board for their continuing advice and guidance. I am also grateful to Linda Bree at Cambridge University Press for her commitment to the edition and for her help at each stage of its development.

ACKNOWLEDGEMENTS

First among those I must thank for their help in making this book is Suzanne Falck-Yi. She with great generosity lent me copies of editions of the novel that I did not possess, and floppy discs on which she had, in the process of editing portions of *Far from the Madding Crowd* for her doctoral dissertation at the University of Illinois, recorded her transcriptions of the important witnesses to the work thirty and more years ago, and her collations of the parts of those documents relevant to her work. Thanks to the survival of the appropriate machine to read the discs in the Hargrett Library at the University of Georgia, staff there (to whom I am also most grateful) were able to retrieve much of the material, which has proven of invaluable assistance in providing an almost flawless resource against which I could check the accuracy of my own work (much of which was done even longer ago than hers). I am certain that however many errors I have left in this edition, there are many fewer than there would have been without her digital presence when I needed it. It was also a great pleasure to spend a week with her in person in Forest City in the north of Iowa; it is so much more rewarding to talk over editing issues than to exchange emails or even letters. I am also in her debt for the irreplaceable experience of a visit to the Spam Museum in Austin, Minnesota, which seduced me on the way to visit her.

I owe my friend Tim Dolin almost as much, since he agreed to read through the work as it went, and on the one hand to try to spot whatever mistakes I had allowed to get through the establishment of the text and the collations of variants (too many), and on the other to tame down the over-abundant enthusiasm with which I seem always to approach the task of writing introductions – only fair since I had done the same for his edition of *The Return of the Native*. He made many excellent suggestions on the hundreds of pages he read, and most of them I have followed to the advantage of the work.

I'm glad to be able to express here my thanks to another good friend, Keith Wilson, who out of the kindness of his heart gave up a day to examine for me and report back on the copies of the Colonial Edition and the

ACKNOWLEDGEMENTS

sixpenny editions of *Far from the Madding Crowd* at the Fisher library of the University of Toronto.

All of us involved in the Cambridge edition of Hardy's fiction have depended for many years now on the good-natured, thoughtful and responsive leadership that Richard Nemesvari has given as general editor of the series, and I'm pleased to be able to say again how much I value his presence at the head of the project. This time, however, he has gone on my behalf a significant step beyond his general editorship, and assisted me in correcting the proofs of the edition – without his help the work might never have been completed, and I am most grateful to him.

I have had cause over a very long time to be grateful to all those who work or have worked with the Hardy collection at the Dorset Museum (once the Dorset County Museum), and again I am delighted to express my thanks to them – and this time in particular to Lucy Johnston, who recently made my way easy at a difficult time. Much of the museum's collection is currently deposited at the Dorset History Centre, and Sam Johnson there also responded generously to my questions and made me welcome when I visited the centre.

Anyone who works with the text of *Far from the Madding Crowd* must be grateful to those at the Beineke Library of Yale University who recognized what a good idea it would be to make available high-quality digital images of the manuscript on the internet, and I am not the least among them.

I must also record here my immense gratitude to the memory of Edwin Thorne, the previous owner of the manuscript, who with fine and generous hospitality put up myself and my wife in his Connecticut guesthouse for ten days in the summer of 1978, encouraged me to make the study of the manuscript on which the heart of this edition is based, and gave me permission to quote from it. I also recall with delight the time I spent the same year with the late Robert Schweik, the author of the first serious work on the manuscript of *Far from the Madding Crowd*, at his home in Fredonia, the productive discussions we had there, and above all his gentle politeness to a younger man in totally disagreeing with me.

As does everyone concerned with thinking and writing about the work of Thomas Hardy, I owe very much to the inspiration and encouragement of Michael Millgate, and in particular here because it was he who, perhaps

ACKNOWLEDGEMENTS

thirty years ago, told me that I *had* to edit *Far from the Madding Crowd*. This is the belated consequence of his instruction.

Though there are no names to attach to these acknowledgements, I am nevertheless glad to record my gratitude to those at the British Library, the library at the University of Reading and the National Library of Scotland who helped me to find what I needed.

Very much of the work on this edition was done at a table at Dondero's Kitchen in Athens, Georgia, where the coffee is strong and the pumpkin bread is to die for, and I thank from the bottom of my heart Anna and Tim, the latter of whose jokes often sustained me through a tricky patch of writing.

It is impossible, or at least inadvisable, to do alone all the checking and rechecking involved in producing a scholarly edition, and without the constant assistance in this respect of my wife Tita such accuracy as this one has attained would not have been possible. Since her death in 2024 I have in the same way been able to rely on the unstinting and encouraging assistance of our mutual friend Elissa R. Henken in the arduous and frustrating task of checking the proofs of this edition. I am most grateful to her and glad to have this chance of expressing my gratitude in print.

CHRONOLOGY

- 1839**
22 December Marriage of Thomas Hardy and Jemima Hand; household established in a cottage at Higher Bockhampton, Dorset.
- 1840**
June 2 Thomas Hardy born.
- 1841** Birth of Hardy's sister, Mary.
- 1848** Hardy attends the newly opened Stinsford National School.
- 1850** Hardy sent to Dorchester British School kept by Isaac Glandfield Last.
- 1851** Birth of Hardy's brother, Henry.
- 1853–1856** Isaac Last establishes an independent 'commercial academy' and Hardy enrolls; begins to study Latin.
- 1856** Birth of Hardy's sister, Katherine (Kate).
Hardy is articled to Dorchester architect John Hicks.
- 1857** Hardy establishes a close friendship with Horatio (Horace) Moule. Moule becomes Hardy's intellectual mentor and encourages his study of Latin and Greek.
- 1860** Hardy completes his articles as an architect and is employed by Hicks as an assistant.
- 1862** Hardy moves to London. Through a letter of introduction provided by Hicks he finds employment with the architect Arthur Blomfield.
Hardy is elected to the Architectural Association.
- 1863** Submits two prize-winning entries for architectural competitions.
- 1865** Hardy's first publication, 'How I Built Myself a House', appears in *Chambers's Journal*.
- 1866** Hardy begins to submit poetry to magazines.

CHRONOLOGY

- 1867** Returns to Dorset. Works for Hicks on church restoration. Begins writing his first, unpublished novel *The Poor Man and the Lady*.
- 1868** Submits completed MS of *The Poor Man and the Lady* to Alexander Macmillan. Novel is rejected by Macmillan, who suggests that Hardy submit it to Chapman and Hall.
- 1869** Chapman agrees to publish the novel if Hardy will provide £20 as a guarantee against losses. Hardy agrees. Hardy meets with Chapman’s reader, George Meredith, who had recommended against acceptance. Meredith convinces Hardy to withdraw the MS and advises him to write a story with ‘more plot’. Hardy submits MS to Smith, Elder; novel is rejected. Hardy employed by Weymouth architect G. R. Crickmay to complete church restoration work left unfinished with the death of Hicks. Hardy submits MS of *The Poor Man and the Lady* to Tinsley Brothers. Tinsley offers to publish in return for a guarantee against losses; Hardy refuses the offer. Begins writing his first novel to be published, *Desperate Remedies*.
- 1870**
7 March Meets his future wife, Emma Lavinia Gifford, at St Juliot, Cornwall, when he travels there to work on restoration of local church. Macmillan rejects *Desperate Remedies*. Tinsley agrees to publish *Desperate Remedies* if Hardy is willing to provide £75 in advance of printing. Hardy accepts the offer.
- 1871** *Desperate Remedies* published anonymously in three volumes.
- 1872** *Under the Greenwood Tree* published anonymously in two volumes by Tinsley Brothers. Hardy sells Tinsley the copyright of the novel for £30.

CHRONOLOGY

Hardy moves from Weymouth to London to work in the architectural office of T. Roger Smith. After positive reviews of *Under the Greenwood Tree*, Tinsley offers Hardy £200 for a serial to appear in the September issue of *Tinsleys' Magazine*. Leslie Stephen requests a serial for the *Cornhill Magazine*. Hardy's first proposal to marry Emma Gifford is rejected by her father.

1872–1873 *A Pair of Blue Eyes* serialized anonymously in *Tinsleys' Magazine*. Published in three volumes by Tinsley Brothers (1873). The volume edition is the first of Hardy's novels to bear his name as author.

1873
21 September Horace Moule commits suicide in his rooms at Cambridge.

1874 *Far from the Madding Crowd* serialized anonymously in the *Cornhill Magazine*. Published in two volumes, over Hardy's name, by Smith, Elder that same year.

17 September Hardy marries Emma Gifford.

1875 The Hardys move to Swanage, Dorset.

1875–1876 *The Hand of Ethelberta* serialized in the *Cornhill Magazine*. Published in two volumes by Smith, Elder (1876). The Hardys move to Yeovil, Somerset, and then to Sturminster Newton, Dorset. Hardy begins writing *The Return of the Native*.

1878 The Hardys move to the London suburb of Tooting. *The Return of the Native* serialized in *Belgravia*. Published in three volumes by Smith, Elder. *An Indiscretion in the Life of an Heiress*, a revised and abbreviated version of *The Poor Man and the Lady*, published in the *New Quarterly Magazine*. Hardy begins historical research in the British Museum for *The Trumpet-Major*.

1880 *The Trumpet-Major* serialized in *Good Words*. Published in three volumes by Smith, Elder, with cloth binding designed by Hardy.

 CHRONOLOGY

- Hardy becomes seriously ill and is forced into several months of total inactivity. He dictates the major portion of the serial version of *A Laodicean* to Emma Hardy from his bed.
- 1880–1881** *A Laodicean* serialized in the European Edition of *Harper's New Monthly Magazine*. Published in three volumes by Sampson Low (1881).
- 1881** The Hardys return to Dorset and set up their household at Wimborne Minster.
- 1882** *Two on a Tower* serialized in the *Atlantic Monthly*. Published in three volumes by Sampson Low.
- 1883** 'The Dorsetshire Labourer' published in *Longman's Magazine*.
 The Hardys move from Wimborne to Dorchester. They take up temporary accommodation while their new house is being built on the outskirts of the town. Hardy begins writing *The Mayor of Casterbridge*.
- 1884** Hardy is made a Justice of the Peace.
- 1885** The Hardys move into Max Gate, the house designed by Hardy and built by his brother Henry. Hardy will live there for the rest of his life.
- 1886** *The Mayor of Casterbridge* serialized in *The Graphic*. Published in three volumes by Smith, Elder.
- 1886–1887** *The Woodlanders* serialized in *Macmillan's Magazine*. Published in three volumes by Macmillan and Company (1887).
- 1888** *Wessex Tales*, Hardy's first collection of stories, is published in two volumes by Macmillan.
 'The Profitable Reading of Fiction' published in *The Forum* (New York).
- 1890** Hardy's set of six stories under the title *A Group of Noble Dames* published in *The Graphic*.
 'Candour in English Fiction' published in *The New Review*.

 CHRONOLOGY

- 1891** *Tess of the d'Urbervilles* serialized in *The Graphic*. Published in three volumes by Osgood, McIlvaine.
A Group of Noble Dames published in a single volume by Osgood, McIlvaine. The volume includes some earlier stories as well as those originally published in *The Graphic*.
 'The Science of Fiction' published in *The New Review*.
- 1892**
 20 July Hardy's father dies.
The Pursuit of the Well-Beloved serialized in *The Illustrated London News*.
- 1892–1893** *Our Exploits at West Poley*, Hardy's only children's story (written 1883), serialized in the Boston periodical *The Household*.
- 1894** Hardy's third collection of stories, *Life's Little Ironies*, published by Osgood, McIlvaine.
- 1894–1895** *Jude the Obscure* serialized in *Harper's New Monthly Magazine*. Published in a single volume by Osgood, McIlvaine (1895).
- 1895** Osgood, McIlvaine begins publishing the first collected edition of Hardy's works, the 'Wessex Novels' edition, which includes the first edition of *Jude the Obscure*.
- 1897** *The Well-Beloved* published by Osgood, McIlvaine as a single volume in the 'Wessex Novels' edition.
- 1898** Hardy's first collection of verse, *Wessex Poems*, containing his own illustrations, published by Harper and Brothers.
- 1901** *Poems of the Past and the Present* published by Harper and Brothers.
- 1902** Hardy comes to an agreement with Macmillan, who will act as his publishers for the rest of his life.
- 1904** Part First of *The Dynasts* published.
- 3 April** Hardy's mother dies.
- 1905** Hardy meets Florence Emily Dugdale, his future second wife.