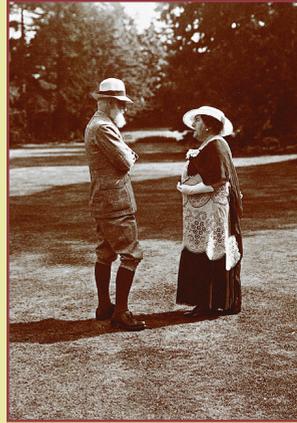


THE MALVERN HILLS AREA OF OUTSTANDING NATURAL BEAUTY



A literary trail around the Malverns





W.H. Auden Edward Thomas Wilfrid Gibson Rupert Brooke

Dedication

This guide was written for the 1996 Malvern Conference of the Society of Teachers of Speech and Drama. It is dedicated, with affection and gratitude, to Diana Fraser L.G.S.M., L.R.A.M.. Thanks are due to the many people who helped me with the writing and planning of this tour, especially George Sayer, Linda Hart, Gwen Appleby, Peter Carter, Barbara Davis and my husband David.

Mary Constable

Front Cover Pictures

*John Masefield, O.M.
by permission of the John Masefield Society*

*Elsie Fogerty in conversation with George Bernard Shaw
at Lawnside during the Malvern Festival 1934
by permission of Lawnside Old Girls' Association*

*The photograph shows the view of the Malverns that
Elizabeth Barrett Browning enjoyed from Hope End*

Introduction

This guide to many of the literary connections around the Malvern Hills Area of Outstanding Natural Beauty was prompted by research done in 2001. Local people were asked to express their relationship to the landscape they lived in. Frequently residents would reveal the name of their village and add, as if to pin it on the cultural map, any reference to well known authors that had local connections. By great good chance, a piece of work had already been written but not widely published, which gave form to these literary references. The author, Mary Constable, kindly agreed to allow the use of her work as the basis for this guide. Originally a guide for the Society of Teachers of Speech and Drama, its emphasis has been changed to reflect the the relationship with the landscape that the authors had, and that the readers might have.

This relationship is not fixed, not least because each reader will interpret the works differently based upon their experience. However most of us have puffed up a hill, head stooped as if in reverence, and then at the summit, had the revelation of expansive views. Perhaps William Langland did just this in a medieval spring and later translated his experience into *The Vision of Piers Ploughman*, a latter-day Sermon on the Mount about the morality of his times and how the human vices polluted Nature's purity. Hills inspire moralising and religious thoughts.

Woodland on the other hand seems to have two entirely different effects on authors. To some authors, woods are an intimate and friendly landscape. This sentiment is present in the work of the Dymock poets and can be felt in poems such as Robert Frost's *The Sound of Trees*. However, for others, woods are fearful things, full of shadows and restricted vistas. The Romans and their inheritors feared forests ever since the extermination of a Roman army in the Teutoberg forests of Germany. Over one thousand years later, Dante had the road to hell passing through a dark forest. On the other hand, to the Gauls and Celts who defeated the Romans, forests were saviours and to be worshipped. Standing on the Malvern Hills and looking east to the Roman Cotswolds, the trees are sparse; to the Celtic west, trees are abundant. Each landscape inspires and indeed may be the result of, the influence of different cultural inflections.

Nowadays, many people experience the landscape through the windscreen of a car. It goes without saying that most of the authors in this guide travelled in less cossetting devices through this area. They also travelled more slowly and observed more. Perhaps by cycling or walking the modern day visitor might get a better understanding of what those authors experienced. This taking time to stand and stare seems to echo much of the deeply nostalgic writing on the countryside that is currently in vogue. By contrast, this guide hopes to show not what has been seemingly lost, but what might be found.

David Armitage

Malvern Hills AONB Project Officer

Please note that many of the places mentioned in the following text are shown on the map in the middle of this booklet. This map is for general use only, and for accurate navigation, the Ordnance Survey's Landranger series is recommended. At the back of the booklet there is a short biographical section for those who wish to pursue the subject matter further.

Most of the sites are in private hands and the privacy of their owners should be respected at all times.

Great Malvern

From Gt Malvern Railway Station, travel up Avenue Road into the town and past the Malvern Festival Theatre. This theatre grew out of the original Malvern Assembly Rooms, built in 1885, comprising concert hall, covered terrace and art school. In Malvern's heyday as a Victorian Spa and tourist resort, these buildings provided a venue for meetings, lectures, concerts and touring theatre companies.

In 1927 Malvern Urban District Council bought the Assembly Rooms and developed and refurbished the concert hall as a theatre, with raked seating, a circle and a stage tower. At this time **Sir Barry Jackson** came to live in Malvern. He had founded the Birmingham Repertory Theatre in 1913 and in 1924 had persuaded **George Bernard Shaw** to allow him to produce *Back to Methuselah* there. This was to be the beginning of a long and fruitful collaboration between the two men.

Barry Jackson thought that Malvern, with its newly extended theatre and beautiful setting, would be an ideal place for an annual drama festival and wanted it to be dedicated to **Shaw's** work. The *Apple Cart* was written for the first Malvern Festival in 1929. The Malvern Festival ran until the war and was then revived in 1977 by the efforts of Leonard Matthews.

Not far from the Festival Theatre is the Abbey Hotel. **Charles Dickens** stayed in what is now part of the hotel when he visited Malvern several times in 1851. He came to visit his wife Catherine, who had come to take the Malvern Water cure to treat her depression since the birth of their ninth child Dora, the previous year. Dickens described Malvern as a 'Most beautiful place' and felt 'Mrs Dickens has derived great advantage, I am glad to say, from this place'.

Further on from the Abbey Hotel is Malvern College where **C.S. Lewis** and **Lascelles Abercrombie** were pupils. Both of them were to return to this area, **Lascelles Abercrombie** to live at Ryton and to become the founder of the Dymock poets group - and **C.S. Lewis** to visit his student and biographer, George Sayer, Head of English at the College for many years. **C.S. Lewis** introduced **J.R.R. Tolkien** to George Sayer and the three of them would walk the

Malverns. **C.S. Lewis** wrote of how he ‘communed with Divinity behind Nature’ and such thoughts might have accompanied him as he walked the hills. Down in Malvern town, **J.R.R. Tolkein’s** *The Lord of the Rings* was first recorded on tape in Sayer’s Malvern home and then published by Stanley Unwin, of Allen and Unwin, whose son Rayner was a pupil at the College.

The route goes down to the foot of the hills and travels parallel to them. The Malverns are one of the oldest ranges of hills in England, and are over 600 million years old. They stretch in a line almost due north-south, and form a natural boundary between Worcestershire and Herefordshire. Worcestershire is on the eastern side of the hills, in the fertile Severn plain. The cathedral city of Worcester is seven miles away and the county becomes more urbanised towards the north and east towards Birmingham. A sign to Malvern Wells reminds us that Malvern has been famous for hundreds of years for its natural spring water.

Little Malvern Priory

After travelling through Welland turn towards the hills and Little Malvern Priory shortly comes into view. This Benedictine community was founded in the middle of the twelfth century by monks from Worcester Cathedral. It is included in the Literary tour because **William Langland**, circa 1332-1390, was most probably educated here. He studied at Little Malvern Priory until his patron died of the Black Death - when **Langland** went to London. There, in poverty, he wrote one of the greatest medieval poems *The Vision of Piers Plowman*. It is set on the Malvern Hills on a May morning and tells of a ‘fair field full of folk’. This was a small village in medieval times and there would have been much more activity then. The tower in the poem could have been the original priory tower and the dungeon that of the notorious Banbury chamber in the nearby village of Hanley Castle. **Langland** must have been happy here for he writes of life in the cloister as:-

“For if heaven be on this earth
and ease to any soul
It is in the cloister and in the learning
by many proofs I find



Little Malvern Court and Priory

For in the cloister cometh no man to chide
or to fight
But all is courtesy here
And books to read and to learn”

This beautiful allegorical poem pleads for a return to spiritual truth and holy love. This poem also has the distinction of being the longest standing work to have been continuously in the canon of English Literature.

Looking east we see Bredon Hill, with the Cotswolds behind and to the south. **A. E. Housman** would have seen Bredon in the distance on his way to school in Bromsgrove each day. It is the only place outside Shropshire included in *A Shropshire Lad*. *On Bredon Hill* is one of the best known poems from that collection.

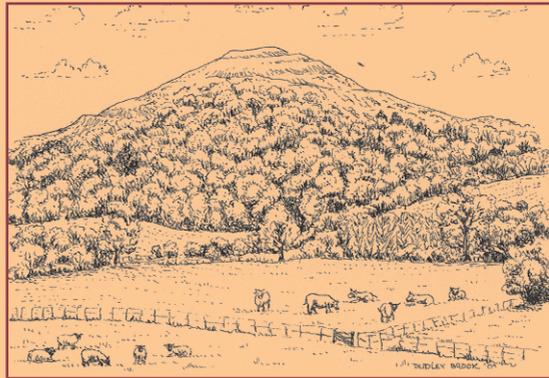
“In the summertime on Bredon
The bells they sound so clear
Round both the shires they ring them
In steeples far and near
A happy noise to hear.

Here of a Sunday morning
 My love and I would lie
 And see the coloured counties
 And hear the larks so high
 About us in the sky”

British Camp

Francis Brett Young wrote of **William Langland** in his verse history *The Island*. This work used poetry to put across history from prehistoric times to the present. In Section XIV The Return of the Native, he describes an imaginary incident, when **Langland** returns to Worcestershire, and reminisces on Bredon Hill with Hob the Shepherd. Those who know another **F. B. Young** work, *Mr Lucton’s Freedom* will recognise British Camp from Mr. Lucton’s journey from Upton to Great Malvern.

Young considered the Malvern Hills as sacred soils in the history of English Literature because of all the literary connections.



View of British Camp

At British Camp the route crosses from Worcestershire into Herefordshire, to a county famous for cider apples, hops and cattle, with rolling hills and the Welsh Mountains on its border, and with the beautiful River Wye running through it.

British Camp to Dymock

We continue our journey from British Camp along the main road towards Ledbury. The small village of Eastnor is situated to the left of the main road and **John Masefield’s** famous work, *The Everlasting Mercy* is set in this area, as of

course is his *On Eastnor Knoll*. The challenge and the fight in *The Everlasting Mercy* took place on the open pastures above Coneygree Wood to the left of the road just before entering Ledbury.

On approaching Ledbury, the building on the right displays the sign of ‘Masefields Solicitors’, the family firm, and The Priory can be glimpsed, the house by the church where he spent so many of his childhood years.

The route returns to Ledbury, but for now, it takes the road to Dymock and enters the third county of the tour, Gloucestershire. This is the countryside and home to a group of poets now called the Dymock Poets. They lived in or visited the picturesque Leadon valley in the years just before the first world war. The area was renowned for its wild daffodils - *The Daffodil Fields* of **Masefield’s** writing. The harvest of these daffodils for the London market in Lady Street is written about in **John Drinwater’s Daffodils**, and led to a much more frequent rail service to the capital from the area.



Lascelles Abercrombie was the first poet to live here, moving to Ryton with his family in 1911. He was joined, in 1914, by **Wilfrid Gibson**, who moved to the Old Nail Shop at Greenway Cross with his wife Geraldine. These two poets, so well known in their own generation and amongst the first Georgian poets, were to provide a nucleus for a talented group of writers which included **Rupert Brooke, John Drinkwater, Robert Frost** and **Edward Thomas**. Their fellowship is so well described in *The Golden Room* written by Gibson in 1925.

“Do you remember that still summer evening
 When, in the cosy cream-washed living-room
 Of The Old Nailshop, we all talked and laughed
 Now, a quick flash from Abercrombie; now,
 A murmured dry half-hearted aside from



The Old Nail Shop

Thomas;
Now a clear laughing word from Brooke; and then
Again Frost's rich and ripe philosophy"

Dymock

At Dymock, **Abercrombie**, **Gibson**, **Brooke** and **Drinkwater** produced *New Numbers* - a quarterly collection of their verse - and it was in this way that **Rupert Brooke's** most famous poem *The Soldier* was first published and distributed through Dymock post office, as was *The Treasure*;

“Still may Time hold some golden space
Where I'll unpack that scented store
Of song and flower and sky and face,
And count, and touch, and turn them o'er...”

Eleanor Farjeon, who spent ten days in the summer of 1914 staying at the nearby hamlet of Leadington (Leddington), and **W. H. Davies** and **Ivor Gurney** also visited the poets here.

The time they spent together was special for these poets, and is reflected time and again in the verse that was written here. By travelling through this still unspoilt countryside, we can perhaps think of them walking and talking together, reading each other's work and commenting on it as they went. This was particularly true of the relationship between **Robert Frost** and **Edward Thomas**, and it resulted in **Thomas's** change from biographer and critic to that of poet. Even his journey to the Leadon valley had its influence, as between Oxford and Worcester, his train stopped at a wayside station about which he wrote a poem - *Adlestrop*. The friendship between **Thomas** and **Frost** is well described in **Thomas's** *The Sun Used to Shine*.

“The sun used to shine while we two walked
Slowly together, paused and started
Again, and sometimes mused,
sometimes talked

As either pleased, and cheerfully parted.”

Frost also describes a walk on the Malverns which they took together through Eastnor to British Camp and back, in his poem *Iris by Night*. *The Road Not Taken* was also inspired by their walks.

On our way from Dymock through Leadington and back to Ledbury, we pass



Old Fields

Robert Frost's cottage Little Iddens and then next to it **Eleanor Farjeon's** holiday home Glynn Iddens. We also have the opportunity of looking towards Old Fields where **Edward Thomas** lived.

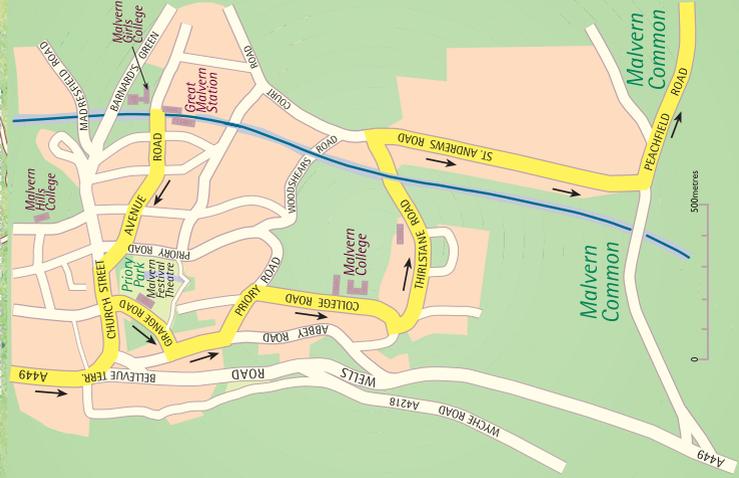


Little Iddens

Sadly the Great War was to bring this idyllic time to an end. **Rupert Brooke** died of an infection in 1915 and **Edward Thomas** was killed in 1917, but not before he had written almost one hundred and fifty poems. **Robert Frost** returned to

Malvern Hills Area of Outstanding Natural Beauty Literary Trail

Inset of Great Malvern



HEREFORDSHIRE

WORCESTERSHIRE

GLOUCESTERSHIRE

Suggested Route
Alternative Quiet Route



Map is for illustrative purposes only. Please refer to O.S. Explorer map 190 for details. Reproduced from Ordnance Survey based mapping on behalf of The Controller of Her Majesty's Stationery Office © Crown Copyright MC 100040237.

America in 1915 as an established poet and went on to acquire considerable fame and status. **Wilfrid Gibson** moved to West Malvern and continued to write and give lecture tours, but his poems were no longer widely read. **Lascelles Arbercrombie** become a respected literary critic and Professor of English Poetry at Leeds. Perhaps the group's time together in Dymock is best summed up by Abercrombie, writing in 1932, and quoted by **John Gawsorth**:

“I have lived in a cottage in the daffodil country, and I have, for a time, done what I wanted to do and I have known what it is to have Wilfrid Gibson and Robert Frost for my neighbours; and John Drinkwater, Rupert Brooke, Edward Thomas, Will Davies, Bob Trevelyan, Arthur Ransome, have drunk my cider, and talkt in my garden. I make no cider now, and I have no garden. But once I lived in Gloucestershire.”

(Ten Contemporaries: Notes towards their Definitive Bibliography)

For those wishing to discover more about the Dymock poets, the ideal companion is Linda Hart's *Once they lived in Gloucestershire*. There is also an exhibition on the Dymock poets at Ryton that can be viewed by telephoning 01531 890416.

Ledbury

From Ledington the route turns back towards Ledbury and back into Herefordshire. In the distance we have a fine view of Ledbury Church tower standing out against the wooded slopes of the Ledbury Hills. The church of



Church Lane

St. Michael's and All Angels and its bells had a profound influence on **Masefield** and he wrote “Let it not be thought that I think my verse important. What merit may be in the pieces quoted from is due to the power of the Ledbury scene upon the wax of youth and to the voice of the scene from the Church tower” (from *The Ledbury Scene*).

It is still possible to see much of Ledbury as he saw it and used it in so many of his poems. The town is still,

“A little town of ancient grace
A long street widened at a market place”

(from *Wonderings*)

Masefield knew the 17th century Market House, the medieval Burgage Hall and Church Lane leading to the Norman Church. *The Everlasting Mercy* is set around these locations as well as those seen earlier in the tour. The Barrett Browning Institute with its distinctive clock tower was opened by **Rider Haggard** in 1896. The Public Library in the same building was opened on 11 November 1938 by **John Masefield** as Poet Laureate. It stands on Bye Street, a very different street today to the one featured in his work *A Widow in the Bye Street*.

Ledbury is full of good places to take refreshments and both the 16th century Feathers Hotel or the award winning Mrs Muffin's Tea room in Church Lane would replenish the weary traveller.



The Barrat Browning Institute

Leaving Ledbury on the Bosbury Road, passing on the left hand side the Knapp, is the house where **Masefield** was born on 1st June 1878. His father was a solicitor and his nephews now run the family firm which we saw earlier on. Although **Masefield** went to sea at the age of thirteen and never returned to live in Ledbury, much of his poetry reflects the town and the surrounding countryside.

The route now makes its way towards the village of Wellington Heath and to Hope End, the childhood home of **Elizabeth Barrett Browning**, whose parents and infant sister are buried within Ledbury church.

Hope End Estate

“Green the land is where my daily
Steps in jocund childhood played,
Dimpled close with hill and valley,
Dappled very close with shade:

Summer now of apple blossoms running up from glade to glade.”

Elizabeth Barrett Browning described the countryside through which the route travels, in her poem *The Lost Bower*. She had come to live at Hope End in 1809 at the age of three. There is little left now of the amazing Moorish style house that her father created in this hidden valley, but we are able to see the hills and valleys that she loved.

Elizabeth’s childhood in this rather remote area was enlivened by her eleven brothers and sisters. However after an illness when she was fifteen and subsequent ill health, she became more solitary and her poetry became for her “where we live and have our being”. From 1821 her poems began to be published in magazines and Hugh Stuart Lloyd, a blind classical scholar living in Malvern Wells, heard them and wrote to her. Although he was middle aged and married with a daughter of her own age, Elizabeth described the time that they spent together reading Greek as “Golden hours”, and she dedicated *The Wine of Cyprus* to him.

Although Elizabeth left Hope End in 1832 and move to Sidmouth she, like **Masefield**, used the images of this countryside again and again in later poems, as she recalled her childhood, for example in *The Deserted Garden*, *Hector in the Garden* and *Aurora Leigh*.

Hope End Estate to West Malvern

The route makes its way from the Lower Lodge of the Hope End Estate across the plain to rejoin the main Ledbury to Malvern road at the foot of the hill leading to the iron age fort of British Camp, the inspiration for **Edward Elgar’s** *Caractacus*.

Just after British Camp and heading north along Jubilee Drive is **Sir Barry Jackson’s** house - Blackhills - on the right. Jubilee Drive which was built to mark Queen Victoria’s Jubilee in 1887. The panoramic views include **Housman’s** blue remembered hills to the north-west in Shropshire.

Down the hill from Jubilee Drive is the village of Colwall, once home to W.H. Auden who wrote,

“Here on the cropped grass of the
narrow ridge I stand
A fathom of earth, alive in air,
aloof as an admiral on the old rock
England below me.”

(*The Witnesses*)

The Downs’ School in the village of Colwall is one of two preparatory schools in the village. **Auden** taught there from the autumn of 1932 until the summer of 1935 and again briefly in 1937. Set in 90 acres of woodlands, the Downs was a Quaker foundation. Many of the boys, by their own accounts, were fascinated by **Auden**, and called him Uncle Wiz. In his poem *Out on the lawn I lie in bed*, which was dedicated to Geoffrey Hoyland the headmaster he greatly admired, **Auden** writes of his feeling of completeness during his time at the school,

“Lucky this point in time and space
is chosen as my working place.”

In June 1935 **Auden** married Erika Mann, daughter of **Thomas Mann**, in Ledbury Registry Office, to provide her with a British passport and to enable her to leave the persecution of Nazi Germany. He dedicated his book *Poems 1936* also entitled *Look Stranger* to her, which included the now very famous *Stop all the Clocks*. They remained married until her death in 1969.

Auden's time at the Downs was a very productive one for him. He completed *The Dog Beneath the Skin* there and wrote a lyric for the film *Coal Face* and the first draft of the script of *Night Mail*. Both these were set to music by **Benjamin Britten** who visited him at the school.

The route now passes by the Wyche Cutting and continues along the West Malvern Road towards West Malvern, passing Strathmore on the left, the house where **Siegfried Sassoon** stayed on holiday in the 1920's.

West Malvern

West Malvern has had a number of literary visitors.

Wilfrid Gibson moved to Journeys End when he left Dymock. His son Michael was born while he was here in 1918.

C. S. Lewis walked this part of the hills extensively during his visits to George Sayer. The Victorian lampposts which are seen along the track above Westminster Bank and elsewhere were the inspiration for the lamppost in *The Narnia Stories*.



Victorian Gas Lamp

Algernon Charles Swinburne stayed in Ashfield House frequently up to 1893.

Peter Roget also took his holidays in that house and died there in 1869 at the age of 90. He is buried in a north facing grave in the churchyard of St. James' church. His best known work was of course *The Thesaurus*. His daughter Catherine remained in West Malvern until her death in 1905.

Mary and **William Wordsworth** spent a month's holiday at the Old Vicarage just to the south of the churchyard in June 1849. Their nephew George Hutchinson was the second vicar of West Malvern - the first to live in the vicarage. Despite **Wordsworth's** advanced age - he was 79 when he stayed there, he walked extensively, even as far as Hanley, returning in a carriage!

Walter de la Mare stayed at The Westminster Arms when it was a hotel, in 1919. It is now Westminster House, part of St. James' School. In his letter of thanks to Miss Baird for permission to walk in the school grounds, he wrote "But twas beyond a mortal's share to wander solitary there."

Great Malvern

Returning to Great Malvern the route passes the Benedictine Priory Church on our right in Church Street. **Cecil Day Lewis** came to live in Malvern in 1905 when his father was appointed as curate at the Priory. Although he was only a child when he left Malvern, he seems to have retained an affection for the area. The last words about the Malverns are his, from his poem dedicated to **Sir Edward Elgar**:

"Hills are in it - the Malverns, Bredon, Cotwsold.
A meadowsweetness of high summer days."

Bibliography

Gerald Morice	A Brief History of the Malvern Festival Theatre	Design Print styles, Tewksbury 1979
Roger Hall-Jones	A History of the Malvern Festival 1929-1989	First Paige, Malvern 1989
Eleni Odescalchi	Charles Dickens at Malvern	First Paige, Malvern 1992
Donald E Stanford	John Masefield Selected Poems	Carcanet Press, Manchester 1988
Peter Smith	John Masefield Ledbury Fact sheet	Tourist Information
	Elizabeth Barret Browning Ledbury Fact Sheet	Tourist Information
Margaret Forster	Elizabeth Barrett Browning	Flamingo, London 1988
Malcolm Hicks	Elizabeth Barrett Browning Selected poems	Carcanet Press, Manchester
Robin Shaw	Housman's Places	Housman Society, Bromsgrove 1995
Linda Hart	Once they lived in Gloucestershire	Green branch Press, Lechlade 1995
Keith Clark	The Muse Colony	Redcliffe Press, Bristol 1992
Sean Street	The Dymock Poets	Seren, Bridgend 1994
	100 Years of the Barrett Browning Institute	Ledbury Library
AVC Schmidt	William Langland The Vision of Piers Ploughman	Everyman, London 1995
Edward Mendelson	WH Auden The English Auden 1927-1939	Faber and Faber 1986
R Davenport-Hines	Auden	Heineman 1995
John Masefield	The Ledbury Scene	Reprodux Printers, Hereford 1951
Valerie Goodbury	West Malvern A History of the Village	Valerie Goodbury, Malvern 1994
Gwen Appleby	William Langland	In preparation
George Sayer	Jack CS Lewis and his times	Macmillan 1988
Margaret Drabble	The Oxford Companion to English Literature	OUP, 1985

Additional Information on Literary Figures

Abercrombie, Lascelles. 1881-1938.
Poet and Professor of Poetry at Liverpool, Leeds, London and Oxford. Wrote *The Sale of St Thomas*..

Auden, Wystan Hugh. 1907 -73.
Wrote *The Witnesses* and *Stop all the Clocks* Poet of great influence, Professor of Poetry at Oxford, playwright and critic.

Barrett Browning, Elizabeth. 1806 -61.
Poet. Wrote *The Lost Bower*, *Sonnets form the Portuguese*. Eloped with Robert Browning

from her Wimpole Street House in 1846 to live in Italy for the rest of her life.
Brooke, Rupert. 1887-1915.
Poet. Wrote *The Soldier*, *The Treasure and The Old Vicarage at Grantchester*. Buried on Skyros.

Davies, William Henry. 1871-1940.
Poet. Wrote *Leisure*.

Day, Lewis Cecil. 1904-72.
Poet. *A time to Dance*. As Nicholas Blake, a writer of detective fiction. Translator of Virgil's *Georgics*.

De La Mare, Walter. 1873-1936 (?).
Poet. Wrote *The Listeners* and *Silver*.

Dickens, Charles. 1812-1870.
Prolific and world famous Victorian novelist.

Drinkwater, John. 1882-1937.
Poet, critic, actor and dramatist. Wrote *Daffodils*, *Abraham Lincoln*, *Bird in Hand* and children's plays. Part of the Birmingham Repetory Theatre with Sir Barry Jackson.

Farjeon, Eleanor. 1881-1965.
Poet, children's writer - Wrote *Martin Pippin in the Apple Orchard*. Friend of Edward Thomas.

Frost, Robert. 1874-1963.
American poet. Wrote *The Sound of Trees* and *North of Boston*

Gibson, Wilfrid. 1878-1962.
Poet of the first world war. Wrote *The Golden Room* and *Breakfast*.

Gurney, Ivor. 1890-1937.
Gloucestershire composer and poet of the First World War - Wrote *Severn and the Somme*.

Haggard, Sir Henry Rider. 1856 -1925.
Adventure novelist. Wrote *King Solomon's Mines* and *She*.

Housman, Alfred, Edward. 1859-1936.
Professor of Latin. Translator. Wrote *A Shropshire Lad*, *On Bredon Hill* and *Last poems*.

Jackson, Sir Barry. 1879-1961.

Influential theater founder and director.

Lewis, Clive Staples 1898-1963.

Literary scholar, critic, novelist and religious writer. Wrote the Narnia stories *The Screwtape Letters* and *Surprised by Joy*. His own love story was the subject of the film 'Shadowlands'.

Langland, William 1330-1386 (?).

Medieval poet. Wrote *The Vision of Piers Ploughman*.

Masefield, John. 1878-1967.

Poet Laureate, novelist and playwright. Wrote *The Ledbury Scene*, *Wanderings*, *Salt Water Ballads*, and *Cargoes*.

Mann, Thomas. 1875-1955.

German novelist. Wrote *Death in Venice* since made into a film and *Magic Mountain*.

Roget, Peter Mark. 1779-1869.

Physician and scholar. Wrote *The Thesaurus*.

Sassoon, Siegfried. 1886-1967.

Poet of the First World War. Wrote *The Hero*, *The General*, and *The Reconciliation*.

Shaw, George Bernard. 1856-1950.

Irish playwright, journalist and critic. Fabian Socialist. Wrote over 50 plays including *Pygmalion*, *Man and Superman*, *Major Barbara* and *The Apple Cart*.

Swinburne, Algernon Charles. 1837-1909.

Poet, Dramatist, Aesthete, associate of the Pre Raphaelites. Wrote *A Song of Italy* and *Mary Stuart*.

Thomas, Edward 1878-1917.

Prose writer on topographical and biographical subjects. Poet. Wrote *Aspens*, and *Words*.

Tolkien, John Ronald Renal 1892-1973.

Professor of English Language and literature at Oxford. Wrote *The Hobbit* and *Lord of the Rings* - now a film.

Wordsworth, William 1770-1850.

Poet laureate, romantic poet, much concerned with man's relationship with Nature.

Young, Francis Brett 1884-1954.

Doctor, poet, novelist. Wrote *The Island*, *Mr Lucton's Freedom* and *My Brother Jonathan*.

About the Contributors

Mary Constable L.G.S.M.

Mary has run the Speech and Drama Department at Malvern College since 1997, and lives in West Malvern. She has contributed workshops for the Ledbury Poetry Festival and she is available for tours based upon this guide as well as workshops on its authors and verse.

Mary can be contacted through the Malvern Hills AONB Office on 01684 560616.

Les Clarke works as a professional photographer and has kindly provided the photographs for this guide. He is happy to undertake commissions and can be contacted on 01684 573207.

Barbara Davis is an enthusiast of the Dymock Poets. She has a small exhibition at Ryton that is open to the public by arrangement.

She can be contacted on 01531 890416. Barbara is also an accomplished artist and has kindly provided some of the line drawings for this guide.

Ros Rowberry and Dudley Brook were also kind enough to contribute some drawings.

Acknowledgements

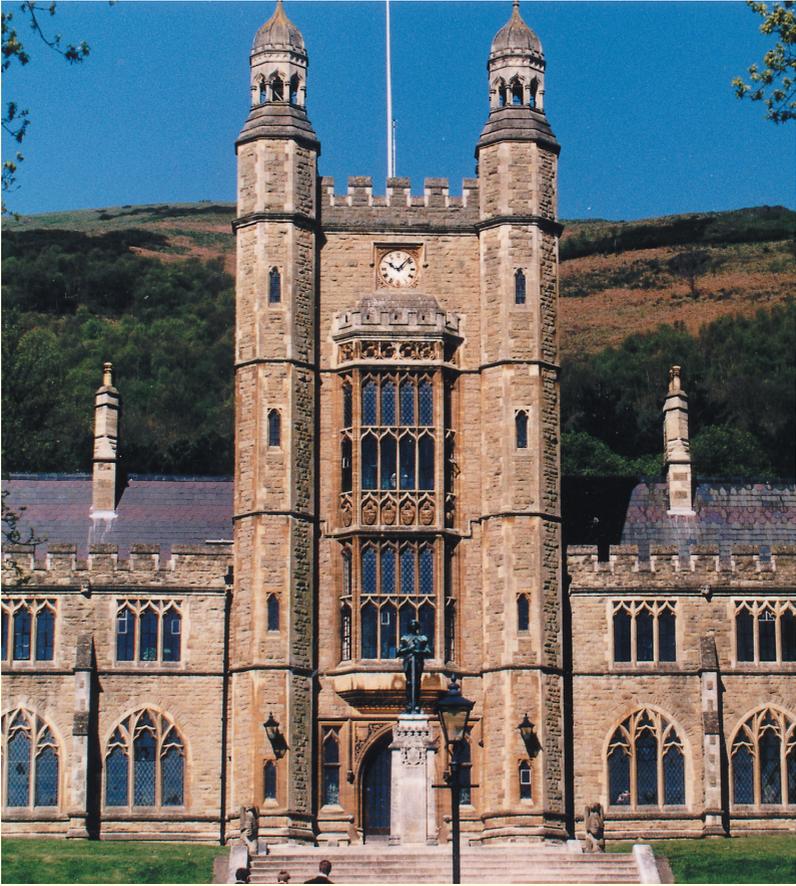
For permission to quote the works of authors in this guide we are grateful to the following:

The Society of Authors as the Literary Representatives of the Estate of John Masefield.

The Society of Authors as Literary Representatives of the Estate of A. E. Housman.

Faber and Faber Ltd for the works of W. H. Auden.

The Estate of C. D. Lewis, The Hogarth Press and Jonathan Cape.



*Malvern College where C.S. Lewis and
Lancelles Abercrombie were pupils.*

malvernhills
Area of Outstanding Natural Beauty

 **worcestershire**
countycouncil

 **The
Countryside
Agency**


HEREFORDSHIRE
COUNCIL