

Sir James Matthew Barrie, 1st Baronet OM

(*Kirriemuir, Forfarshire, Scotland, 9 May 1860 – Marylebone, London, 19 June 1937*)

Information and Illustrations gleaned from many public domain Internet sources by John Henderson BA DPE



James Matthew Barrie - London - 1890

Sir James Matthew Barrie, more commonly known as J. M. Barrie, was a Scottish author and dramatist. He is best remembered for creating Peter Pan, the boy who refused to grow up, whom he based on his friends, the Llewelyn Davies boys. He is also credited with popularising the name "Wendy", which was very uncommon before he gave it to the heroine of Peter Pan. He was made a baronet in 1913 and a member of the Order of Merit in 1922.

Childhood and Adolescence

Barrie was born into a conservative Scottish Calvinist family on the 9th of May, 1860 in Tenements, Kirriemuir, Angus.



A REAR VIEW OF THE TENEMENTS.

No.	Baptism, and Name (if given), when, when given or altered in baptism, or otherwise, after the date of Birth.	When and Where Born, with Hour of Birth.	Sex.	Name, Surname, and Rank or Profession of Father.	Name, and Maiden Surname of Mother.	Signature, Qualification, and Residence of Informant, if out of the House in which the Birth occurred.	When and Where Registered, and Signature of Registrar.
100	Barrie	1860	M	David	Margaret	David Barrie	1860
	James	Mary		Barrie	B. Barrie	Father	May 29
	Matthew	Ninth		Linen	Ogilvy	Present	At Kirriemuir
		6h 30m AM		Manufacture			James Barrie Registrar
	Tenements	Kirriemuir					

James' father David Barrie was a modestly successful linen weaver. His mother, Margaret (Ogilvy) Barrie, had assumed her deceased mother Mary (Edward) Ogilvy's household responsibilities in about 1827 at the age of 8, but later married David Barrie in Kirriemuir c. 1842. James Barrie was the tenth child of eleven (three of whom died before he was born).

Husband David BARRIE [Linen Manufacturer]		
Chr.	1814 Oct 30	Place Kirriemuir, Angus, Scotland
Died	1902 Jun 26	Place Strathview, Kirriemuir, Angus, Scotland
Married	1842	Place Kirriemuir, Angus, Scotland
Husband's father	Alexander BARRIE [Linen Yarn Weaver]	
Husband's mother	Margery MITCHELL	
Wife Margaret OGILVY		
Chr.	1819 Sep 06	Place Kirriemuir, Angus, Scotland
Died	1895 Sep 03	Place Strathview, Kirriemuir, Angus, Scotland
Wife's father	Alexander OGILVY [Mason]	
Wife's mother	Mary EDWARD	
Children List each child in order of birth.		
1	M	Alexander Ogilvy BARRIE
	Chr.	1842 Mar 26 Place Kirriemuir, Angus, Scotland
2	F	Mary BARRIE
	Chr.	1845 Jan 26 Place Kirriemuir, Angus, Scotland
3	M	Edward BARRIE
	Chr.	1845 Jan 26 Place Kirriemuir, Angus, Scotland
	Died	Bef 1849 Place Kirriemuir, Angus, Scotland
4	F	Jane Ann BARRIE
	Born	1847 Mar 14 Place Kirriemuir, Angus, Scotland
	Died	1895 Aug 31 Place Strathview, Kirriemuir, Angus, Scotland
5	M	Edward BARRIE
	Born	1849 Mar 19 Place Kirriemuir, Angus, Scotland
6	F	Agnes BARRIE
	Chr.	1851 Jan 01 Place Kirriemuir, Angus, Scotland
7	M	David Ogilvy BARRIE
	Born	1853 Jan 30 Place Kirriemuir, Angus, Scotland
8	F	Sarah Mitchell BARRIE
	Born	1855 Jun 03 Place Kirriemuir, Angus, Scotland
9	F	Isabella Ogilvy BARRIE
	Born	1858 Jan 04 Place Kirriemuir, Angus, Scotland
10	M	Sir James Matthew BARRIE [Author and Dramatist]
	Born	1860 May 09 Place Tenements, Kirriemuir, Angus, Scotland
	Died	1937 Jun 19 Place Marylebone, London, England
	Buried	1937 Jun 22 Place Kirriemuir, Angus, Scotland
	Spouse	Mary ANSELL
	Married	1894 Jul 09 (D) Place Kirriemuir, Angus, Scotland
11	F	Margaret BARRIE
	Born	1863 Jul 09 Place Kirriemuir, Angus, Scotland



MARGARET OGILVY

shawl was flung over her (it is strange to me to think it was not I who ran after her with the shawl), and she was escorted sternly back to bed and reminded that she had promised not to budge, to which her reply was probably that she had been gone but an instant, and the implication that therefore she had not been gone at all. This was one little bit of her revealed to me at once: I wonder if I took note of it. Neighbours came in to see the boy and the chairs. I wonder if she deceived me when she affected to think that there were others like us, or whether I saw through her from the first, she was so easily seen through. When she seemed to agree with them that it would be impossible to give me a college education, was I so easily taken in, or did I know already what ambitions burned behind that dear face? when they spoke of the chairs as the goal quickly reached, was I such a newcomer that her timid lips must say "They are but a beginning" before I heard the words? And when we were left together, did I laugh at the great things that were in her mind, or had she to whisper them to me first, and then did I put my arm round her and tell her that I would help? Thus it was for such a long time: it is strange to me to feel that it was not so from the beginning.

It is all guess-work for six years, and she whom I see in them is the woman who came suddenly

CHAPTER I

HOW MY MOTHER GOT HER SOFT FACE

ON the day I was born we bought six hair-bottomed chairs, and in our little house it was an event, the first great victory in a woman's long campaign; how they had been laboured for, the pound-note and the thirty threepenny bits they cost, what anxiety there was about the purchase, the show they made in possession of the west room, my father's unnatural coolness when he brought them in (but his face was white) — I so often heard the tale afterwards, and shared as boy and man in so many similar triumphs, that the coming of the chairs seems to be something I remember, as if I had jumped out of bed on that first day, and run ben to see how they looked. I am sure my mother's feet were etling to be ben long before they could be trusted, and that the moment after she was left alone with me she was discovered barefooted in the west room, doctoring a scar (which she had been the first to detect) on one of the chairs, or sitting on them regally or withdrawing and re-opening the door suddenly to take the six by surprise. And then, I think, a

into view when they were at an end. Her timid lips I have said, but they were not timid then, and when I knew her the timid lips had come. The soft face — they say the face was not so soft then. The shawl that was flung over her — we had not begun to hunt her with a shawl, nor to make our bodies a screen between her and the draughts, nor to creep into her room a score of times in the night to stand looking at her as she slept. We did not see her becoming little then, nor sharply turn our heads when she said wonderingly how small her arms had grown. In her happiest moments — and never was a happier woman — her mouth did not of a sudden begin to twitch, and tears to lie on the mute blue eyes in which I have read all I know and would ever care to write. For when you looked into my mother's eyes you knew, as if He had told you, why God sent her into the world — it was to open the minds of all who looked to beautiful thoughts. And that is the beginning and end of literature. Those eyes that I cannot see until I was six years old have guided me through life, and I pray God they may remain my only earthly judge to the last. They were never more my guide than when I helped to put her to earth, not whimpering because my mother had been taken away after seventy-six glorious years of life, but exulting in her even at the grave.

James' Ahnentafel as far as I have recently researched is as follows ...

First Generation

1. **Sir James Matthew BARRIE** [Author and Dramatist] was born on 09 May 1860 in Tenements, Kirriemuir, Angus, Scotland.

Second Generation

2. David BARRIE [Linen Manufacturer] was christened on 30 Oct 1814 in Kirriemuir, Angus, Scotland. He died on 26 Jun 1902 in Strathview, Kirriemuir, Angus, Scotland. The cause of death was Progressive Debility of Old Age. He married Margaret OGILVY in 1842 in Kirriemuir, Angus, Scotland.
3. Margaret OGILVY was christened on 06 Sep 1819 in Kirriemuir, Angus, Scotland. She died on 03 Sep 1895 in Strathview, Kirriemuir, Angus, Scotland.
The cause of death was Chronic Bronchitis and Heart Failure.

Third Generation

4. Alexander BARRIE [Linen Yarn Weaver] was christened on 20 Nov 1786 in Knowhead, Kirriemuir, Angus, Scotland . He died on 13 Feb 1866 in High St., Kirriemuir Angus, Scotland. The cause of death was Old Age. He married Margery MITCHELL c. 1810 in Kirriemuir.
5. Margery MITCHELL was born on 15 Jan 1786 in Kirriemuir, Angus, Scotland. She died on 05 Mar 1862 in High St., Kirriemuir Angus, Scotland.
The cause of death was Paralysis - 5 years.
6. Alexander OGILVY [Mason] Alexander married Mary EDWARD in 1817 in Kirriemuir, Angus, Scotland.
7. Mary EDWARD .

Fourth Generation

8. William BARRIE [Linen Weaver] was born in 1760 in Kirriemuir, Angus, Scotland . He married Euphan BISSET in 1785 in Kirriemuir, Angus, Scotland .
9. Euphan BISSET was born in 1760 in Kirriemuir, Angus, Scotland .
10. Thomas MITCHELL [Baker] .Thomas married Betty WHYTE.
11. Betty WHYTE

All the Barrie children were schooled in at least the 'Three Rs', in preparation for possible professional careers. James was a small child (he only grew to 5 feet 3 inches as an adult), but managed to draw attention to himself with storytelling. When he was 6 years old, his next-older brother David Ogilvy Barrie, his mother's favourite, died in an ice-skating accident on 28th January, 1867, two days before his 14th birthday. This left his mother Margaret devastated, and Barrie tried to fill David's place in her attentions, even wearing his clothes. One time Barrie entered her room, and heard her say "Is that you?" "I thought it was the dead boy she was speaking to," wrote Barrie in his biographical account of his mother, Margaret Ogilvy (1819-1895), "and I said in a little lonely voice, 'No, it's no' him, it's just me.'" Barrie's mother found comfort in the fact that her dead son would remain a boy forever, never to grow up and leave her. It has been speculated that this trauma induced psychogenic dwarfism, and was responsible for James' short stature and apparently asexual adulthood. Eventually Barrie and his mother entertained each other with stories of her brief childhood and books such as 'Robinson Crusoe' and 'Pilgrim's Progress'.

At the age of 8, Barrie was sent to the Glasgow Academy, in the care of his eldest siblings Alexander and Mary, who taught at the school. When he was 10 he returned home and continued his education at Forfar Academy. At 13, he left home for Dumfries Academy, again under the watch of Alexander and Mary. He became a voracious reader, and was fond of penny-dreadfuls, and the works of Robert Michael Ballantyne and James Fenimore Cooper. At Dumfries, he, and his friends, spent time in the garden of Moat Brae House, playing pirates "in a sort of Odyssey that was long afterwards to become the play of Peter Pan". They formed a drama club, and James produced his first play 'Bandelero the Bandit', which provoked a minor controversy following a scathing moral denunciation from a clergyman on the school's governing board.

Literary career

Barrie wished to pursue a career as an author, but was persuaded by his family – who wished him to have a profession such as the ministry – to enrol at the University of Edinburgh where he graduated with honours in English.

Dwelling: 3 Great King Street

1881 Census Place: Edinburgh St Marys, Edinburgh, Scotland

Marr Age Sex Birthplace

Helen EDWARDS W 62 F Edinburgh, Scotland

Rel: Head

Occ: Lives By Letting Apartments

James BARRIE U 21 M Kirriemuir, Forfar, Scotland

Rel: Boarder

Occ: Student

During his student days James also wrote drama reviews for a local newspaper, but he started his working life with a year and a half as a staff journalist in Nottingham. He then returned to Kirriemuir, and, using his mother's stories about home town Kirriemuir (which he called "Thrums") he wrote a piece and submitted it to a newspaper in London. The editor "liked that Scotch thing", so Barrie wrote a series of them, which served as the basis for his first novels: 'Auld Licht Idylls' (1888), 'A Window in Thrums' (1890), and 'The Little Minister' (1891). Literary criticism of these early works was unfavourable, tending to disparage them as sentimental and nostalgic depictions of a parochial Scotland far from the realities of the industrialised nineteenth century; but they were popular enough to establish Barrie as a very successful writer. This was confirmed in his next novels, 'Sentimental Tommy' (1896) and 'Tommy and Grizel' (1902), and, somewhat prophetically, these were both about a boy and young man who clings to childish fantasy, with an unhappy ending.

However, Barrie's attention turned increasingly to works for the theatre, and began with a biography about Richard Savage (performed only once!). He immediately followed this with Ibsen's 'Ghost' (1891), a parody of Henrik Ibsen's drama Ghosts; unlicensed in the UK until 1914. It created a sensation at the time from a single 'club' performance. The production of Barrie's play at Toole's Theatre in London was seen by William Archer, the translator of Ibsen's works into English. Archer enjoyed the humour of the play and recommended it to others. Barrie also authored 'Jane Annie', a failed comic opera for Richard D'Oyly Carte (1893), which he begged his friend Arthur Conan Doyle to revise and finish for him. In 1901 and 1902 he had back-to-back successes: 'Quality Street', about a responsible "old maid" who poses as her flirtatious "niece" to win the attention of a former suitor returned from the war; and 'The Admirable Crichton', a critically-acclaimed social commentary with elaborate staging, about an aristocratic household shipwrecked on a desert island, in which the butler naturally rises to leadership over his lord and ladies for the duration of their time away from civilisation.

The first appearance of Peter Pan came in 'The Little White Bird', which was serialised in the United States, then published in a single volume in the UK in 1901. Barrie's most famous and enduring work, 'Peter Pan', or 'The Boy Who Wouldn't Grow Up', had its first stage performance on 27 December 1904. It was then developed by Barrie into the 1911 novel 'Peter and Wendy', and was later adapted by others into feature films and musicals. The Bloomsbury scenes showed the societal constraints of late Victorian middle-class domestic reality, contrasted with 'Neverland', a world where morality is ambivalent. George Bernard Shaw's description of the play as "ostensibly a holiday entertainment for children but really a play for grown-up people", suggests deeper social allegories at work in 'Peter Pan'. In 1929 Barrie specified that the copyright of the Peter Pan works should go to the nation's leading children's hospital, Great Ormond Street Hospital in London.

Barrie had a long string of successes on the stage after Peter Pan, many of which discussed social concerns. 'The Twelve Pound Look' shows a wife divorcing a peer and gaining an independent income. Other plays, such as 'Mary Rose' and a subplot in 'Dear Brutus' revisit the image of the ageless child. Later plays included 'What Every Woman Knows' (1908). His final play was 'The Boy David' (1936), which dramatized the Biblical story of King Saul and the young David. Like the role of Peter Pan, that of David was played by a woman, Elisabeth Bergner, for whom Barrie wrote the play.

Acquaintances

Barrie travelled in high literary circles, and in addition to his professional collaborators, he had many famous friends. Novelist George Meredith was an early social patron. He had a long correspondence with fellow Scot Robert Louis Stevenson, who lived in Samoa at the time, but the two never met in person. George Bernard Shaw was for several years his neighbour, and once participated in a Western that Barrie scripted and filmed. H. G. Wells was a friend of many years, and tried to intervene when Barrie's marriage fell apart. Barrie met Thomas Hardy through Hugh Clifford while he was staying in London.

Barrie founded an amateur cricket team for his friends. Conan Doyle, Wells, and other luminaries such as Jerome K. Jerome, G. K. Chesterton, A. A. Milne, Walter Raleigh, A. E. W. Mason, E. V. Lucas, Maurice Hewlett, E. W. Hornung, P. G. Wodehouse, Owen Seaman, Bernard Partridge, Augustine Birrell, Paul du Chaillu, and the son of Alfred Tennyson played in the team at various times. The team was called the "Allahakbarries", under the mistaken belief that "Allah akbar" meant "Heaven help us" in Arabic (rather than "God is great").

Barrie befriended Africa explorer Joseph Thomson and Antarctica explorer Robert Falcon Scott. He was godfather to Scott's son Peter, and was one of the seven people to whom Scott wrote letters in the final hours of his life following his successful – but doomed – expedition to the South Pole. Barrie's close friend Charles Frohman, who was responsible for producing the debut of Peter Pan in both England and the U.S. and other productions of Barrie's plays, famously declined a lifeboat seat when the RMS Lusitania was sunk by a German U-boat in the North Atlantic, reportedly paraphrasing Peter Pan's famous line from the stage play, "To die will be an awfully big adventure." He also met, and told stories to, the young daughters of the Duke of York, who would become Queen Elizabeth II and Princess Margaret.

Marriage

Barrie became acquainted with actress Mary Ansell in 1891 when she was recommended by Jerome K. Jerome for a substantial supporting role in Barrie's play Walker, London. The two became friends, and she joined his family in caring for him when he fell very ill in 1893 and 1894. They married in Kirriemuir on 9 July 1894, shortly after Barrie recovered, and Mary retired from the stage; but the relationship was reportedly sexless and the couple had no children.

1901 census

Person: BARRIE, James M

Address: 133, Gloucester Road, Kensington

Name	Relation	Condition	Sex	Age	Birth Year	Occupation Disability	Where Born
BARRIE, James M	Head	Married	M	40	1861	Author	Scotland
BARRIE, Mary	Wife	Married	F	34	1867		Northwood Middlesex
SHAND, Mitchell	Servant	Single	F	31	1870	Cook (Domestic)	Scotland
ATKINS, Mary	Servant	Single	F	29	1872	Parlourmaid (Domestic)	Nk Middlesex
GASLING, Esther A	Servant	Single	F	22	1879	Housemaid (Domestic)	Nk Oxfordshire

RG number: RG13	Piece: 35	Folio: 35	Page: 7
Registration District: Kensington	Sub District: Brompton	Enumeration District: 8	Ecclesiastical Parish: St Augustines South Kensington
Civil Parish: Kensington	Municipal Borough:	Address: 133, Gloucester Road, Kensington	County: London

In 1900 Mary found Black Lake Cottage, at Farnham, Surrey which became the couple's "bolt hole" where Barrie could entertain his cricketing friends and the Llewelyn Davies family. Here he compiled an album of his photographs of the area with captions as "The Boy Castaways of Black Lake Island" an edition of just

two copies, one of which was gifted to Arthur Llewelyn Davies and promptly lost by him on a train. Here, too, he wrote 'Peter Pan' and 'Dear Brutus'. In 1909 Mary had an affair with Gilbert Cannan (an associate of Barrie's in his anti-censorship activities) and, when she refused to end it, Barrie granted her a divorce.

The Arthur Llewelyn Davies family played an important part in Barrie's literary and personal life. It consisted of the parents Arthur (1863–1907) and Sylvia, née du Maurier (1866–1910) (daughter of George du Maurier); and their five sons George (1893–1915), John (Jack) (1894-1959), Peter (1897–1960), Michael (1900–1921), and Nicholas (Nico) (1903–1980). Barrie became acquainted with the family in 1897, meeting George and Jack (and baby Peter) with their nurse (i.e. nanny) Mary Hodgson in London's Kensington Gardens. He lived nearby and often walked his Landseer Newfoundland dog Porthos in the park, and entertained the boys regularly with his ability to wiggle his ears and eyebrows, and his stories. He did not meet Sylvia until a chance encounter at a dinner party in December. He became a regular visitor at the Davies household and a common companion to the woman and her boys, despite the fact that he and she were each married. When Arthur Llewelyn Davies died in 1907, "Uncle Jim" became even more involved with the Davies, and provided financial support to them. (His income from Peter Pan and other works was easily adequate to provide for their living expenses and education.) Following Sylvia's death in 1910, Barrie claimed that they had been engaged to be married. Her will indicated nothing to that effect, but specified her wish for "J.M.B." to be trustee and guardian to the boys, along with her mother Emma, her brother Guy Du Maurier, and Arthur's brother Compton. It expressed her confidence in Barrie as the boys' caretaker and her wish for "the boys to treat him (& their uncles) with absolute confidence & straightforwardness & to talk to him about everything."

His relationships with the Davies boys continued well beyond their childhood and adolescence. Barrie suffered bereavements with the boys, losing the two to whom he was closest. George was killed in action (1915) in World War I. Michael, with whom Barrie corresponded daily, drowned (1921) with his friend Rupert Buxton, at a known danger spot at Sandford Lock near Oxford, one month short of his 21st birthday.

Death

Registration of Death of Sir James M. Barrie in Marylebone, London on 19th June, 1937

Barrie, Caroline M.A.	: 61	Birkenhead	8 a
— Harriet	64	Liverpool S.	8 b
— James M.	77	Marylebone	1 a
— Kenneth E.	0	Southwark	1 d
— Louisa	54	Shoreditch	1 c
— Terence M.	1	Woolwich	1 d

Barrie died of pneumonia in Marylebone, London on the 19th of June 1937 and is buried at Kirriemuir next to his parents and two of his siblings. He left the bulk of his estate (excluding the 'Peter Pan' works, which he had previously given to Great Ormond Street Hospital) to his secretary Cynthia Asquith. His birthplace at the Tenements, Kirriemuir is maintained as a museum by the National Trust for Scotland.

'A Window in Thrums'

<http://www.archive.org/details/windowinthrums00barr>

'The Little Minister'

<http://www.archive.org/details/littleminister00barr>

'Peter Pan and Wendy'

and

'Margaret Ogilvie'

<http://www.archive.org/details/peterwendy00barr>

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