

JUDE THE OBSCURE:
AN ANNOTATED BIBLIOGRAPHY AND SURVEY
OF
THE CRITICISM: 1960-1970
AND
SUPPLEMENT: JANUARY-DECEMBER, 1971

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PREFACE

In our time, one of the greatest services the literary researcher can perform for others is to assist in the organization of the mass of existing scholarship concerning major figures in literature. For Thomas Hardy, surveys of significant criticism exist for materials written and published before 1960. George Fayen's article in Victorian Fiction: A Guide to Research, Cambridge: Harvard University Press, 1966, points out and briefly evaluates the major studies up to 1964, but his listing is not exhaustive, nor does it pretend to be.

The present study covers criticism of Hardy's last novel, Jude the Obscure, from 1960 through 1970. In order that the bibliography may be as current, and therefore as valuable, as possible, the Supplement covers those works appearing in 1971. Adequate bibliographies of Hardy material exist in some current books, but the entries are not annotated, and it is therefore difficult to know what each work contains. All entries in the present study are fully annotated, except in rare instances where the work could not be obtained.

Chapter I provides a general view of the decade.

Chapter II is the annotated bibliography of general Hardy studies which deal with Jude the Obscure. Chapter III is the annotated bibliography of studies dealing only with this one novel.

Several items have been published since 1960 which really have no direct bearing on literary criticism. These are the Monographs on the Life, Times, and Works of Thomas Hardy. Beaminster: The Toucan Press, based mostly on reminiscences by people who had some direct or indirect contact with Hardy during his lifetime. These publications have not been included in this bibliography.

Another group of recent publications which have not been included in this bibliography are the reprints and revised editions of older works on Hardy: Lascelles Abercrombie, Thomas Hardy, A Critical Study, New York: Russell and Russell, 1964 (1912); Joseph Beach, The Technique of Thomas Hardy, New York: Russell and Russell, 1962 (1922); Patrick Braybrooke, Thomas Hardy and His Philosophy, New York: Russell and Russell, 1969 (1928); Ernest Brennecke, Thomas Hardy's Life and Art, New York: Haskell House, 1969 (1925); _____, Thomas Hardy's Universe, Russell and Russell, 1966 (1924); Mary Chase, Thomas Hardy, from Serial to Novel, Russell and Russell, 1964 (1927); Samuel Chew, Thomas Hardy, Poet and Novelist, Russell and Russell, 1964 (1921); Pierre D'Exideuil, The Human Pair in the Work of

Thomas Hardy, Port Washington, New York: Kennikat Press, 1970 (1930); Henry Duffin, Thomas Hardy: A Study of the Wessex Novels, New York: Barnes and Noble, 1967 (1916); Albert Elliott, Fatalism in the Works of Thomas Hardy, New York: Russell and Russell, 1966 (1935); Ruth Firor, Folkways in Thomas Hardy, New York: Russell and Russell, 1968 (1931); Herbert Grimsditch, Character and Environment in the Novels of Thomas Hardy, New York: Russell and Russell, 1962 (1925); Albert Guerard, Thomas Hardy: A Critical Study, Norfolk, Connecticut: New Directions, 1964 (1949); Evelyn Hardy, Thomas Hardy, a Critical Biography, New York: Russell and Russell, 1970 (1954); Clive Holland, Hardy's Wessex Scene, New York: Haskell House, 1970 (1948); Lionel Johnson, The Art of Thomas Hardy, New York: Haskell House, 1969 (1928); William Rutland, Thomas Hardy: A Study of His Writings and Their Background, New York: Russell and Russell, 1962 (1938); Carl Weber, Hardy of Wessex, New York: Columbia University Press, 1965 (1940); Harvey Webster, On A Darkling Plain: The Art and Thought of Thomas Hardy, Hamden, Connecticut: The Shoe String Press, 1964 (1947); Robert Zachrisson, Thomas Hardy As a Man, Writer and Philosopher, New York: Haskell House, 1970 (1928).

Pertinent unpublished dissertations have been included in this bibliography to aid students, teachers, and other researchers. Several of them have led to publications

which, of course, have also been included. The Supplement contains some foreign criticism and few works of general interest which do not appear in the bibliography proper.

The following works have proved most helpful in the preparation of this study: Annual Bibliography of English Language and Literature, 1920, Compiled by The Modern Humanities Research Association; Robert Slack (ed.), Bibliographies of Studies in Victorian Literature, For the Ten Years, 1955-1964, Urbana: University of Illinois Press, 1967; International Bibliography of Books and Articles on the Modern Languages and Literatures, New York: Modern Language Association, 1964; Abstracts of English Studies, National Council of Teachers of English; "Victorian Bibliography," annually in Victorian Studies, 1958-; Doris Dart (ed.), Social Sciences and Humanities Index, New York: H. W. Wilson Company, 1907-; Lionel Stevenson (ed.), Victorian Fiction: A Guide to Research, Cambridge: Harvard University Press, 1966; Dissertation Abstracts and Dissertation Abstracts International, Ann Arbor: University Microfilms, Incorporated; F. W. Bateson, A Guide to English Literature, Garden City: Doubleday and Company, 1965.

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CHAPTER I
THOMAS HARDY, THE CRITICS
AND JUDE THE OBSCURE
IN THE 1960'S

The amount of existing Hardy scholarship and criticism is overwhelming.¹ This thesis bears eloquent testimony to the fact. It is a truism of our time that even the specialist cannot be abreast of everything that is published or is in dissertation form concerning a single work by a major British writer. For example, Robert Lawyer, in his unpublished dissertation, attempted to cover the criticism of Hardy's major fiction from 1890 to 1960, but his study is certainly not exhaustive.² Lawyer's final chapter is a "contextualist" reading of Jude the Obscure

¹Jean Brooks, Thomas Hardy: The Poetic Structure, 1971, 7. Brooks speaks of Hardy scholarship as a flourishing industry. See Supplement for the annotations of her work.

²Robert Lawyer, "Aesthetics, Criticism, and the Fiction of Thomas Hardy," Unpublished doctoral dissertation, University of Washington, 1964.

and forms the basis for an article published by Lawyer in Paunch.³

The present study, an annotated bibliography and survey of the criticism of Jude the Obscure from 1960 through 1970, is intended as a practical handbook for professors, researchers, and advanced students, a compilation and summary of what has been written about this one novel, beginning where Lawyer's study, for all practical purposes, ends.⁴

Most scholars and teachers of nineteenth-century British literature are familiar with the significant work concerning Hardy and his fiction done before 1960. Beebe's selected checklist in Modern Fiction Studies covers the

³Lawyer, "Thomas Hardy's Jude the Obscure," Paunch, XXVIII (1967), 5-54. Others who have recently dealt with Hardy criticism are: Hildegard Schill, "The Criticism of Thomas Hardy's Novels in England from 1871-1958," Unpublished doctoral dissertation, University of London, 1963, and George Fayen, Jr., "Thomas Hardy," Victorian Fiction: A Guide to Research, 1966, 349-387.

⁴Lawyer takes his survey to 1960 and beyond to include articles by McDowell, Alvares, and John Paterson in 1960 and 1961. It is the contention of this researcher that nothing resembling the present study exists for a single work in English literature. Jude the Obscure is hereafter referred to as Jude. References to Return of the Native, Mayor of Casterbridge and Tess of the D'Urbervilles will use the short titles, Native, Mayor, and Tess.

important work between 1950 and 1960.⁵ Beebe divides his list into three parts--general studies, studies dealing with the poetry including The Dynasts, and studies dealing with individual works of fiction.

The present study is organized along similar lines, although, of course, there is no section on the poetry, and all entries are 1960 and after. In this work, attention is first given to general works on Hardy and his fiction written since 1960, which contain specific discussions of Jude. The second part of the bibliography involves works dealing exclusively with this particular novel during the ten-years from 1960 through 1970.⁶ The

⁵Maurice Beebe, Bonnie Culotta, and Erin Marcus, "Criticism of Thomas Hardy: A Selected Checklist," MFS, VI (1960), 258-279. Fayen, op. cit., p. 350, calls this work "first rate." He says that scarcely anything of value has been excluded and its organization is especially helpful. Fayen believes that this survey, emphasizing the post-1940 materials, should answer all but the most unusual requirements.

⁶Albert Guerard, "Introduction," Hardy: A Collection of Critical Essays, 8, states that since 1940, criticism of Hardy the novelist has not been particularly active, partly because The Southern Review, 1940, had covered so much ground, partly because Hardy does not lend himself to the methods of the new critics, the formalists, or to the delvers into archetype and the psychic underground. The provocative essay on the individual novel is fairly rare. What Hardy has particularly encouraged, instead, is the large essay in synthesis. The present study includes more than twenty-five works written in 1960 or later which deal exclusively with Jude. Whether or not they are "provocative" is another matter.

order within each section is alphabetical according to authors' or editors' last names. Each entry has been annotated, except in rare instances where the work or its abstract could not be located and examined. The more detailed annotations are usually given for those works which deal exclusively with Jude.

The bibliography is as exhaustive as possible for the ten-year period. However, it was not considered necessary or feasible to include most casual references to the novel, foreign criticism, all reviews of book-length studies on Hardy, and most survey-type histories of the English novel.⁷ It was not practicable to obtain and read all unpublished dissertations written since 1960 which mention Hardy or his work in their titles. Such dissertations which obviously concentrated on Jude have been obtained, studied, and annotated accordingly. Others of a more general nature were checked through Dissertation Abstracts and Dissertation Abstracts International. New and revised editions of older works on Hardy were included in the Preface rather than in the bibliography itself, because, while many of them are fine standard works, they more properly belong to an earlier period of scholarship than that which is the concern of this study.

⁷A few reviews have been included, either in the bibliography or in footnotes. The Supplement contains some foreign criticism and miscellaneous items of general interest which have not been annotated.

This novel, published near the end of the nineteenth century, is still a subject of interest to scholars, teachers, critics, and students for a number of reasons. It is the last novel of a man who lived and wrote for some thirty years beyond its publication date. In recent years, the majority of those writers who comment about the significance of Jude in the history of the novel say one of two things: Hardy stopped writing prose fiction at this point, because he had taken the novel form as far as he could; or, the novel shows an awareness of what happens to human beings when traditional values and customs give way; and looks forward to the modern novel, foreshadowing writers such as Faulkner and Joyce. Harold Weatherby mentions the importance of the novel in what it points to.⁸ Irving Yevish, by himself, insists that it is the refusal by Jude to give up his fixed vision of Christminster that makes Hardy's last novel unique and still significant.⁹

Most of the writings in the bibliography concern

⁸Harold Weatherby, Jr., "Hardy's Art in Transition: A Study of Jude the Obscure," Unpublished doctoral dissertation, Yale, 1962.

⁹Irving Yevish, "The Attack on Jude the Obscure: A Reappraisal Some Seventy Years After," Journal of General Education, XVIII (1964), 239-248.

the following problems: comparison and contrast of Hardy and other writers; analyses of the various characters in the novel; development of themes such as love, self-destructiveness, marriage, religion, and social criticism of church, education, middle class values; consideration of the influences on Hardy of such writers as Arnold and Mill, as well as nineteenth-century thought in general; analyses of structure, method, and technique in Hardy: the novel as quest literature, myth, and fable; Hardy's imagery and symbolism; the modernity of Jude; discussions of the modern obsessions with psychology and time in the novel; Hardy's reasons for giving up fiction after Jude; and the presence or absence of autobiographical elements in the novel. Because they treat more than one aspect of Hardy's work, of course, many studies defy rigid classification, and such is not the purpose of this introductory discussion, which is to give the reader a general idea of what has happened in the ten-year period before he plunges into the details of the bibliography.

Among the comparative studies of Hardy and other writers, one finds that Richard Beards compares and contrasts Hardy and Lawrence, using five major novels of each;¹⁰

¹⁰Richard Beards, "The Novels of Thomas Hardy and D. H. Lawrence: A Comparative Study," Unpublished doctoral dissertation, University of Washington, 1965.

Alan Friedman discusses Hardy, Conrad, Forster, and Lawrence;¹¹ Ian Gregor concludes that where Jude ends, Lawrence's The Rainbow begins;¹² James Hodgins studies the periodical reception of Hardy, George Gissing, and George Moore, deciding that Hardy had something in common with both;¹³ Ira Nadel compares Hardy and George Eliot;¹⁴ and Raymond Williams groups Eliot, Hardy, and Lawrence together.¹⁵

Turning to analyses of various characters in the novel, of those works among the general studies, Richard Beckman sees the characters of Tess and Jude as expressing a unitary psychology of archetypes;¹⁶ Richard Benevenuto

¹¹Alan Friedman, "The Turn of the Novel: Changes in the Pattern of English Fiction Since 1890 in Hardy, Conrad, Forster, and Lawrence," Unpublished doctoral dissertation, University of California, Berkeley, 1964.

¹²Ian Gregor, "What Kind of Fiction Did Hardy Write?" Essays in Criticism, XVI (1966), 290-308.

¹³James Hodgins, "A Study of the Periodical Reception of the Novels of Thomas Hardy, George Gissing, and George Moore," Unpublished doctoral dissertation, Michigan State University, 1960.

¹⁴Ira Nadel, "The Alternate Vision: Renunciation in the Novels of George Eliot and Thomas Hardy," Unpublished doctoral dissertation, Cornell University, 1970.

¹⁵Raymond Williams, "Thomas Hardy," Critical Quarterly, VI (1964), 341-351.

¹⁶Richard Beckman, "Irony and Character in the World of Thomas Hardy," Unpublished doctoral dissertation, Johns Hopkins University, 1962.

sees Sue and Jude as failing to develop and sustain moral value in a systemless mystery;¹⁷ Elizabeth DeGroot explores the process of individuation, or attempted individuation, on the part of the central character of Mayor and Jude;¹⁸ V. J. Emmett discusses Sue's sadism and Jude's masochism;¹⁹ William Hyde explains Hardy's Lady and Non-Lady types;²⁰ Roy Morrell concentrates on Jude and Sue;²¹ and Gloria Spencer examines the uses and characterizations of the rustics.²² In the studies which deal exclusively with Jude, A. Alvarez provides a detailed analysis of Jude and Sue;²³ E. W. Dawson analyzes Father Time and Physician

¹⁷Richard Benevenuto, "The Romantic Tradition in Thomas Hardy's Major Novels," Unpublished doctoral dissertation, Ohio State, 1968.

¹⁸Elizabeth DeGroot, "Archetypes in the Major Novels of Thomas Hardy and Their Literary Application," Unpublished doctoral dissertation, New York University, 1967.

¹⁹V. J. Emmett, Jr., "Marriage in Hardy's Later Novels," Midwest Quarterly, X (1969), 332-248.

²⁰William Hyde, "Thomas Hardy: The Poor Man and the Deterioration of His Ladies," Victorian Newsletter, No. 36 (1969), 14-18.

²¹Roy Morrell, Thomas Hardy: the Will and the Way, 1965.

²²Gloria Spencer, "The Characterization and Use of the Rustics in Thomas Hardy's Works," Unpublished doctoral dissertation, University of Texas, Austin, 1968.

²³A. Alvarez, "Jude the Obscure," from Jude the Obscure by Thomas Hardy, 1961. (reprinted in Albert Guerard, Hardy: A Collection of Critical Essays, 1963, 113-122.)

Vilbert as "flat" characters in the novel;²⁴ Robert Heilman sees Sue as the major achievement of the novel in one article and discusses her, as well as the other characters, in his introduction to the standard edition;²⁵ Frederick McDowell analyzes Arabella;²⁶ Robert Lawyer devotes much time and attention to Jude and Sue and sees Father Time as one of Hardy's great super-real creations;²⁷ and Harold Weatherby considers Jude and Sue as creators and seekers after symbols and myths and as representative of the times.²⁸

Of those writers who discuss the themes and social criticism in Hardy's work in general, Thomas Brown considers Jude in many ways to be the most exciting of Hardy's books because of its social criticism, but cautions that the

²⁴E. W. Dawson, "Two Flat Characters in Jude the Obscure," Lock Haven Review, VI (1964), 36-44.

²⁵Robert Heilman, "Introduction," Jude the Obscure by Thomas Hardy, 1966, 1-45; _____, "Hardy's Sue Bridehead," Nineteenth Century Fiction, XX (1966), 307-323.

²⁶Frederick McDowell, "In Defense of Arabella: A Note on Jude the Obscure," ELN, I (1964), 274-280.

²⁷Lawyer, "Aesthetics, Criticism, and the Fiction of Thomas Hardy," and "Thomas Hardy's Jude the Obscure."

²⁸Weatherby, op. cit.

book is not a social tract;²⁹ H. C. Duffin insists that Hardy is not an atheist;³⁰ V. J. Emmett treats the subject of marriage in Hardy's later novels;³¹ Albert Guerard argues that, in Jude, Hardy had at last made a full and definitive statement on evil, mischance, and self-destructiveness;³¹ Elizabeth Higgins writes of class consciousness and conflicts in Hardy;³³ Irving Howe insists that Jude played a part in the modern transformation of marriage from a sacred rite to a secular relationship;³⁴ Roy Huss speaks of social change and moral decay in Hardy;³⁵ William Hyde discusses the recurrent poor man and lady theme in all Hardy's novels;³⁶ Carroll Jennings studies interconnected love relationships

²⁹Thomas Brown, "The Magnificent View: A Study of Mind and Method in Hardy's Wessex Novels," Unpublished doctoral dissertation, University of Denver, 1966.

³⁰H. D. Duffin, "Man and God in Thomas Hardy," Aryan Path, XXXVI (1965), 215-218.

³¹Emmett, op. cit.

³²Guerard, op. cit.

³³Elizabeth Higgins, "Class Consciousness and Class Conflicts in the Novels and Tales of Thomas Hardy, O. M." Unpublished doctoral dissertation, University of California, Los Angeles, 1964.

³⁴Irving Howe, Thomas Hardy, 1967.

³⁵Roy Huss, "Social Change and Moral Decay in the Novels of Thomas Hardy," Dalhousie Review, XLVII (1967), 28-

³⁶Hyde, op. cit.

in the novels;³⁷ Charles May examines Hardy's loss of God;³⁸ Arthur Mizener studies Jude as a novel of doctrine;³⁹ Roy Morrell tries to account for Hardy's greater "pessimism" in Jude;⁴⁰ Ira Nadel analyzes the renunciation theme in Hardy and Eliot;⁴¹ John Paterson sees Jude as compromised by a preoccupation with purely contemporary issues and conditions. F. B. Pinion insists that Hardy was too much involved with his quarrel against society to disengage himself critically and consider the novel in all its aspects;⁴³ Benjamin Sankey describes the situation in Jude as one in which the inert habits and institutions of nineteenth-century England contribute to the destruction of a person whom the reader

³⁷Carroll Jennings, "Interconnected Love Relationships in the Novels of Thomas Hardy," Unpublished doctoral dissertation, Texas Technical College, 1965.

³⁸Charles May, "The Loss of God and the Search for Order: A Study of Thomas Hardy's Structure and Meaning in Three Genres," Unpublished doctoral dissertation, Ohio University, 1966.

³⁹Arthur Mizener, The Sense of Life in the Modern Novel, 1964, Chapter III.

⁴⁰Morrell, op. cit.

⁴¹Nadel, op. cit.

⁴²John Paterson, "--Hardy, Faulkner, and the Prosais of Tragedy," Centennial Review of Arts and Science (Michigan V (1961), 156-175.

⁴³F. B. Pinion, A Hardy Companion, 1968.

has been taught to value and like;⁴⁴ Nathan Scott writes of Hardy and the Victorian crisis of faith;⁴⁵ John Spradley studies the contrast of the old and new in the novels, concluding that Hardy was at his best in the presentation of the old and at his weakest when promoting the new;⁴⁶ June Tuttleton writes of Hardy and the Christian religion, as does Daniel Van Tassel;⁴⁷ and Lee Van Valkenburgh studies Hardy's "darkening vision" in four major novels.⁴⁸

Of the studies dealing with *Jude* itself, B. J. Alexander sees the novel as a rejection of the "good" God theory;⁴⁹ Alvarez points out the sexual and university

⁴⁴ Benjamin Sankey, "Topics and Assumptions," The Major Novels of Thomas Hardy, 1965.

⁴⁵ Nathan Scott, "The Literary Imagination and the Victorian Crisis of Faith: The Example of Thomas Hardy," Journal of Religion, XL (1961), 267-281.

⁴⁶ John Spradley, "The Contrast of Old and New in the Novels of Thomas Hardy," Unpublished doctoral dissertation, University of Colorado, 1963.

⁴⁷ June Tuttleton, "Thomas Hardy and the Christian Religion," Unpublished doctoral dissertation, University of North Carolina, Chapel Hill, 1964; Daniel Van Tassel, "The Christian Church as a Motif in the Novels of Thomas Hardy," Unpublished doctoral dissertation, University of Iowa, 1970.

⁴⁸ Lee Van Valkenburgh, "The Darkening Vision of Thomas Hardy: A Study of Four Major Novels," Unpublished doctoral dissertation, Princeton University, 1970.

⁴⁹ B. J. Alexander, "Thomas Hardy's Jude the Obscure: A Rejection of Traditional Christianity's 'Good' God Theory," Southern Quarterly, III (1964), 74-82.

Themes;⁵⁰ Robert Fleissner cites internal and external evidence of a pro-Christian theme in the novel;⁵¹ Robert Heilman mentions Hardy's satire of marriage laws and the university, but cautions that the book is considerably more than a satire of contemporary institutions;⁵² Ward Hellstrom (taking issue with Fleissner) documents Jude's rejection of Christianity;⁵³ Marion Montgomery writes of Hardy's "Greekness" in Jude;⁵⁴ John Paterson, in his textual study of the novel, insists that Jude began as a critical examination of the educational system, which became complicated and transformed by its criticism of marriage laws and religious institutions;⁵⁵ Myron Taube takes issue with Hellstrom ("Pagan Self-Assertion") and says that the

⁵⁰ Alvarez, op. cit.

⁵¹ Robert Fleissner, "The Name Jude," Victorian Newsletter, No. 27 (1965), 24-26.

⁵² Heilman, op. cit.

⁵³ Ward Hellstrom, "Jude the Obscure as Pagan Self-Assertion," Victorian Newsletter, No. 29 (1966), 26-27.

⁵⁴ Marion Montgomery, "The Pursuit of the Worthy: Thomas Hardy's Greekness in Jude the Obscure," University of Denver Quarterly, I (1966), 29-43.

⁵⁵ John Paterson, "The Genesis of Jude the Obscure," SP, LVII (1960), 87-98.

true theme of the novel is the deadly war between flesh and spirit;⁵⁶ Harold Weatherby sees the heart of the novel as the collapse of both sacramental authority and poetic myth, so that potential tragedy is transmuted into irony;⁵⁷ and Irving Yevish believes the real irritant to the public at the time of Jude's publication was Hardy's attack on Oxford.⁵⁸

The influence of particular writers and of nineteenth-century thought in general on Hardy is a subject of concern in the following general studies: Benevenuto sees romantic disillusionment and growth in Jude;⁵⁹ Minta Berry studies late nineteenth-century thought in Hardy;⁶⁰

⁵⁶Myron Taube, "'The Atmosphere. . .from Cyprus': Hardy's Development of a Theme in Jude the Obscure," Victorian Newsletter, No. 32 (1967), 16-18.

⁵⁷Weatherby, op. cit.

⁵⁸Yevish, op. cit. Barry N. Schwartz, "Jude the Obscure in the Age of Anxiety," Studies in English Literature, X (1970), 793-804. Schwartz says that what bothered readers and critics are some of the basic assumptions of human reality found in Jude. The fury aroused was that of outraged optimism, not of outraged prudery.

⁵⁹Benevenuto, op. cit.

⁶⁰Minto Berry, "Creation's Groan: Late Nineteenth-Century Thought as Reflected in the Works of Thomas Hardy," Unpublished doctoral dissertation, Vanderbilt University, 1963.

Virginia Hyman refers to Hardy as an ethical evolutionist;⁶¹ and Dorothy Mills discusses the influence of Arnold's Culture and Anarchy on Hardy's novels.⁶² Of those studies which concentrate on Jude, Heilman sees the novel as fluctuating between romantic naturalism and the pessimistic aftermath of scientific naturalism;⁶³ Hyde examines the influence of Arnold and Mill on Jude;⁶⁴ Weatherby says that the Christminster vision and the Shelleyan myth of "Epipsychidion" both succumb to the naturalistic premise and makes the obvious point in another work that Jude is affected by many of the century's ideas.⁶⁵

Concerning Hardy's structure, technique, and method, Richard Beckman states that Tess and Jude present a radically different structure than the other novels, that

⁶¹Virginia Hyman, "The Illuminations of Time: A Study of the Influence of Ethical Evolution on the Novels of Thomas Hardy," Unpublished doctoral dissertation, Columbia University, 1970.

⁶²Dorothy Mills, "The Influence of Matthew Arnold's Culture and Anarchy on the novels of Thomas Hardy," Unpublished doctoral dissertation, Oklahoma State, 1966.

⁶³Heilman, op. cit.

⁶⁴William Hyde, "Theoretic and Practical Unconventionality in Jude the Obscure," Nineteenth Century Fiction, XX (1965), 155-164.

⁶⁵Weatherby, op. cit. and "Jude the Victorian," Southern Humanities Review, I (1967), 158-169.

virtually nothing appears which does not bear upon the central plot, theme, and character, concluding that the obvious structural parallel is the morality play;⁶⁶ Brown and Richard Carpenter discuss Hardy's "pictorial" method;⁶⁷ Friedman declares that in Jude Hardy produces an uncompromising reversal of the dominant pattern of fiction;⁶⁸ Charles May calls the last two novels symbolic fables of man's anxiety when he is cast out of the world of order;⁶⁹ John Nelson says Native and Jude are binary structures;⁷⁰ Leslie Palmer proposes irony as a technique in the novels;⁷¹ F. B. Pinion asserts that the plot of Jude should not be judged by realistic standards;⁷² Sankey analyzes both

⁶⁶Beckman, op. cit. and "Character Typology for Hardy's Novels," ELH, XXX (1963), 70-87.

⁶⁷Brown, op. cit.; Richard Carpenter, "Thomas Hardy and the Old Masters," Boston University Studies in English, V (1961), 18-28.

⁶⁸Friedman, op. cit.

⁶⁹May, op. cit.

⁷⁰John Nelson, Jr., "Character, Structure, and Meaning in Six Novels of Thomas Hardy," Unpublished doctoral dissertation, University of Oregon, 1967.

⁷¹Leslie Palmer, "The Ironic Mr. Hardy: Irony as a Technique in the Novels of Thomas Hardy," Unpublished doctoral dissertation, University of Tennessee, 1966.

⁷²Pinion, op. cit.

Hardy's plotting and his style.⁷³ Of the studies of Jude, Heilman calls contrast Hardy's basic method and irony his regular instrument;⁷⁴ Hellstrom writes of Hardy's use of setting and its great importance, and in another article, points out that the structure of the novel involves the exchange of positions between Jude and Sue;⁷⁵ Irving Howe suggests that what is essential in Jude is a series of moments, "panels of representation," not a traditional plot;⁷⁶ Lawyer insists that the rhythms of Jude reflect formal changes, but they can only be discovered through the experience of the novel;⁷⁷ Montgomery says that technically Hardy is often exasperating to the sophisticated reader, but the very exasperation speaks of his greatness;⁷⁸ Paterson

⁷³ Benjamin Sankey, "Hardy's Plotting," Twentieth Century Literature, XI (1965), 82-97; "Hardy's Prose Style," Twentieth Century Literature, XI (1965), 3-15. Both these essays appear as chapters in Sankey's The Major Novels of Thomas Hardy, 1965.

⁷⁴ Heilman, op. cit.

⁷⁵ Ward Hellstrom, "Hardy's Use of Setting and Jude the Obscure," Victorian Newsletter, No. 25 (1964), 11-13; and "Jude the Obscure as Pagan Self-Assertion."

⁷⁶ Irving Howe, "Hardy as a 'Modern Novelist,'" New Republic, CLII (June 26, 1965), 19-22.

⁷⁷ Lawyer, "Thomas Hardy's Jude the Obscure."

⁷⁸ Montgomery, op. cit.

believes that in spite of Hardy's meticulous preparations, he had not moved far into the actual writing of Jude before he lost control of it altogether;⁷⁹ along these same lines, Weatherby, having examined the manuscript for excised portions, suggests that Hardy began with a strongly satiric intent which he subsequently modified in the direction of tragedy, so that the result is a confusing mixture.⁸⁰

Considering Jude as quest literature, myth, and fable, Beckman speaks of the archetypes in Hardy's later novels;⁸² Kay Finn writes of archetypal symbolism in Hardy's major novels, insisting that it may be interpreted in the light of contemporary myth criticism.⁸³ Of those works concerning Jude, Heilman states that Hardy is drawn from the narrow realm of problems to the spacious realm of myth;⁸⁴ Lewis Horne writes of Fawley's quests,

⁷⁹Paterson, "The Genesis of Jude the Obscure."

⁸⁰Weatherby, "Hardy's Art in Transition: A Study of Jude the Obscure."

⁸¹Beckman, "Character Typology for Hardy's Novels," and "Irony and Character in the World of Thomas Hardy."

⁸²DeGroot, op. cit.

⁸³Kay Finn, "Archetypal Symbolism in the Major Novels of Thomas Hardy," Unpublished doctoral dissertation, Wayne State University, 1970.

⁸⁴Heilman, "Introduction."

and points out three separate quests in the novel;⁸⁵ Myron Taube concludes that in his use of symbol and myth, Hardy often seems as modern as Joyce;⁸⁶ Weatherby suggests that one way in which to understand Sue is to regard her whole life, like Jude's, as a quest for myth.⁸⁷

Hardy's imagery and symbolism have been a subject of concern for several writers. James Hazen analyzes imagery and symbolism in Hardy's major novels;⁸⁸ George Marshall discusses Hardy's eye imagery;⁸⁹ James Scott studies spectacle and symbol in Hardy's fiction, emphasizing the Gothic;⁹⁰ and Alistair Smart discusses pictorial

⁸⁵Lewis Horne, "Fawley's Quests: A Reading of Jude the Obscure," Tennessee Studies in Literature, IX (1964), 117-127.

⁸⁶Taube, op. cit.

⁸⁷Weatherby, "Hardy's Art in Transition: A Study of Jude the Obscure."

⁸⁸James Hazen, "The Imagery and Symbolism of Thomas Hardy's Major Novels," Unpublished doctoral dissertation, University of Wisconsin, 1963.

⁸⁹George Marshall, "Thomas Hardy's Eye Imagery," Colby Library Quarterly, VII (1966), 264-268.

⁹⁰James Scott, "Spectacle and Symbol in Thomas Hardy's Fiction," PQ, XLIV (1965), 527-544; "The Gothic Element in the Fiction of Thomas Hardy," Unpublished doctoral dissertation, University of Kansas, 1960; "Thomas Hardy's Use of the Gothic: An Examination of Five Representative Works," Nineteenth Century Fiction, XVII (1962), 363-380.

imagery in the novels.⁹¹ Of the studies concerning only Jude, Alvarez states that in one sense the entire novel is simply the image of Jude magnified and lit from different angles;⁹² Frederick McDowell discusses the symbolic use of image and contrast in Jude;⁹³ and Taube asserts that the deadly war between flesh and spirit is seen in the symbols and images throughout the early part of the novel.⁹⁴

One of the most widely discussed aspects of this novel is its modernity. Of the works covering Hardy's fiction in general, Brown considers Jude a great character and a most modern one;⁹⁵ David DeLaura says that much of Hardy's anatomy of the modern condition centers in his complex response to Matthew Arnold, and further points out that Hardy was, in the "modern" novels, telling his contemporaries that they had not yet imagined the human consequences of honestly living out the modernist

⁹¹ Alistair Smart, "Pictorial Imagery in the Novels of Thomas Hardy," RES, XII (1961), 262-280. See also Lloyd Fernando, "Thomas Hardy's Rhetoric of Painting," Review of English Literature, VI (1965), 62-73.

⁹² Alvarez, op. cit.

⁹³ Frederick McDowell, "Hardy's 'Seemings of Personal Impressions': The Symbolic Use of Image and Contrast in Jude the Obscure," MFS, VI (1960), 233-250.

⁹⁴ Taube, op. cit.

⁹⁵ Brown, op. cit.

premises;⁹⁶ Guerard believes that many aspects of Jude may give, to the twentieth-century reader, a comforting sense of familiarity and home;⁹⁷ Russell Hoffman states that rather than being an advocate of modern ideas of science and philosophy, Hardy was their sympathetic critic;⁹⁸ William Horwath says that in Jude, Hardy comes close to expressionism, to the novel of ideas and to the novel as process--foreshadowing Joyce, Kafka, Huxley, Lawrence, and Thomas Wolfe;⁹⁹ Irving Howe sees Jude as Hardy's most distinctly "modern" work, because it rests on a cluster of assumptions central to modernist literature;¹⁰⁰ Roy Huss declares that the modernity of Sue Bridehead is her rationalism;¹⁰¹ Sankey says that Hardy's very willingness to take seriously the implications of modern thought about man's place in nature causes his novels to differ markedly from earlier

⁹⁶David DeLaura, "'The Ache of Modernism' in Hardy's Later Novels," ELH, XXXIV (1967), 380-389.

⁹⁷Guerard, op. cit.

⁹⁸Russell Hoffman, "The Idea of the Unconscious in the Novels of Thomas Hardy," Unpublished doctoral dissertation, University of California, Berkeley, 1963.

⁹⁹William Horwath, "The Ache of Modernism: Thomas Hardy, Time and the Modern Novel," Unpublished doctoral dissertation, University of Michigan, 1970.

¹⁰⁰Howe, Thomas Hardy.

¹⁰¹Huss, op. cit.

British novels.¹⁰² Sankey further points out that Hardy's attempt to bring the assumptions of fiction into line with modern thought may seem by now inevitable--self-evident; but if so, it is perhaps because Hardy established his position so securely.¹⁰³ Writing only of Jude, Howe says that the novel has modern elements in both character and narrative structure and that together Jude and Sue anticipate that claustrophobic and self-destructive concentration of "personal relationships" so pervasive in the twentieth-century novel;¹⁰⁴ Barry Schwartz considers Jude a modern epic;¹⁰⁵ and Weatherby speaks of the division of loyalties between the traditional and the modern, which Hardy represents in Jude, as being a literary motif which we normally associate with twentieth-century fiction, and further compares Jude to the hero of modern Southern novels, Quentin Compson in particular.¹⁰⁶

Discussion of the twentieth-century obsessions with psychology and time appear in the following

¹⁰²Sankey, "Topics and Assumptions."

¹⁰³Ibid.

¹⁰⁴Howe, "Hardy as a Modern Novelist."

¹⁰⁵Schwartz, op. cit.

¹⁰⁶Weatherby, "Jude the Victorian."

works: John Crane studies the psychological experience of time in the novels, pointing out three different kinds of time;¹⁰⁷ Hoffman writes of the idea of the unconscious and man's domination by it in the novels;¹⁰⁸ Bert Hornback analyzes history, time, and timelessness in the novels;¹⁰⁹ Horwath says that Hardy's fictive universe, after The Woodlanders, is devoid of temporal organicism and is therefore strained and awkward for him.¹¹⁰ Of the Jude studies, Howe asserts that Jude, in the last analysis, is a novel dominated by psychology.¹¹¹

Of the many explanations of Hardy's reasons for giving up novel-writing after Jude, Brown proposes that after this novel there was nothing Hardy could better do than concentrate his ironic vision in the form of poetry, for in Jude he had accomplished his darkest desires for the novel;¹¹² Emmett suggests that perhaps Hardy could devise no other fictional form as expressive

¹⁰⁷John Crane, "The Psychological Experience of Time in the Novels of Thomas Hardy," Unpublished doctoral dissertation, Pennsylvania State, 1967.

¹⁰⁸Hoffman, op. cit.

¹⁰⁹Bert Hornback, "History, Time, and Timelessness in the Novels of Thomas Hardy," Unpublished doctoral dissertation, University of Notre Dame, 1964.

¹¹⁰Horwath, op. cit.

¹¹¹Howe, "Hardy as a Modern Novelist."

¹¹²Brown, op. cit.

of his views as the pattern he had worked out in Jude; ¹¹³ Guerard suggests that possibly Hardy had completed his novelist's trajectory with Jude, having realized and exhausted his major fictional impulses, both in subject and form; ¹¹⁴ Howe says that by Jude Wessex began to crumble in Hardy's imagination and the further writing of fiction became impossible; ¹¹⁵ Huss asserts that it was the tedium of having continually to compromise in order to suit editors that accounted in large part for Hardy's abandonment of fiction after Jude; ¹¹⁶ J. Hillis Miller says that it was because the series of Hardy's novels brings the narrator and the protagonist closer and closer together until the disjunction between them necessary to his kind of fiction is no longer possible; ¹¹⁷ Pinion concludes that Hardy had already lost patience with English readers and critics, and was probably prepared to relinquish novel-writing for poetry. ¹¹⁸ Of the Jude studies, Alvarez states that the feelings

¹¹³ Emmett, op. cit.

¹¹⁴ Guerard, op. cit.

¹¹⁵ Howe, Thomas Hardy.

¹¹⁶ Huss, op. cit.

¹¹⁷ J. Hillis Miller, Thomas Hardy: Distance and Desire, 1970.

¹¹⁸ Pinion, op. cit.

in Jude are those which were later given perfect form in Hardy's best poetry and that after this novel there was no other direction in which he could go;¹¹⁹ Hyde rejects the familiar assumption that Hardy was driven from novel-writing by critical protest, and proposes that he deliberately placed himself in a position in which further prose writing proved undesirable, because he wanted to go back to poetry;¹²⁰ and Weatherby suggests that on the esthetic level the sundering of tenor and vehicle in Jude results in Hardy's return to poetry, that having arrived at a mode of vision which informs the end of Jude, it would have been very difficult for Hardy to have continued writing prose.¹²¹

Another controversy surrounds the presence or absence of autobiographical elements in Jude. Guerard insists that Jude Fawley is the only intense masculine creation with a large autobiographical component;¹²² Pinion feels that there can be little doubt that many of the thoughts and feelings which enter into certain scenes of Jude had their ultimate origin in the deep-seated unhappiness of

¹¹⁹ Alvarez, op. cit.

¹²⁰ William Hyde, "Hardy's Response to the Critics of Jude," Victorian Newsletter, No. 19 (1961), 1-5.

¹²¹ Weatherby, "Hardy's Art in Transition: A Study of Jude the Obscure."

¹²² Guerard, op. cit.

Hardy's marital life;¹²³ Lord Elton, on the other hand, points out without comment that Hardy had categorically disposed of the myth that Jude was autobiographical.¹²⁴

¹²³Pinion, op. cit.

¹²⁴Lord Elton, "A Day with Jude the Obscure," Horizon, VII (1964), 62-64.

CHAPTER II

GENERAL STUDIES OF HARDY'S FICTION

- 1 Barber, D. F. (ed.). Concerning Thomas Hardy. London: 1968.

This work is largely biographical and relies exclusively on material appearing in the Beaminster Monographs. The hero in Jude could be thought of as Horace Moule, Hardy's close journalist friend. Hardy's second wife said that Sue Bridehead was based on a friend, Mrs. Florence Ellen Henniker. She was the first modern woman known to Hardy. After the outcry over Jude, Hardy turned his back on novel writing and devoted his energies to his first love, poetry.

- 2 Beards, Richard D. "The Novels of Thomas Hardy and D. H. Lawrence: A Comparative Study." Unpublished doctoral dissertation, University of Washington, 1965. Abstracted in DA, XXVI (1965), 1743A.

Beards focuses on five major novels of each writer, including Jude. Hardy's treatment of man and nature differs from Lawrence's in that the former is less fully conscious of the importance of this vital connection, and, in all but his last two novels, makes the natural beings passive, innocent, and non-sexual. The dissertation concludes by relating Hardy and Lawrence to the Romance Tradition of the English novel; both reject

the detailed rendering of social friction so central to the Novel of Manners and emphasize instead the intense, often subconscious and uncontrollable aspects of the individual's emotional life.

3 Beckman, Richard D. "Character Typology for Hardy's Novels." ELH, XXX (1963), 70-87.

Hardy's novels create a world of limited opportunities, a world which threatens to become diabolically perverse and which is always systematically ironic. Yet, though all of his characters must contend with this same ironic world, their responses to it differ. Tess and Jude present a radically different structure than the other novels. In these novels, in place of the successively spotlighted figures of a group, a single figure is selected for special study. Change from group titles to main-character titles reflects this difference. The obvious structural parallel is the morality play with the hero flanked by a good angel and a bad one who between them comprise a moral nature. In these novels, therefore, the range of human nature is represented not by the four-part group, but, primarily by a single figure who experiences life in all possible ways, and is successively or simultaneously venal, willful, melancholy, and ironic; and, secondarily by supporting characters. (This article is drawn from Beckman's dissertation, Item 4.)

- 4 _____ . "Irony and Character in the World of Thomas Hardy." Unpublished doctoral dissertation, John Hopkins University, 1962. Listed in Index to American Doctoral Dissertations, XX (1961-62), 138.

The ironical world is one which has no inherent purpose or meaning. Yet it may take on meanings, and these meanings depend upon the kind of response each character brings to it. In Hardy's last novels, the various types of response combine into single complex figures. Secondary characters, on the level of psychological allegory, externalize the components of the main character's nature, and on the level of dramatic action tease the hero's hidden traits into active being. Abercrombie calls Tess and Jude Hardy's epic novels, and if by epic he means centering on a single hero who exemplifies the qualities and aspirations of a culture, these novels are epic. Tess and Jude are for Hardy the exceptional figures who, nevertheless, typify modern man. In short, in Hardy's later novels both dramatic and epic forms serve to express a unitary psychology of archetype.

In Jude and Tess virtually nothing, no phrase or word, appears which does not bear upon the central plot, theme, and character. One constant source of Hardy's irony is juxtaposition of incompatible subjective interpretations of the same external thing.

The thesis is an attempt to justify Hardy's

apparent inconsistencies and putative artistic flaws by finding the general principle which underlies them. The characteristic common to all aspects of Hardy's art is his systematic use of the ironic perspective.

- 5 Benevenuto, Richard E. "The Romantic Tradition in Thomas Hardy's Major Novels." Unpublished doctoral dissertation, Ohio State, 1968. Abstracted in DA, XXIX (1968), 1508-1509A.

By misplacing their emphasis, critics have wrongly assumed Thomas Hardy to be a determinist, though characters like Eustacia and Jude clearly are not helpless puppets driven to a fatal end by some malign cosmic power. In Native and Jude, the mythological assumptions of order collapse before a patternless world of flux. Hardy demands from Eustacia and Clym and from Sue and Jude the ability to develop and sustain moral value in a systemless mystery. They fail. Sue turns to Christianity to find a reason for the death of her children. Jude can survive the loss of his dreams, but in the absence of any external reason for living, he turns to self-damnation.

- 6 Berry, Minta Sue. "Creations Groan: Late Nineteenth-Century Thought as Reflected in the Works of Thomas Hardy." Unpublished doctoral dissertation, Vanderbilt University, 1964. Abstracted in DA, XXIV (1962), 280-281.

Chapter II studies the tragic novels where Hardy's philosophy is subtly revealed, Native, Woodlanders, Jude, Tess, and Mayor. The clash of old and new is noted in the explanation of the fated characters with thwarted

aspirations. The chain of cause and effect is seen at work in heredity, environment, and past events which shape a cage around man, whose curse is the consciousness that allows him to see, aspire, and suffer. The purpose is to show the impact of the general body of late nineteenth-century thought upon the philosophical views of Thomas Hardy.

- 7 Brown, Thomas R. "The Magnificent View: A Study of Mind and Method in Hardy's Wessex Novels." Unpublished doctoral dissertation, University of Denver, 1966. Abstracted in DA, XXVII (1966), 1360.

The distinctive quality of Hardy's achievement is to be found in the visual character of his work. More specifically, it is to be found in his style, in the manner in which he structures meaning through extensive use of pictorial correlation and the symbolism of natural detail. Jude the Obscure, the last novel Hardy wrote, is an atypical Hardy novel. It represents a clear and unmistakable break with the series of novels preceding it. In both subject matter and style, it is distinctly new. The old mythological Hardyian universe has disappeared, and with it the pictorial perception and exploration, too. Used as contrast, Jude is capable of distinctly illustrating the typical characteristics in the method and manner of its author.

8 Carpenter, Richard C. Thomas Hardy. New York: Twayne, 1964.

The novel is well named because Jude is "obscure" both in that he is a mere workingman of no social position and in that he does not understand himself nor the forces at work in his life. It is, in many ways, the most exciting of Hardy's books because of its social criticism, its presentation of psychological malaise, and its unremitting irony. Quite probably he intended Jude to be his swan song to the novel--his untrammelled expression of what he really thought about certain Victorian prejudices. Jude's problems, as he himself admits, are not entirely of society's making, just as his story is not a social tract. His character accounts for the bulk of his difficulties and provides the motive force for the events of the novel. Jude is the most complex of Hardy's male characters. A basically good man, with a potentiality for some kind of greatness within his own sphere, he is pulled this way and that by desires, weaknesses, and misfortunes until he comes to be like a bewildered bear in the pit of his own emotions. Jude is, in some ways, a moral masochist who places himself in the path of suffering almost in the way another person might seek happiness. His nearly pathological sympathy for suffering in the animal world can be interpreted as a projection of his own need to suffer. Tenderheartedness, though it may be a weakness,

is also a moral virtue; an admirable quality, it may, through excess or the perversity of circumstance, lead to unhappiness. Other good qualities of Jude's are also the cause of sorrow. A lack of calculation and callousness would not ordinarily be considered a fault, but in Jude's case, it most certainly had worse results than the most grievous personal defects. It is Hardy's masterful insight into the truth of this paradox which makes Jude a great character, and a most modern one.

Jude is properly Hardy's last novel, for in it he distilled the final measure of his irony in fiction. Jude leaves his "unnecessary life" even less noticed than when he entered it, while the careless shouts of the world echo and re-echo. After this novel there was nothing Hardy could better do than concentrate his ironic vision in the form of poetry, for in Jude he had accomplished his darkest desires for the novel.

9 ———. "Thomas Hardy and the Old Masters."
Boston University Studies in English, V (1961),
 18-28.

That Thomas Hardy was originally trained as an architect is everywhere evident. Further evident is Hardy's lifelong interest in painting. No detailed analysis has been made of the particular painting methods which Hardy found useful. He deals little in color. Instead of color, there are careful composition, manipula-

tion of the physical point of view, attention to the perspective and lighting of a scene. By the time Jude is written, pictorialism is almost at the vanishing point. In his more serious work, Hardy sometimes gives a perspective view an ironic twist, as in Jude's wistful gazing at Christminster. Without the techniques Hardy first discovered in the Old Masters, his novels would be much poorer.

10 Cox, R. G. (ed.). Thomas Hardy: The Critical Heritage, New York: Barnes and Noble, 1970.

The book is a collection of contemporary comment on Hardy between the years of 1871 and 1914. There is no editorial comment, outside the book's introduction, except for brief "headnotes" for each section.

The tone of Jude's reviewers varied as much as their opinions. Cox considers reviews by Havelock Ellis and W. D. Howells to be two of the most notable.

11 Crane, John K. "The Psychological Experience of Time in the Novels of Thomas Hardy." Unpublished doctoral dissertation, Pennsylvania State, 1967. Abstracted in DA, XXVII (1967), 3834A-3835A.

Crane's purpose is to reconsider the "determinism" of Hardy and to redefine the overworked term "Hardyan Universe." If Hardy is pessimistic and his universe is bleak, it is because man himself has allowed fate, essentially a passive force in itself, to assume the dominate, active role in his life. Fate seems to crush

Eustacia, Henchard, and Jude; but why does it not do the same to characters like Farfrae? The real division between the saved and the damned in Hardy's novels is the way in which the members of each group interpret the temporal process in their lives. Crane sees three kinds of time in Hardy: linear, cyclic, and dynamic.

12 Deacon, Lois, and Cloeman, Terry. Providence and Mr. Hardy. London: Hutchinson and Company, 1966.

This book relies upon the recollections of Tryphena Spark's daughter and upon a study of Hardy's published works and their manuscripts to draw parallels between events and persons in Hardy's life and events and characters in the novels.

Jude is in some ways autobiographical, but perhaps Hardy, in writing of Jude's struggle for an education, also had in mind the struggle of his friend Horace Moule for a degree. Struggle, failure, suicide would owe much to Moule. If it does, then he certainly had a greater influence on Hardy's work than has been hitherto suspected. The authors compare Elfride to Sue, discuss the similarities between Hardy and Jude, and conclude that Sue owes much to Tryphena Sparks.

13 DeGroot, Elizabeth M. "Archetypes in the Major Novels of Thomas Hardy and Their Literary Application." Unpublished doctoral dissertation, New York University, 1967. Abstracted in DA, XXVIII (1967), 1048A.

The presence of the anima, mother-image, shadow and the imago dei is traced through the novels. Sue figures in anima. Christminster is a mother-image. The process of individuation, or attempted individuation, on the part of the central character of Mayor and Jude is explored. Both novels lend themselves to a study of the quest of the hero, which involves a descent into the abyss. Jungian theory helps to explain the significance of the prevailing theme of sacrifice in both Hardy and Faulkner and serves to show Hardy's relationship to the modern novel.

14 DeLaura, David J. "'The Ache of Modernism' in Hardy's Later Novels." ELH, XXXIV (1967), 380-389.

The complex contemporary matrix of Hardy's fiction--especially the "modern" novels, Native, Tess, and Jude--has been ignored, and a good deal of the emotional and intellectual pressure of the novels remains unaccounted for. This essay is, in part, an attempt to take seriously George Fayen's plea for an examination of Hardy's handling, for fictional purposes, of literary and philosophical allusions which should be examined in depth and detail.¹²⁵

Much of Hardy's anatomy of the modern condition centers in his complex response to Matthew Arnold. DeLaura sees three crucial and interrelated themes in Hardy's three "modern" novels. In Jude, there is the

¹²⁵Fayen, Victorian Fiction: A Guide to Research, 384

fragmentary but fascinating theme of "the coming universal wish not to live." The deep and persistent vision of Hardy's feelings concerning Jude and the modern situation are evident in his judgment of Jude's intellectual quest as "his form of the modern vice of unrest" (II, ii).

Hardy's major ethical contrast, finally, pervasive in Tess and central in Jude, is a simple one between an unspecified "Nature" evidently as the norm of some more genuine and personal ethical mode, and "Civilization," identified with social law, convention, and in the last analysis the moral and intellectual constraints of Christianity. (Christianity is treated in both novels with an unrelenting and unsubtle disparagement, and for all of Hardy's undoubtedly religious quality of mind and his early interest in the Church, he strongly conveys the impression that a man of good will and intelligence cannot be a Christian in the modern world). An unexamined and simplistic primitivism underlies the poignant personal failure of the two novels.

Hardy was, in his "modern" novels telling his contemporaries that they had not yet imagined the human consequences of honestly living out the modernist premises. To commit oneself to life on the premises of a freer and more personal morality was also to accept the ache of modern dislocation.

- 15 Duffin, H. C. "Man and God in Thomas Hardy," Aryan Path, XXXVI (1965), 215-218.

Hardy is not an atheist. For the true picture of Hardy's view of man and God, we turn, for man, to the novels, and for God, to the poems.

Arabella is bad, but not in the manner of Dickens' evil characters. Jude and Sue are flawed diamonds, yet still jewels of great price, and of such stature that most actual people are dwarfed beside them.

- 16 Edwards, Duane. "Chance in Hardy's Fiction," Midwest Quarterly, XI (1970), 427-441.

Of his characters Hardy requests that they should put up a fight and struggle to adapt to circumstances. Since most of the Wessex characters are disinclined to do so, they are overwhelmed by chance and circumstances. This happens to Jude, who fails either to represent himself accurately to the college dons or to move away from the narrow circle of his past.

- 17 _____. "The Impressions of an Artist: A Study of Hardy's Novels." Unpublished doctoral dissertation, University of Wisconsin, 1968), Abstracted in DA, XXIX (1968), 1892-1893A.

Even in Jude, the central character has the opportunity to do better than he does. He fails, because he does not adjust to what chance and environment thrust upon him. Adhering rigidly to a course of action, he ignores alternatives.

The point is that the last two novels cannot

be viewed as expressions of hopelessness when one considers that Hardy advocates in his non-fiction a long, hard look at the worst before a turn for the better can be effected.

18 Emmett, V. J., Jr. "Marriage in Hardy's Later Novels." Midwest Quarterly, X (1969), 332-348.

Romantic triangles are important structural devices in Thomas Hardy's later work, providing more than a merely mechanical framework for the novels. Marriage and characters' attitudes toward marriage become thematically important, especially in the last two novels, Tess and Jude, and marriage is increasingly used as a vehicle for metaphorical statements about the indifference or downright maleficence of the universe. In general, Hardy's interest in marriage is developed in each of his late novels by introducing variation on themes, conflicts, and character types from earlier works. To produce Jude, Hardy reaches back to Native for the highly sexed and neurotic Eustacia, whom he fragments into the highly sexed Arabella and the neurotic Sue.

Taken as an assault against both the theological view of the marriage bond and the use of marriage as a happy ending suggestive of Providential intervention to secure poetic justice, Jude is doubly expressive of Hardy's hostility toward Victorian orthodoxy. Either the cosmos is indifferent to the love lives of these characters, and

self-deception is the cause of their problem, or else a very unorthodox and malign providence has played its dirtiest trick on them: exposing them to orthodox belief. Perhaps, the reason that Jude was Hardy's last novel is that he could devise no other fictional form as expressive of his views as the pattern he had worked out in Jude.

19 Finn, Kay. "Archetypal Symbolism in the Major Novels of Thomas Hardy." Unpublished doctoral dissertation, Wayne State University, 1970. Abstracted in DA, XXXI (1971), 3545A.

A more than superficial reading of Thomas Hardy's novels discloses patterns of symbols and motifs which strongly suggest that they be interpreted in the light of contemporary myth criticism, which seeks to discover elements in a given work which are similar to those of myth and folk tales. When read in the light of Jungian research, Hardy appears as one of the modern novelists who best epitomizes the theory of archetypal experience. Jude suggests the classical fairy tale, a form of folklore that Jung studied thoroughly, complete with a witch and an evil magician who cast a negative enchantment over the tragic hero.

20 Friedman, Alan H. "The Turn of the Novel: Changes in the Pattern of English Fiction Since 1890 in Hardy, Conrad, Forster, and Lawrence." Unpublished doctoral dissertation, University of California, Berkeley, 1964. Abstracted in DA, XXV (1965), 6622.

The argument is a rejection of the older under-

lying assumption of a tapered form for experience. In Jude, by emphatically counterpointing Sue's traditionally tapered experience against Jude's more modern, finally expanding experience, Hardy produces an uncompromising reversal of the dominant shape of fiction. The newer dominant assumption about the form of experience may finally have to be regarded as a significant modern myth.

21 Gregor, Ian and Nicholas, Brian. The Moral and the Story. London: Humanities Press, 1962.

Chapter V is "The Novel as Moral Protest: Tess of the D'Urbervilles." The authors see Hardy as a profoundly traditional novelist. The fact that his work, in its last phase at least, ran to moral protest, so that he could be an embarrassment to the serial proprietors and cause anger to a bishop, should not obscure the fact that at heart he was a simple teller of stories. Had he possessed a greater sophistication, a greater mastery of the "art of the novel," Tess and Jude would not have caused the stir they did. Looking back, we can see the gaucheness as an intrinsic part of the power, but for Hardy this kind of fiction was against his natural bent and, after the public hostility to Jude, he was glad to abandon the writing of novels.

22 Gregor, Ian. "What Kind of Fiction Did Hardy Write?" Essays in Criticism, XVI (1966), 290-308.

Gregor compares Hardy and D. H. Lawrence, con-

cluding that where Jude ends, Lawrence's The Rainbow begins. He declares that we need a view of Hardy's fiction which will bring the tragic philosopher, the creator of character, and the social historian into effective relationship with one another.

23 Guerard, Albert J. "Introduction," Hardy: A Collection of Critical Essays. Englewood Cliffs, New Jersey: Prentice-Hall, 1963.

It may be argued that in Jude Hardy had at last made a full and definitive statement on evil and mischance and self-destructiveness, on the social and cosmic absurd. He had also written openly on sexual conflicts after years of writing evasively. Possibly, Hardy had completed his novelist's trajectory with Jude. He had realized and exhausted his major fictional impulses, both in subject and form. Jude Fawley is the only intense masculine creation with a large autobiographical component. The dismal unfaith and rudderless society of Jude, the anxieties of sexual maladjustment and social misemployment, the chronic self-destructiveness of both Jude and Sue, the total vision of weakened vitality and gray despair--all these may give, to the twentieth-century reader, a comforting sense of familiarity and home.

24 Hardy, Barbara. The Appropriate Form. London: The Athlone Press, 1964.

Discussing the dogmatic form in the novels of Defoe, Charlotte Bronte, Hardy, and Forster, Hardy says

that, in Jude, Hardy, like Charlotte Bronte, succeeds in combining animated and realistic psychology with ideological pattern. His story also depends on an arrangement of action which reflects his general conclusions about the universe. This is the world without a Providence, where there is no malignant President of the Immortals, but conditions in nature and society which, in the absence of Providence, work together to frustrate energy and intelligence.

- 25 Hatch, Benton L. et. al. Three Papers on Hardy. Folocroft, Pennsylvania: Folocroft, 1966.

This work was not available to the annotator at the time of composition.

- 26 Hazen, James Forsythe. "The Imagery and Symbolism of Thomas Hardy's Major Novels." Unpublished doctoral dissertation, University of Wisconsin, 1963. Abstracted in DA, XXIV (1963), 1616.

One of the distinctive features of Thomas Hardy's style as a novelist is the extensive use of imagery and of symbols and symbolic devices. In Jude, the function of sunlight, moonlight and halo-light, the use of architectural images, the water-images associated with suicide, death or evil in Jude's life, animal images, religious images and the attitudes of Jude and Sue, the expressive and symbolic use of photographs, the conception of Jude and Sue as children, clothing-imagery, and the masculinity of Sue, are all significant.

- 27 Higgins, Elizabeth J. "Class Consciousness and Class Conflicts in the Novels and Tales of Thomas Hardy, O. M." Unpublished doctoral dissertation, University of California, Los Angeles, 1964. Abstracted in DA, XXV (1965), 5279-80.

Jude is discussed, relating the gradual destruction of its anti-hero and anti-heroine to Victorian ecclesiastical organization, to Victorian education, and to the Victorian ethos of marriage and domesticity. This is an excellent source for any study of Hardy's social awareness.

- 28 Hodgins, James R. "A Study of the Periodical Reception of the Novels of Thomas Hardy, George Gissing, and George Moore." Unpublished doctoral dissertation, Michigan State University, 1960. Abstracted in DA, XXI (1960, 196-197).

After 1870, new writers found that they needed to pattern their work after that of the masters or risk critical condemnation. Hardy chose the latter course. Frequently, he made his heroines physically attractive, his heroes observant instead of active. He defied the spirit of optimism. What he held in common with the other two authors was his belief in man's weakness and his inability to overcome internal or external forces.

- 29 Hoffman, Russell. "The Idea of the Unconscious in the Novels of Thomas Hardy." Unpublished doctoral dissertation, University of California, Berkely, 1963. Abstracted in DA, XXIV (1964), 4190.

Rather than being an advocate of modern ideas of science and philosophy, Hardy was their sympathetic critic. He sympathized with the modern's attempt to

free himself from the bondage to psychological compulsions, but he dramatized the tragic theme that such attempts were doomed to failure. Apparently, for Hardy, man's domination by the unconscious mind was the inescapable condition of human existence. Indeed, the very attempt to defy the unconscious brought only misery and frustration.

30 Holloway, John. "Has Hardy Dated?" Spectator (London), December 17, 1965, 812.

There is only one reference to Jude here. The scene with young Jude on the muddy upland all day, scaring the birds with a wooden clacker is pointed out as one of many in Hardy showing how the impersonal in Hardy's Wessex broods always just behind the personal.

31 Hornback, Bert G. "History, Time and Timelessness in the Novels of Thomas Hardy." Unpublished doctoral dissertation, University of Notre Dame, 1964. Abstracted in DA, XXV (1964), 2490.

Jude is constructed on a slight variation of the basic thesis of expanding time through its metaphoric expression. Thus the concentration of history through repetition and coincidence is justified by the metaphor which both suggests and supports it. This technique is at the center of all Hardy's fiction except three of the minor novels. Setting is the base, the stage, and the metaphor in Hardy's fiction.

32 Horwath, William F. "The Ache of Modernism: Thomas Hardy, Time and the Modern Novel." Unpublished doctoral dissertation, University of Michigan, 1970. Abstracted in DAI, XXXI (1971), 4184A.

The new fictive universe, after The Woodlanders, because it is devoid of temporal organicism, is strained and awkward for Hardy. In Jude he comes curiously close to expressionism, to the novel of ideas, and to the novel as process--foreshadowing Joyce and Kafka, Huxley, Lawrence, and Thomas Wolfe. Through the investigation of these later novels Horwath is attempting to show that Hardy gave up fiction for poetry, not primarily because of alien criticism, but rather because he could not live with the implications implicit in the kinds of characters he became almost obsessed with--the Sue Brideheads, etc. As Little Father Time does to his brothers and sister, so Hardy ultimately betrays his fiction, because of the frustrated pseudo-modern character, he had created "too many."

33 Howe, Irving. "Hardly Hardy," The New York Review of Books, VII (December 1, 1966), 32.

This article is a review of Deacon and Cloeman's Providence and Mr. Hardy, Harold Orel's Thomas Hardy's Personal Writings; and C. J. P. Beatty's The Architectural Notebook of Thomas Hardy. Howe has nothing good to say about the first two works, but has high regard for The Architectural Notebook.

34 _____. Thomas Hardy. New York: Macmillan, Company, 1967.

Only in Jude does Hardy leave behind him the

rural world, in a desperate realization that he has lost his homeland to the machine, commerce and functional rationality. The loss is a deep one, and helps explain why Jude is the most disconsolate of his novels: for it is a loss that represents a radical estrangement, the death of a culture. Wessex was his fixed principle of order and recollection, the constant about which he could maneuver the modernist variables of rebellion and doubt--until, by Jude, Wessex too began to crumble in his imagination and the further writing of fiction became impossible. Coming at the moment it did, Jude played a part in the modern transformation of marriage from a sacred rite to a secular and thereby problematic relationship.

Jude is Hardy's most distinctly "modern" work, for it rests on a cluster of assumptions central to modernist literature. (The rest of Howe's discussion of Jude in this book follows closely his remarks in "Hardy as a 'Modern Novelist'", Item 88.)

35 Huss, Roy. "Social Change and Moral Decay in the Novels of Thomas Hardy," Dalhousie Review, XLVII (1967), 28-44.

Hardy's vision of the world is one in which the creative force manifests itself unconsciously and indifferently, though not necessarily maliciously, through nature.

It was the tedium of having continually to

compromise to suit editors that accounted in large part for Hardy's abandonment of fiction after Jude.

That society is a force of unhealthy repression is a notion that becomes almost axiomatic in Hardy's later image of it. Huss sees two themes in Jude. One is the false values inherent in urban life. The other is the struggle of man to achieve dignity in spite of society and his own physical and psychological imperfections. When education is regarded as a means for reaching a higher stratum of society, or when it is considered as representing the pinnacle of worldly prestige, as it is by Jude, it falls under Hardy's severist criticism. If Jude had possessed the power of self-examination, he would have discovered that his ambitions were much more mundane than spiritual. Both Jude's and Sue's conflicts exist within their own natures as well as between themselves and society.

The modernity of Sue Bridehead is her rationalism. In Jude, Sue's eventual martyrdom for the sake of Christian propriety is psychological. The unhappiness of Jude and Sue would seem to make formal education a very weak basis for any scheme for reorganizing society.

36 Hyde, William J. "Thomas Hardy: The Poor Man and the Deterioration of His Ladies," Victorian Newsletter, No. 36 (1969), 14-18.

It is in the recurrent poor man and lady theme

that one can best see the direction of Hardy's early social ambition, the patterns by which it was modified, and, parallel to his own marital experience, the increasing frustration and renunciation of desire. Jude is a rendering of Tess with the sexes reversed; the now debased role of Lady must be assigned to Arabella. In this last novel Hardy draws the most complex of all his women from the basic non-lady type in the character of Sue.

37 Hyman, Virginia R., "The Illuminations of Time: A Study of the Influence of Ethical Evolution on The Novels of Thomas Hardy." Unpublished doctoral dissertation, Columbia University, 1970. Abstracted in DAI, XXX (1970), 4947A.

The later novels deal with the tragic consequences of the major character's inability to restrict his egoistic impulses, whether sensual or intellectual. By dealing in this negative way with such characters as Jude and Sue, Hardy is not only able to portray the destructive nature of the egoistic impulses, but to evoke the reader's sympathy for the suffering which he believed such egoism caused. His non-fiction prose statements reveal that he deliberately attempted to evoke such feelings of sympathy, for, like other ethical evolutionists, he believed that these feelings needed constant exercise if the altruistic part of man's nature were to prevail.

38 Jennings, Carroll W. "Interconnected Love Relationships in the Novels of Thomas Hardy." Unpublished

doctoral dissertation, Texas Technical College, 1965. Abstracted in DA, XXVI (1966), 4660.

In his final masterpieces, Tess and Jude, Hardy turns away from complex plots and numerous characters of the novels of the middle period in order to concentrate upon the title characters. The plots of both Tess and Jude are based almost entirely upon the experiences of the two central characters, particularly their experiences in love relationships, one physical and one spiritual. Jude is trapped into a love relationship with Arabella by his own physical passion and into a destructive relationship with Sue because of his yearning for a complete intellectual, spiritual, and physical love relationship. Both Tess and Jude are ultimately destroyed by the forces of conflicting relationships, and the strength of Jude's idealism is tested and proved. Hardy developed and improved his technique, but the heart of it, interconnected love relationships, remains the same throughout.

39 Johnson, H. A. Trevor. Thomas Hardy. New York: Arco Publishing Company, 1971 (1968).

This book was reissued as part of the Arco Literary Critiques series. The object of the series is to give straightforward accounts of literature and writers. Critical jargon is as far as possible avoided, lucidity is paramount.

Johnson sees Jude's major theme as the inevitable clash between the ideal life a man wished to lead and the

squalid real life he was forced to lead. He defines theme as the underlying aims of the novelist insofar as they are not embodied in the story.

Jude carried too heavy a load of good intentions; at times, the framework of the novel creaks and groans with the stresses Hardy put on it in order to get everything in. To some degree, the book is universal, but Hardy is determined to show us that Sue and Jude are odd fish, that their predicament is not representative but grows out of their particular temperaments and personalities.

It is toward love that Hardy directs the main current of his thought in Jude. He views it with an eye shrewd and compassionate but above all utterly honest. He stresses the crucial importance of absolute honesty in love as a central theme. What Hardy's readers really disliked in Jude was the forthright treatment of problems arising out of marriage and divorce. Jude, Sue, and Phillotson, who form the central triangle of the book, have each betrayed what Keats called "the holiness of the heart's affections." Like Shelley, whom Hardy admired (though he saw through his platonic ideas), Jude and Sue "fall upon the thorns of life." Their ideal is never attained, that is, the tragedy. It was unattainable, but Hardy does not condemn them for trying, nor does he sug-

gest that it is altogether an illusion.

No great novelist imposes his thought upon us. When we put the book down, the deep, continuous probing that Hardy has carried out will have its effect if we let it penetrate.

40 Kallapur, S. K. "Symbolism in Thomas Hardy's Novels," Jammu and Kashmir University Review, VIII (1966), 78-102.

This work was not available to the annotator at the time of composition.

41 King, R. W. "Verse and Prose Parallels in the Work of Thomas Hardy," RES, XIII (February, 1962), 52-61.

In Jude King found only one passage parallel with a poem. The poem (undated) is "Midnight on the Great Western" in Moments of Vision. He quotes the first two of its four stanzas. These lines are closely similar to the description, in Part V, Chapter III of Jude, of the solitary night train journey of the son of Jude and Arabella. The verbal correspondences, here, are remarkable. There would seem little doubt that the prose passage and at least these two stanzas were conceived together; one is simply a paraphrase of the other--though which came first, we have, of course, no means of judging.

42 Knirsch, Roberta S. Thomas Hardy's Traditional Characters. Nashville: University of Kentucky Press, 1962.

The only mention of Jude in this work is in the first chapter. In Jude, much attention was paid to the

customs of the country folk. Father Time carries with him a scyth, a symbol of destruction. Hardy has an unfavorable view of women. He considers Arabella a human animal. She appears to be his most traditional character in Jude. Arabella seems nearly surrounded by either actual or representative pigs. In balladry, swine often appear in dreams as omens of ill luck--often death. Arabella kills her first marriage to Jude by smearing his books with pork lard.

43 Lawyer, W. Robert. "Aesthetics, Criticism and the Fiction of Thomas Hardy." Unpublished doctoral dissertation, University of Washington, 1964. Abstracted in DA, XXV (1965), 7245-7246.

Lawyer's analysis of Hardy criticism is based on Stephen Pepper's four aesthetic fields: mechanistic, contextualistic, organicistic, and formistic.¹²⁶ Lawyer surveys the criticism in chronological order: criticism which preceded the 1940 Southern Review; those criticisms in the 1940 Southern Review; general criticism published since 1940; and studies which deal with individual works since 1940 (of these, A. Alvarez is "contextualistic").

The last chapter of the dissertation begins, "The most obvious conclusion to which we can come with regard to the aesthetics of the criticism of Thomas Hardy's

¹²⁶ Stephen Pepper, The Basis of Criticism in the Arts, Cambridge: Harvard University Press, 1949.

fiction is that it is exclusively formist. Douglas Brown's study of Mayor is formist criticism of a very high order." Lawyer sets out in this chapter to provide Jude criticism of a contextualistic nature. The contextualist looks upon the novel as creating a universe. Jude is essentially the history of the growth and demise of a human personality. Hardy's art is greater than the sum of its parts--but it can't be other than "experienced."

Jude, perceived contextually, is the most vivid and intense expression of sexual repression and frustration in the English novel. Jude's impoverished life is played out in an ambience of what are essentially middle-class values, and Hardy never fails to underline their falseness. Sue is one of Hardy's greatest imaginative creations. To the contextualist, the world of Jude is charged with the felt quality of life, and the experience he creates in reading it is one that can truly be called vivid. And this is the standard by which he judges that which is worth reading. (For a fuller discussion of the contents of this chapter, see Lawyer's article, item 92.)

44 Lerner, Laurence, and Holmstrom, John. Thomas Hardy and His Readers. London: Bodley Head, 1968.

Pages 103-152 contain excerpts from reviews and letters written at or about the time of the publication of Jude. Lerner and Holmstrom offer a brief commentary at the beginning of the section and a somewhat longer evalua-

tion at the end of the section, pointing out that the reception of Jude was not, in fact, as simply hostile as legend says. It is true that there were some savage attacks, but there were also a few enthusiastic defences. (Cf. item 10.)

45 Marshall, George O., Jr. "Thomas Hardy's Eye Imagery," Colby Library Quarterly, VII (1966), 264-268.

The article concerns Hardy's lifelong obsession with eyes and its effect on his work. In depicting scenes having to do with unfortunate passion Hardy often has inanimate eyes seem to regard one or both of the lovers. Of the numerous misalliances described by Hardy, surely one of the most disastrous is that of Jude and Arabella. Hardy uses eye imagery to accentuate the calamitous nature of Jude's infatuation. Because of Hardy's fascination with eyes, in literature and in life, he tended to visualize the predicaments of his characters in terms of the eye.

46 McCamus, Barbara J. "Patterns of Perception in Hardy's Novels." Unpublished doctoral dissertation, University of Wisconsin, 1965. Abstracted in DA, XXVI, (1966), 3926.

Chapters III, IV, and V explicate the three major novels where Hardy varies the basic mode of perception and thereby establishes the particular pattern of perception which governs each novel. McCamus concludes that the use of the pattern depends upon the vitality of the Wessex community which must sustain the solitary hero who adopts

a ghost-like manner of existence. Both this ideal and the pattern of perception are irrelevant in the worlds of Henchard, Tess, Jude and Sue.

47 May, Charles E. "The Loss of God and the Search for Order: A Study of Thomas Hardy's Structure and Meaning in Three Genres." Unpublished doctoral dissertation, Ohio University, 1966. Abstracted in DA, XXVII (1966-67), 2535A.

The decisive event which underlies and inspires all of Thomas Hardy's major work is his loss of God in early life. The last two novels are symbolic fables of man's anxiety when he is cast out of the world of order and must search for a new orientation and value.

48 Miller, J. Hillis. Thomas Hardy: Distance and Desire. Cambridge: Harvard University Press, 1970.

In the introduction Miller says that if Hardy renounced the writing of fiction it was not because of the notorious maltreatment he received from the critics, but because the series of his novels brought the narrator and the protagonist closer and closer together until the disjunction between them necessary to his kind of fiction was no longer possible. Then his exploration of reality by means of words could best be carried on through the somewhat different temporal structure characteristic of his lyric poetry.

Hardy's response to the experience of life is a movement of passive withdrawal. To be conscious is to be separated. The mind has a native clarity and distinct-

ness which detaches it from everything it registers. To see the world clearly is already to see the folly of any involvement in it.

The rigors of a psychological law which governs the desires of all men and women with implacable coercion are the central theme in Jude. From proximity to distance and back to proximity without ever yielding to the lure of unmediated closeness, Jude and Sue perform their version of the dance of desire. All Hardy's lovers must move in this dance.

Many of Hardy's characters come at the end of their lives, even if they do not actually commit suicide, to a suicidal passivity, a self-destructive will not to will which is the exact opposite of Nietzsche's will to power and which brings Hardy close to Schopenhauer. Hardy's characters choose death not solely as escape from consciousness, but also as a means to obtain the obliteration of their lives. They want not only to forget, but to be forgotten. It is as though the characters suspect that, unless they can be forgotten completely they may not, after all, escape from suffering when they die. The ultimate poignancy or bitterness of their wish to be forgotten is the fact that it cannot be satisfied. Nothing dies.

Hardy's vision of human life seems to end not

with death but with a glimpse of the fact that it may be impossible to die. In this his work anticipates the darker apprehensions of the novels of Samuel Beckett or of a Kafka story.¹²⁷

49 Mills, Dorothy R. "The Influence of Matthew Arnold's Culture and Anarchy on the Novels of Thomas Hardy." Unpublished doctoral dissertation, Oklahoma State University, 1966. Abstracted in DA, XXVII (1967), 4226A.

The earliest novels do not show any evidence of Arnold's influence. After Arnold's death Hardy published two novels, Tess and Jude, which show a greater concentration of Arnold's influence than any of Hardy's other novels. In the novels Hardy's characters portray Hellenic and Hebraic traits as they are described by Arnold, react to problems discussed in Culture and Anarchy, often in parallel phrasing, quote Arnold and mention him by name.

50 Mizener, Arthur. The Sense of Life in the Modern Novel. Boston: Houghton Mifflin, 1964.

Chapter III is entitled: "The Novel of Doctrine in the Nineteenth Century: Hardy's Jude the Obscure." The inability to escape the demands of some kind of doctrinal consistency may have been the major problem for Victorian literature as a whole. The doctrine that Hardy adopted as a description of ideal life toward which he

¹²⁷For a review of this work, see Paul Zietlos, "Review of J. Hillis Miller's Thomas Hardy: Distance and Desire," Victorian Studies, XIV (1971), 351-352.

believed mankind was slowly moving through history is a secularized version of the Sermon on the Mount. The real subject of Jude is the story of the way this doctrine gradually developed in Jude's mind. Insofar as this doctrine is a description of imaginable conditions of life, Hardy believed realizable somewhere, somehow, it gives Jude's death meaning. Insofar as it is a description of imaginable conditions of life which he could not believe realizable anywhere or at any time, Jude is a little mad, and his death is meaningless: this second implication was obviously not a part of Hardy's intention.

Jude is a striking example--all the more impressive because it is in many ways a novel of great poetic intensity--of how a powerful imagination can be frustrated when the form of the novel it is committed to is determined, not by the imagination's sense of life, but by some doctrine about life the author believes in so deeply that he feels an overriding social obligation to express only so much of his sense of life as is consistent with it.

51 Morrell, Roy. Thomas Hardy: The Will and the Way.
Kuala Lumpur: University of Malaya Press, 1965.

The greater "pessimism" of Jude--such as it is--may be taken either as reflecting temporary misgivings and darker moods increasing, perhaps, as Hardy grew older,

or as something stressed deliberately as of particular relevance to this book.

In the early chapters of *Jude*, Hardy is attacking complacent assumptions about the poor and the weak; he is enlisting, with success, our sympathy for Jude, the obscure, the unwanted, by insisting on the arbitrariness of the whole order of wanted and unwanted beings. Hardy is skillfully balancing the maximum sympathy for Jude's weakness and unwantedness against hints that he possesses a certain resilience and remains a free agent. And he goes up the hill through the very field where he has been told never to show himself again; and just before sunset, as the mist clears, he sees his vision of the "heavenly Jerusalem." This briefly, is Jude's story. It is not the book's story, for Sue counts for a good deal more in the book than just a source of happiness and unhappiness for Jude. But Jude himself is a study of loneliness and unwantedness, redeemed by brief periods of happiness and continual rallies, and by visions--the possibilities that Hardy felt ought to exist even for the obscure and unwanted of the earth.¹²⁸

¹²⁸For a review of this work, see Philip Larkin, "Wanted: Good Hardy Critic," Critical Quarterly, VIII (1966), 174-179. Larkin says that Morrell does little to alter the fact that most twentieth-century criticism of Hardy's work is disturbingly hostile, neglectful, and mediocre.

- 52 Nadel, Ira B. "The Alternate Vision: Renunciation in the Novels of George Eliot and Thomas Hardy." Unpublished doctoral dissertation, Cornell University, 1970. Abstracted in DAI, XXXI (1970), 2929A.

The fourth chapter examines renunciation in Hardy's fiction. There are two forms of renunciation for Hardy: a passive, stoical acceptance of events with an increasing desire for withdrawal, and an active, energetic repudiation of a situation or condition. Both forms have a negative effect and stand in contrast to George Eliot's positive use of renunciation. Mayor and Jude are the primary examples. Reflecting a different, if not more modern view, Hardy portrays a fictional world where renunciation means destruction.

The conclusion suggests that Hardy's works mark the decline of the doctrine of renunciation as a useful moral posture. Hardy's world is one without clear moral foundations.

- 53 Nelson, John R. "Character, Structure, and Meaning in Six Novels of Thomas Hardy." Unpublished doctoral dissertation, University of Oregon, 1967. Abstracted in DA, XXIX (1968), 3617-3618A.

Native and Jude are both binary structures, each presenting studies of two main types. Jude studies only two main figures in detail and is essentially an investigation of modern man and modern woman, both of whom share the common qualities of alienation, displacement, and insecurity, but are divided by differing attitudes toward

sex and marriage. Hardy's second work is more pessimistic, for neither type shows possibilities for integration or fulfillment within the world of fiction.

- 54 Orel, Harold (ed.). Thomas Hardy's Personal Writings: Prefaces, Literary Opinions, Reminiscences. Lawrence, Kansas: University of Kansas Press, 1966.

This book is a collection of Hardy's prefaces, unlike any other done. Hardy states that the outline for Jude was written in 1890, from 1887 notes taken from ideas suggested to him by the death of a woman. This novel deals with the "strongest passions of humanity." Earlier titles of Jude were The Simpletons and Hearts Insurgent.

- 55 Palmer, Leslie H. "The Ironic Mr. Hardy: Irony as a Technique in the Novels of Thomas Hardy." Unpublished doctoral dissertation, University of Tennessee, 1966. Abstracted in DA, XXVII (1967), 4262-4263A.

In the last novels, substantive irony is a vehicle for presenting the plain truths that art by its disproportion can represent life's pattern. The message of that pattern is that Hardy saw this universe as ironic. As his novels went on, the Eden Hardy wished for slips away, and man's role as innocent victim was emphasized.

- 56 Paterson, John. "--Hardy, Faulkner, and the Prosais of Tragedy," Centennial Review of Arts and Science (Michigan), V (1961), 156-175.

Jude was compromised, as it is in general the doom of the novel to be compromised, by a preoccupation

with purely contemporary issues and conditions: e.g., the validity (or invalidity) of the laws governing marriage. 57 Pinion, F. B. A Hardy Companion. London: Macmillan Company, 1968.

The Preface states that the work is intended as a reference book for the Hardy student and reader rather than as an introduction for the uninitiated. Its principal purpose is to direct attention to Hardy's writings, and present relevant information and guidance for a more accurate impression of their background, and of Hardy's views, aims, and achievement as a whole.

It is noteworthy that, in Jude, Hardy did not become involved in authorial comments as he did in Tess; he used scenes of inner and outer conflict for incidental self-expression. The plot of Jude should not be judged by realistic standards. Its theme is centered in Christminster and relates to Jerusalem and the Crucifixion. Biblical parallelism is confirmed at innumerable points.

Hardy was too much involved with his quarrel against society to disengage himself critically and consider the novel in all its aspects. He had already lost patience with English readers and critics, and was probably prepared at this stage to relinquish novel writing for poetry. Whatever the reason, he seems to have decided that he had nothing to lose by expressing himself to the fullest.

Hardy intended the book to be "all contrasts." The story tends insistently toward uprootedness (physical and spiritual), separation, and isolation. In this larger context, Jude and Sue are the Janus aspects of the central protagonist, the one "a chaos of principles", the other "tossed about with aberrant passions". The rabbit caught in the gin is the nodal point of the novel, symbolizing the plight of both Jude and Sue. The pig imagery is recurrent with reference to Jude, but it is Christminster which is most significant.

Hardy, in saying that Jude was not autobiographical, meant that none of the events of the novel was taken from his life. In this sense, his assertions need not be questioned. On the other hand, there can be little doubt that many of the thoughts and feelings which entered into certain scenes of the novel had their ultimate origin in the deep-seated unhappiness of Hardy's marital life.

Jude is a disturbing rather than a moving novel, though one or two of its scenes reach the highest pitch of dramatic expression in Hardy. One feels that the polemicist often got the better of the artist in directing the course of the action. Hardy was attempting a new kind of novel, moving toward the drama of inner conflict, and deliberately economizing in scenic effects. Background features show an increasing tendency toward the symbolical.

Jude is too elaborately conceived and too inclusive to be wholly satisfying as a work of art. The story contains material for two or three novels.

58 Sankey, Benjamin. "Hardy's Plotting," Twentieth Century Literature, XI (1965), 82-97.

Hardy's tone in Jude makes it clear that not all of his characters' difficulties arise from external condition; the plot itself eliminates any doubt about that. Hardy's fairness to his characters is complemented by a fairness to the conditions they encounter.

Hardy's characterization of Phillotson in Jude is a good example of what he can do with an intermediate character. Hardy's sketch of Phillotson leaves the character room in which to move; it suggests a mildly eccentric temperament, without letting the eccentricity crowd out the humanness. Though a two-dimensional figure can suffice for most of what Phillotson has to do, the experience connected with granting Sue a separation is essential to Hardy's argument, and he requires a character capable of reason and sympathy.

59 ————. "Hardy's Prose Style," Twentieth Century Literature, XI (1965), 3-15. (This article originally appeared as, "Thomas Hardy's Prose Style," Spectrum, VII (1964), 52-75.)

Hardy tends to incorporate various kinds of material in a single chapter; and even in chapters devoted to an important experience in the life of a major character, he will subordinate psychological exposition

to other matters. In discussing Jude's glimpse of Christminster from the ladder, Sankey says that Hardy is able to suggest the effect of the distant glimpse of the city upon Jude without making any direct statement about his emotions, and for that matter without using an "emotional" vocabulary in the description. The passage is neither a slice of Jude's consciousness nor an allegory; it is, first of all, a clear and orderly description of a scene, the very sharpness of detail making its psychological and thematic importance evident.

60 _____. "Topics and Assumptions," The Major Novels of Thomas Hardy. Denver: Swallow Press, 1965. (The other two chapters in this book are the plotting and style essays, items 58 and 59.)

Jude, like Tess, concerns a situation in which the inert habits and institutions of nineteenth-century England contribute to the destruction of a person whom the reader has been taught to value and like. Neither novel is a "program" novel, but the presence of dangers in the structure of social institutions is taken for granted.

In Hardy's view, sexual love, like anything else encouraged by strong natural instincts, is likely to be the cause of serious error. The contemporary social regulation of sexual love--clumsy, mechanically strict--served only to make the consequences of error more painful. Part of the problem was the society's institutions which

have lagged behind the development of human nature. Jude, Sue, and Phillotson are despite themselves ahead of their time. Each one tries to be guided by what he considers indisputable personal fact; but there is no way to bring such fact into harmony with the inherited prejudices of society.

Though Hardy's account of human experience is traditional in that his plots often deal with the tragic effects which can follow unconsidered action, he departs from tradition in emphasizing the difficulties in any attempt to act wisely, and in insisting upon the disproportion between the actual moral significance of an action and its consequences.

Hardy's very willingness to take seriously the implications of modern thought about man's place in nature causes his novels to differ markedly from earlier British novels, to be "special" in their premises. For this reason, the conventions Hardy accepted--direct expository comment, plotting for surprise and vividness--become far more conspicuous than they were in writers with more conventional arguments.

The most important difference between Hardy's attitude toward human suffering and that of earlier British novelists lies in the fact that Hardy does not see suffering principally as a consequence of moral evil.

His attempt to bring the assumptions of fiction into line with modern thought may seem by now to be something inevitable, self-evident; but if so, it perhaps is because Hardy established his position so securely.

61 Scott, James F. "Spectacle and Symbol in Thomas Hardy's Fiction," PQ, XLIV (1965), 527-544.

Hardy's symbol-making derives from his power to refine and sophisticate Gothic spectacle. Even in his major fiction Hardy is careless, but paradoxically he is also feverishly earnest.

In Jude, the initiation to Christminster is more effective as symbol than most other scenes of the novel, because contrivance is minimized and Hardy's rancor is absorbed into an artistically acceptable rhetoric answering the demands of character and anticipating the broader sociological direction the novel now takes. The spectacular is, again, transformed into the symbolic. The effect of this scene is to point up symbolically a basic weakness in Jude's character--his inveterate tendency to convert distasteful realities into luxurious illusions. The mode, here, is ironic, with irony heightened by Hardy's handling of sublime images. Each time we see Jude deceived by the distorting prism of his fancy, we become more fully aware of the hold his early illusions still have on him, even after his experience with Arabella. Through the sublime details of the Christminster scene, we grasp the

pathetic disparity between Jude's fatuous wishes.

- 62 _____. "The Gothic Element in the Fiction of Thomas Hardy." Unpublished doctoral dissertation, University of Kansas, 1960. Abstracted in DA, XXI (1960), 1556.

Unlike the minor fiction, Hardy's major novels reveal an effective absorption of Gothic elements into the total aesthetic arrangement of his work. Thus assimilated and transformed, they contribute a poetic heightening of the material, which sometimes makes Hardy's novels a vehicle for high tragedy. The formal qualities of Gothic fiction suggested to Hardy a philosophic dispensation consistent with his own comprehension of cosmic irrationality.

- 63 _____. "Thomas Hardy's Use of the Gothic: An Examination of Five Representative Works," Nineteenth Century Fiction, XVII (1962), 363-380.

Hardy adhered rigidly to the growing influences of nineteenth-century realism; however, his works also contain many of the elements of folklore, balladry, and the tale of horror as found in Gothic literature.

Hardy's use of the Gothic increases understanding of his symbolism. Gothic elements are prominent in the tragic horror of Jude.

- 64 Scott, Nathan A. "The Literary Imagination and the Victorian Crisis of Faith: The Example of Thomas Hardy," Journal of Religion, XL (1961), 267-281.

Darwinism, coinciding with the rise of the modern

historical study of the Bible, produced the Victorian crisis of faith. Hardy's mind was divided between two worlds and torn by the kinds of conflicts that made Tennyson, Clough, Arnold, and many of the representative figures of the age feel that they were lost in darkness. And it is the primitive simplicity, the stern, valorous passion, the solemn, majestic beauty, with which he dramatizes this plight in books like Native, Tess, and Jude that make him, in many ways, the richest and most resonant exemplar of a time when a full acceptance of the claims of Christian faith was, perhaps, more difficult than it has ever been.

65 Smart, Alistair. "Pictorial Imagery in the Novels of Thomas Hardy," RES, XII (1961), 262-280.

In Jude, Hardy deals with the significance of the picture of Samson and Delilah, both in reference to Jude's being referred to as Samson, and to Jude's memories when he revisits the inn and sees the picture, again.

About Hardy's entire use of imagery, Smart says that it proves in no small measure, an equally perceptive understanding and a profound knowledge of the visual arts.

66 Spencer, Gloria B. "The Characterization and Use of Rustics in Thomas Hardy's Works." Unpublished doctoral dissertation, University of Texas, Austin, 1968. Abstracted in DA, XXIX (1969), 3621A.

An examination of the rustics in Hardy's works indicates that their uses and characterizations are

more complex than has been previously recognized. The rustics are used throughout Hardy's novels as contrasts to the upper class. In Jude Drusilla Fawley's fear of marriage for members of the Fawley family helps to create the atmosphere of impending doom.

- 67 Spradley, John. "The Contrast of the Old and New in the Novels of Thomas Hardy." Unpublished doctoral dissertation, University of Colorado, 1963. Abstracted in DA, XXV (1964), 456.

In Jude the very multiplication of theses defeats a display of great power. The contrast of old and new, which in preceding books had been clear and distinct, becomes confusingly involved, suggesting that Hardy's attention was diverted from the artistic demands of the book. Such inattention is also suggested by his allowing sentimental fondness for old churches to blur the values behind an image which could have been a powerful and unifying symbol for the whole story. As an artist, Hardy was at his best in the presentation of the old, at his weakest when concerned with the promotion of the new.

- 68 Stewart, John I. M. Eight Modern Writers. Oxford: At the Clarendon Press, 1963.

Hardy knew much about rural life. In old age, he said that he had been far from darkening the picture and that, had he told the truth about village life, no one would have stood it. He discovered later how true this was when he wrote Jude. Jude seems to be less a novel than an outcry.

Stewart comments on the relationship in Tess and Jude between human responsibility and cosmic determinism.

69 Tuttleton, June M. "Thomas Hardy and the Christian Religion." Unpublished doctoral dissertation, University of North Carolina, Chapel Hill, 1964. Abstracted in DA, XXVI (1965), 1637.

Hardy's life and writings are discussed in four stages with phases of his attitude toward Christianity. In the third phase, which includes Jude, Hardy shows the death of the anthropomorphic God, condemns Christianity and Christian society as obstructively conservative, substitutes for Christianity the monistic philosophy of the Immanent Will, and suggests the hope of a far-off better future when the will may become conscious.

70 Van Tassel, Daniel E. "The Christian Church as a Motif in the Novels of Thomas Hardy." Unpublished doctoral dissertation, University of Iowa, 1970. Abstracted in DAI, XXXI (1970), 2892A.

In Jude Hardy chronicles the loss of a man's faith in the traditional creeds of the Church, and registers the regret which accompanies that loss. Yet the shedding of Jude's orthodoxy is a necessary phase in the process of his achieving a broader spiritual maturity. Hardy impugns the repressiveness in such forms of Christianity as the Religious Training School in Melchester. Nevertheless, Christminster and the surrounding cathedral towns are viewed as strongholds of traditional Christianity which, though they are physically eroding from age and have become spiritually pulverized by the onslaught of

critical intelligence, continue to exert a spell on the beholder. Sue's return to church is a mockery of Christian martyrdom; it destroys the integrity between flesh and spirit.

- 71 Van Valkenburgh, Lee H. "The Darkening Vision of Thomas Hardy: A Study of Four Major Novels." Unpublished doctoral dissertation, Princeton University, 1970. Abstracted in DAI, XXXI, (1970), 2944A.

Jude, different as it seems, picks up where the earlier novels leave off. Given a universe indifferent to man, it asks, can man affirm by himself the value of his existence, can he adopt and sustain a vision that will enable him to move on? But the answer is no. When Jude loses the external sanctions for his visions, first Christminster and then Sue, he has not the strength to go on in an absurd world. He dies cursing the night in which he was conceived to be born not into light but into darkness. Later novelists will try to affirm the worth of the visionary act itself; but Hardy rests in darkness.

- 72 Weatherby, Harold R. "Old-Fashioned Gods: Eliot on Lawrence and Hardy," Sewanee Review, LXXV (1967), 301-316.

T. S. Eliot, After Strange Gods, and Lawrence, in his Phoenix essay are mistaken in their estimate of Hardy.

A large portion of Lawrence's Phoenix essay is devoted to an analysis of Jude, and his sense of the novel

is quite accurate up to a point. He recognizes for instance, that Hardy definitely does not like Arabella, but his feeling that Hardy deliberately cheapens her suggests the great difference of attitude between the two men. Hardy did not deliberately cheapen her--he found her just as brutal and destructive as he found the Will to be; Arabella is a product of his Schopenhauerian pessimism.

The heart of the matter is that aspect of Hardy's work which is perhaps his most distinct achievement and which gives him a unique position in the history of the Victorian novel--the presence in his novels of "the traditional community." It is a note which distinguishes Hardy very sharply from Lawrence and Eliot misses it altogether. Those characters in the Wessex novels who are isolated from the corporate consciousness of the traditional community invariably fall victims to the power of time.

In Jude the deracinated, urban world is in the ascendancy. It has corrupted the old order, and it is this corruption, not the old order itself, which destroys Jude and Sue. It therefore makes sense to suggest that what Hardy would recommend for Sue would not be the sacrifice of her intellect but her restoration to a traditional community which would embrace her.

Hardy is the only major nineteenth-century English author who really belongs to the old order of English rural life. These old-fashioned habits of mind would make Hardy feel alienated from the Church as he knew it.

73 Williams, Raymond. "Thomas Hardy," Critical Quarterly, VI (1964), 341-351.

George Eliot, Hardy, and Lawrence are important, because they connect directly with our own kind of upbringing and education.

The exposed and separated individuals, whom Hardy puts at the center of his fiction, are only the most developed cases of a general exposure and separation. One of the most immediate effects of mobility, within a structure itself changing, is the difficult nature of the marriage choice. The social alienation enters the personality and destroys its capacity for loving fulfillment.

74 Wing, George D. Hardy. New York: Barnes and Noble, 1966.

Hardy puts his final concentration of bitterness into Jude. All is written as though defiance were being hurled into the teeth of uncompromising hostility. All country laughter is gone. There are four factors about Jude which call for attention. He was filled with academic ambition which can be identified with his "idealism" and set about his self-teaching infinitely laboriously. This

ambition could be easily unseated through his voluptuous propensities. A longing for love was stronger in Jude than in most men. Finally, there were sporadic descents into alcoholic anaesthesia on those occasions when the game became too much for him.

To bring Jude and Sue into contact was to set loose all the tragic potentials. Disharmony was inevitable. Domesticity could never settle on so highly volatile personalities. Father Time, pathetically worldly-wise, is evocative of Jude's early folly. But in killing their children there is a greater badness, a badness which tainted the whole of the relationship between Jude and Sue. From this point, events raced into their final sad turbulence. Sue's physical surrender to Phillotson may be more tragic than Jude's death. His death is more from a despondent heart than congested lungs.

Jude is the grimmest and most poignant of the three great novels, but it is elevated by a human attachment, which, however doomed, incompatible and maladjusted it was, reached an unbearable intensity and a paradoxical permanence.

75 Woody, Phyllis J. D. "A Method for Understanding and Evaluating Criticism of Philosophy in Literature: Application of the Method to Thomas Hardy." Unpublished doctoral dissertation, Michigan State University, 1970. Abstracted in DAI, XXXI (1971), 4184A.

Woody analyzes Hardy criticism, grouping the critics as imitationists, hedonists, expressionists, transcendentalists, and organicists.

CHAPTER III

STUDIES OF JUDE THE OBSCURE

I. Recent editions of Jude the Obscure.

Hardy, Thomas. Jude the Obscure. New York: St. Martin, 1895. The Greenwood edition, 1965, 1968.

_____. Jude the Obscure. New York: The Heritage Press, 1969. Introduction by John Bayley.

_____. Jude the Obscure. Edited by Robert Heilman. New York: Harper and Rowe, 1966. Standard Edition.

_____. Jude the Obscure. Edited by Irving Howe. Boston: Houghton-Mifflin, 1965.

_____. Jude the Obscure. New York: Macmillan Company, 1962.

_____. Jude the Obscure. Edited by Charles C. Walcutt. New York: Bantam Books, n. d. Paper text edition.

_____. Jude the Obscure. New York: New American Library, 1961. "Afterword" by A. Alvarez.

_____. Jude the Obscure. Edited by Robert Slack. New York: Modern Library, n. d.

_____. Jude the Obscure. New York: Airmont Publishing Company, n. d.

II. Studies of Jude the Obscure.

76 Alexander, B. J. "Thomas Hardy's Jude the Obscure: A Rejection of Traditional Christianity's 'Good' God Theory," Southern Quarterly, III (1964) 74-82.

Early Christian training had made Hardy an orthodox believer in church doctrines. The discoveries of nine-

teenth-century science, however, coincided with his own observations of the inexplicable cruelty and needless pain in life. Sickened by what seemed to him the blindness of traditional Christian teaching about a beneficent personal God, Hardy held true to his intellectual conscience and rejected the belief which he deemed inconsistent with everyday observance of life. Hardy's last novel features his most thorough and violent assault on conventional beliefs, particularly the 'good' God theory. Hardy's point seems to be that if God would not assist Jude, a poor but intelligent and worthy young man who aspired to be a clergyman, he certainly would not be concerned about the needs of ordinary people. Hardy's ironic handling of Jude's first meeting with Arabella is superb. Jude is the helpless subject of a base material force which drags his spirit down to the grossness of carnal existence. In spite of Jude's personal exertions during the critical time after Sue has married Phillotson, there was no assistance from a benevolent spirit. Later, in spite of Jude's genuine desire to be a Christian leader, the natural world has defeated him. The goodness of God has not intervened.

77 Alvarez, A. "Jude the Obscure," From Jude the Obscure by Thomas Hardy. New York: New American Library, Incorporated. Reprinted in Guerard, Hardy: A Collection of Critical Essays, 1963, 113-122.

The real blow to the Victorian public was the

fact that Hardy treated the sexual under theme of his book more or less frankly. The tragedy of Jude is not one of missed chances but of missed fulfillment, of frustration. Jude's love for Sue remains at its high pitch of romance and fatality largely because she never really satisfies him. Jude's tragedy, like every true tragedy, comes from inner tensions which shape the action, not from any haphazard or indifferent force of circumstance. Frustration is the permanent condition of Jude's life.

Although Jude is a criticism of the exclusiveness of major English universities, it is more than that. Beyond Jude's obsession with the university is his obsession with Sue. Both promise fulfillment; both frustrate him. At times, Sue seems less a person in her own right than a projection of one side of Jude's character. She is the untouched part of him. Jude's yearning for Sue is a yearning for his own lost innocence, before his Christminster ambitions were diverted by Arabella.

In creating Sue, Hardy created one of the few narcissistic women in literature. Her complexity lies in the way in which Hardy managed to present the full, bitter sterility of her narcissism and yet tried to exonerate her. The truth and power of the novel lie in the way in which Jude, in the end, is able to understand

his love for Sue without lessening it. He matures as a man, Sue remains fixed.

There is something puzzling about Jude as a work of art: in impact it is intensely moving; in much of its detail it is equally false. The novel's power resides in that sustained, deep plangency of note which is the moving bass behind every major incident. This note is produced by a general sense of tragedy and sympathetic hopelessness which Jude provokes in Hardy. The essence of this tragedy is Jude's loneliness. The sympathetic and moving treatment of Phillotson in the scenes at Shaston is essentially the same as the treatment of Jude. Phillotson is as much a projection of Jude as the two women. In one sense, the entire novel is simply the image of Jude magnified and subtly lit from different angles. It is a tragedy whose unity is not Aristotelian but emotional. The feelings are those which were later given perfect form in Hardy's best poetry. After Jude there was no other direction in which he could go.

78 Bayley, John. "Introduction," Jude the Obscure by Thomas Hardy. New York: The Heritage Press, 1960.

Jude is in some ways Hardy's most interesting novel. It does not share in the tradition of tragedy. It cuts itself off from the comfort of the past. In Jude, the spirit of Hardy's poems coincides for the first time with the spirit of the novel. (At this point, Bayley

points out the verse and prose parallel documented by King, item 41, although he does not credit King).

Hardy's first readers did not care for his having become "modern" in such an uncompromising manner. It seems likely that the unfavorable reaction to the novel was as much the result of the radical change of tone and treatment in it as of Hardy's specific offenses on the questions of sex, class, and religion. The fury of the bishop was probably caused not so much by the specific ideas about the sanctity of Christian marriage and the attending hypocrisy, as by the general atmosphere of the novel with all in it that is strange, piteous and unsettling to the settled mind.

Jude still retains its power to touch and charm as well as disturb. This power is partly due to an odd aspect of Hardy's genius, which is not often met with among more recent novelists: his refinement.

One of the notable advances in Jude over Hardy's earlier novels is in the subtle and progressive presentation of character. All are wanderers on the face of the earth. This alienated aspect of the closely observed characters is connected with their intellectually neurotic and indecisive life. Hardy cuts himself off from the instinctive sources of his knowledge of people, and this separation leads to a certain ineffectiveness and stilted-

ness in the way Sue and Jude talk and behave together. Nevertheless, what they say is as interesting as what they are.

Bayley cites Deacon and Coleman, item 12, on Hardy's supposed relationship with Tryphena, but feels that there is probably not any close connection between events of his life and his novels.

For all its sombre honesty and its sharp denunciation, there is nothing hard in Jude. It is full of gay passages, brilliant insights, and telling detail. Paradoxically, perhaps, Jude has more humour in it than do most of Hardy's novels.

No one but a genius could have written Jude. Its very imperfections are more arresting than the felicities of lesser novelists.

79 Dawson, E. W. "Two 'Flat' Characters in Jude the Obscure," Lock Haven Review, VI (1964), 36-44.

Dawson orients his discussion around E. M. Forster's definition of round and flat characters in Aspects of the Novel. The two flat characters of the title are Father Time and Physician Vilbert. A. Alvarez is brought into the discussion of Father Time. Dawson agrees with Alvarez that the descriptive introduction of Father Time is effective, and that Alvarez' appraisal of Father Time between this and his final appearance in the novel is accurate. He takes issue with Alvarez when the latter maintains that

Father Time is finally left in a paragraph of equal force, equal to that of his introduction. Dawson says that Father Time, unlike Jude, who is a successful round character, is an unsuccessful flat character in that he is surprising without being convincing. A successful flat character, according to Forster, never surprises. This is Physician Vilbert, who never surprises us by looking out for anyone but himself. Dawson differs with Forster's esthetic judgment of the entire novel, saying that Forster's view is warranted only as it describes Father Time. He takes issue with Forster's assessment of the novel's ending. Dawson says that he knows of no novel which better sustains its highest level.

80 Elton, Lord. "A Day with Jude the Obscure," Horizon, VII, (1964), 62-64.

Elton reminisces about spending time with Hardy and his wife in 1923 in Oxford. Elton believes Hardy was made an honorary Fellow of one of the university's colleges in 1922 primarily because the Governing Body was influenced by the memories of Jude's thwarted dream of admission to Christminster and held the notion that they should be conferring a kind of belated consolation prize on its creator. Elton records Hardy's references to the novel and Jude. He decided that because Hardy wanted to go visit the Martyr's Memorial, which was the scene of Jude's first meeting with Sue and past which he staggered

with Arabella, something in Jude, although not his exclusion from the university, still mattered to his creator. Elton points out that Hardy had categorically disposed of the myth that Jude was autobiographical.

81 Fleissner, Robert F. "The Name Jude," Victorian Newsletter, No. 27 (1965), 24-26.

Fleissner takes issue with the idea that Hardy's would-be priest, who valiantly tries to become a servant of God but fails because of the shortcomings of his human nature, means that Hardy is anti-Christian. He says that Norman Holland goes too far in inferring from the coincidence that the name Jude happens to be spelled the same way as the word meaning Jew in German, that Jude Fawley connotes the pre-Christian Jew, and that the novel becomes a criticism of the very Christian ideal of self-sacrifice.¹²⁹ Even the possibility that Hardy was deliberately drawing upon some of the pessimistic writing of Schopenhauer would not imply that the German rendering of his hero's name was significant to the novelist. Fleissner poses the question, "Was Hardy really quarreling with God?," and cites Paterson's "Genesis" article. (item 96)

Fleissner cites external and internal evidence

¹²⁹ Norman Holland, Jr., "Jude the Obscure: Hardy's Symbolic Indictment of Christianity," Nineteenth Century Fiction, IX (1954), 50-60.

that there is strong reason to believe that Hardy did have a Christian theme in mind when he wrote the history of Jude's falling from grace and that the novel, far from being anti-Christian, is a decidedly pro-Christian document. The reason proposed is that Hardy's apparently hopeless hero was purposely named after the very saint who looks after such a victim of sin: Saint Jude.

82 Heilman, Robert B. "Hardy's Sue Bridehead," Nineteenth Century Fiction, XX (1966), 307-323.

In Jude, a novel in which skillful characterization eventually wins the day over laborious editorializing, Thomas Hardy comes close to genius in the portrayal of Sue Bridehead. The portrayal of her is the major achievement of the novel. She takes the book away from the title character because she is stronger, more complex, and more significant, and because of her contradictory impulses, creating a spontaneous air of the inexplicable and even the mysterious. These impulses are dramatized with extraordinary fullness and concreteness, and with hardly a word of interpretation or admonishment by the author. As a character, Sue has taken off on her own, sped far away from a conceptual role, and developed as a being whose brilliant and puzzling surface provides only partial clues to the depths in which one can sense the presence of profound and representative problems.

83 ————. "Introduction," Jude the Obscure. New York: Harper and Rowe, 1966, 1-45.

Hardy's basic method in the novel is contrast, and irony is his regular instrument. In some places, the irony is labored and calls attention to itself rather than remaining, as it should, an all but invisible index of a plausible discrepancy.

Hardy uses both pathos and satire. Insofar as Jude appears to be the victim of bad luck and antagonistic forces, his whole story is essentially one of pathos; yet, the satirical tendency is persistent. There is satire of the laws and the church for viewing marriage as indissoluble and as alone justifying sex. The university, the other main object of satire, seems indifferent to its true mission, but, set in its ways, unhelpful, inhumane. In satirizing institutional defects, Hardy is carrying on an old tradition of the novel. Because he gives us only an unrelieved sense of anonymous officials, his satire verges on the polemic. If Hardy were solely a crusader for causes now won, his works would already be dead.

Most of the time, it appears that Hardy wants his individuals' ideas to be in character, to be part of the dramatic action of their minds. What is still more significant is that, even when Hardy is making points, he does not reach pat or even clearcut conclusions; indeed,

the text makes a recurrent impression of great inconsistency.

Jude is considerably more than a satire of contemporary institutions. Hardy moves from the topical to the perennial--the very large problem of the relation between feelings and institutional forms. He is drawn from the narrow realm of problems to the spacious realm of myth. Through Jude's family history, we begin to see what lies opposite the institutional pressure: a succession of personalities morbidly sensitive to the normal constraints inseparable from social existence. What finally counts most heavily is Hardy's sense of human actuality.

The novel fluctuates between two opposing views of "nature," between a romantic naturalism and the pessimistic aftermath of scientific naturalism, which found its most notable outlet in the naturalistic novel.

Heilman further analyzes the characters of Phillotson, Arabella, Jude, and, finally, Sue. His remarks on Sue are the same as those in his article, item 82.

84 Hellstrom, Ward. "Hardy's Use of Setting and Jude the Obscure," Victorian Newsletter, No. 25 (1964), 11-13.

Hellstrom says that setting is always of primary importance to Hardy, and though as he moves forward toward the gloomy and somber Jude the setting itself changes, the function of setting in the novel remains essentially the same. This shift of setting in Jude, Hellstrom insists,

is fundamental. Jude's movement from place to place is a dramatic illustration of the "modern vice of unrest." It is the culmination of a gradual movement away from the land. The setting changes, because the foe changes, from Nature in Native to society in Jude. Hardy's problem is to achieve some kind of unity in the face of Jude's wandering, and he does this with Christminster. Just as Egdon Heath is seen differently by different characters in Native, so is Christminster seen differently by the different characters in Jude. Also like Egdon, Christminster is a symbol in the background. Hardy has prepared us for the destruction of Jude at the hands of Christminster just as he had prepared us for the destruction of Eustacia by the Heath.

85 _____. "Jude the Obscure as Pagan Self-Assertion," Victorian Newsletter, No. 29 (1966), 26-27.

This article takes issue with Flessner, item 81, who thinks Jude is decidedly a pro-Christian document. Hellstrom says the anti-Christian bias of the novel owes much to Hardy's reading of On Liberty. He states that Hardy apparently saw human development in its richest diversity a Pagan as distinctly opposed to a Christian assertion. It is obvious that Sue is a Pagan who becomes a Christian. Christianity satisfies Sue's psychological need to suffer. The irony of course is that Hardy sees the Church as repressing normal sexuality in order to

satisfy the consequent perversion. Jude's transformation from Christian to Pagan is perhaps not so obvious, but it is no less real.

The structure of the novel involves the exchange of positions between Jude and Sue. This exchange is the result of a revelation rather than a transformation of character, but it does occur.

The novel's rejection of Christianity is suggested in a hundred ways but is perhaps most explicit in Jude's rejection of Sue. He rejects Christian self-denial in favor of Pagan self-assertion. Although the novel is neither nihilistic nor pessimistic, it is certainly anti-Christian.

86 _____. "A Study of Jude the Obscure." Unpublished doctoral dissertation, University of Illinois, 1961. Abstracted in DA, XXII (1962), 3645.

His last novel represents a departure from Hardy's earlier ones; however, Hellstrom wants to show that it is a "progression" instead. Early novels have: rural settings, protagonists in conflict with nature. In Jude the character is not in conflict with woods and hills but with society as it is manifested in the entrance requirements of Christminster and in the laws and conventions of the marriage contract.

It has been theorized that Jude fails as a tragedy. Hellstrom disagrees. Jude has the choice allowed to tragic heroes and he chooses despair; he

chooses to die rather than to live in a world where his ideals cannot be realized.

87 Horne, Lewis B. "Fawley's Quests: A Reading of Jude the Obscure," Tennessee Studies in Literature, IX (1964), 117-127.

Horne uses Northrop Frye's discussion of the romance-quest. Hardy's structure is a series of quests for Jude, and the novel also follows Frye's sequential and precessional form. Jude is the romantic hero, Arabella, the enchantress, Sue is the bride-figure desiring rescue, and Phillotson is the man whose embraces are onerous to her. It is Jude against the Obscure (both the baffling universe and his own intellectual darkness and unenlightenment). Horne states that, though the characters fill ironic roles, Hardy does more with the quest than use it as an ironic device. Form enforces theme: as Jude's hopes deteriorate, so does the more rigid structural pattern of the quest. There are three separate quests: academic proficiency, apostleship, and love. In the second quest, the mythic pattern begins to break down, paralleling structurally the breaking up of Jude's hopes. All the quests fail, the final one becoming less a formal quest and much more a flight. The characters perform not as their mythic counterparts do, but in ironic contrast. Horne concludes that setting the world of Jude Fawley against the mythical world of romance demonstrates the grand dis-

parity between the ideal and the real, the thing hoped for and the thing achieved. It demonstrates on a larger scale the irony of Fawley's quests.

88 Howe, Irving. "Hardy as a 'Modern Novelist,'" New Republic, CLII (June 26, 1965), 19-22.

The sense Jude leaves one with, the quality of the pain it inflicts, has mostly to do with the sheer difficulty of being unable to bear prolonged isolation or prolonged closeness; the difficulty, at least for reflective men, of getting through the unspoken miseries of daily life. Yet to grasp the full stringencies of Jude's private ordeal, one must possess a strong historical awareness. Howe briefly documents the rise of the self-educated proletarian in nineteenth-century England. Jude is the equivalent of the self-educated worker. He is thoroughly individualized as a figure, an achievement made possible by Hardy's balance of sympathy and distance; but Jude's personal drama is woven from the materials of historical change, the transformation and uprooting of traditional English life. The same is true of Sue. She is the first major anticipation in the English novel of that profoundly affecting and troublesome creature: the modern girl.

To present Jude as a distinctively modern novel is surely an exaggeration; but it is an exaggeration valuable to propose, since it helps isolate those elements

which make the book seem so close to us in spirit. The book is a dramatic fable in which the traditional aesthetic criteria of unity and verisimilitude are subordinated to those of a distended expressiveness. We are made aware while reading Jude that human character is being regarded as severely problematic, open to far-reaching speculative inquiry, and perhaps beyond certain knowledge; behind the interplay of events occupying the foreground of the novel there is a series of distorted psychic shadows which, with some wrenching, can be taken to provide the true "action" of the book. Jude is in constant revolt against his own nature. That revolt comprises a major portion of the novel's inner action behind its visible action. His mental life, in its increasing divisions and dissociations, is that of the modern metropolis.

What has been said about the distinctively "modern" element in Jude holds not merely for its characterization but also for its narrative structure. Jude does not depend primarily on a traditional plot. A plot consists of an action purposefully carved out of time, that is, provided with a beginning, sequence of development and climax, so that it will create the impression of completeness.

When a writer works out a plot, he tacitly assumes that there is a rational structure in human conduct, that this structure can be ascertained, and that in doing so he is enabled to provide his work with a sequence

of order. In characteristically modern work what matters is not so much the plot as a series of situations, some of which can be portrayed statically and others dynamically. Jude does not go so far along the path of modernism as the works of Kafka, Joyce, Faulkner, but it goes as far as Hardy could. What is essential in Jude is a series of moments, panels of representation, rather than a sequence of actions.

Together, Jude and Sue anticipate that claustrophobic and self-destructive concentration on "personal relationships" which is to be so pervasive a theme in the twentieth-century novel. They suffer, as well, from another "modern" difficulty: that of thoughtful and reflective persons who have become so absorbed with knowing their experience they become unable to live it. In the modern novel, the central action occurs within the psyche of the hero. And Jude is a novel dominated by psychology. The quality that it communicates most strongly is that of naked pain. The final impact of the book is shattering. Here, in its first stirrings, is the grey poetry of modern loneliness.

(This article is excerpted from Howe's "Introduction" to Jude, item 89).

89 ———. "Introduction," Jude the Obscure by Thomas Hardy. Boston: Houghton-Mifflin, 1965.

This work was not available to the annotator at the time of composition.

90 Hyde, William J. "Hardy's Response to the Critics of Jude," Victorian Newsletter, No. 19 (1961), 1-5.

Hyde insists at the outset that, in this familiar topic of discussion, some complications and inconsistencies are often overlooked. He hopes to suggest a more balanced view and to qualify the familiar assumption that Hardy was driven from novel-writing by critical protest. Hardy's emphasis on compatible temperaments in marriage stems from Mills' Subjection of Women (1869). Hyde reviews the criticism, citing many critics who defended the novel, in both England and America. He bases much of his assessment of Hardy's true attitude on Later Years.

Hardy's ability to assume a role of silence provides testimony of his detachment as an artist, his lack of bitterness as a man, and his superb confidence in the unassailable value of his work. Hyde sees Hardy as great-hearted, but simply needing another medium for his subjectivity.

Hyde concludes with the proposition that Hardy deliberately placed himself in a position in which further prose writing proved undesirable. It would be unreasonable to expect Hardy to fight against a change which his heart approved, considering his first and last preference for poetry and his well-known refusal to view himself seriously in the role of novelist.

91 _____. "Theoretic and Practical Unconventionality
in Jude the Obscure," Nineteenth Century Fiction,
XX (1965), 155-164.

Hyde outlines four possible levels of existence-- a natural state, a variation of Arnold's Hebraic world, the Hellenic world of joy and freedom, and J. S. Mill's ideal fusion of worlds in On Liberty.

As an actor on Mill's words, Sue falls far short of her modernity. Arabella is in the natural state, untroubled by middle class morality and custom. She knows how to exploit it though. The roots of liberty are to be found in nature, among individuals defiant of customs. This liberty in Mill, realizes its most effective expression in those whose desires and impulses are strong. At the other extreme from Arabella is Sue, her more than sufficient intellect wed to insufficient feeling, marking a shortcoming equally grave to the realization of a full life. That the critic cannot neatly classify Sue as one who possesses either a strong or weak nature is a credit to Hardy's skill in drawing a complex human being.

Sue's pride of intellect, assumed in the days when she was at her best, is crushed by Hardyan circumstance coupled with the power of public opinion, that chief force along with early conditioning that Mill sees reducing life to a pattern of conformity. In making her final choice between two worlds, Sue failed to slimpse

that fourth sphere of Mill, a fusion of Hebraic and Hellenic. The means to such a realization lay in Mill's balancing of a strong nature with an equally strong self discipline. The effortlessness of her liberty, always amazing to Jude, was for the effort of submission. Hardy and Mill appear markedly in favor of tolerating, even encouraging, unconventionality as a good in itself for a healthy realization of human needs.

92 Lawyer, W. Robert. "Thomas Hardy's Jude the Obscure," Paunch, XXVIII (1967), 5-54.

Lawyer's contextualistic point of view is not concerned with what the novel says, but with what it does. The reader who cannot give himself to the novel can only wonder at the seeming coincidence of Hardy's plot.

Lawyer points out, early in the article, Jude's lack of concern for his physical self in favor of a mental image of himself. He establishes the pattern of movement in the novel. Lawyer finds it difficult to escape the idea of Sue as a victim in her marriage to Phillotson. She has done all she can to prevent the marriage, but the men act as if, once having been announced, there is nothing that can possibly come in the way of the completion of the marriage. He feels that Hardy would not approve of his interpretation of Sue's activities at this time.

Of Jude, Lawyer says that because he cannot live the life of his body, he can never, or rarely, do that

which needs so desperately to be done. It is important to note that Jude's mental peregrinations have only a little to do with reality. The life Jude lives in his mind is a very different one from the one he lives in his total experience. Sue, in part four, displays the sort of self-awareness that we often wish Jude were capable of. She is able to see herself with a clarity Jude cannot match. It is significant that Hardy juxtaposed the graveyard and Jude's sexual longings; for his synthetic passion for Sue, deriving from the dialectical struggle between his mind and his body-life, will bring about his death.

It is important to note that Jude is never able to hear what the Widow Edlin has to say, because of his mind-induced deafness. Jude is victimized by his own image of himself--a fantasy so unreal that he cannot achieve anything like a semblance of it. If Jude were to recognize that his passions, which conflict so with his progress, are healthy and normal, he might give up his constant self-abasement, his mental flagellation, and take the necessary steps to fulfill his human potential.

Sue is in a much better position than Jude to fight for what she wants because she knows what it is. Hardy, like Phillotson and Jude, does not really understand Sue. She is, perhaps, his most prophetic creation.

Jude always chooses the quiet of Sue's mind, and perhaps his own, over the call of his body.

Jude and Arabella's son is one of Hardy's greatest super-real creations. Father Time seems to "know" all and feel nothing, and with his large head and his tiny body, he seems to be a natural offspring of Jude Fawley. Hardy's imaginative vision, here, provides the reader with a vivid flash of recognition, an intense insight which sweeps forward and backward over the whole novel.

The rhythms of Hardy's novel, aesthetically perceived, reflect changes which are formal, but they can only be discovered through the experience of the novel and not by the imposition of formalist criteria.

93 McDowell, Frederick P. W. "Hardy's 'Seemings of Personal Impressions': The Symbolic Use of Image and Contrast in Jude the Obscure," MFS, VI (1960), 233-250.

The naturalistic tendencies of this book separate it from his earlier books. Hardy maintains that the author has the right to record his impressions and not necessarily his convictions.

The opening images enhance the novel's realism--Jude as a boy looking into the well at Marygreen. Infinity and continuity of nature are expressed. Animal imagery and physical sexuality are also portrayed, here--the earthworms. Also there is much music imagery in the book. Biblical images enhance the realism of the story and the

characters. Sue Bridehead looks like a saint with a halo of light around her head. Jude is a prophetic figure--he is led toward a "new Jerusalem", then denied the right to be happy there as are those who have fallen out of God's favor.

Pagan describes Sue. Jude, too, is described in pagan terms. The surrounding landscape implied Gothic overtones. Weather--fog, wind, rain--are Gothic techniques. The characters show utter helplessness and despair. There seems to be no way out.

94 _____. "In Defense of Arabella: A Note on Jude the Obscure," ELN, I (1964), 274-280.

McDowell sees conflict and tensions in Hardy's symbolism and imagery. Christian and classical images are associated with Sue and Biblical, classical and natural images are associated with both Jude and Sue. Arabella is portrayed both allegorically and symbolically. McDowell calls Arabella an "antagonist" causing Jude's defeat. She is resourceful and enduring but not pure and attractive. Arabella can analyze male / female relationships in much the same manner as the Wife of Bath. At the death of Jude, Arabella represents a hostile fatality, and also a voice of wisdom. She possesses more insight, more of the human attributes, and more praiseworthy qualities than the animal symbolism of the novel would intimate.

95 Montgomery, Marion. "The Pursuit of the Worthy: Thomas Hardy's Greekness in Jude the Obscure," University of Denver Quarterly, I (1966), 29-43.

The sigh is our age's characteristic answer to the ancient question: "Who am I?" Drama has been moved off its center, which is human will itself. Montgomery believes that we will turn, again, in matters literary as well as social, to learn the depths of the old questions as asked by such ancients of our fiction as Thomas Hardy. It was the possibility of the worthy and the threat to the worthy that most concerned Hardy. In his concern for the rhythm of scenes and actions that became so important to the fiction writer of the twentieth century, Hardy is one of the moderns.

Technically, because of his awkwardness and intrusion into scenes that should speak for themselves, Hardy is often exasperating to the sophisticated reader. But the very exasperation speaks of his greatness. One does not fret over technical weakness in a little writer.

Montgomery takes issue with Mizener's 1940 article.¹³ She says the confusion Mizener attributes to Hardy is more properly to be found in Jude and that Mizener fails to appreciate the irony directed upon Jude by the handling

¹³⁰ Arthur Mizener, "Jude the Obscure as a Tragedy," Southern Review, VI (1940), 193-213.

and treatment of other characters. Sue at the novel's beginning is very like Jude at the end. Montgomery points out difficulties in the novel form since the nineteenth century, because the novelist has not had readily available a universal world view to define his audience or a hero common in legend. She states that, in place of this universal world view, Hardy set up a pattern of expected failure in the audience by mirroring Jude through other characters and through Jude's cage of geography. Montgomery concludes that it is a concern for the worthy which holds Hardy and it is this respect for the worthy which allows Jude to be a figure more considerable than a Prufrock.

96 Paterson, John. "The Genesis of Jude the Obscure," SP, LVII (1960), 87-98.

The manuscript of Hardy's Jude the Obscure discloses that the novel must have undergone, in the very first stages of its composition, a basic reorganization in conception. It discloses that the situation with which the novel now opens and out of which the action now develops was antedated by a situation so markedly different in its minor and major details as to suggest a novel strikingly at variance with that which was finally to materialize. The indications are that what was undertaken as a critical examination of the educational system in Hardy's time came, inadvertently, in its working out, to take in

an equally critical examination of the sacrament and institution of marriage.

It is generally suspected that Jude had its genesis in a short story conception involving the failure of a young man of the lower classes to satisfy his academic ambitions. It is known that, in spite of his meticulous preparations, Hardy had not got far into the actual writing of the novel before he lost control of it altogether.

In the light of this history, the significance of the manuscript revision emerges more clearly. The early and radical reorientation of the novel to which the manuscript bears witness would indicate that as a criticism of the country's undemocratic educational system, Jude was complicated and perhaps transformed by its emergence as a criticism of the marriage laws and of the religious institution that enforced them.

97 Schwartz, Barry N. "Jude the Obscure in the Age of Anxiety," Studies in English Literature, X (1970), 793-804.

An analysis of Jude reveals Hardy's major intention as demonstrated throughout his career as a novelist. Hardy's wish was to portray "an honest picture of human nature," and in doing so he created, or tried to create, writing of the magnitude and scope of the epic. The essential qualities of epic writing are described and demonstrated as relevant to Jude. Understanding that

Hardy is writing a modern epic, a story of destiny in a world without God, explains why Jude is not a tragedy, but is a lament. Jude is the epic hero, lacking divine intervention, who becomes one of the first anti-heroes of existentialism and an able guide to the realities of twentieth-century life.

Discussing the critical attack on Jude, Schwartz concludes that there was something underlying the sexual controversy. The fundamental reasons for its rejection were only symbolized in the sexual aspects of the controversy; what bothered readers and critics, and what makes the book emotionally sensible to us now, are some of the basic assumptions of human reality found in Jude. He agrees with Guerard that the fury aroused by Jude was the fury of outraged optimism, not of outraged prudery.¹³¹ Schwartz calls Jude a Victorian Willie Loman.

98 Taube, Myron. "The 'Atmosphere. . .from Cyprus': Hardy's Development of a Theme in Jude the Obscure," Victorian Newsletter, No. 32 (1967), 16-18.

Taube takes issue with Hellstrom, item 85, on the use of the church scene to support the argument that Jude is an example of pagan assertion in opposition to Sue's Christian self-denial. He says that Hardy was here

¹³¹ Albert Guerard, Thomas Hardy, New York: New Directions, 1964, p. 37.

developing what he himself thought was the theme of the novel as stated in the Preface to the First Edition. The deadly war between flesh and spirit is seen in symbol and image throughout the early part of the novel. While Jude's love for Sue tends to be on a "higher plane," than his love for Arabella, it is still a sexual love, and therein lies the significance of the passage about Cyprus. Taube insists that Hardy's statement that "the atmosphere blew as distinctly from Cyprus as from Galilee" means that Jude's emotional connection with Sue is a sexual one. The significance of Cyprus is not that it is Hellenic, but that during the Hellenistic period, Cyprus was most intimately connected with the cult of Aphrodite. Hardy has substituted a high sexual symbol for a lower (the pig's pizzle). The significance of Sue's statues (Venus and Apollo) is that they are another balancing of forces in the war between flesh and spirit; Venus is the goddess of love; Apollo is the god of spirit, of soul, of reason. Taube concludes that, in his use of symbol and myth, Hardy often seems as modern as Joyce.

99 Weatherby, Harold L., Jr. "Hardy's Art in Transition: A Study of Jude the Obscure." Unpublished doctoral dissertation, Yale, 1962. Listed in Index to American Doctoral Dissertations, 1961-62.

Jude is Hardy's experiment in how to write serious fiction in a godless universe. It is not as good a novel as Hardy's three other major works, but it is in many

respects a much more serious work than these and Weatherby thinks it affords a better understanding of Hardy's mind and art than any of his other prose. It leads to the very heart of his problem as a novelist. The quality of Jude which distinguishes it most fully from the early novels is the illusory character of all experience.

One way to understand Sue is to regard her whole life, like Jude's as a quest for a myth. Hardy's treatment of Sue focuses all the problems of the society upon the personality of a single girl. In her we see the psychological effects of a metaphysical problem. Philosophical dilemmas issue in her neuroses. She is not a study in abnormal psychology but her morbid fear of the flesh is closely linked to the disintegration of society and fragmentation of vision which results from an explosion of myth and image. For Sue, it is the desire for the perfect relationship which motivates her quest and explains the various peculiarities of her character--the longing for childhood freedom, the search for exotic sensation, and the sexual fastidiousness. She is looking for something which cannot be had in emotional maturity, in staid society, or in conventional physical contact--not in this world. But the ironic twist is that there is no other world--either metaphysical or poetic.

The heart of the novel is the collapse of both

sacramental authority and poetic myth. The perfect union, the vision, proves equally impossible inside and outside marriage. The traditional substance of both religion and of poetry is relegated to the status of the illusory, and the discrepancy between the naturalistic premise and the traditional symbols becomes more and more distinct. The novel's potentially tragic theme is transmuted into irony. The Christminster vision and the Shelleyan myth of "Epipsychidion" both succumb to the "naturalistic premise."

Having examined the manuscript for excised portions, Weatherby suggests that Hardy began with a strongly satiric intent which he subsequently modified, with perhaps only middling success, in the direction of tragedy, and that the final result is a confusing mixture of the contradictory intentions.

The most crucial problem that Hardy and his protagonists face is the conflict between life and form. It was probably an effort to visualize and understand the century which was about to end and which had reduced Christians like Hardy to groping darkly in a chaos of principles and conflicting beliefs.

Weatherby suggests that on the esthetic level separation of meaning and vehicle in Jude issues in Hardy's return to poetry. Having arrived at the mode of vision

that informs the end of Jude, it would have been very difficult for him to have continued writing prose.

Weatherby concludes by coming back to the importance of Jude's place in history and of its exploration of that place--a twilight zone between two apparently contradictory ways of looking at the world. Had it been written a little later, say in the 1920's, one has the feeling that Hardy might have been able to deal, in terms not unlike Faulkner's, with his age's new discovery--the unconscious: the will, the life force, the libido. As it was he could only see a dilemma: man's bondage to time on one hand--and the necessity for achieving unconsciousness, and thereby liberation from time, on the other. The importance of Jude for a study of Hardy is in what the novel points to.

100 _____. "Jude the Victorian," Southern Humanities Review, I (1967), 158-169.

Weatherby thinks that, in Jude, to a greater extent than in the earlier novels, Hardy seems to consider character and event as representative of the times. Jude is affected by many of the century's ideas. Weatherby says, here, as he does in his dissertation, that Jude's progress from innocence to painful experience might be called the most nearly pervasive of Victorian literary motifs. The stages in Arnold's progress resemble Jude's. Jude becomes a sceptic, but his enthusiasm is mingled with despair and longing for his lost faith. Sue, like a great

many Victorians, regards religion as a hindrance even to the moral life. In her opinions she echoes the "advanced" thinkers whom we know Hardy was reading in the sixties, seventies, and eighties (Jowett, Arnold, Mill, Swinburne, Pater, Wilde, etc.). Arabella represents the new instability. Weatherby says there is no other character in Hardy quite like her. Her kind of world is Jude's undoing at every turn. He retains his power of human sympathy. The division of loyalties between the traditional and the modern which Hardy represents here in Victorian terms is a literary motif which we normally associate with twentieth-century fiction. Weatherby compares Jude to the hero of the modern Southern novels, Quentin Compson in particular.

101 Yevish, Irving A. "The Attack on Jude the Obscure: A Reappraisal Some Seventy Years After," Journal of General Education, XVIII (1964), 239-248.

Yevish reviews the criticism of the novel from November, 1895, through the spring of 1897, pointing out that with a couple of exceptions, these early reviewers ignored the university theme in Jude. He concludes that it does not seem likely that an attack bordering on hysteria could grow out of either the perennial marriage question, a debatable coarseness, or a lingering uneasiness about Tess. The irritant, then, must have been something stronger, something that threatened to undermine the very structure of Victorian society. Yevish believes this

irritant was Hardy's attack on Oxford and the whole caste system that Oxford implied, which would call into question the entire class system of late nineteenth-century England. The outcry, at the time, all but obscured the university theme and yet, it is the university theme, one remembers today. The refusal by Jude to give up his fixed vision of Christminster is what makes Hardy's last novel unique and even seventy years after its attack, still significant.

CONCLUSION

The survey of the decade is complete. It is hoped that the reader has benefited from his experience. He has been able to do, in one or two sittings, that which would have required six months by traditional methods. In an age when everyone is pressured from all directions and pressed for time, this kind of study should gain wide acceptance. Perhaps, others will be encouraged to undertake similar projects for major works in literature.

SUPPLEMENT

SUPPLEMENT

Studies Appearing in 1971

I. General Hardy Studies.

- 1 Bailey, J. O. "Review of Michael Millgate's Thomas Hardy: His Career as a Novelist," Victorian Studies, XV (1971), 242-243.

In this review, Bailey states that Hardy's literary influences can be traced back to Shakespeare, the Bible, Greek Drama, and Victorian melodrama.

Millgate discussed all of Hardy's novels; however, Bailey's reference to Jude is only one: if the intellectual concepts embodied in Jude do not cohere, that is perhaps because Hardy conceived and composed his last novel as a comprehensive image of intellectual and social chaos (quoting Millgate).

- 2 Brooks, Jean R. Thomas Hardy: The Poetic Structure. Ithaca: Cornell University Press, 1971.

Chapter XII is "Jude the Obscure: A Novel of Affirmation." Jude initiates the modern novel. It foreshadows the modern themes of failure, frustration, and futility, disharmony, isolation, rootlessness, and absurdity as inescapable conditions of life.

Hardy's structure and style, too, have moved nearer to the modern psychological novel, without losing

his traditional characteristics. But the modern psychological subtlety contributes to the old Hardyian pattern of basic archetypes playing out a ritual of human destiny. The significance of the plot relies less on a chain of related actions than on a series of situations, created from inner tensions, which lead to "moments of vision"--the poetic technique of later writers such as Virginia Woolf and James Joyce.

In spite of its bleakness, sexual frankness, social concern, and prosaic realism, Jude is as poetic a novel as its predecessors. Its kind of poetry looks back to the epic defiant poetry of the Book of Job and forward to the grey modern note of expected pain. The poetry of buildings and ancient cities stresses the essential themes of change and loneliness. The novel's inherent concern with the ultimates of man's fate makes it a subject as inherently poetic as the Bible or Greek tragedy. Basic myths are felt moving behind this modern pilgrim's progress to define the archetypal psychic impulses that link Jude to earlier epics of man's relation to destiny.

The personal movement of Jude's life, the modern Everyman caught in the violent contrasts of his own being and the changing world, gains poetic depth from its power to represent the larger mythical, historical and evolutionary rhythms of the cosmos. Jude's inner

development, geared as it is to the ferment of nineteenth-century advanced thought, runs the risk of being more of a tract than a novel. But poetic power of visualization saves it.

Hardy's mixture of poetic styles conveys the basic contrasts and nightmare conjunctions of prosaic physical reality and the grotesque abstract Absurdity that disrupts it. *Father Time* is an example of this, not a mistake in a novel of social realism. Tragedy in Jude is the natural condition. One can only attain a modern harmony by trying to understand it.

3 Hornback, Bert G. Metaphor of Chance: Vision and Technique in the Works of Thomas Hardy. Athens: Ohio University Press, 1971.

Jude, Hardy's bleakest book, is concerned with the experience of a large representative man caught in a world of tragic possibilities and fated to come to terms with himself in that world. More than the other Hardy novels, Jude is sparely and rigorously constructed. Its focus is the characterization.

Sue and Jude are Hardy's first articulate major characters. They are similar--one person split in two, counterparts. They are helpless lovers, like those on Keats' famous urn. Jude is caught between his dreams and reality. He was the sort of man who was born to ache a good deal before the fall of the curtain on his unnecessary

life should signify that all was well with him again. He is destroyed by himself. In his final consciousness of why it must be, and in the act of his will which controls it, he makes of that destruction his triumph. Jude's character, like every hero's, has been his fate, and has been the making of his destiny.

Hardy, like Faulkner, kept telling the same story over and over to himself and to the world.

4 Milberg, Ruth B. "Thomas Hardy: His Search for His Novel," Unpublished doctoral dissertation, University of Columbia, 1971. Abstracted in DAI, XXXII (1972), 6440-6441.

Milberg points out, as many others have done, that Hardy's works show pessimism and obsessions that are personal as well as contrived. In all his works, a love relationship is present--and fails. Perhaps this is a commentary on his ideas of marriage.

In Hardy's novels his characters have never developed beyond the adolescent stage. They are searching for substitute parents and cannot accept the responsibilities of marriage. Jude, of course, is the adolescent par excellence.

Hardy chose to write no more novels after Jude because he realized somewhat abruptly that he had written the same novel fourteen times. In addition, Jude's plight is so desperate, he is so divided, that Hardy could no longer create character. It was too depressing.

5 Millgate, Michael. Thomas Hardy: His Career as a Novelist. New York: Random House, 1971.

Part Five, Chapter Five is "Jude the Obscure."

One remarkable feature of Jude is the lightness of the opening manner: the early pages offer few hints of the way the story is to end. Jude himself tends to be viewed with affectionate amusement. Comic irony is everywhere evident early in the novel.

It is tempting to reflect on the possible association of Jude's name with that of Judas Iscariot, and on the theme of betrayal as it appears in the novel. Jude's most serious betrayal is surely of his own dream, while dominating the whole book is the sense of Christminster's betrayal of Jude, his efforts, and his ambitions.

Hardy places a high value on Jude's skill, and on the dignity of craftsmanship; he also establishes the irony implicit in Jude's quest, in his rejection of that valuable possession, his craftsmanship, for the sake of a false grail. C. J. P. Beatty, The Architectural Notebook, 30-34, has established that Hardy directed the restoration of West Knighton Church in 1893-94, during the composition of Jude.

The allusive device is entirely characteristic of a novel in which points are driven home with the firmness and almost the explicitness of the marginal commentary in the Pilgrim's Progress. For none of the

characters in Jude does Hardy offer anything approaching an extended psychological analysis: his people are made to reveal themselves in action and in dialogue.

W. J. Keith has argued that the landscape of the novel is in effect the creation of Jude's own vision and intellect and functions less as a background or setting than as "symbolic commentary" (W. J. Keith, "The Anatomy of Wessex: A Study of Creative Landscape in the Works of Thomas Hardy," an unpublished manuscript, 230.)

The characteristic restlessness of the novel operates as an image, a dramatic reflection. Millgate draws a parallel between Jude and the hero of Arnold's "Scholar Gypsy."

As in Native and A Laodicean, both of which anticipate important aspects of Jude, there are suggestions of a deliberate rejection of Arnoldian ideas.

Direct evidence is lacking, but the crucial decision to give up fiction almost certainly preceded the publication of Jude, and perhaps even its composition.

6 Southerington, F. R. Hardy's Vision of Man. New York: Barnes and Noble, Incorporated, 1971.

Part II is devoted to a study of Hardy's novels. Critics are divided in their opinions of Jude. Some praise it, others regard it as a failure.

Those critics maintaining that Hardy is ambiguous note the relationship between Arabella and Jude. They

also feel that Hardy is more critical of her than he is of all his other characters.

To some extent, Jude is a social commentary--a rejection of characters by society. The environment influences the events in which the characters are involved, but the very nature of the characters derives in part from their environment.

Throughout his career as a novelist Hardy more and more frequently touched upon personal issues which finally grew into obsessions, and which destroyed his artistic objectivity. Jude is very close to being wrecked as a work of art, though it remained a powerful personal document. In a sense it represents Hardy's complete disintegration as a novelist, though perhaps as a thinker it may have been his salvation.

In Jude, Hardy was not objective. He was pouring his heart's blood into the work. When Jude was complete there were no more novels to write, for the almost obsessional reflections of the previous years found their fulfillment.

Southerington dedicates his book to Lois Deacon. He says that Jude is the living memorial to Tryphena Sparks.

It is probably Jude's greatest merit that it cannot be reduced to a formula. For it is in its portrait

of two struggling and sensitive souls against a whole range of obstacles that the success of the novel lies.

The bibliography of this work contains many errors. The reader should be wary. The Nieman entry, for instance, should read 1955 instead of 1965.

7 Stewart, John I. M. Thomas Hardy: A Critical Biography. New York: Dodd, Mead and Company, 1971.

Viewed as centered upon Jude Fawley, Jude is a fatigued and awkward and really rather dismal performance. Viewed as centered upon what the impressed but scandalized Edmund Gosse called vita sexualis, there can be no doubt that Jude stands among the most impressively exploratory and intuitive of modern novels. It is a fable.

Perhaps no work of the English imagination since Samson Agonistes at once suggests so much power and so much fatigue. There is a recurrent sense in reading the novel, that much has been merely stated, rather than done.

A high proportion of both the dialogue and the interior monologue is implausible even beyond Hardy's common license. There is a good deal of perfunctory cliché-writing in Jude.

There is something about the dogged awkwardness and charmlessness of the narrative which surely suggests a conscious design upon the reader. The writer is determined, beyond everything else, that his vision will grate

on us.

It is possible to view Jude as a "purpose" novel. But it is not really true that it is at all like the many which were beginning to be published with the "marriage question" as a central theme. What causes real trouble is not the fact but the absence of a marriage, or marriage ceremony. All the unreasonableness of the marriage bond is not really deeply woven into the imaginative fabric of Jude. Much of the novel is concerned with what-- conventionally, at least--is regarded as sexual pathology.

It is probably wholly idle to identify or quantify the autobiographical elements in Jude, but there are several places in the book in which the presence of material, irrelevant to the progress of the narrative, suggests that the writer is recalling personal experiences, or family tradition.

No character in the Wessex novels is less a concoction than Sue. She is the last and greatest of Hardy's gifts to fiction. What was to have been Jude's story becomes Sue's.

II. Studies of Jude.

- 8 Hassett, Michael E. "Compromised Romanticism in Jude the Obscure," Nineteenth Century Fiction, XXV (1971), 432-443.

Jude focuses on the dilemma of a perceptive man in a uncongenial world, and on particular kinds of response

to this situation. Romantic faith is denied several times in the book. The characters create imaginative substitutes for reality, but their Romanticism is compromised in everyday application. As a boy, Jude has fantasies. The figure of Jude himself is that of a romantic wanderer--like Tennyson's Ulysses. Jude has Romantic seeing. On a small foundation of fact he builds an imaginative edifice, a situation or relationship with a strong emotional content. His first marriage shows that his Romantic ideals cannot be easily overlooked. Later, Jude and Sue sustain their Romantic delusion at first by equating legal marriage and spiritual limitation.

Jude evaluates the practical worth of Romanticism. Romanticism cannot be applicable to daily life unless imaginative and physical truth unite. It is this that makes Jude compromise Romanticism by seeking limited, concrete, embodiments of his ideals.

- 9 Southerington, F. R. "Introduction," Jude the Obscure by Thomas Hardy. New York: Bobbs-Merrill, 1971.

This work was not available to the annotator at the time of composition.

III. Items of General Interest

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Miller, J. Hillis. "'I'd Have My Life Unbe'" la ricerca dell' oblio nell' opera di Thomas Hardy," Strumenti critici. 9 (June, 1969), 263-285.

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Weber, Carl J. 'Dearest Emmie': Thomas Hardy's Letters to His First Wife. New York: St. Martin's Press, 1963.