COURTSHIP AND MARRIAGE IN THE NOVELS OF THOMAS HARDY

by

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INTRODUCTION

Courtship and marriage are, perhaps, the most important of all the themes that run through Thomas Hardy's novels. In novel after novel he explores the intricate relationships of men and women and their attitudes towards marriage. To Hardy the struggles of human beings to keep, or even to understand, their marriage vows create probably the severest of all human dilemmas. The marital commitment itself can pose insuperable difficulties for men and women of diverse personalities; yet, imperfect as it may be, it offers the only safeguard against sexual anarchy and hence social instability in a flawed world inhabited by fallen beings.

A close examination of Hardy's novels, notebooks, and letters reveals a lifelong concern with the tension between the sexes. His concern reflects itself in the insight and compassion of treatment of character. This insight Hardy derived mainly from observation of the multi-faceted and troubled nineteenth-century life around him, but he also drew much from his religious inheritance and early training, and from a wide fund of philosophical and scientific ideas absorbed from literature and contemporary opinion.

Most critics agree that Hardy focusses his attention on the marriage problem, but they tend to conclude at the outset that Hardy's pessimism regards marriage as a foredoomed institution, and this they attribute to his supposedly gloomy conviction that all the undertakings of men are

invariably ill-fated. This thesis will attempt to define more precisely Hardy's attitude toward marriage--his belief as to whether or not it can provide a measure of happiness, why it so often fails, where lies the chief responsibility for failure or credit for success. All fourteen novels will be referred to closely for direct evidence on this question, and, concurrently, the chief sources of thought with which, it is suggested, Hardy expanded his own personal observation of married life. These were the traditional religious teachings of the church, especially, in this case, the marriage formularies, and the works of John Milton, principally Paradise Lost and the Doctrine and Discipline of Divorce. It is certain that Hardy was steeped in the attitudes toward marriage expressed both by the church and by Milton. His allusions to and quotations from Milton's works are even more numerous than those cited in Professor Carl J. Weber's valuable compendium of Hardy's literary sources, Hardy of Wessex: His Life and Literary Career (New York, 1940, pp. 242-243). Direct evidence of Hardy's knowledge of Milton is already present in his third novel, A Pair of Blue Eyes, and indirect in his first two novels, Desperate Remedies and Under the Greenwood Tree. As for Hardy's "churchy" background, one need only refer to his own evaluation, summarized by Florence Emily Hardy in The Life of Thomas Hardy 1840-1928 (Toronto, 1962, p. 376). With the exception of this direct evidence of his religious background, however, no connection will be drawn in this thesis between the attitude toward marriage put forth in his novels and the marital experiences of his private life. The standard biographies, as well as his own notebooks and letters, have been read, but the available evidence was considered too slight to warrant the drawing of any conclusions from the biographical point of view,

Since primary evidence suggests that Hardy brings the question of failure and success down to specific, individual cases and does not merely attribute it to human institutions, this study will focus closely on character types. These determine the attitudes taken by Hardy's men and women toward courtship and marriage, and thus lead them to failure or success in the undertaking. Most of the major critics of Hardy's works have developed various character typologies. The typological classification used in this thesis is, so far as can be ascertained, an original one, schematized from Hardy's own evaluations in the novels and classified in an archetypal pattern which derives from the Adam-Eve-Satan configuration of Milton's Paradise Lost. Along with this classification of character types there goes a grouping of courtship and marriage patterns. This is based primarily on the negative and positive exhortations of the marriage service, for Hardy clearly implies in his novels that men and women should understand the commitments they undertake.

Chapter One examines the problems of Hardy's characters who consider the marriage contract "unadvisedly, lightly, or wantonly" and without paying due heed to what their vows entail. Hardy's first extant novel, Desperate Remedies (1871), serves as a point of reference for the discussion of the problem in all his works, since its treatment of the marriage question establishes a prototypal pattern to be traced in all the succeeding novels. Chapter Two then examines the courtships and marital ventures of those characters who do heed the adjurations of the marriage ceremony: "advisedly, soberly". Chapter Three deals with the role played in the marital problems of Hardy's men and women by those older persons, whether parents or guardians, who fail to provide guidance for their charges. Chapter Four examines the problems caused by the

failure of the male partner to "comfort" the wife, that is, to be a source of strength and guidance. A brief conclusion offers generalizations from the detailed evidence of the preceding chapters on the opinions held by Hardy about marriage and on the position he holds as a moralist supporting traditional, conventional values in life. The three lists subjoined to this introduction give, first, a chronological list of Hardy's novels, with abbreviated titles and order of composition, intended to facilitate references to the citations in the body of the thesis; for example, Desperate Remedies is cited throughout as "(1) DR". Secondly, there is a typological classification of Hardy's major characters, which, again, will facilitate reference to the nomenclature adopted in the thesis; and thirdly, a list of plot outlines is added, to explain the archetypal "Adam-Eve-Satan" configuration that generally provides a structural framework for his treatment of the marital problem in each novel.

CHRONOLOGICAL LIST OF HARDY'S NOVELS

Year *	Title	Short Title	Hardy's Classification **
1871	Desperate Remedies	(1) DR	B
1872	Under the Greenwood Tree	(2) UGT	A
1873	A Pair of Blue Eyes	(3) PBE	C
1874	Far from the Madding Crowd	(4) FMC	A
1876	The Hand of Ethelberta	(5) HE	B
1878	The Return of the Native	(6) RN	A
1880	The Trumpet-Major	(7) TM	C
1881	A Laodicean	(8) AL	B
1882	Two on a Tower	(9) TT	C
1886	The Mayor of Casterbridge	(10) MC	A
1887	The Woodlanders	(11) WL	A
1891	Tess of the D'Urbervilles	(12) TU	A
1895	Jude the Obscure	(13) JO	A
1897 ***	The Well-Beloved	(14) WB	C

* The year indicates the first appearance of the work in volume publication.

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Novel of Character and Environment: A
Novel of Ingenuity and Experiment: B
Romances and Fantasies: C

*** Parts I and II appeared in serial form in 1892.

CHARACTER TYPOLOGY

Adam Figures

Novel	"Selfless Protector"	"Practical Man of Sense and Feeling"	"Dreamer" (idealist and intellectual)
(1) DR }			Ambrose Graye
}	----------	Springrove	----------
(2) UGT		Dick Dewy	
(3) PBE		Stephen Smith	Henry Knight
(4) FMC	Gabriel Oak		
(5) HE			Christopher Julian
(6) RN	Diggory Venn		Clym Yeobright
(7) TM	John Loveday		
(8) AL			George Somerset
(9) TT		Swithin St. Cleeve	
(10) MC		Donald Farfrae	
(11) WL	Giles Winterborne		
(12) TU			Angel Clare
(13) JO			Jude Fawley *

* Jude has also some qualities of the "passionate" type.

CHARACTER TYPOLOGY

Eve Figures

Novel	"Passionate"	"Sensible" (low-passioned)	"Intellectual"	"Selfless Protector"
(1) DR	Cytherea Graye (Compliant)			
(2) UGT		Fancy (Wilful)		
(3) PBE	Elfride (Compliant)			
(4) FMC	Bathsheba (Independent)			
(5) HE			Ethelberta (Independent)	
(6) RN	Eustacia (Independent)	Thomasin (Compliant)		
(7) TM		Ann (Wilful)		
(8) AL			Paula (Independent)	
(9) TT	Viviette (Compliant)			
(10) MC				Elizabeth-Jane
(11) WL		Grace (Compliant)		Marty
(12) TT	Tess (Compliant)			
(13) JO			Sue (Independent)	

CHARACTER TYPOLOGY

Satan Figures

Novel	"Passionate"	"Inflammable"	Others
(1) DR	----------Cytherea Aldclyffe-------- ----------Manston----------		
(4) FMC	Boldwood	Troy	
(6) RN	Eustacia	Wildeve	
(7) TM	Festus	Bob Loveday (satiric treatment)	
(8) AL	De Stancy (allegorical treatment)		Dare (intellectual)
(9) TT	Viviette		
(10) MC	Henchard	Lucetta	
(11) WL		Fitzpiers Felice	
(12) TU			Alec (purely animal)
(13) JO			Arabella (purely animal)

OUTLINE

Marriage plots according to the Adam-Eve-Satan configuration

Novel	Adam	Eve	Satan	Temptation
(1) DR	Springrove	Cytherea Graye	Manston	sensual and material
(2) UGT	Dick Dewy	Fancy	Maybold	material
			Shiner	material
(3) PBE	Stephen Smith Henry Knight	Elfride	Lord Luxellian	material
(4) FMC	Gabriel Oak	Bathsheba	Troy	sensual
			Boldwood	material
(5) HE	Christopher Julian	Ethelberta	Lord Mountclere	material
(6) RN	Diggory Venn	Thomasin	Wildeve	sensual
	Clym Yeobright	Thomasin	Eustacia (for Adam)	sensual
	Clym Yeobright	Eustacia *	Wildeve	sensual and material
(7) TM	John Loveday	Ann	Bob Loveday	sensual
			Festus	material
(8) AL	George Somerset	Paula	De Stancy/Dare	material
(9) TT	Swithin St.Cleeve	Tabitha	Viviette (for Adam)	sensual
	Swithin St.Cleeve	Viviette *	Bishop Helmsdale	material

* Eustacia and Viviette figure both as the Satanic type and the comfort-requiring Eve.

OUTLINE (Cont'd.)

Novel	Adam	Eve	Satan	Temptation
(10) MC	Farfrae	Elizabeth-Jane	Lucetta (for Adam)	sensual
(11) WL	Giles Winterborne	Grace	Fitzpiers	sensual and material
(12) TU	Angel Clare	Tess	Alec	sensual and material
(13) JO	Jude Fawley	Sue	Arabella (for Adam)	sensual

Note: The plot of (14) WB does not conform to the Adam-Eve-Satan configuration.

CHAPTER ONE

In (1) DR Hardy draws for incident on Wilkie Collins' The Woman in White (1860)[1] and Charles Reade's Griffith Gaunt (1866).[2] The basic plot of his novel, however, is constructed on the archetypal Adam-Eve-Satan configuration[3] of Milton's Paradise Lost, which Hardy repeats in his subsequent novels.

Satan, in Milton's delineation, consumed by pride and ambition, challenges his proper position in the angelic hierarchy and aspires to God-head. After his fall from Heaven, he is filled with despairing loneliness and desire to regain his former felicity; moreover, he thirsts for revenge on the God who so created him as to make possible his rebellion. This combination of motives leads him to destroy man's earthly paradise. By his dazzling appearance and superior reason, he tempts and seduces Eve, and instils pride and ambition in her through an appeal to her vanity, inducing her to aspire to God-head for herself. Satan's victim, Eve causes Adam to participate in her transgression, and the fall of the human pair comes to pass. Their fall destroys the ideal companionship of man and woman which is based on a perfect union of mind

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1 W.R.Rutland, Thomas Hardy: A Study of his Writings and their Background (Oxford, 1938), p. 143.

2 S.C.Chew, Thomas Hardy: Poet and Novelist (Bryn Mawr, 1921), p. 28.

3 Professor C.J.Weber sees it as a "contest between a sensual Edmund and a devoted, self-sacrificing Kent for the possession of a fascinating Ophelia, . . . a theme which, used here for the first time, Hardy was to return to again and again." Hardy of Wessex: His Life and Literary Career (New York, 1940), p. 46.

and body, and leaves the post-lapsarian world a prey to Satan and his offspring, Sin and Death.

Out of excessive adoration of Eve's beauty, Adam fails to fulfil his hierarchical role of the woman's guide, who should, by virtue of his superior reason, restrain the emotional and wilful Eve. Instead, he allows her to stray from his side and thus succumb to Satan's deception. Uxoriousness, the inability to exist without Eve, leads him then to participate in her transgression to which she incites him by practising deception herself. Because of the curse placed on the parents of mankind for acting against the Law of Reason, carnality defiles human love in man's post-lapsarian existence and leads to an endless re-enactment of the fall.

Milton's Satan figure, popularized by Byronic influences and Gothic fiction,[4] enables Hardy to question, and, unlike Milton and Browning, reject the justice of a Law[5] that has so created man as to make his fall a foregone conclusion. Hardy's dramatization of the fall also shows that he regards as an excessive punishment this post-lapsarian curse, tormenting man as it does with unfulfilled aims in whose quest the reach always exceeds the grasp.[6] Hardy's "damned," the souls

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4 Shelley's Ahasuerus, the hero of Queen Mab, too, is shown as the victim of a cruel power.

5 Hardy wrote in his journal: "I have been looking for God 50 years, and I think that if he had existed I should have discovered him. As an external personality, of course--the only true meaning of the word." [January 29, 1890]. F.E.Hardy, The Life of Thomas Hardy 1840-1928 (Toronto, 1962), p. 224. [Hereinafter cited as "Life".]

6 "Like that of other novelists, Hardy's subject is human life. . . . Hardy regards it in its most fundamental aspect. He sees human beings less as individuals than as representatives of a species, and in relation to the ultimate conditioning forces of their existence. His subject is not men, but man. His theme is mankind's predicament in the universe." David Cecil, Hardy the Novelist (London, 1943), p. 19.

unreconciled to life, echo the plaint of the fallen Adam:

> Did I request thee, Maker, from my Clay
> To mould me Man, did I solicit thee
> From darkness to promote me [?] . . .
> . . . . . My will
> Concurr'd not to my being.[7]

Yet in the assessment of the Satan figure in the fallen world Hardy implicitly concurs with Milton, who makes Raphael give Adam this advice:

> "In loving thou dost well, in passion not,
> Wherein true Love consists not; Love refines
> The thoughts, and heart enlarges, hath his seat
> In Reason, and is judicious. (PL, VIII, 588-591)

Hardy himself says, "The higher passions must ever rank above the inferior--intellectual tendencies above animal, and moral above intellectual."[8]

In the portrait of Aeneas Manston (1, DR), Hardy, in fact, presents his first Satan figure, the rebel against his own fate and the ordinances governing human existence who defies the laws of mutual interdependence by which men have circumscribed themselves so as to endure their post-lapsarian state. He also personifies the force of physical passion whose mastery threatens man's precarious balance of emotion and reason. Manston brings destruction on himself because he is in the grip of the "animal tendencies" and selfishly follows his desires, regarding marriage as merely a means of their fulfilment. As all Hardy's Satan figures, Manston undertakes marriage "lightly," "wantonly," and "unadvisedly," without "duly considering the causes for which matrimony

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[7] John Milton, Paradise Lost, X, 743-747. The edition is that of Merritt Y. Hughes, Complete Poems and Major Prose (New York, 1957). Subsequent references (PL) will be to this edition.

[8] Thomas Hardy, "On the Profitable Reading of Fiction," Life and Art by Thomas Hardy, ed. E. Brennecke, Jr. (New York, 1925), p. 61. Hardy is defining the art of fiction.

was ordained." The chief of these causes, according to Milton and Hardy,[9] is "for the mutual society, help, and comfort, that the one ought to have of the other, both in prosperity and adversity."[10]

From these Miltonic and sacramental concepts of marriage,[11] Hardy evolves two broad strains[12] in his development of the Satan figure, individualized in both male and female characters. The passionate Satan, like Milton's fallen angel, is self-destructive and capable of suffering. In Hardy's treatment of the two Satanic types, the passionate and the inflammable, a marked distinction emerges. The passionate type is self-enclosed, lonely, and ridden with repressed needs. He has an instinct for genuine love and the potential quality of responsibility. But his desires are too strong and he becomes possessive, and thus his self-centred longings override his latent capacity to give out love. In contrast, the inflammable, far from repressing his needs, gives them free expression. He is totally irresponsible and lacks the capacity for genuine love, since he is content with the mere gratification of his fleeting biological impulses.

The type evolves from unreasoning passion to "enlargement of heart," from Boldwood's "insanity" (4, FMC) to Henchard's final consciousness

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[9] See subsequent chapters.

[10] "The Form of Solemnization of Matrimony," Book of Common Prayer.

[11] Desmond Hawkins comments that Hardy is using "the emotions of sex as a vocabulary for expressing man's relations to society, to himself, and to the universe." Thomas Hardy (London, 1950), p. 67.

[12] Hardy's "method of achieving a group of characters by fission" is noted by J.I.M.Stewart, "The Integrity of Hardy," English Studies, I (1948), p. 9.

(10, MC). Viviette (9, TT) stands for the female passionate type capable of the defeat of the anarchy of emotions. On a lower moral scale[13] stands the inflammable Satan type, derived from Milton's concept of Satan the tempter and seducer. This type is irresponsible, fickle, and the cause of destruction and disorganization in the lives of those he attracts. The inflammable man is incapable of development and justifies his hedonism by intellectual and artistic formulation.[14] The evolution of this strain may be traced from Troy (4, FMC) through Wildeve (6, RN) to Fitzpiers (11, WL).[15] In Hardy's first novel, Manston has the qualities of both the passionate and the inflammable male Satan type; Cytherea Aldclyffe has those of the female type.[16]

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[13] "Sin must ruin the noble person, whereas it merely depraves the ignoble." Hawkins, p. 80.

[14] Sublimation in art represents another means of defeating the anarchy of emotions, as can be seen in (14) WB, Hardy's satire on the artistic temperament. The hero of this novel spends his life in the pursuit of the ideal. However, his friend comments, "'You are like other men, only rather worse. Essentially, all men are fickle, like you; but not with such perceptiveness'" (WB, p. 37). The idea of man's pursuit of the ideal through the woman Hardy derives from Shelley. In 1897, in a letter to a literary periodical, Hardy explains that the novel was sketched many years before, "when I was comparatively a young man, and interested in the Platonic Idea, which, considering its charm and its poetry, one could well wish to be interested in always. . . . There is, of course, underlying the fantasy followed by the visionary artist the truth that all men are pursuing a shadow, the Unattainable." Life, p. 286. In July, 1926, he noted: "It appears that the theory exhibited in The Well-Beloved in 1892 has been since developed by Proust further: 'Le désir s'élève, se satisfait, disparaît--et c'est tout. Ainsi, la jeune fille qu'on épouse n'est pas celle dont on est tombé amoureux.' (Ombre, ii. 158, 159)." Life, p. 432.

[15] In FMC, RN, WL, "there is an evident similarity of the human material used in them." They represent "three various experiments in the tragic compounding of the same ingredients." L. Abercrombie, Thomas Hardy: A Critical Study (New York, 1912), p. 108.

[16] See Character Typology, p. 8.

In the delineation of Manston (1, DR), Troy (4, FMC), and Dare (8, AL), Hardy connects illegitimate birth with moral turpitude.[17] This implies not only a deviation from the human "norm," but also calls to mind the fathering of Sin and Death by Milton's Satan.[18] Nobility, which bears the same moral stigma that Milton attaches to it,[19] is represented by Cytherea Aldclyffe (1, DR), Troy (4, FMC), de Stancy (8, AL), Viviette (9, TT), Lucetta (10, MC), Fitzpiers (11, WL), and the sham-aristocrat Alec (12, TU).[20] Foreign extraction adds glamour to the female characters and symbolizes rootlessness and alienation from the pursuits of the community. Examples are Troy (4, FMC), Eustacia (6, RN), Viviette (9, TT), Lucetta (10, MC), and Felice (11, WL).[21]

In (1, DR), Cytherea Aldclyffe's youthful infatuation condemns her to a lonely and tormented existence. When at the age of nineteen she meets the gentle Ambrose Graye--the prototype of Hardy's dreamer--she, like Tess, cannot reveal her "secret," the existence of an illegitimate child. "'She withdrew from him [Ambrose Graye] by an effort, and

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17 Discussing the actor Kean, Hardy wrote in a letter: "'Kean was, in truth, a sorely tried man, and it is no wonder that he may have succumbed. The illegitimate child of a struggling actress, the vicissitudes and hardships of his youth and young manhood left him without moral ballast when the fire of his genius brought him success and adulation.'" [1903.] Life, p. 316.

18 PL, II, 722-826.

19 PL, XI, 683-699.

20 P. D'Exideuil points out this similarity with Shakespeare. The Human Pair in the Work of Thomas Hardy, trans. Felix W. Crosse (London, 1930), p. 108.

21 The names of the heroines "hardly suggest themselves as home-makers and breeders of children. They are not practical choices, but sirens of a more etherea l and ideal world." Hawkins, p. 70.

pined.'"[22] Pride and propriety terminate this "impassioned dream" (p. 2). "'Proud as a lucifer'" (p. 68), an older Eustacia, she appears to others "like a tall black figure standing in the midst of fire" (p. 59). Miss Aldclyffe's outcry of lonely despair anticipates Henchard's tragic mood: "'Pity me--O, pity me! To die unloved is more than I can bear!'" (DR, p. 442).

Miss Aldclyffe's son, Aeneas Manston, inherits his mother's passionate nature. On the spur of the moment he marries an American actress and abandons her after a week, just as Troy, Eustacia, Fitzpiers, and Arabella each will tire of their mates after two months. Manston is "of a nature to kick against the pricks; the last man in the world to put up with a position because it seemed his destiny to do so; one who took upon himself to resist fate with the vindictive determination of a Theomachist" (p. 150).

Soon this "voluptuary with activity" (p. 126), "an extremely handsome man" (p. 150),[23] conceives a violent passion for Cytherea Graye, the orphaned child of Miss Aldclyffe's erstwhile admirer, and her companion.[24] When Manston inadvertently kills his first wife, a conflagration conceals the crime and enables him to marry Cytherea, whom he had not dared to approach before. Nature, however, recognizes the impediment to this marriage which is concealed from society, and chance events conspire against Manston. Fear of discovery impels him

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[22] Thomas Hardy, Desperate Remedies, p. 442. All references are to the Macmillan Library Edition of Hardy's novels (London, 1949-1952).

[23] Cf. "Satan in likeness of an Angel bright" (PL, X, 327).

[24] Hardy's journal entry for August, 1889: "When a married woman who has a lover kills her husband, she does not really wish to kill the husband; she wishes to kill the situation." The reference is to TU. Life, p. 221.

to leave Cytherea immediately after the wedding and to revive the initial "situation" in which the slattern Anne Seaway impersonates Manston's dead wife.[25] Desperate[26] and driven to flight, Manston is finally apprehended by Cytherea's suitor and protector Edward Springrove. Before committing suicide in prison, Manston writes a letter that anticipates the tone of Henchard's testament: "'Having found man's life to be a wretchedly conceived scheme, I renounce it'" (DR, p. 432).[27] The delineation of Manston[28] suggests that of Boldwood (4, FMC), another Satanic figure who equates passion with marriage. In this character study Hardy emphasizes love as a pre-existent force,[29] which in a man cursed with a passionate temperament and lacking human bonds becomes magnified by repression.[30] Bathsheba is "something foreign to his element. . . . To Boldwood women had been remote phenomena rather than necessary complements" (FMC, p. 133). The girl's jest, the Valentine, upsets his "perfect balance of enormous and antagonistic forces" (p. 137). As a result, Boldwood's "equilibrium disturbed, he was in extremity at once. If an emotion possessed him at all, it ruled him; a feeling not mastering him was entirely latent. Stagnant

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[25] Cf. "Which way I fly is Hell; myself am Hell" (PL, IV, 75).

[26] Cf. "Convict by flight, and Rebel to all Law" (PL, X, 83).

[27] "A portrait of a selfish man in the grip of an overmastering passion." Weber, p. 46.

[28] Chew, p. 29. See also H. Child, Thomas Hardy (New York, 1916), p. 32.

[29] The theories of Darwin on the instincts of sexual and natural selection, of course, bear on Hardy's treatment of the relationship of the sexes. Hardy's indebtedness to Darwin as to Shelley, however, lies outside the scope of this study. Hence only occasional references to Darwin will be made.

[30] The condition is noted by D'Exideuil, pp. 75, 192.

or rapid, it was never slow" (p. 137).

Within a short time this "dark and silent shape" becomes a "hotbed of tropic intensity" (p. 138). Hardy, in his acute analysis of the predicament of the man who violates the laws of nature by evading human attachments, observes that "the causes of love are chiefly subjective, and Boldwood was a living testimony to the truth of the proposition. No mother existed to absorb his devotion, no sister for his tenderness, no idle ties for sense. He became surcharged with the compound, which was genuine lover's love" (p. 139). Boldwood grasps at marriage as an escape from loneliness and as an outlet for his long-suppressed emotions. Hardy stresses the selfishness of the passion by showing how wounded vanity causes exaggerated concern with public opinion. For Boldwood, his rejection by Bathsheba becomes dishonour: "'Now the people sneer at me--the very hills and sky seem to laugh at me till I blush shamefully for my folly. I have lost my respect, my good name, my standing--lost it, never to get it again'" (p. 234).

Boldwood offers Bathsheba "unreasoning devotion" (p. 381) and tempts her with a life of idleness: "'You shall have no cares--be worried by no household affairs, and live quite at ease. . . . I can afford it well'" (p. 146). His utter dependence on the girl as the receptacle of his feelings and his loss of self render him pitiful. This "fond madness" (p. 381) ends in Boldwood's neglect of his affairs and in his complete "mental derangement" (p. 442). His passion renders him unfit for the practical issues of life and marriage and has to exhaust itself by erupting with destructive force. To achieve poetic justice and to indicate that in the scale of values Boldwood's emotions rank higher than Troy's, Hardy has Boldwood kill Troy. Thereby the supernumerary

husband is eliminated and an "unadvised" marriage dissolved.

Hardy, however, can also present a satirical delineation of the Satanic type. Squire Festus (7, TM), the *miles gloriosus*, seems to be a burlesque of the passionate man. When Anne, besieged by Festus, repulses his unwelcome attentions (TM, p. 242), the episode seems to satirize a similar encounter between Manston and Cytherea (1, DR, p. 426). Festus' scurrility mocks Boldwood's impassioned nature: "He could not love lightly and gaily; his love was earnest, cross-tempered, and even savage. It was a positive agony to him to be ridiculed by the object of his affection, and such conduct drove him into a frenzy if persisted in" (TM, p. 63).

Captain de Stancy (8, AL) represents another Satanic figure in Hardy's presentation of the type. The nobleman practises "ascetic self-repression" (p. 172) by a "system of rigidly incarcerating within himself all instincts towards the opposite sex" (p. 201). The strange logic of his emotions of righting a wrong committed against a woman whom he had seduced and deserted in his youth by practising thereafter a "teetotalism" which had "unconsciously become the outward and visible sign to himself of his secret vows" (p. 202) has a counterpart in Henchard's vows of abstention. Like Boldwood and Henchard, de Stancy finds that "the love-force that he had kept immured alive was still a reproducible thing" (p. 201). When he meets the young heiress, Paula Power, he begins "to cultivate the passion of love even more as an escape from the gloomy relations of his life than as matrimonial strategy" (p. 337). De Stancy's illegitimate son, Dare, practises deception for his own material ends in order to advance his father's matrimonial plans. Again, Hardy takes recourse in chance to achieve poetic justice. De Stancy's

plans, based on "'a purely chemical process'" (p. 196), are thwarted. De Stancy concludes that his "'fiasco is the direct result of evil conduct, and of nothing else at all'" (p. 473).

Michael Henchard, the "Prince of Darkness" (10, MC, p. 273),[31] represents Hardy's last delineation of the self-exiled Satanic rebel[32] in revolt against the laws of nature and men, till overthrown by "Pride and worse Ambition."[33] Henchard admits to himself that he had deserted his wife because of his "'cursed pride and mortification of being poor'" (p. 367). Henchard's revolt against the moral law, his breaking of his marriage bonds, and his subsequent self-imposed vow of abstinence, make him a lonely man. "'Being by nature something of a woman-hater'" (p. 89), and a man "who knew no moderation in his requests and impulses" (p. 88), he attempts to fill the emotional void in his life by successively imposing his "tigerish affection" (p. 104) on Farfrae, Lucetta, and, finally, Elizabeth-Jane. He is broken by her rejection and "denaturalized" by the "dependence upon Elizabeth's regard into which he had declined (or, in another sense, to which he had advanced)" (p. 351). Hardy allows the inference that Henchard's marriage to Susan at the age of eighteen was not a "sober" undertaking. At the time of the sale, Henchard's reason is paralyzed by drink, and this transaction makes him sink below the animal level. As Hardy points out: "In contrast with the harshness of the act just ended within the tent was the sight of several horses crossing their necks and rubbing each other lovingly as they waited in patience to be harnessed for the homeward journey" (p. 13). With iron

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[31] Cf. PL, X, 383.

[32] A study "of the impulses to self-destruction." A.J.Guerard, Thomas Hardy: The Novels and Stories (Cambridge, Mass., 1949), p. x.

[33] Cf. PL, IV, 40.

inevitability Henchard pays the penalty for transgressing against his own humanity in violating his marriage commitment. The return of Susan, "'The Ghost'" (p. 95), initiates a course of events that complete Henchard's self-destruction.

While Hardy shows compassion and admiration for his passionate Satanic types, he vents his disapprobation on the inflammable men of aimless impulse. Hardy develops the type of the Satanic intruder in (4) FMC and follows its delineation consistently in his subsequent novels. Like de Stancy (8, AL) and Festus (7, TM), but in contrast to John Loveday, who chooses soldiering because of patriotism and whose example inspires his inflammable brother Bob (7, TM), Troy elects a soldier's carefree life rather than work.[34] Troy's lack of directing purpose is carefully exposed: "He had a quick comprehension and considerable force of character; but, being without the power to combine them, the comprehension became engaged with trivialities whilst waiting for the will to direct it, and the force wasted itself in useless grooves through unheeding the comprehension" (FMC, p. 192). The Sergeant is a modern epicurean, "simply feeling, considering, and caring for what was before his eyes," and "entirely innocent of the practice of expectation" (p. 190). "Idiosyncrasy and vicissitude had combined to stamp Sergeant Troy as an exceptional being" (p. 190), Hardy comments ironically. Such "nobility of blood" (p. 188) can appear "brilliant in brass and scarlet" (p. 184).

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[34] Cf. "Thus Belial . . . /Counsell'd ignoble ease, and peaceful sloth" (PL, II, 226-227). Indeed, idleness is another characteristic of many of the Satanic types, who disrupt not only the relationships of their victims but also their pursuits of peaceful labours. Moreover, their connection with the town recalls Milton's description of Satan "As one who long in populous City pent,/ Where Houses thick and Sewers annoy the Air" (PL, IX, 445-446).

In this his first full rendering of a marriage contracted "wantonly" (by Troy) and "unadvisedly" (by Bathsheba), Hardy makes use of his recurrent trap symbol[35] with telling effect. The entanglement of Troy's spur in Bathsheba's dress, when chance "hitches" and "hooks" them together,[36] occurs in a fir plantation, in darkness. There "something tugged at her skirt and pinned it forcibly to the ground" (p. 184). Troy's reflection, "'Perhaps in setting a gin, I have caught myself'" (p. 203), sums up the tempter's predicament and the dilemma of an ill-advised marriage.

As Eve yielded to Satan's flattery and to his display of "Many a wanton wreath,"[37] so does Bathsheba succumb to Troy's appeal to her vanity, "woman's prescriptive infirmity" (p. 5), and then to his mastery, which Hardy symbolizes in Troy's dazzling sword-play.[38] Hardy does not absolve Bathsheba from the responsibility for her unadvised marriage. She lamely confides to Oak:

'I went to Bath . . . in the full intention of breaking off my engagement to Mr. Troy. It was owing to circumstances which occurred after I got there that--that we were married. . . . I was alone in a strange city,

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35 The trap symbol recurs in all of Hardy's novels and plays a prominent part in (6) RN (1878) and in (11) WL. The idea for WL was conceived at the time when FMC was written (1874). Life, p. 102.

36 Cf. Milton's vegetation imagery in PL, IX. Also, Satan appears "involv'd in rising Mist" (PL, IX, 75). Eustacia calls Wildeve (6, RN) "'a cloud of common fog'" (p. 72); she and Clym are enclosed in "luminous mist" (p. 283). Alec's seduction of Tess takes place in fog and darkness (12, TU). The idea of the blind mating instinct, a fleeting impulse which serves the continuation of the species, is, likely, derived from Darwin.

37 PL, IX, 510 ff.

38 Evelyn Hardy notes that Troy's sword-exercises are like "the mating-display of some brilliantly-coloured oriental bird." Thomas Hardy: A Critical Biography (London, 1954), p. 135. See also Hawkins, p. 69. Richard Beckman observes that "romantic self-assertion, the pretense of mastery over the universe, [is] symbolized by Sergeant Troy's virtuoso swordsplay, Eustacia's perfect beauty, and Fitzpiers' arcane studies." "A Character Typology of Hardy's Novels," ELH, XXX (1963), p. 78. Beckman divides Hardy's characters into seasonal types.

and the horse was lame. And at last I didn't know what to do. I saw, when it was too late, that scandal might seize hold of me for meeting him alone in that way. But I was coming away, when he suddenly said he had that day seen a woman more beautiful than I, and that his constancy could not be counted on unless I became his. . . . And then, between jealousy and distraction, I married him!' (p. 290)

This passionate, independent, educated town girl, who had returned to the country to supervise an inherited farm, marries the rootless, parasitic Troy.[39] In consequence, she "must tread her giddy distracting measure to its last note, as she had begun it" (p. 339). Within a few weeks Bathsheba is listlessly occupying the second place in the gig while Troy holds "the reins and whip" (p. 297). Money instead of class distinction, as well as a reversal of the husband-wife hierarchy, represents another stumbling block in marriage. Troy depends on his wife's handouts and spends them on his empty pastimes. He complains, "'Such straitwaistcoating as you treat me to is not becoming in you at so early a date.'" She counters, "'I think that I have a right to grumble a little if I pay'" (p. 311). Troy's infatuation cools quickly. His renewed interest in and remorse for Fanny, the girl he had seduced and abandoned, are largely the result of a growing indifference toward Bathsheba, with whom he shares no common pursuits and interests. Again, the return of the "wronged woman," Fanny, brings about events which lead to Troy's death.

Troy answers Bathsheba's reproaches with the reminder that "'all romances end at marriage'" (p. 311), and her jealousy earns his ironical

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[39] "Troy and Fitzpiers are symbols of adventurous manhood. . . . They stand in contrast to the stolid countrymen (Giles and Gabriel) who have sobered and tamed their manhood by excessive respectfulness. They are vividly masculine and dangerous. It is a fineness of perception, a strength of desire, that makes the women choose these rootless destroyers." Hawkins, p. 77.

rebuke, "'You knew what married life would be like, and shouldn't have entered it if you feared these contingencies'" (p. 313). This characteristic abnegation of responsibility by Hardy's Satanic types ought to put the reader on guard in making any assessment of Hardy's own attitude to marriage. For example, when Eustacia blames "some indistinct, collossal Prince of the World" (6, RN, p. 353) for the failure of her marriage, or when Fitzpiers pronounces cynically on love and matrimony (11, WL), these statements, more likely, reflect Hardy's exposure of the character's irresponsibility rather than reveal his own opinion.[40] This, surely, is better reflected in Hardy's delineation of the faithful wife. Troy's cloyingly sentimental attitude to Fanny, dramatized by the planting of flowers on her grave, does not mitigate his opportunism and irresponsibility, and contrasts badly with Bathsheba's simple loyalty. Although her affection is "sick to death" (p. 336), she perseveres in "the simple and still strong attachment of wife to husband" (p. 344). Her stand reflects Hardy's attitude to the marriage vow: "To have and to hold . . . for better for worse, for richer for poorer, in sickness and in health, . . . till death us do part." Bathsheba tells Liddy,

> 'It is only women with no pride in them who run away from their husbands. There is one position worse than that of being found dead in your husband's house from his ill-usage, and that is, to be found alive through having gone away to the house of somebody else. . . . A runaway wife is an encumbrance to everybody, a burden to herself and a byword--all of which make up a heap of misery greater than any that comes by staying at home.' (p. 351)

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40 One ought, however, to remember Hardy's statement: "An experience hard-won by an inferior mind often prompts a remark of profundity and originality not to be surpassed by one of far superior calibre." Notebook entry December 1, 1870. Thomas Hardy's Notebooks, ed. Evelyn Hardy (London, 1955), p. 33.

Ethelberta (5, HE) and Thomasin (6, RN) share Bathsheba's fortitude in their unsuccessful marriages.

Hardy places the blame fairly with Bathsheba for Boldwood's ruin and with Troy for the "victimization" of Fanny and Bathsheba. Bathsheba's marriage to Troy is the nemesis which chastens the once irresponsible girl and subjects her to the same suffering she had caused Boldwood. Troy, like Manston, pays with his life for concealing an impediment to marriage, his premarital relations with Fanny whose death his irresponsibility had caused.

Death, too, overtakes Eustacia (6, RN), the female "passionate" rebel. She is a direct descendant from Cytherea Aldclyffe, even to the detail of their respective habitations: Cytherea lives with her widowed father, a retired naval officer, and Eustacia with her grandfather, a retired naval captain. Hardy's description of Egdon Heath[41] enlarges upon Milton's description of the exiled Satan's abode:

> Seest thou yon dreary Plain, forlorn and wild,
> The seat of desolation, void of light,
> Save what the glimmering of these livid flames
> Casts pale and dreadful? (PL, I, 180-183)

At times Eustacia hates her fellow-creatures. Like Satan, she hates what produced them (RN, p. 219). Hardy calls this dark, proud girl "super-subtle," an epicure in emotions and a savage in social ethics (p. 109), who exists in a"suppressed state" (p. 62). She wages a fierce battle against nature, her creator, as symbolized by Egdon Heath, and with the ideas of human interdependence as symbolized by her marriage to Clym and as expressed by Clym's ideals. Amoral, irresponsible, and

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[41] W.R.Rutland refers for the opening chapter to William Black's very popular novel A Princess of Thule (1874). Thomas Hardy, pp. 183-184.

full of "romantic nonsense" (p. 125), and supremely selfish, restless, lonely, idle, Eustacia[42] is less capable than any other of Hardy's women to meet the demands of marriage. Before meeting Clym, Eustacia fills "the spare hours of her existence by idealizing Wildeve for want of a better object" (p. 81). Their relationship rests on mutual infatuation bred by loneliness, boredom, and rebellion against an environment they cannot escape. Both are orphans and lack affinity with any social group since they belong neither to the village nor the town.

The "clever and learned" Wildeve had been "'an engineer, . . . but he threw away his chance, and so 'a took a public-house to live. His learning was no use to him at all'" (p. 24). Wearied by his mistress, he becomes interested in Thomasin and intends to marry her, partly to save the girl's reputation, partly to spite Eustacia, and partly to appease his wounded vanity (p. 181). Eustacia herself arranges the ceremony, although Wildeve proposes marriage at this time. Displaying a disposition "so purely that of the dog in the manger" (p. 118), Eustacia gives Thomasin away in order to prevent her marrying Clym. When Eustacia marries Clym, her inaccessibility revives the passion of this "Rousseau of Egdon." Hardy comments ironically, "To be yearning for the difficult, to be weary of that offered; to care for the remote, to dislike the near; it was Wildeve's nature always. This is the true mark of the man of sentiment" (pp. 253-254).

The restraints imposed by the marriage vows fire Wildeve to a

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[42] "The generic heroine of Greek tragedy, if not Prometheus himself." John Paterson, "The 'Poetics' of 'The Return of the Native'," Modern Fiction Studies, VI (1960), p. 218. The main characters are "consumed in the flames of their own passion and in effect defeated by their own aggressive humanity" (p. 220).

blighted pursuit of the ideal:[43] "Obstacles were a ripening sun to [Wildeve's] love, and he was at this moment [dancing with the married Eustacia] in a delirium of exquisite misery. To clasp as his for five minutes what was another man's through all the rest of the year was a kind of thing he of all could appreciate" (p. 310). Nevertheless, Wildeve's attempt to rescue Eustacia from drowning redeems his jaded romanticism.[44] Their death becomes a purification and anticipates the symbolism of Henchard's and Lucetta's effigies in the weir (10, MC).

Eustacia "loves" Clym unseen, because "she was in desperate need of loving somebody after wearying of Wildeve" (pp. 166-167). Her longing for "the abstraction called passionate love more than for any particular lover" (p. 79) reveals that romantic trait which Hardy admires but rejects as a basis for marital relations. In the disguise of a pagan knight in a mummery play, under false pretenses, as it were, she first seeks Clym out in his family circle. Subsequently, she prevents his marriage with his cousin and childhood friend, Thomasin (p. 190), creates discord between Clym and his mother, and attempts to destroy Clym's life purpose on which his self-esteem rests. She regards marriage as a means to escape from Egdon, not as an end in itself: "Now, Eustacia's dream had always been that, once married to Clym, she would have the

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[43] The element of envy in the motivation of the Satanic figures ought also to be given consideration. On seeing Adam and Eve for the first time, Satan exclaims: "Sight hateful, sight tormenting! Thus these two / Imparadis't in one another's arms / The happier Eden, shall enjoy their fill / Of bliss on bliss, while I to Hell am thrust,/ Where neither joy nor love, but fierce desire,/ Among our torments not the least,/ Still unfulfill'd, with pain of longing pines" (PL, IV, 505-511).

[44] J.H.Buckley comments on water imagery as a metaphor for spiritual renewal in Victorian fiction. The Victorian Temper (Cambridge, Mass., 1951), pp. 100-101. Hardy may have his biblical source in mind. In (12) TU he writes, "The Froom waters were clear as the pure River of Life" (p. 133).

power of inducing him to return to Paris. He had carefully withheld all promise to do so; but would he be proof against her coaxing and argument?"(p. 284).

Clym loves Eustacia "to oppressiveness" (p. 231) and rashly proposes marriage as the "one cure for this anxiety" (p. 233). Yet his passion develops into a feeling that, in Hardy's presentation, provides a workable foundation for permanent marriage: "Eustacia was now no longer the goddess but the woman to him, a being to fight for, support, help, be maligned for. Now that he had reached a cooler moment he would have preferred a less hasty marriage, but the card was laid, and he determined to abide by the game" (p. 245).

Within a few weeks "the glory and the dream" depart from Eustacia. Instead of treading ecstatic mazes with a knight in silver armour as she had dreamed, (p. 138), she finds herself married to a furze-cutter who cheerfully bears his misfortune of near-blindness. Eustacia had not bargained for the "sickness," the"poorer," and the "worse" of her marriage vow. The proud "educated lady-wife" (p. 299) feels degraded when reality confronts her with unwanted responsibilities. She feels agonizing self-pity, and her old relationship with Wildeve assumes new brilliance. The romance of their moonlight dance offers a retreat from the harsh demands of every-day married life.

Hardy explains Eustacia's plight by the influence of heredity. Yet, when the "pagan" girl utters such aphorisms as "'Nothing can ensure the continuance of love. It will evaporate like a spirit, and so I feel full of fears'" (p. 232), he also points out that in her understanding "love" is "coveted excitement" (p. 146), "'the dismallest thing where the lover is quite honest'" (p. 96).

Hardy shows also admiration and pity for Eustacia:[45]

To have lost the godlike conceit that we may do what we will, and not to have acquired a homely zest for doing what we can, shows a grandeur of temper which cannot be objected to in the abstract,[46] for it denotes a mind that, though disappointed, forswears compromise. But, if congenial to philosophy, it is apt to be dangerous to the commonwealth.[47] (p.81)

By stressing Eustacia's selfishness, however, Hardy points out her substantial share in the marital failure.[48] Nature and events conspire against Eustacia and Wildeve; she loses her way in the storm, and both die. Both have been committed to each other before their respective marriages.

Too frequently the interference of the Great Mother (1, DR, p. 269; 4, FMC, p. 278), Nature, and of chance[49] implies that premarital relations

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45 Chew calls Eustacia a "more passionate Emma Bovary." Thomas Hardy, p.56.

46 The italics are mine.

47 Hawkins comments that "Hardy's sympathies are with the heretic, with the proud pioneer of higher sensibility who rejects the accepted ways of life--and yet in some corner of his heart he seems to desire to see his protagonists damned. It is almost as if damnation were the one certain proof of God's existence." Thomas Hardy, p. 74.

48 "A woman seems frequently to suffer most, to be the least understood, and to be held most accountable for what occurs." H.T.Mooers, "Hardy's Women and the Spirit of the Wessex Novels," Ex Libris, II, 4 (January, 1925), p. 101. Chew states that "On the whole, however, Hardy's attitude towards women is unfavorable; his opinion of them is bitter. . . . Almost all are passionate and passion leads invariably to grief." Thomas Hardy, p. 182.

49 "The mysterious coming together, the falling into a pattern, of chance happenings, . . . is hardly to be accounted for by any determinism, and indeed seems even to exceed the bounds of mere chance. . . . There do seem to be invisible means at work, and it is this feeling of cosmic mystery that gives meaning to what might in another author's work be merely an instance of gross over-plotting." W. Newton, "Chance as Employed by Hardy and the Naturalists," Philological Quarterly, XXX (1951), p. 173. Beckman comments that "Beyond the problem of coincidence and beyond problems of the rudimentariness of Hardy's philosophy and psychology is the entirely unproblematic issue of the mythic, brutally simple form of the novels. The intricacies of Hardy's plots fall into place along the broad outlines of this simple pattern, for coincidence is the ironic manner of Hardy's plots rather than their unavoidable means. Similarly, the complicated webs of character relationships are secondary to the presentation of the main characters of the novels as types." "A Character Typology for Hardy's Novels," p. 73.

are binding and represent an impediment to a subsequent marriage. Hardy as yet does not question the necessity of Cytherea Aldclyffe's (1, DR) remaining unmarried. Elizabeth-Jane (10, MC), Hardy's most judicious heroine, pronounces the same judgment on Lucetta's illicit union with Henchard, when Lucetta intends to marry Farfrae: "'When any one gets coupled up with a man in the past so unfortunately as you have done, she ought to become his wife if she can, even if she were not the sinning party'" (MC, p. 248). Lucetta is "imprudence incarnate" (p. 280) and her "inconsequent passion for another man at first sight" (p. 332) prompts her to secure Farfrae and to ignore the only alternative suggested by Elizabeth-Jane, that is, to remain single. When Lucetta's pre-marital connection with Henchard becomes known and she dies from the shock of observing the skimmity ride staged to humble her, Farfrae, the husband, "could not but perceive that by the death of Lucetta he had exchanged a looming misery for a simple sorrow" (p. 348).

Another creature of idleness and "inconsequence," Felice (11, WL), too, must die. She is a woman of "frivolous archness under which she hid passions of no mean strength--strange, smouldering, erratic passions, kept down like a stifled conflagration" (p. 233). Like Eustacia, she questions, "'O! why were we given hungry hearts and wild desires if we have to live in a world like this?'" (p. 337). Out of boredom, she deliberately stirs Fitzpiers' interest and then falls in "passionate bondage" (p. 318) to the married man, "becoming an animated impulse only, a passion incarnate" (p. 281). In a new departure from Hardy's earlier pattern, Fitzpiers does .not suffer any mishap because of his pre-marital

and extra-marital adventures. Felice, however, is killed by a jilted lover.

Viviette (9, TT) is another Hardy woman whose "instincts did not square well with the formalities of her existence" (p. 50).[50] Deserted by her husband, she seeks out the young astronomer Swithin "in a mood to welcome anything that would in some measure disperse an almost killing ennui" (p. 3). Viviette's attentions arouse Swithin's passions and spoil "a promising young physicist to produce a common-place inamorato" (p. 103). As a "remedy" for their passion, Swithin suggests an immediate marriage when Viviette's husband is reported to have died, for, believing this to be "the true way of restoring to both that equanimity necessary to serene philosophy, he held it of little account how the marriage was brought about" (p. 134). A hurricane does not quite prevent Viviette's hasty marriage, and she becomes pregnant as the result of a visit to Swithin after she has learned that her marriage to him is, in fact, invalid. Swithin, however, has left England, and to cover the shame, Viviette marries another suitor who is infatuated with her, the passionate and arrogant Bishop Helmsdale. Viviette "'had not a great deal more happiness with him than with her first husband. But one might almost have foreseen it; the marriage was hasty--the result of a red-hot caprice, hardly becoming in a man of his position; and it betokened a want of temperate discretion which soon showed itself in other ways'" (p. 304). The bishop predeceases Viviette, who dies on Swithin's return to England.

Irregular marriage licenses represent another warning against

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50 Viviette is "a refined Eustacia with incoherent moral aspirations." Havelock Ellis, From Marlowe to Shaw: The Studies, 1876-1936, in English Literature of Havelock Ellis, ed. John Sawsworth (London, 1950), p. 257.

"unadvised" or "wanton" marriages, while letters and the reappearance of mates like ghosts from a guilty past carry the implication of the individual's responsibility for his actions.[51] The morally "flawed" characters, the Satanic types, atone for these actions by death.

Fitzpiers (11, WL), the last in the group of Hardy's inflammable Satanic types, marks an exception.[52] Hardy treats him with the irony he usually accords characters in this group. Like Troy and Wildeve, the young doctor "was not a practical man, except by fits, and much preferred the ideal world to the real" (WL, p. 135). "A subtlist in emotions" (p. 407), he formulates a pseudo-Shelleyan philosophy to exonerate his selfishness and irresponsibility. A failure in life because of preoccupation with "advanced ideas and practices which had nothing in common with the life around" (p. 56), he confides in Grammer Oliver that he was made "'"for higher things!"--And then he'd yawn and yawn again'" (p. 55). He explains his philosophy first to Grammer, then to Giles: "'"Everything is Nothing. There's only Me and Not Me in the whole world"'" (p. 55). Human love he regards as "'a subjective thing--the essence itself of man, . . . it is joy accompanied by an idea which we project against any suitable object in the line of our vision. . . . I am in love with something in my own head and no thing-in-

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[51] For related commentaries, see J.O.Bailey, "Hardy's Visions of the 'Self'," Studies in Philology, LVI (1959), pp. 74-101, and "Hardy's 'Mephistophelean Visitants'," PMLA, LXI (1946), 1146-1184. Shelley's Prometheus Unbound contains the suggestion that man can modify his conduct by paying heed to the causality of events.

[52] Fitzpiers is a "romantic figure in several senses: he is Faustian, ardent, mysterious, a stock figure from the Gothic novel; as such he typifies the passionate, self-destructive, colorful men of character who break the peace in Hardy's novels. He is the human analogue of the blind, Darwinian struggle for supremacy, sexual and intellectual, at any price," Beckman, p. 76.

itself outside it at all" (p. 138).

Fitzpiers' facile escapades with Suke Damson and Felice define this "essence." At the same time, he runs true to type by rejecting personal responsibility: "'Well--that's the end of all love, according to Nature's law. I can give no other reason'" (p. 232). In explanation, though not justification, Hardy comments that:"The love of men like Fitzpiers is unquestionably of such quality as to bear division and transference. . . . His differed from the highest affection as the lower orders of the animal world differ from advanced organisms, partition causing not death but a multiple existence" (p. 252). When Fitzpiers contemplates marriage to Grace, he muses, "Ambition?--it could be postponed. Family?--a common culture and reciprocity of tastes had taken the place of family considerations nowadays. He allowed himself to be carried forward on the wave of his desire" (p. 184).

This attitude, which is typical of the inflammable Satanic figure, dooms Fitzpiers' marriage to Grace Melbury. The biological impulse is fleeting, and although both partners have an education, their marriage is even less satisfactory than that of Wildeve and Thomasin (6, RN), who are bound together by the existence of their child and the rules of the community.

As Hardy points out, the marital failure of men and women who undertake marriage on the mere basis of physical attraction is inevitable. When Hardy pairs two members of the Satanic group, whether of the passionate or the inflammable type, he does not even bring them to the point of marriage. The combination invariably fails while still in the courtship stage, as may be seen in his treatment of Wildeve and Eustacia (6, RN), Henchard and Lucetta (10, MC), and Fitzpiers and Felice (11, WL). Whenever

the dark, passionate, "foreign" woman tempts the native-born man (Adam), the relationship, too, ends in failure, as the cases of Clym and Eustacia (6, RN), Swithin and Viviette (9, TT), and Farfrae and Lucetta (11, WL) exemplify. Disastrous or, at best, unsatisfactory are unions contracted by the dark male inflammable type who intrudes and attempts to impose his mastery upon the native-born Eve, passionate (dark) or controlled (fair). Such is the case of Troy and Bathsheba, Troy and Fanny (4, FMC), Wildeve and Thomasin (6, RN), Fitzpiers and Grace (11, WL); Festus, Bob, and Ann (7, TM) belong to this group but are treated farcically and satirically. The Eve figure fares no better with the passionate Satanic type, such as Cytherea Graye with Manston (1, DR),[53] Bathsheba with Boldwood (4, FMC), Paula with de Stancy (8, AL), Susan with Henchard (10, MC). Both Tess (Eve) and Jude (Adam) become victims of the purely animal Satan type, Alec (12, TU) and Arabella (13, JO), respectively.

While the courtships and marital ventures of both the passionate and inflammable Satan figures end in failure, a distinction exists between the motivations and attributes of the members of this group. For the passionate types, marriage would offer a necessary stabilization of their emotions, could they but take advantage of it, whereas the inflammable types are too irresponsible to fulfil the marital commitment.

Like Satan, the passionate type is created with desires which cannot be satisfied after the fall. He then withdraws into himself and becomes, as Henchard does, a lonely sufferer. The pre-existent love instinct, however, remains inside him as a repressed force that sooner or later

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[53] Manston stands as a prototype for both the passionate and the inflammable Satan figure.

must erupt. When it breaks out, the passion, so long inner-directed, cannot be controlled by reason, and turns into Henchard's "tigerish affection," an escape from the self. This, indeed, is a form of self-gratification--a possessiveness which, although it also lacks selflessness, is on a higher plane than the animal desire that equates love with mere physical satisfaction.

Here lies the fundamental distinction between the passionate and the inflammable type, for with the latter love exists only as a fleeting mating impulse. Unlike the passionate man or woman, the inflammable man or woman is incapable of true suffering, having not withdrawn into himself. Where the passionate type has a thwarted longing for interdependence and hence is capable of some feeling of responsibility toward the object of his love, the inflammable type exhibits utter irresponsibility and is "tossed like a cork hither and thither upon the crest of every fancy" (14, WB). The aura of romance which cloaks his irresponsibility is missing in the pure animalism of Alec and Arabella.

The distinction Hardy draws between these two types elicits compassion for Henchard and Eustacia but not for Troy and Felice. In Hardy's treatment, the passionate Satan figure suffers a tragic fall, whereas the inflammable figure, like Wildeve, receives poetic justice. The reason is much the same as the varying responses made to Milton's Satan brooding in Hell and to Satan seducing Eve. The one suffers from an excess of qualities which, in proper balance, would be virtues; the other lacks consciousness of his debased state and finds intellectual justification for his actions.

Both Hardy's Satanic types are unfit for marriage because both are victims of excess, a concept that Hardy, like Milton, owes to the Greek

idea of the golden mean. If, as in the passionate type, the biological urge is repressed, sooner or later the man who fails to take advantage of the means of expression afforded by the marital commitment will suffer self-destruction. Conversely, the opposite extreme of irresponsible indulgence of the same desire by the inflammable type, unless it finds its outlet in artistic creation, becomes equally destructive and dooms human relations in their most important aspect, marriage.

CHAPTER TWO

Adam and Eve exist in an apparently ideal state of mutual love and comfort. Enjoying perfect union of body and mind, they live according to the natural hierarchical order. Yet Adam is found wanting at the first test of his capacity as comforter or strengthener. As a result of his permissiveness, arising in excessive adoration, the wilful Eve strays from his side and the fall destroys the ideal union of the proto-parents. Both Adam and Eve know that they can never again attain the perfection of their pre-lapsarian relationship. Yet, to endure their post-lapsarian existence, they form a new union with a commitment in which Adam recognizes his responsibility to guide, and Eve her duty to obey, both promising to comfort each other. The joint responsibility forms, in essence, the basis of the marital commitment of the prayer book formulary.

The prototypes for Hardy's Adam and Eve figures in the later novels are Ambrose Graye, Edward Springrove, and Cytherea Graye (1, DR). Ambrose Graye stands for the pure idealist and dreamer whom life has taught the lesson of renunciation through disappointment in love. This frank and gentle man, too forgetful "of the wickedness of the world" (DR, p. 1), is broken when the passionate and "flawed" Cytherea Aldclyffe rejects him. He marries in later years because he feels "lonely and depressed" (p. 4), and remains a diffident husband and father until an accident terminates his drab existence and leaves his children, Cytherea and Owen, to fend for themselves. His legacy to Owen is the advice not to love "'"too blindly: blindly you will love if you love at all, but

a little care is still possible to a well-disciplined heart. May that heart be yours as it was not mine. . . . Cultivate the art of renunciation"!" (p. 13).

To Hardy's group of dreamers and disappointed idealists belong Henry Knight (3, PBE), Christopher Julian (5, HE), Clym Yeobright (6, RN), George Somerset (8, AL), Angel Clare (12, TU), and, partly, Jude Fawley (13, JO),[1] who, however, shares also the characteristics of Hardy's passionate types. The nature of these men is more intellectual than animal, but their reason, too, is controlled by emotion.

Edward Springrove possesses the intellectual qualities of this group and, in addition, the traits of the interfering protector. In Hardy's fair men of sense and feeling, emotions and reason are separated, although the emotions can gain ascendance over their reason at times. To the last-named group belong Dick Dewy (2, UGT), Stephen Smith (3, PBE), Swithin St. Cleeve (9, TT), and Donald Farfrae (10, MC). In the fair interfering protector the animal and intellectual tendencies are secondary to his moral tendency; his selflessness enables him to be the true comforter of the woman. Gabriel Oak (4, FMC), Diggory Venn (6, RN), John Loveday (7, TM), and Giles Winterborne (11, WL)[2] represent this type.

Hardy's Eve figure allows for a greater diversity and a less rigid

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[1] G. Hicks omits Somerset but includes Springrove and Smith in this group, "composed chiefly of men who began with hope and courage but learned to submit. . . . The type is the pattern for almost all the young men whose outward circumstances bear some resemblance to Hardy's own." Figures of Transition (New York, 1939), pp. 135-136.

[2] "Oak is more masterful, more confident than Giles; . . . and he is a less mysterious figure than Venn; . . . but all three men, as well as John Loveday, . . . are cast from the same mould." S.C.Chew, Thomas Hardy: Poet and Novelist (Bryn Mawr, 1921), p. 48.

schematization, although the traits of Cytherea Graye appear with varying shifts of emphasis in Hardy's subsequent Eve figures. The passionate/compliant Eve type appears in Cytherea Graye (1, DR), Elfride (3, PBE), Viviette (9, TT), and Tess (12, TU): in these women strong emotions are linked with a great need for male guidance and for self-immolation. Bathsheba (4, FMC) and Eustacia (6, RN)[3] are two passionate/independent women governed by strong emotions, who rebel against male dominance. Fancy (2, UGT), Thomasin (4, FMC), Ann (7, TM), and Grace (11, WL) stand for the sensible low-passioned girl, compliance being a character-trait of Thomasin and Grace, wilfulness of Fancy and Ann. Intellect is stronger than the emotions in the independent women, Ethelberta (5, HE), Paula (8, AL), and Sue (13, JO). Elizabeth-Jane (10, MC) and Marty (11, WL) each appears as the female variant of the selfless protector type.

Hardy's ingenues are peripheral characters and serve, by parallel and contrast, for the characterization of the main types in the Adam-Eve-Satan configuration. To this group belong Fanny Robin (4, FMC), Faith Julian and Picotee Chickerel (5, HE), Charlotte de Stancy (8, AL), Tabitha Lark (9, TT), and Liza-Lu Durbeyfield (12, TU). The weak-willed Picotee and Liza-Lu are younger and "purer" images of their sisters and become the charges of the dreamers, Christopher Julian and Angel Clare, respectively. Tess says to Angel, "'She [Liza-Lu] is so good and simple and pure. O, Angel--I wish you would marry her if you lose me. . . . If you would train her and teach her, Angel, and bring her

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[3] Viviette and Eustacia both figure as the passionate female Satanic type and, at the same time, as the comfort-requiring Eve.

up for your own self! . . . She has all the best of me without the bad of me!'" (12, TU, p. 503).

The qualities of Hardy's dreamer are summarized in the description of Edward Springrove that his father gives to Owen, Cytherea Graye's brother:

'You know, he seems not made for a town life exactly: he gets very queer over it sometimes. . . . I sometimes am afraid that he'll never get on--that he'll die poor and despised under the worst condition o' mind, a keen sense of having been passed in the race[4] by men whose brains are nothing to his own, all through seeing too far into things--being discontented with make-shifts--thinking o' perfection in things, and then sickened that there's no such thing as perfection. I shan't be sorry to see him marry, since it may settle him down and do him good.' (DR, pp. 146-147)

Springrove possesses also the Shelleyan attributes by which Hardy delineates his inflammable types, so as to palliate their irresponsibility, and his dreamers, so as to show the fastidiousness of their emotions:

But the indefinable helpmate to the remoter sides of himself still continued invisible. He grew older, and concluded that the ideas, or rather emotions, which possessed him on the subject, were probably too unreal ever to be found embodied in the flesh of a woman. Thereupon, he developed a plan of satisfying his dreams by wandering away to the heroines of poetical imagination, and took no further thought on the earthly realization of his formless desire. (p. 201)

The young architect's attitude to marriage is described by Owen in this way:

'He says that your true lover breathlessly finds himself engaged to a sweetheart, like a man who has caught something in the dark. He doesn't know whether it is a bat or a bird,[5] and takes it to the light when he is cool to learn what it is. He looks to see if she is the right age,[6] but right age or wrong age, he must consider her a prize. Sometime later he ponders whether she is the right kind of prize for him. Right kind or wrong kind--he has called her his, and must abide by it.' (p. 25)

Springrove, then, is not only "'a poet himself in a small way'" (p. 24)

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4 The idea seems to point forward to (13) JO.

5 This is the first appearance of Hardy's darkness, trap, and bird symbols.

6 Hardy develops this idea in (9) TT.

but also a man who has "'no nonsense in him'" (p. 21). Like all of Hardy's interfering protectors, he has roots in the soil and is, in Owen's words, "'a man of rather humble origin, it seems, who has made himself so far, I think he is the son of a farmer, or something of the kind. . . . As we come down the hill, we shall be continually meeting people going up'" (p. 23).

Arising in love at first sight, Springrove's initial attraction to Cytherea is physical; but the "higher tendencies" transmute the "inferior passions" into a worship of the "good" and the "beautiful" in the woman. Moreover, unlike the adoration displayed by Knight and Angel, Springrove's idealistic worship of his "vision" develops into a realistic sense of his responsibility to "comfort"[7] Eve, the "weaker vessel"[8]:

> Springrove had long since passed that peculiar line which lies across the course of falling in love--if, indeed, it may not be called the initial itself of the complete passion--a longing to cherish; when the woman is shifted in a man's mind from the region of mere admiration to the region of warm fellowship. At this assumption of her nature, she changes to him in tone, hue, and expression. All about the loved one that said 'She' before, says 'We' now. (p. 296)

He rescues Cytherea from Manston and allows time, a period over three years, to prove that his affection is "judicious" and stands the test of reality. The inference is that these lovers approach marriage

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[7] In the meaning of "strengthen," "aid," and "support."

[8] Hardy is consistent in this "Victorian" attitude to woman, which, of course, is of biblical origin. In Milton's dramatization of the human pair, Adam concurs with Raphael's injunction and states, "For well I understand in the prime end / Of Nature her th'inferior, in the mind / And inward Faculties, which most excel" (PL, VIII, 540-542). Darwin, too, takes this view: "We may also infer, from the law of the deviation from averages, so well illustrated by Mr. Galton in his work on the "Hereditary Genius," that if men are capable of a decided pre-eminence over women in many subjects, the average of mental power in man must be above that of woman." The Descent of Man, and Selection in Relation to Sex (New York, n.d.) 2nd rev. ed., p. 643.

"advisedly, . . . for the mutual society, help, and comfort, that the one ought to have of the other."[9]

The married couple returns to the country where Springrove manages the estate of the deceased Cytherea Aldclyffe. Thus, like Fancy (2, UGT) and Ann (7, TM), though unlike Grace (11, WL), the educated but rootless Cytherea Graye, in spite of having married "down," obtains the reward that Elizabeth-Jane (10, MC) will receive: "a promising haven from at least the grosser troubles of her life" (MC, p. 381).

The shepherd Gabriel Oak (4, FMC) represents Hardy's first complete delineation of the interfering protector and his true fallen Adam. The true Adam does nothing in excess. For him love means neither all-demanding possessiveness nor irresponsible casualness, but rather selfless cherishing and protection. He subjects his natural urges to neither repression nor over-indulgence, and when he undertakes marriage, he enters it not "lightly" or "wantonly" but rather "advisedly" and "soberly." Avoiding excess of any sort, he has at least a good chance of avoiding failure in marriage.

Gabriel[10] first sees Bathsheba admiring herself in a mirror (p. 4),[11] the second time "in a bird's-eye view, as Milton's Satan first saw Paradise" (p. 14).[12] An "intensely humane man" (p. 40),[13] he seems to

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[9] "Form of Solemnization of Matrimony," Book of Common Prayer. In 1874, Hardy wrote: "Love is a possible strength in an actual weakness. Marriage transforms a distraction into a support, the power of which should be and happily often is, in direct proportion to the degree of imbecility it supplants." (4, FMC, p. 27)

[10] The archangel Gabriel combats Satan's forces in Heaven, but fails to stop Satan's entry into Eden. Cf. PL, IV, 45 ff., 561-588.

[11] Elfride, too, like Eve admires her reflection in the water. (3, PBE, p. 316). Cf. PL, IV, 456 ff.

[12] Cf. PL, IV, 194-196.

[13] Gabriel is no unlettered rustic. Hardy includes in Gabriel's library a copy of Paradise Lost (p. 79).

possess in part that "rational liberty"[14] lost to Adam in consequence of the fall: Gabriel's "intellect and his emotions were clearly separated" (p. 3). He is not concerned with the niceties of theology--he yawns throughout the Nicene creed (p. 1); yet he is religious[15] in the sense that he goes to church, sings in the choir, derives comfort from prayer (pp. 173, 339, 342), and, accepting the simple rules of Christian conduct, shows "indifference to fate" (p. 44),[16] and clings "persistently to old habits and usages, simply because they were old" (p. 381).

Like Springrove with Cytherea, Gabriel looks up to the educated and "superior" Bathsheba.[17] Like Adam cautioning the self-willed Eve, Gabriel warns Bathsheba against the clever Troy: "'I cannot help begging you, miss, to have nothing to do with him. Listen to me this once,--only this once! . . . When he tries to talk to 'ee again, why not turn away . . . and when you see him coming one way, turn the other'" (p. 218). Since Bathsheba is his employer, he does not possess the authority to prevent her rash marriage to Troy. Nevertheless, he never deserts her in her need, though she twice attempts to send him away because she is irked by his interference.

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14 Cf. PL, IV, 194-196.

15 Hardy's journal entry for 1907 reads: "Religious, religion, is to be used . . . in its modern sense entirely, as being expressive of nobler feelings towards humanity and emotional goodness and greatness, the old meaning of the word--ceremony, or ritual--having perished, or nearly." Life, p. 332.

16 Michael advises Adam "to learn / True patience, and to temper joy with fear / And pious sorrow, equally inur'd / By moderation either state to bear, / Prosperous or adverse: so shalt thou lead / Safest thy life, and best prepar'd endure / Thy mortal passage when it comes" (PL, XI, 360-366).

17 Cf. PL, IX, 364 ff.

This traditional notion of man as the "comforter" Hardy expands into the notion of the "heroic neglected man" (7, TM, p. 347). Hardy shows selflessness even more strongly than in Gabriel Oak in the characterization of Diggory Venn (6, RN), John Loveday (7, TM), and Giles Winterborne (11, WL). Observing Bathsheba's follies, Gabriel "was troubled thereby. . . . That he was not beloved had hitherto been his great sorrow; that Bathsheba was getting into the toils was now a sorrow greater than the first, and one which nearly obscured it" (p. 215). Hardy adds the comment: "That is a noble though perhaps an unpromising love which not even the fear of breeding aversion in the bosom of the one beloved can deter from combating his or her errors" (p. 215).

Like Adam comforting the repentant Eve after the fall,[18] Gabriel does not fail to comfort the once wilful Bathsheba when she, a changed woman (p. 445), comes to her former bailiff, "bewildered . . . by the prospect of having to rely on her own resources again" (p. 452). Although the happy ending, as in (6) RN, may be a concession to public taste,[19] the affection between Bathsheba and Gabriel has been tried by time and misfortune. If, then, Bathsheba's marriage to Troy was undertaken "wantonly" and "unadvisedly," her second marriage is undeniably "judicious." Hardy explains:

> Theirs was that substantial affection which arises (if any arises at all) when the two who are thrown together begin first by knowing the rougher sides of each other's character, . . . the romance growing up in the interstices of a mass of hard prosaic reality. This good-fellowship . . . usually occurring through similarity of pursuits, is unfortunately seldom superadded to love between the sexes, because men and women associate, not in their labours, but in their pleasures merely. Where, however,

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[18] Cf. PL, X, 937 ff.

[19] P. D'Exideuil, The Human Pair in the Work of Thomas Hardy, trans. Felix W. Crosse (London, 1930), p. 127.

happy circumstance permits its development, the compounded feeling proves itself to be the only love which is strong as death--that love which many waters cannot quench, nor the floods drown, beside which the passion usually called by the name is evanescent as steam. (pp.456-457)[20]

Venn's courtship of Thomasin (6, RN) represents another courtship by service.[21] He comforts and serves her in a manner to elicit Eustacia's surprise: "What a strange sort of love, to be entirely free from that quality of selfishness which is frequently the chief constituent of the passion, and sometimes its only one!" (RN, p. 178). Although Thomasin married Wildeve, Venn stays at her side as her true comforter. When he sees that Wildeve is neglecting Thomasin because of Eustacia, he interferes in order to keep the husband at home.

In (7) TM Hardy enlarges the concept of male comfort and selflessness and joins the marriage theme with the theme of conflicting loyalties. Though the trumpet-major John Loveday loves the sweet, class-proud, self-controlled Ann Garland, he acts on behalf of his inflammable brother Bob. Loveday protects Ann from the advances of the "passionate" Festus, prevents Bob from rashly marrying an actress,[22] and arranges the marriage

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[20] The ideal relationship is presented in Milton's Paradise Lost in the delineation of the pre-lapsarian Adam and Eve. To Milton, as to Hardy, the primary purpose of marriage is "the fulfilling of conjugal love and helpfulness. . . . Which if it were so needful before the fall, when man was much more perfect in himself, how much more is it needful now against all the sorrows and casualties of this life, to have an intimate and speaking help, a ready and reviving associate in marriage?" "The Doctrine and Discipline of Divorce," Complete Poems and Major Prose, ed. Merritt Y. Hughes (New York, 1957), pp. 708-709. Subsequent references (DDD) will be to this edition.

Evelyn Hardy comments on "the wisdom of a marriage between those bound by a knowledge of common work" when quoting the above FMC passage. Thomas Hardy: A Critical Biography (London, 1954), p. 136.

[21] E. Westermarck comments on the ancient customs and mentions Jacob serving Laban for Leah and Rachel (Genesis 29. 21-30). A Short History of Marriage (New York, 1926), p. 158.

[22] Hardy's satirical treatment of love at first sight.

of the childhood friends Ann and Bob. Characteristically, Hardy's sympathy lies with the feudal way of life: John puts love of kin before personal attachment, and love of country before personal concerns; he dies in battle during the Napoleonic campaign.

Hardy, once more, illustrates in (7) TM that woman without the comfort of a male guardian will obey the promptings of her emotions and court her own mishap by choosing the lesser man. Ann prefers the superficial attractiveness of the sailor Bob to the sterling human qualities of his brother. Bob confesses to her: "'I swear that I never--never deliberately loved her [the actress]--for a long time together, that is: it was a sudden sort of thing, you know. But towards you--I have more or less honoured and respectfully loved you, off and on, all my life. There, that's true'" (TM, p. 193).

Bob, however, is not really a rootless adventurer. Hardy strongly implies that the sailor, once he is married, will settle down in the community and, like his father, become a miller. Both Ann and her mother, the widow Garland, marry "down" when they marry into this family of yeomanry stock, but both gain material security and roots. Bob's awareness that the girl belongs to "a higher sphere than his own" (pp. 186, 218, 297) presents no real impediment to the marriage,[23] for there exists no parental interference. In addition, the community assumes guardianship for the successful outcome of the marriage.

In (2) UGT, Hardy lays even greater stress on this aspect of the community's relationship to the marriage of individuals. The young

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[23] Hardy consistently exploits the "democratic" version of the Cinderella motif by reversing the role of the sexes. As he says in his journal, "Romanticism will exist in human nature as long as human nature itself exists. The point is (in imaginative literature) to adopt that form of romanticism which is the mood of the age." [1880]. Life, p. 147.

tranter Dick Dewy and the schoolmistress Fancy Day belong to a rural community. Their courtship is impeded by the temptation of a refined and easy life held out to Fancy by the educated vicar Maybold and by the rich farmer Shiner, and by some interference from Fancy's father in support of these suitors. Fancy's mother had been "'a teacher in a landed family's nursery, who was foolish enough [in her husband's estimation] to marry the keeper of the same establishment'" (UGT, p. 163). Like vicar Swancourt (3, PBE) and the timber-merchant George Melbury (11, WL), the rich game-keeper Geoffrey Day wants to prevent his only daughter from making the same "mistake" and plans to marry her above his own class. Day, Swancourt, and Melbury, indeed, are even drawn according to the same formula: each man is a widower who remarries to provide a mother for his only daughter. Geoffrey Day, however, is a sensible man, and Fancy, not the compliant Elfride or Grace. Her little ruse of pretending to be wasting away for love of Dick convinces the father that she ought to marry the poor tranter.

Dick Dewy, a quite ordinary young man (p. 5), is the oldest of tranter Reuben's five children. Reuben and his wife Anne are the only couple, with the exception of the Chickerels (5, HE) and the Durbeyfields (12, TU), to head a large family; Hardy shows little interest in depicting successful marriages--with the exception of the Dewys' marriage--contracted, according to the marriage vows, "for the increase of mankind."[24] Child-bearing, in Hardy's view, is a natural function but not the primary purpose of marriage. His concern lies with showing the consequences

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[24] For Milton and, it seems, for Hardy, the primary purpose of marriage is companionship and not procreation: "God in the first ordaining of marriage taught us to what end he did it, in words expressly implying the apt and cheerful conversation of man with woman, to comfort and refresh him against the evil of solitary life, not mentioning the purpose of generation till afterwards, as being but a secondary end in dignity, though not in necessity" (DDD, p. 703).

attending man's fall when propagation, indeed, has become a curse. For Ethelberta, the responsibility for the material welfare of brothers and sisters contributes to her frustration; for Tess, to her destruction. Henchard's ambition is hampered by wife and child. The illegitimate begetting of children leads to certain disaster for women (1, DR; 4, FMC; 9, TT; 12, TU; 12, JO); none of these belongs to a stable community. The relationship of parents and children, too, can represent yet another curse of the human lot. Submission to parental rule when the parents fail to provide responsible guidance plunges the woman into further misery. Apart from these issues, however, Hardy shows little direct concern with the parental generation,[25] where the interests of the individual as a family unit and the larger interests of the community coincide and are interdependent.

In UGT, the lives and attitudes of the older generation in the community lend depth and perspective to the mating play of the young. Indeed, out of their choric background the warning "Remember Adam's Fall" reverberates through all of Hardy's novels. For the members of the Mellstock choir, this hymn and its refrain, "Give thanks to God alway" (UGT, p. 27), is still devoid of the tragic irony Hardy attaches to it in his subsequent novels.

The attitude to marriage of the older generation strikes the young Dick Dewy, romantically infatuated with Fancy Day, as extremely prosaic:

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[25] "Age did not interest him [Hardy]. His older characters are perfunctory, mere pawns, of interest only by virtue of their being somebody's father or aunt or mother, as the case may be." D. Hawkins, Thomas Hardy (London, 1950), p. 64. For further discussion of Hardy's treatment of parents, see Chapter Three.

> Dick wondered how it was that when people were married they could be so blind to romance; and was quite certain . . . he and she [Fancy] would never be so dreadfully practical and undemonstrative of the Passion as his father and mother were. The most extraordinary thing was that all the fathers and mothers he knew were just as undemonstrative as his own. (p. 61) [26]

Thus, through Dick, the naive hero, Hardy brings out the discrepancy between infatuation and fulfilment in the institution of marriage, when family and community interests, responsibilities and duties, are superimposed on the love interest. The provision of sustenance and shelter for the progeny and hospitality and fellowship for kin and neighbours engages the wife in minute household duties which merge with the larger concerns of the husband, the winner of the daily bread.

The sharing of food, of course, stands as a symbol of affection, while music stands for the spiritual essence of love. When Hardy combines both, the joint symbol expresses those bonds of interdependence which link together the human community in its post-lapsarian state. So, too, from the propinquity of the courting dance [27] emerge these substantial bonds which turn a fleeting impulse into a lasting commitment. During the Christmas entertainment of the Dewys, Fancy dances with Dick, finding herself "now held so closely that Dick and she were practically one person" (p. 54). Meanwhile, Dick's parents, concerned with their duties as hosts,

> might have been observed standing in an unobtrusive corner in mysterious closeness to each other, a just perceptible current of intelligence passing from each to each, which had apparently no relation whatever to

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[26] D'Exideuil uses the quotation to make a similar point. The Human Pair, p. 129. He also comments on Hardy's view of marriage as the effacement of the individual. P. 121.

[27] Dancing is a recurrent metaphor in Hardy's novels; for example, Eustacia's and Wildeve's moonlight dance in (6) RN, p. 309, and, especially, the drunken revelry of the rustics in (12) TU, pp.78-79. For a parallel to the scene, see PL, XI, 585-592. H. Westermarck comments on the significance of dancing as a marriage rite. A Short History of Marriage, p. 227.

the conversation of their guests, but much to their sustenance. A conclusion of some kind having at length been drawn, the palpable confederacy of man and wife was once more obliterated. (pp. 55-56)

Dick's father exemplifies the attitude of the parent generation that has outgrown romantic love and settled down, "advisedly" and "soberly," to the business of life. A man of shrewd common sense, Dewy voices the time-honoured misogynistic sentiments of one taught by experience "that the uncertain phenomenon of love, as it existed in other people, was not a groundwork upon which a single action of his own life could be founded" (p. 95). Comfortably settled in wedlock, he gives his son advice which implies that marriage is merely one aspect of the individual's communal life: "'When you've made up your mind to marry, take the first respectable body that comes to hand--she's as good as any other; they be all alike in the groundwork: 'tis only in the flourishes there's a difference'" (p. 112).[28]

Like the adoring Adam before the fall, Dick is as yet in the state of adoration. Framed by candle-light in the window, Fancy appears

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[28] In Hardy's last novel (14, WB), the painter Somers repeats the statement to the inflammable Pierston: "'When you have decided to marry, take the first nice woman you meet. They are all alike'" (WB, p. 117).

In discussing the social sense, which includes sympathy and which is distinct from and higher than man's mating instincts, Darwin comments that "actions are regarded by savages . . . as good or bad, solely as they obviously affect the welfare of the tribe--not that of the species, nor that of an individual member of the tribe." This may be regarded as proof that man's so-called moral sense is aboriginally derived from the social instincts, for both relate at first exclusively to the community." The Descent of Man, p. 135. He also states that "those communities, which included the greatest number of the most sympathetic members, would flourish best and rear the greatest number of offspring." (p. 121.

to him as a "spiritual vision" (p. 30).[29] His attitude prompts the comment from Reuben, the fallen Adam, "'"There's a delusion for thee!"'" (p. 74).[30]

Characteristically, Fancy finds "meat and drink" in praise.[31]

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29 This symbolism, found already in (1) DR (p. 33), occurs in virtually each novel. H.C.Duffin comments that Fancy appears as "a vision of beauty that makes an anti-climax of the minx-like character of the young woman as it presently develops." Thomas Hardy: A Study of the Wessex Novels, the Poems and the Dynasts (Manchester, 1937), p. 5.

B. De Casseres' observation on Hardy's attitude to women enlarges upon the meaning: "Woman is the supreme illusion. She beckons on to a divine world, and in trying to attain it men waste their lives and build the house of pain." Forty Immortals (New York, 1926), p. 46.

Not quite in the same tenor, A.J.Guerard comments on the "pathological peeping habits" of Hardy's heroes. "What it chiefly suggests, however, is a vision of an unaggressive tendency to live in the imagination only and a long preoccupation with lonely withdrawal." Thomas Hardy: The Novels and Stories (Cambridge, Mass., 1949), p. 116.

There may be in Hardy's window symbolism some allusion to the "incarcerated female." This would with nice irony convey the woman's situation. Reuben's description of Leaf's mother, "'Every morning I see her eyes mooning out through the panes of glass like a pot-sick winder-flower'" (UGT, p. 77), has echoes of Tennyson's "Mariana." On the whole, however, Hardy seems to prefer the caged bird image (cf. Dickens' bird cage emblem in Bleak House) to stand for the spirit fettered by the flesh and by environment. Hardy's journal entry for May 28, 1885, reads: "Hurry, speech, laughters, moans, cries of little children. The people in this tragedy laugh, sing, smoke, . . . and yet are playing their parts in the tragedy just the same. . . . All are caged birds; the only difference lies in the size of the cage. This too is part of the tragedy." Life, p. 171.

30 Adam confesses to Raphael: "Yet when I approach / Her loveliness, so absolute she seems / And in herself complete, so well to know / Her own, that what she will to do or say, / Seems wisest, virtuousest, discreetest, best" (PL, VIII, 546-550).

Reuben's comment seems to reflect Raphael's admonition: "For, what admir'st thou, what transports thee so,/ An outside? fair no doubt, and worthy well / Thy cherishing, thy honoring, and thy love, / Not thy subjection" (PL, VIII, 567-570).

31 There may be, of course, also a practical motive to Hardy's traditional presentation of woman as vain and fickle. "Nothing influences the sale of a novel so well as the exploitation of some popular preconception, especially when converted to vulgar amusement: 'feminine inconsistency' is a popular preconception so converted." L.S.Garrett, "The Essence of Hardyism," The Monthly Review, XXVII (June, 1907), p. 63.

As Hardy points out, contrary to male idealization, woman is neither a "vision" nor a "bunch of sweets" (p. 121), but a creature of flesh and blood with all the attending frailties of the sex that call for man's "comfort." Not "wisdom," as Adam learned too late, but a certain devious, practical reasoning underlies Eve's constitutional weakness. Was Fancy "thinking--of her lover Dick Dewy? Not precisely. Of how weary she was of living alone; . . . that it was far better to be married to anybody" (p. 179).

The marriage of the young lovers begins with a lie.[32] The infatuated Dick knows nothing of the girl's motives and of her near-acceptance of Maybold's tempting proposal during her engagement to Dick. The community, however, stands as guardian for this marriage, which has for its purpose the fulfilment of the needs of this community.[33] These needs are procreation and fellowship in the "defence and salvation of the body by daily bread [which] is still a study, a religion, and a desire" (4, FMC, p. 165). The material welfare, the stability, and the example and precept furnished by the community's allegiance to the old ways of life and conduct "simply because they are old" ensure a continuation of individual and, by extension, communal fellowship long after the romance and physical attraction of courtship have disappeared.

To show this interdependence of man and community, Hardy uses

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[32] H. Child, Thomas Hardy (New York, 1916), p. 54. Chew agrees that Hardy notes this fact with bitterness. Thomas Hardy, p. 34.

[33] Hardy shows that "to live naturally is to live in continuity with one's whole biological and geographical environment." J. Holloway, The Victorian Sage: Studies in Argument (London, 1953), p. 281.

the tree image, one that recurs in every novel.[34] He concludes his second novel by giving a graphic description of human kinship, the mainstay of humanity in its post-lapsarian state, of which marriage is an integral state. Clearly, Hardy recalls that Adam and Eve, having tasted the fruit of the Tree of Knowledge, sought refuge under

> The Figtree, not that kind for Fruit renown'd,
> But such as at this day . . . . . .
> . . . . . spreads her Arms
> Branching so broad and long, that in the ground
> The bended Twigs take root, and Daughters grow
> About the Mother Tree, a Pillar'd shade
> High overarch't, and echoing Walks between;
> There oft the Indian herdsman shunning heat
> Shelters in cool, and tends his pasturing Herds
> At Loopholes cut through thickest shade. (PL, IX, 1101-1110)

Significantly, the marriage festivities of Fancy and Dick are described as taking place under an ancient beech-tree,

> horizontally of enormous extent, though having no great pretensions to height. Many hundred of birds had been born amidst the boughs of this single tree; tribes of rabbits and hares had nibbled at its bark from year to year; quaint tufts of fungi had sprung from the cavities of its forks; and countless families of moles and earthworms had crept about its roots. Beneath and beyond its shade spread a carefully-tended grass-plot, its purpose being to supply a healthy exercise-ground for young chicken and pheasants; the hens, their mothers, being enclosed in coops placed upon the same green flooring. (p. 206)

Yet the old hierarchy of man and woman and their respective roles in marriage and society are threatened by a new order of life. "Intrusive feminine voices" (p. 41) disrupt the harmony of the male choir. The educated Fancy plays the mechanical instrument which replaces the living

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[34] In (1) DR, Cytherea Graye surveys the havoc caused by the storm that precedes her marriage to Manston and comments, "'I never could have believed it possible . . . that trees would bend so far out of their true positions without breaking. . . . Or that I could so exactly have imitated them'" (DR, p. 269).

Hardy's journal, under November 20, 1880, has the following entry: "Discover for how many years, and on how many occasions, the organism, Society, has been standing, lying, etc., in varied positions, as if it were a tree or a man hit by vicissitudes." Life, p. 146.

human voice altogether. The organ is introduced by the advocate of new religious observances, the intellectual vicar Maybold,[35] and by the materialistic Shiner, the rich farmer who dislikes music. Apparently, Hardy eyes with misgiving woman's education and emancipation, a development coincident with the new social and economic order.[36] Although education prepares her for a better partnership with man, her intellectual development conflicts with her natural role of childbearer; it may also impose on her a leadership in marriage and society which her constitution, as both Milton and Hardy show in their respective studies of Eve, renders her unfit to assume. This Hardy makes explicit:

> Now this had never happened before within the memory of man. The girls, like the rest of the congregation, had always been humble and respectful followers of the gallery; . . . having no will, union, power, or proclivity except it was given them from the established choir enthroned above them. . . .
>
> 'Shall anything saucier be found than united 'ooman?' Mr. Spinks murmured. . . .
>
> 'Really, I think we useless ones had better march out of church, fiddles and all!' said Mr. Spinks, with a laugh which, to a stranger, would have sounded mild and real. Only the initiated body of men he addressed could understand the horrible bitterness of irony that lurked under the quiet words 'useless ones', and the ghastliness of the laughter apparently so natural. (pp. 41-42)

The emancipated Tabitha Lark, the one-time village organ player, becomes the mate of the modern, intellectual Swithin, who fails to comfort the vulnerable Viviette (9, TT). Hardy's irony goes unconcealed

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[35] D. Brown considers Maybold the intruder whose appearance initiates the dissolving of the Mellstock choir. "The old, stable order is passing from agricultural life: this is the impression made so vivid by the fate of the choir." Thomas Hardy (London, 1954), p. 45.

[36] "The two struggles, the social and the feminine, involve the question of marriage, for Hardy never envisaged a woman strong enough to stand alone without the support of marriage." Evelyn Hardy, p. 149. See also D'Exideuil, p. 130.

in his comment on Swithin's second choice: "Tabitha had left Welland . . . and had studied music with great success in London. . . . She played at concerts, oratorios--had, in short, joined the phalanx of Wonderful Women who had resolved to eclipse masculine genius altogether, and humiliate the brutal sex to the dust" (TT, pp. 306-307).

Indeed, the intellectual and independent Ethelberta (5, HE) and Paula (8, AL) represent preliminary sketches for Hardy's definitive rendering of the modern Eve in her relationship to marriage and society, Sue Bridehead (13, JO).[37] Paula Power, in (8) AL, the orphaned daughter of a rich railway contractor, represents, "in fact, emphatically a modern type of maidenhood" (p. 15). Like Elizabeth-Jane (10, MC), she is "severe and uncompromising . . . in her judgment on morals'" (p. 207); with her, "the habit of self-repression at any new emotional impact was instinctive" (p. 246). Boyish and "Ariel-like," she, like Sue, holds "'advanced views on social and other matters; and in those on the higher education of women she is very strong'" (p. 192). For the same reason that Sue Bridehead refuses the marriage rites, Paula refuses baptism: it is a rite she cannot believe in.[38]

Paula is courted by the middle-class architect George Somerset, whose "too dominant speculative activity" (p. 5) marks his affinity with Knight (3, PBE) and Hardy's other dreamer types. Somerset has "a heart susceptible to beauty of all kinds,--in woman, in art, and in inanimate nature" (AL, p. 4). When the Mephistophelean Dare and de Stancy blacken

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[37] In a letter, however, Hardy says, "Sue is a type of woman which has always had an attraction for me, but the difficulty of drawing the type has kept me from attempting it till now." [November 20, 1895]. Life, p. 272.

[38] A. McDowall, Thomas Hardy (London, 1931), p. 104.

the young architect's character and Paula therefore rejects his proposal of marriage, Somerset takes it upon himself "to learn the sad science of renunciation, which everybody has to learn in his degree--either rebelling throughout the lesson or . . . taking to it kindly by force of judgment" (pp. 367-368).

Somerset's generous affection is that of a devoted lover and friend (pp. 260, 276). In contrast to de Stancy's passion, Somerset's love is so imaginative "that he hardly knew a single feature of her [Paula's] countenance well enough to remember it in her absence" (p. 98). He shows deference to Paula's superiority, "physical, spiritual, or social" (p. 308), and, "though he could picture her as queening it over him, as avowing her love for him unreservedly, even as compromising herself for him, he could not see her in a state of domesticity with him" (p. 303). Somerset's chivalric acquiescence[39] in Paula's whim to keep their courtship secret during the trial period of their affection ends almost in their permanent separation. Paula's travels in Europe offer an opportunity to Dare and de Stancy, supported by Paula's uncle, to practise their deception. Although for once Somerset forgoes his passivity and follows in pursuit of Paula, she almost marries de Stancy. Chance, however, reveals to Paula the duplicity of the pair, and, repentantly, she seeks out Somerset to make amends and offer herself in marriage.

In this novel Hardy allegorizes marriage as partnership to stress

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[39] "If medieval courtly love was a saving veneer which concealed wholesale adultery, . . . we are tempted to look on the attitude toward women in Victorian popular fiction as chivalric idealization which had no saving fleshly grace or excuse. Paula is a good example." Guerard, p. 25n.

the fact that the new industrial and monied aristocracy ought to reject any alliance, despite its romantic appeal, with the debased and obsolete traditions of the old titled nobility. Rather, it ought to rely on the solid middle-class culture for the birth of the "'"modern spirit" . . . representing neither the senses and understanding, nor the heart and imagination; but what a finished writer[40] calls the "imaginative reason"'" (p. 481). That the woman is the stronger in this modern alliance of mutual interests, however, may suggest Hardy's misgivings as to its successful outcome.

Hardy, then, rejects physical passion as a basis for marriage, and procreation as its primary purpose. Instead, like Milton, he stresses partnership as its foundation, when affection, common interests,[41] and labours, as well as favourable material conditions, safeguard the union of suitable temperaments. He implies a successful outcome to the central marriage when, in (1) DR, he pairs the passionate/dependent girl with the dreamer/protector; then, in (4) FMC, the protector with the passionate/independent girl, who comes to admit her dependence on the male; and, in (6) RN, the sensible/dependent girl with the protector: in each case the man provides leadership and comfort. Each instance, also, represents a second marriage for the woman, whose judgment patently erred in the choice of her first partner. Moreover, in each case the rural community, embodying the old traditions which regulate human conduct, acts as guardian for the undertaking. Even more strongly Hardy stresses the importance of the community in (2) UGT, where he

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[40] The allusion is to Matthew Arnold. See Hardy's journal for January, 1881, Life, p. 147.

[41] See D'Exideuil, p. 127.

pairs the sensible/wilful girl with the man of feeling; so, too, in (7) TM, where the sensible/wilful girl marries the inflammable man.

Hardy suggests also that in a rural environment the educated, wilful woman not only upsets, as do her uneducated sisters, the rational life of the individual male, but also interferes with the male loyalties of feudal traditions and endangers her own place in the community. In the urban, "unnatural" setting, the woman assumes the leadership but admits her insufficiency when Hardy pairs the intellectual/independent girl with the dreamer to suit his allegory (8, AL). The success of such a union represents an exception in Hardy's treatment of courtship and marriage.

The marriage of Farfrae and Elizabeth-Jane (10, MC) represents Hardy's most explicit statement on marriage undertaken "advisedly" by two suitable temperaments and in the full understanding of mutual responsibilities. In Farfrae, the man of sense and feeling, the emotional and the "commercial" strands are separate. As in Oak (4, FMC), "those contrasts could be seen intertwisted, yet not mingling" (MC, p. 183). For a while, Lucetta's attractions prove stronger than Farfrae's "rational liberty." Hardy calls Lucetta's marriage to Farfrae the union of "a bee and a butterfly" (p. 271), Lucetta's contribution being idleness, acquiescence, and adoration of the husband. When Farfrae marries a second time, this marriage, though based on an initial physical attraction, grows into the pursuit of common labours and interests. Elizabeth-Jane is not only "pleasing, thrifty, and satisfactory in every way" (p. 181), but is also aware that "marriage was as a rule no dancing matter" (p. 375).

Moreover, Elizabeth-Jane rejects the mechanical adherence to rules

that regulate human relations, just as she refuses to share Lucetta's preoccupation with clothes[42] and Henchard's concern with her change of name. Seemingly, her illegitimacy symbolizes her exclusion from the fellowship of those who follow "orthodox" social principles. Henchard, by breaking his marriage vows to Susan, "had quitted the ways of vulgar men, without light to guide him onaa better way" (p. 131). He still lacks any understanding of human commitment when he re-marries her out of a sense of "mechanical rightness" (p. 93). A similar taint of mechanical rightness characterizes the church which remarries him as it marries Lucetta, although an impediment exists in both marriages. In contrast, Elizabeth-Jane applies her own concept of "respectability" to her code of behaviour, a code which embodies the basic Christian ethics of mutual responsibility and selflessness.[43] Thus the girl nurses the ill Henchard, stands by Lucetta's side during the skimmity ride, and tries, unavailingly, to protect Lucetta from its fatal effects. All

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[42] On July 8, 1888, Hardy wrote in his journal: "A service at St. Mary Abbots, Kensington. The red plumes and ribbon in two stylish girls' hats in the foreground match the red robes of the persons round Christ on the Cross in the east window. The pale crucified figure rises up from a parterre of London bonnets and artificial hair-coils. . . . When the congregation rises there is a rustling of silks like that of the Devils' wings in Paradise Lost. Every woman then, even if she had forgotten it before, has a single thought to the folds of her clothes. . . ." Life, pp. 210-211. Hardy's allusion is to the council of Satan's fallen angels. Cf. PL, I, 759 ff.

[43] On August 5, 1880, Hardy and his wife visited Honfleur where "they came upon a Calvary tottering to its fall; and as it rocked in the wind like a ship's mast Hardy thought that the crudely painted figure of Christ upon it seemed to writhe and cry in the twilight: 'Yes, Yes! I agree that this travesty of me and my doctrines should totter and overturn in this modern world!'" Life, p. 139. Ten years later (1890) Hardy wrote: "'Altruism, or The Golden Rule, or whatever "Love your Neighbour as Yourself" may be called, will ultimately be brought about I think by the pain we see in others reacting on ourselves as if we and they were a part of one body.'" Life, p. 224.

this she does even though she has suffered from selfish treatment by both Henchard and Lucetta. Hardy says about Elizabeth, who served in the Casterbridge inn "to pay her way": "If there was one good thing more than another which characterized this single-hearted girl it was a willingness to sacrifice her personal comfort and dignity to the common weal" (p. 49).

Learning, the pursuit of the enlargement of mind, leads her not to emancipation from the "brutal sex" but to an understanding of her traditional place in marriage and society, that of a comforter in her own right. Hence marriage need not end in the "stale familiarity" (p. 3), where an uneducated woman like Susan "enjoyed no society whatever from [Henchard's] presence" (p. 2), the condition which initiated Henchard's tragedy.

Because Hardy's "advised" marriage is based on the same principle of human kinship that should bind together the whole community, it goes beyond the commitment between two individuals, in Adam's words, to

> . . . . . strive
> In offices of Love, how we may light'n
> Each other's burden in our share of woe;
> Since this day's Death denounc't, if aught I see,
> Will prove no sudden, but a slow-pac't evil,
> A long day's dying to augment our pain,
> And to our Seed (O hapless Seed!) deriv'd. (PL, X, 958-965)

Yet, in man's post-lapsarian state the actual workings of human kinship, partly through the neglect of the rules of human interdependence, fall far below the ideal. Hence, Hardy does not deny that marriage built on these principles of unselfish commitment to mutual responsibilities could serve as a remedy against man's isolation in a world where "happiness [is] but the occasional episode in a general drama of pain" (p. 386).

In (1) DR appears another prototype of major importance, the guardian or father figure[1] whose superior male reason fails to guide the woman, the "vessel of emotions" (11, WL, p. 65; 12, TU, pp. 13, 371), search for an advisable marriage. In this novel, Cytherea Graye (Eve) finds comfort from Edward Springrove (Adam) and marries him after the defeat of Aeneas Manston (Satan). In the process, however, the guidance Cytherea receives from her "natural guardian" (DR, p. 297), her brother Owen, brings her close to disaster.

Manston's "wanton" temptation and his endeavour to gain mastery over Cytherea and marry her find support from his mother, Cytherea Aldclyffe, and from the girl's impecunious brother, Owen. Unaware of the real motives of mother and son, and impelled by poverty, Owen uses his influence over Cytherea to promote the marriage plans conceived by the mother and executed by the son.

In extending the parallel to Milton's treatment of the fall, Hardy shows how in the post-lapsarian world the guardians of the unmarried woman act in behalf of Satan, Mammon,[2] and Belial,[3] as it were, those

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[1] In some novels the role of the father figure is filled by an older woman. Though these female guardians display the same weaknesses which so often lead the male guardians astray, their errors of judgment are to some extent mitigated by the very infirmities of their sex. Mrs. Yeobright (6, RN) is a case in point.

[2] Mammon and his fallen angels build Pandemonium, the city of gold, in counterfeit of Heaven. PL, I, 678 ff.

[3] Belial, the master of deceit, "seem'd / For dignity compos'd and high exploit:/ But all was false and hollow; though his Tongue / Dropp't Manna, and could make the worse appear / The better reason, to perplex and dash / Maturest Counsels" (PL, II, 110-115).

forces of deception that forever attempt to destroy man's precarious happiness. Deceived themselves and deceiving their charges, the guardians worship these false gods[4] and corrupt the word "advisedly" as to marriage by making it stand for social advancement, conciliation of public opinion, and accomplishment of their own selfish ends. In addition to the destructive force of physical passion and woman's constitutional weakness of sex and temperament,[5] these environmental or circumstantial pressures, which were non-existent in her pre-lapsarian condition, represent Eve's curse in a post-lapsarian world.

The fallen Eve thus struggles to fulfill her duty of obedience, due, in her pre-lapsarian state, to one man,[6] but now owed to a body of men. She strives to enlarge the love impulse, which is naturally directed toward a single object, into social love[7] or human charity.[8] Yet society, as it were the parent, disregards the necessity of a mutual interdependence.

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4 Satan and his fallen angels "wand'ring o'er the Earth,/ Through God's high sufferance for the trial of man,/ By falsities and lies the greatest part / Of Mankind they corrupted" (PL, I, 365-368).

5 "'Circumstance' usually means Man." H. Child, Thomas Hardy (New York, 1916), pp. 52-53.

6 Eve's commitment to Adam: "My Author and Disposer, what thou bidd'st / Unargu'd I obey; so God ordains,/ God is thy Law, thou mine: to know no more / Is woman's happiest knowledge and her praise" (PL, IV, 635-638).

7 Darwin comments that "the social instincts, which no doubt were acquired by man as by the lower animals for the good of the community, will from the first have given to him some wish to aid his fellows, some feeling of sympathy, and have compelled him to regard their approbation and disapprobation." The Descent of Man, and Selection in Relation to Sex (New York, n.d.), 2nd rev. ed., p. 141.

8 Adam receives this command as guidance for his post-lapsarian conduct: "Only add / Deeds to thy knowledge answerable, add Faith,/ Add Virtue, Patience, Temperance, add Love,/ By name to come call'd Charity, the soul / Of all the rest" (PL, XII, 581-585).

Thus the parent imposes false values on the individual, punishes him for transgressing them, and neglects his duty of guidance,[9] the corollary of obedience.

The plot of (1) DR establishes the pattern for Hardy's subsequent treatment of this theme. Cytherea Graye is a passionate and compliant girl. This compliance necessitates her dependence on male comfort and guidance and makes her an easy victim of environmental pressures. Hardy emphasizes this point by subjecting his obedient woman to strong parental dominance: Elfride is subjected to her father's interference (3, PBE); Thomasin, to her aunt's (6, RN); Viviette, to her brother's (9, TT); Grace, to her father's (11, WL); and Tess, to her mother's (12, TU). Hardy's independent and wilful women are subject to little or no parental interference, a state of affairs that, in Hardy's presentation, is equally fraught with ill consequences: the orphans Bathsheba (4, FMC) and Paula (8, AL); Sue, a child of divorced parents, (13, JO); and the completely independent Ethelberta, although she has parents (5, HE). Towards the motherless Fancy (2, UGT) and the fatherless Ann (7, TM) the community fulfills its role as guardian. Elizabeth-Jane (10, MC) and Marty South (11, WL), both idealized figures, play the part Hardy usually gives his self-sufficient male protectors, one drawing her strength and "judicious reason" from self-education, the other from the

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[9] "The regardlessness of the universe towards that which has tragically come to consciousness within it is now seen miniatured in the regardlessness of society towards the individual. Men collectively and for their material ease have decreed ordinances against which they see with complacency individuals break themselves and bleed; and to these ordinances they have baselessly ascribed supernatural sanction. . . . And of society's disregard of what is valuable in an individual other individuals are constantly the instruments." J.I.M.Stewart, Eight Modern Writers (Oxford, 1963), pp. 42-43.

soil. Both serve to show that a woman's role ought to be one neither of blind obedience nor of wilful independence, but, rather, of a comforter in her own right, whether to the husband or to the human community.

Cytherea Graye is an orphan and hence under the guardianship of her brother Owen, her senior by a year. Like so many of Hardy's parents, the dreamer Ambrose Graye neglected to provide for his son and daughter, and on his death Owen and Cytherea are reduced to poverty. While Owen finds employment in an architect's office, the educated Cytherea becomes the maid and companion of her father's erstwhile love, Cytherea Aldclyffe.

The older woman lives with the sense of guilt for having abandoned in youth her illegitimate child, Manston. In atonement, she seeks out Manston, appoints him steward of her estate, and plans to make Cytherea Graye his wife.[10] In the manner of Henchard (10, MC), and Melbury (11, WL), to satisfy her own emotional needs, she tries to separate the girl from her lover since he represents an obstacle to her marriage plans. So as to blacken Springrove's character in Cytherea's eyes, Cytherea Aldclyffe exploits Springrove's former engagement to his cousin Adelaide Hinton (DR, p. 132), then falsely tells Springrove that Cytherea loves Manston (pp. 227-229). In addition, she exerts financial pressure on her tenant, Springrove's father, whose neglect had brought about the destruction of several buildings by fire; furthermore, the father had also neglected to re-insure them, a parental act of omission that makes Edward's predicament very similar to Giles's (11, WL).

Although Cytherea Graye resists all these pressures and Manston's

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[10] A.J.Guerard sees Miss Aldclyffe's action as an attempt to relive her own unsuccessful romance with the girl's father and, at the same time, like Dickens' Miss Havisham, to revenge herself on life. Thomas Hardy: The Novels and Stories (Cambridge, Mass., 1949), pp. 103-104.

attractions, she consents to marry Manston when Owen falls ill. Manston, moreover, proceeds to ingratiate himself with Cytherea's ill and needy brother by "kindness" and "concern" over his material welfare. Deceived by Manston's "concern," Cytherea listens to his mother's representations: "'Why are you so obstinate then? Why do you selfishly bar the clear, honourable, and only sisterly path which leads out of this difficulty?'" (p. 252). Owen's argument is no less persuasive: "'Can't you love him [Manston]? Why not? Try, for he is a good and not only that, but a cultured man. Think of the weary and laborious future that awaits you if you continue for life in your present position, and do you see any way of escape from it except by marriage? I don't'" (p. 258). Nobody tells Cytherea, as Gabriel will tell Bathsheba, "'The real sin . . . lies in thinking of ever wedding wi' a man you don't love honest and true'" (4, FMC, p. 409), a point Hardy consistently makes in his novels, especially in (13) JO. Hence Cytherea turns for comfort and guidance to religion, so far as she understands it.

Clearly, woman's constitutional weakness, a lack of "judicious reason," makes her dependent on male authority, be it that of the family, society, or church, for the explication not only of the marriage vows, but also of the words "duty" and "common sense." Hardy seems to be pointing out that woman will seek emotional satisfaction in self-sacrifice[11] when the false rules of conduct imposed upon her by the

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[11] As Darwin explains, "Woman seems to differ from man in mental disposition, chiefly in her greater tenderness and less selfishness; . . . Woman, owing to her maternal instincts, displays these qualities toward her infant in an eminent degree; therefore it is likely that she would often extend them toward her fellow-creatures. Man is the rival of other men; he delights in competition, and this leads to ambition which passes too easily into selfishness. These latter qualities seem to be his natural and unfortunate birthright." The Descent of Man, pp. 642-643.

father figure not only thwart her natural need for fulfilment but also create in her a sense of guilt for desiring this fulfilment. The more passionate the woman, the greater her need for irrational self-immolation under environmental pressures, a self-immolation which differs from the judicious unselfishness of Elizabeth-Jane (10, MC) and Marty (11, WL) as blind passion differs from "judicious love." The self-sacrifice, however irrational, still places the woman higher on the moral scale than her guardians who, for their own selfish ends, encourage in her the unreasoned adherence to the rules of "Christian" conduct. In Hardy's view,

> The moral compensation for all a woman's petty cleverness under thriving conditions is the real nobility that lies in her extreme foolishness at these other times; her sheer inability to be simply just, her exercise of an illogical power entirely denied to men in general--the power not only of kissing, but of delighting to kiss the rod by a punctilious observance of the self-immolating doctrines in the Sermon on the Mount. (DR, p. 240)

Cytherea Graye, then, perseveres in her duties "with a wayward pleasure in giving herself misery, as was her wont" (p. 137).[12] She feels as though she is drifting "in a boat without oars" (p. 255),[13] and tries to reason herself into believing that her marriage to Manston will be an "advised" undertaking. Characteristically, she presents as her own the arguments put forward by her guardians, that she is

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[12] Cytherea Graye offers "an astonishing example of feminine masochism, or self-immolation, a characteristic of Hardy's heroines even in his mature prose." Evelyn Hardy, Thomas Hardy: A Critical Biography (London, 1954), p. 102.

[13] Earlier in the book, Hardy describes an outing where Springrove mans the oars and Cytherea steers an erratic course. The boat image, in connection with Satan, occurs frequently in PL, notably in I, 204-208, and IX, 513-516.

a homeless dependent; and what did practical wisdom tell her to do under such desperate circumstances? To provide herself with some place of refuge from poverty, and with means to aid her brother Owen. This was to be Mr. Manston's wife.

She did not love him.

But what was love without a home? Misery. What was a home without love? Alas, not much; but still a kind of home.

'Yes, . . . I am urged by my common sense to marry Mr. Manston. . . .

By a slight sacrifice here she could give happiness to at least two hearts. . . . She would do good to two men whose lives were far more important than hers.

'Yes, . . . even Christianity urges me to marry Mr. Manston.'

Directly Cytherea had persuaded herself that a kind of heroic self-abnegation had to do with the matter, she became much more content in the consideration of it. A wilful indifference to the future was what really prevailed in her, . . . and she regarded this indifference, as gushing natures will do under such circumstances, as genuine resignation and devotedness. (pp. 257-258) [14]

Spite and self-interest make up the motivation of Adelaide Hinton, Springrove's former bride, for marrying the rich old farmer Bollens. Her selfishness, just as Manston's hedonism, counterpoints the moral quality inherent in Cytherea's conduct.[15] Cytherea's anguished and and timid protest to Owen introduces the carpe diem theme and the idea of individual consciousness as opposed to collective consciousness. The girl's protest also brings out the conflict of subjective and objective reality and the clash of the interests of the individual with those of society in the mutually antagonistic explication of the marriage vows:

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14 Eve listens to Satan's "persuasive words, impregn'd / With Reason, to her seeming, and with Truth" (PL, IX, 737-738). Before succumbing to the temptation, she convinces herself of its desirability by repeating Satan's argument as her own (PL, IX, 745 ff). Circumstance (hunger in the "hour of Noon" PL, IX, 739) contributes to the act.

15 In the opinion of Darwin, who disagrees with the principle of Selfishness or pleasure as the foundation of morality, "there lies within him [man] an impulsive power widely different from a search after pleasure or happiness; and this seems to be the deeply planted social instinct." The Descent of Man, p. 136. Generally speaking, however, Hardy's novels appear to express the belief, in contrast with Darwin's view, that human charity and not the social instinct is the "foundation of morality" in opposition to selfishness.

'Yes--my duty to society. . . . But ah, . . . it is difficult to adjust our outer and inner life with perfect honesty to all! Though it may be right to care more for the benefit of the many than for the indulgence of your own single self, when you consider that the many, and duty to them, only exist to you through your own existence, what can be said? What do our acquaintances care about us? Not much. . . . They will never, never realize that it was my single opportunity of existence, as well as of doing my duty, which they are regarding; they will not feel that what to them is but a thought, easily held in those two words of pity, "Poor girl!" was a whole life to me, . . . that it was my world, what is to them their world, and they in that life of mine, however much I cared for them, only as the thought I seem to them to be.' (pp. 278-279) [16]

In (12) TU Hardy makes a statement to the same effect:

She [Tess] might have seen that what had bowed her head so profoundly--the thought of the world's concern at her situation--was founded on an illusion. She was not an existence, an experience, a passion, a structure of sensations, to anybody but herself. To all humankind besides Tess was only a passing thought. (p. 115)

Sue Bridehead uses the same argument when pleading with Phillotson for her freedom (13, JO): "'We shall both be dead in a few years, and then what will it matter to anybody that you relieved me from constraint for a little while?'" (p. 268).

Cytherea, in fulfilment of her "duty" to society, marries Manston; and Owen, concerned like Henchard (10, MC) with the externals of human conduct, counsels his sister: "'Your duty to society, and those about

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16 Hardy's preoccupation with the ideas of individual and collective consciousness terminated in his theory of the Immanent Will. As early as 1888, he wrote in his journal: "People who to one's-self are transient singularities are to themselves the permanent condition, the inevitable, the normal, the rest of mankind being to them the singularity. . . . Each individual is conscious of himself, but nobody conscious of themselves collectively." Life, pp. 206-207.

The connection of consciousness with sensation represents a corollary to this view and makes environmental pressures even more significant, since they modify individual consciousness. In (12) TU Hardy writes: "Upon her sensations the whole world depended to Tess; through her existence all her fellow-creatures existed, to her" (p. 199).

you, requires that you should live with (at any rate) all the appearance[17] of a good wife, and try to love your husband'" (DR, p. 278). When on the wedding day chance reveals Manston's deception, Owen, significantly, is too ill to extricate Cytherea from the situation into which he had led her. Edward Springrove becomes her real comforter and they marry in the only true meaning of the word "advisedly," out of mutual love and for companionship.

While poverty represents a valid inducement to Cytherea's and Tess's self-sacrifice,[18] paternal class ambition wastes the life of the educated, passionate, and compliant Elfride (3, PBE).[19] Hardy had touched lightly on this theme in his treatment of the father-daughter relationship in (2) UGT. Now Geoffrey Day degenerates into the vicar Swancourt, a man

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17 The italics are mine.

18 "English Literature is steeped in the ups-and-downs of social rank. Marriage, inter-marriage, and mis-matings between numbers of dissimilar classes, were stock themes of the Victorian novelists. Hardy employed them in part to give tension and conflict to his work." Evelyn Hardy, pp. 113-114.

Critics unanimously note Hardy's preoccupation with class distinctions. As C.J.Weber suggests, this preoccupation had its roots in Hardy's own experience. "Neither Hardy nor his wife ever forgot Mr. Gifford's [the father of the first Mrs. Hardy] opposition to their marriage. . . . There is no way of proving or disproving the report that Gifford denounced Hardy as a 'base churl' for daring to wish to marry into the Gifford family." C.J.Weber, ed., 'Dearest Emmie,': Thomas Hardy's Letters to his First Wife (London, 1963), p. 7n.

C. Duffin holds the view that parental influence on the characters in Hardy's novels is only exemplified by Mrs. Yeobright (6, RN) and Mr. Melbury (11, WL). Elfride's parent, among other parents whom Duffin describes as attempting "no decisive part in directing or obstructing the lives of their children," Duffin calls, just as he calls the other parents, "of a sensible easy-going, accomodating kind." Thomas Hardy: A Study of the Wessex Novels, the Poems, and the Dynasts (Manchester, 1937), 3rd. ed. rev., p. 18.

19 J.I.M.Stewart comments that the novel contains a telescoping of Hardy's own courtship with a version "of the immemorial sadistic tale of the Persecuted Maiden." "The Integrity of Hardy," English Studies, I (1948), p. 12.

who likes to feed well, "not to say too well--and does not think hard. . . . His ensemble was that of a highly improved class of farmer dressed up in the wrong clothes" (PBE, p. 23). Having wasted the money of Elfride's aristocratic mother, who had married "down" by eloping with him, he marries the rich widow Troyton to enhance, as he says, Elfride's prospects of marrying well (p. 134). Vicar Swancourt's concept of an "advised" marriage is clearly revealed when he assures Elfride, "'With your good looks if you now play your cards well, you may marry anybody. Of course, a little contrivance will be necessary; but there's nothing to stand between you and a husband with a title'" (pp. 134-135).

Advice of this sort coming from Ethelberta's mother (5, HE, pp. 291-292), Felice's (11, WL, pp. 226-227), and Tess's (12, TU, p. 156), reflects woman's vanity and implies the necessity of paternal guidance. Coming from a father and a man of the church, under vows to instill into his wards the principles of moral conduct, these words indict not only the man and father, but also the standards of that very society which he represents. At the same time, Swancourt's statement reveals the insufficiency of his guidance since he himself is beset by the sins of ambition and pride.

Obviously, another point which Hardy makes both here and in his subsequent novels is that this class ambition in rural dwellers can, by upsetting the natural hierarchy of society, bring misery upon them and upon their children. Hardy's sufferers, both men and women, are frequently over-ambitious country-folk looking above their station. A woman, as Hardy implies, can find marital success in marrying "down" (3, PBE, p.99).[20]

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[20] Hardy's preference for the old order of society is reflected in his statement: "Democratic government may be justice to man, but it will probably merge in proletarian, and when these people are our masters it will lead to more of this contempt [of culture], and possibly be the utter ruin of art and literature!" [1891]. Life, p. 236.

When Elfride Swancourt first meets the young architect Stephen Smith, vicar Swancourt is unaware that the boy's father is the village stone mason. Consequently, Swancourt is but little concerned when Elfride, because of her lonely and narrow life, grows infatuated with Stephen. At first the girl wonders how "wonderfully blind" and how "wonderfully careless" her father is to ignore their courtship, and decides that "he saw it and thought about it and approved of it" (p. 76). When Swancourt learns about the boy's background, his customary indifference over his daughter's doings turns to violent opposition (pp. 87-94). His attitude only serves to fan Elfride's "first passing fancy . . . rooted in inexperience and nourished by seclusion--into a wild unreflecting passion" (p. 107), and she resolves to marry Stephen secretly. Swancourt, satisfied that he has separated the young lovers, now lapses into his usual unconcern with the girl's life. As a result Elfride impulsively goes to London, there changes her mind about marrying Stephen, and returns home.

This action weighs heavily against Elfride when she falls in love with Stephen's mentor, the barrister Henry Knight. Here the father interferes again, for her reputation's sake. When Elfride seeks out Knight to beg forgiveness for her imaginary wrongdoings, the vicar prevents a reconciliation (pp. 387-388). Swancourt's subsequent harshness (p. 433) helps to induce Elfride to marry the rich widower Lord Luxellian in order to provide a mother for his children and to benefit her family, and thereby turn her "'"useless life to some practical account"'" (p. 431).

Hardy suggests that without the father's interference--and neglect--Elfride would not have "compromised" herself, and that she could have

married the commonplace but dependable Stephen Smith. Thus Swancourt's failure in guidance, followed by Knight's rejection or failure to comfort, condemns Elfride to a union with a man she does not love and to inevitable tragedy.

In (11, WL), Hardy deals with another father-daughter relationship,[21] which, however, differs in that Grace, a compliant girl, has few of the sacrificial impulses of Hardy's other obedient Eve figures. The class ambition of the rich timber-merchant George Melbury, too, is more deeply motivated. By exposing Melbury's motivations and by making him support the Satanic intruder, Fitzpiers, Hardy shows again that class ambition and reputation are concepts which stand for human selfishness. That ambition and pride are as destructive to the individual as sexual passion Hardy has shown in the characterization of Michael Henchard (10, MC) and, in a lighter vein, in his treatment of Ethelberta Petherwin (5, HE).

Melbury is determined to marry his only daughter either above her class[22] or to her social equal, the cider-maker Giles. This determination stems from purely personal conflicts of emotion. Out of wounded vanity Melbury gives Grace an expensive education. "'They [the villagers] may laugh at me for my ignorance, but that was father's fault, and none o' my making, and I must bear it. But they shall never laugh at my children, if I have any; I'll starve first!'" (WL, p. 31). Yet, as a money-wise

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[21] Darwin states that "With respect to the origin of the parental and filial affections, which apparently lie at the base of the social instincts, we know not the steps by which they have been gained." The Descent of Man, p. 120.

[22] A. McDowall comments on Melbury's "passion" for Grace which "centres in social ambition." Thomas Hardy: A Critical Study (London, 1931), pp. 76-77. The motivations of Hardy's parents may warrant a broader investigation.

peasant, he expects Grace to "yield a better return" than his other "investments" (p. 104). He assures his daughter, "'If it costs me my life you shall marry well!'" (p. 102).

Despite this ambition, Melbury desires to atone for having married the sweetheart of Giles's father. Thus, to allay his guilt, he promises Grace to Giles in marriage, "'in obedience to that solemn resolve I made. . . . I made it because I did his father a terrible wrong; and it has been a weight on my conscience ever since that time, till this scheme of making amends occurred to me'" (p. 18). Yet, he muses, "'since I have educated her so well, and so long, and so far above the level of the daughters hereabout, it is wasting her to give her to a man of no higher standing than he [Giles]. . . . I feel I am sacrificing her for my own sin'" (pp. 17-18).

Indeed, Grace's marriage to Fitzpiers serves to show how the sins of the fathers are, in fact, visited upon the children. Grace, an unambitious girl, "ever anxious to please" (p. 204), becomes a "victim of her father's well-meant but blundering policy" (p. 352). Even Melbury realizes that she would "'gradually sink down'" to the village level and "'feel a drowsy content in being Giles's wife'" (p. 95).[23] Nevertheless,

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[23] Hardy's concern with woman's marital responsibilities and duties is closely connected with his interest in woman's potential for intellectual development. In (14) WB, he makes the following comment when describing a once intellectual and emancipated woman after twenty years of marriage: She had "retrograded to the petty and timid mental position of her mother and grandmother, giving sharp, strict regard to the current literature and art that reached the innocent presence of her long perspective of girls, with the view of hiding every skull and skeleton of life from their dear eyes. She was another illustration of the rule that succeeding generations of women are seldom marked by cumulative progress, their advance as girls being lost in their recession as matrons; so that they move up and down the stream of intellectual development like flotsam in a tidal estuary. And this perhaps not by reason of their faults as individuals, but of their misfortune as child-rearers" (WB, p. 170).

by exerting paternal authority and accusing Grace of both ingratitude and loss of reputation (p. 201), he coaxes her into marrying Fitzpiers, only because he is dazzled by Fitzpiers' aristocratic ancestry.

Grace does not love Fitzpiers, a man who, unlike Giles, "seemed to be her ruler rather than her equal, protector, and dear familiar friend" (p. 199). He shapes her will "into passive concurrence with all his desires" (p. 204), and offers her a refined life (p. 196), a temptation that Hardy's women find difficult to resist. The doctor, in turn, is attracted by the girl's freshness and by the parental money which, forming a "warm background to Grace's lovely face," makes him disregard, for a time, her social inferiority (pp. 204-205).

Although Fitzpiers agrees to marry Grace in church (p. 204), he regards marriage merely as a civil contract (p. 198), and hence feels no need to consider his marriage vows, or to restrict his extramarital adventures. When Fitzpiers grows infatuated with Felice Charmond, Melbury interferes by quarrelling with his son-in-law; whereupon Fitzpiers leaves Grace and goes abroad with Felice. At this point Grace reproaches her father, "'First you induce me to accept him, and then you do things that divide us more than we should naturally be divided!'" (p. 315).

Melbury learns of another "remedy" (p. 326) and, humiliated by the failure of his first marriage plan, starts divorce proceedings at once. He encourages Giles to treat Grace as his betrothed even before the case comes before the courts. Giles is too magnanimous to wonder whether Melbury desires this marriage because Grace, "disunited, would be left in an anomalous position, to escape which a bad husband was better than none" (p. 334). When, however, the divorce proceedings fail, Melbury insists that Grace return to Fitzpiers, not because he considers the

marriage vows binding but because he is concerned with his own reputation: "'Surely it is the most respectable thing to do? . . . I don't like this state that you are in--neither married nor single. It hurts me, and it hurts you, and it will always be remembered against us in Hintock. There has never been any scandal like it in the Melbury family before'" (p. 358).

In the same manner, Thomasin Yeobright's (6, RN) life is ruined through the concern over reputation[24] felt by her otherwise sensible aunt. Supposedly, Clym's mother at first objected to Thomasin's marrying the rootless Wildeve because she thought him an unadvisable partner for her orphaned niece. Earlier she had rejected the dairy-farmer Venn as Thomasin's suitor because she regarded him as unsuitable socially. When an error in the marriage license blocks the first marriage ceremony, however, the aunt becomes adamant; Thomasin must now marry Wildeve, even though she no longer loves him:

> 'Remember, Thomasin, this business was none of my seeking; from the very first, when you began to feel foolish about that man [Wildeve], I warned you he would not make you happy. . . . But having once consented, I don't submit to these fancies without good reason. Marry him you must after this' (RN, pp. 44-45).

Thus, placing respectability before Thomasin's happiness, Mrs. Yeobright explains, "'It is a great slight to me and my family'" (p. 48). In part, then, Thomasin's marriage to Wildeve becomes a sacrifice to her aunt's convictions. The girl confesses to Wildeve, "'But I don't care

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[24] With the progressive development of the social instinct, "the common opinion how each member ought to act for the public good, would naturally become in a paramount degree the guide to action. But it should be borne in mind that however great weight we may attribute to public opinion, our regard for the approbation and disapprobation of our fellows depends on sympathy, which . . . forms an essential part of the social instinct, and is indeed its foundation-stone." Charles Darwin, The Descent of Man, p. 112.

personally if it [the marriage] never takes place. . . . It is aunt I think of. She is so proud, and thinks so much of her family respectability'" (p. 49).

Hardy suggests a subtle explanation for Mrs. Yeobright's actions. Her own background has determined this class consciousness and pride: a vicar's daughter, she had married "down." Though her husband had been a farmer, she had remained aloof from the village; hence her concern with public opinion and her objection to Diggory Venn. Mrs. Yeobright objects to Wildeve because Thomasin's infatuation with the innkeeper was interfering with her plans to marry Thomasin to Clym. Had Mrs. Yeobright told Clym about the forthcoming wedding, Clym might have interfered, and the subsequent marital unhappiness would have been spared Clym and Thomasin. In explanation, Mrs. Yeobright tells her son: "'Well, I felt vexed with her; . . . and when I found that you were nothing in her mind I vowed that she should be nothing in yours. I felt that she was only my niece after all; I told her she might marry, but that I should take no interest in it, and should not bother you about it either'" (p. 169).

Thus, selfishness and false values, as well as neglect and deception, make Hardy's guardian figures allies of his Satanic figures. In the case of Thomasin and Clym, Mrs. Yeobright unwittingly creates the conditions for the havoc caused by the intrusion of Eustacia.

One exception to this formula is found in (14) WB, Hardy's only novel which does not contain the Satan-Adam-Eve plot. Even, however, in this fantasy, or allegory, the second Avice Caro encourages her young educated daughter to marry the prosperous sexagenarian[25] Pierston

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[25] In the delineation of the sculptor Pierston, who, at the age of sixty, wants to marry a nineteen-year-old girl, Hardy exonerates, in a way, his rich old men who marry the young heroines. Pierston asks himself, "When was it to end--this curse of his heart not ageing while his frame moved naturally onward? Perhaps only with life" (p. 136).

(WB, pp. 173-174), in order to ensure her material welfare. Yet in the father-daughter relationship of the Bencombs, Hardy seems to present a desirable paternal approach to marriage. The independent Marcia Bencomb leaves home because of a trifling disagreement with her parents and spends several days in the rooms of the young sculptor Pierston. She t hen returns to her parents because she feels that, after all, she does not love the young man enough to marry him. She finds support from her father, who thinks that "any awkwardness and even scandal being better than that they [Marcia and Pierston] should immediately unite themselves for life on the strength of a two or three days' resultless passion, and be the wretched victims of a situation they could never change" (p. 45).

Marcia and her father, however, are natives of the Isle of Slingers, Hardy's Brobdingnag; hence Marcia can say of herself, "'My independent ideas were not blameworthy in me, as an islander, though as a Kimberlin [English] young lady perhaps they would have been. There was simply no reason from an islander's point of view why I should come back. . . . My father kept that view before me, and I bowed to his judgment'" (p. 215). Yet even here Hardy leaves it unsaid whether the stone-merchant's view reflects a sensible attitude to marriage or only enmity to the Pierston family, his rivals in trade. Ironically, too, Bencomb's subsequent financial ruin forces Marcia to marry a widower and become a mother to his only son. Widowed, she meets Pierston again and marries him when old age and sickness make their companionship "advisable." Possibly Bencomb, too, had erred in his paternal judgment.

Hardy's independent women affirm, like Paula Power, that "'the question of her marriage is especially a woman's own affair'" (8, AL, p.396).

Without the benefit of responsible parental guidance, however, they do not fare better than their compliant sisters. Paula comes close to marrying de Stancy, partly because her uncle, after first supporting de Stancy's courtship, later interferes with it when he learns about the nobleman's deception. This interference only incites Paula's interest in de Stancy, and mere chance saves her from an unadvised marriage. The initial matrimonial error of the independent Bathsheba is rectified by her protector, Oak (4, FMC). While both these women marry "down" in their advised marriages, the intellectual and independent Ethelberta pays the price for wanting to marry "up" and for the lack of parental guidance (5, HE).

The heroine of Hardy's "comedy," the ambitious Ethelberta Petherwin is the fifth of butler Chickerel's ten children. A teacher and governess, she had, in order to advance herself socially, married the son of a rich merchant with a purchased title of nobility. Ethelberta's husband dies within a few weeks after the wedding and the young girl goes to live with his widowed mother, Lady Petherwin. The snobbish older woman finances Ethelberta's education abroad and agrees to her companionship as long as the girl refuses to recognize her own family. On the death of Lady Petherwin, Ethelberta is left penniless, for the old woman had destroyed a will in Ethelberta's favour when the girl refused to suppress the "unladylike" publication of a volume of poems (HE, pp. 83-87). All she has is a two-year occupancy of the Petherwin London residence. In order to marry advantageously within this time, Ethelberta converts it into a boarding house by employing several of her siblings as domestic help. In fact, she exploits their labour and pretends to be one of the residents of the house.

Ethelberta feels, like Tess, that she is responsible for the welfare of her brothers and sisters, though Hardy shows clearly that ambition is her real motivation. Not relief from dire poverty, but the "social elevation" (p. 195) of her family and of herself is Ethelberta's concern. One of her aims is to raise her father to a more dignified position (p. 225), even though he

> was serenely happy and comfortable as a butler, looking with dread at any hint of change short of perfect retirement. . . . In no other social groove on earth would he thrive as he throve in his present one, to which he had been accustomed from boyhood, and where the remuneration was actually greater than in professions ten times as stately in name. (p. 225)

Although Chickerel lives apart from his family, he can support his invalid wife and younger children, the older ones being able to make a living for themselves. Ethelberta's two older brothers are well content with their position of craftsmen and resist the attempts of their sister to "elevate" them socially by taking them to picture exhibitions. Unfortunately, Chickerel and his sons think they ought not to interfere with the "superior" Ethelberta's plans for social advancement by marriage.

As a result, Ethelberta rejects marriage with the impecunious dreamer, Christopher Julian, and, as Tess does with Angel, commits her younger sister to his care (p. 187). Instead, she toys with the possibility of marrying a fashionable painter or a rich upstart. At this point she realizes that life holds other, though less tempting possibilities: "'If I am a schoolmistress I shall be entirely free from all contact with the great. . . . I am sick of ambition'" (p. 315). The temptation of Mammon, however, is too strong, and she justifies her actions by the self-persuasion that she is making a sacrifice for her family's sake: "'I ought to do some good by marriage, or by heroic performance of some kind'" (p. 316).

If Sue Bridehead (13, JO) takes recourse in John Stuart Mill when pleading with Phillotson for a release from her rash marriage (JO, p. 269), Ethelberta seeks justification for her marriage plans in the theories of Jeremy Bentham. She quotes: "'The happiness which forms the standard of what is right in conduct is not the agent's own happiness but that of all concerned. As between his own happiness and that of others, utilitarianism requires him to be as strictly impartial as a disinterested and benevolent spectator'" (p. 319). Here Hardy comments: "The ingenious Ethelberta, much more prone than the majority of women to theorize on conduct,[26] felt the need of some soothing defence of the actions involved" (p. 318). Hence Hardy consistently questions woman's capacity to deal "reasonably" with theories of conduct formulated not only by religion but also by more modern creeds. Unchecked by responsible male guidance, Ethelberta's development has been nothing more or less than "emotional poetry, light verse, romance as an object, romance as a means, thoughts of marriage as an aid to her pursuits, a vow to marry for the good of her family; in other words, from soft and playful Romanticism to distorted Benthamism" (p. 321). Hardy implies that Ethelberta's application of Bentham's philosophy to the marriage question, instead of the examination of the meaning of the marriage commitment, "was an operation of her own, as injustifiable as it was likely in the circumstances" (p. 318).

Unknown to her family, Ethelberta decides to marry "advisedly" the old and rich Lord Mountclere. Now, like a true Eve, she feels "very

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[26] For Eve's "rational" justification of her wilful conduct see PL, IX, 323-341. Her subsequent accusation of Adam for letting her proceed unchecked is found in lines 1143-1161.

wretched and very indifferent" (p. 345). "'All is mystery. Nor do I even know that the marriage will take place. I feel that it may not; and perhaps so much the better, since the man is a stranger to me, I know nothing whatever of his nature, and he knows nothing of mine'" (p.353).

Too late do Ethelberta's father and elder brothers, together with her erstwhile lover, Christopher Julian, attempt to stop the marriage, for they consider that Mountclere's loose morals make him an unsuitable husband. The weather impedes their travel, and Ethelberta has to pay for their former laxity in condoning her wilful ambition. In the society whose values she chose to adopt, and which disregards the true meaning of marriage, Lord Mountclere's marriage license is merely "a document in which romance, rashness, law, and gospel are so happily made to work together that it may safely be regarded as the neatest compromise which has ever been invented since Adam sinned" (p. 361).

The escape of Ethelberta when she finds Mountclere's mistress living in a fowling-house on his estate is foiled by her wily husband. Moreover, her brothers firmly insist that she is bound by the marriage vows: "'You must stick to your husband. . . . No half-and-half trimming business. . . . You have married your man, and your duty is towards him'" (p. 434). They also disapprove of her marrying above her station; as her brother Sol declares, "'Berta, you have worked to false lines. . . . I never see such a deserter of your own lot as you be! But you were always like it, Berta, and I am ashamed of 'ee.'" With the staunch conviction of a countryman the brother adds, "'More than that, a good woman never marries twice'" (p. 424).

In Ethelberta, however, the profligate Lord Mountclere meets his

match.[27] Within a short period of time she manages his morals, manners, and estate. Serene in the knowledge that her marriage secured a dowry for her younger sister, Ethelberta spends her married life in the library on another ambitious undertaking, the writing of an epic poem (p. 456). This ironical ending shows that a "hard environment" (pp. 320-321)[28] is not the sole cause of Ethelberta's transmutation. Earlier in the novel Hardy makes a pointed, if heavy-handed, allusion to Milton: Ethelberta stands on the poet's grave in Cripplegate Church and, in the presence of her two suitors, recites from Paradise Lost to amuse her rich companions:

> Mammon led them on;
> Mammon, the least erected spirit that fell
> From heaven. (p. 215)[29]

These verses elucidate Hardy's opinion on Ethelberta's marital pursuits. Impelled by ambition and unchecked by parental authority, Ethelberta has sought out a corrupted society and has become corrupted by it, just as her younger brother Joey had. By the example of this "Christian" community

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[27] Child states that Ethelberta's marriage was "precisely the fate that suited her, and it left her courage and spirit unabated." Thomas Hardy, p. 34.

D.H.Lawrence remarks that this "almost cynical" comedy marks the "zenith of the feeling that the best thing to do is to kick out the craving for 'Love' and substitute commonsense, leaving sentiment to the minor characters." Phoenix: The Posthumous Papers of D.H.Lawrence, ed. E.D.McDonald (London, 1936), p. 413.

[28] "Character is simply one of the circumstances in a man's environment, but it is of a special and unique nature, inasmuch as it automatically modifies all the other circumstances." Duffin, pp. 187-188.

[29] Cf. PL, I, 678-680. Mammon's advice to "seek / Our own good from ourselves, and from our own / Live to ourselves" (PL, II, 252-254) stands in juxtaposition to the Christian tenets of unselfishness and charity. The scene is laid in a church. The contrast of the "new" religion of urban living with the simple faith and its observances by Hardy's country folk is explicit.

she has learned to worship false gods.

In (9) TT, more than in any of the preceding novels, Hardy makes this statement more clearly, connects Satan with Mammon and Belial more emphatically, and examines marriage as a "desperate remedy" for human wrongs more effectively. The heroine, Viviette, as the seductress of the innocent youth Swithin, pays the penalty for a "wanton" marriage by her subsequent sufferings. As the loving woman who gives Swithin his freedom by conquering her selfish passion, she proves Hardy's contention that human beings can rise above temperament, heredity, and environmental pressures as represented by the guardians and their attitude to marriage.

Like Cytherea[30] and Tess,[31] Viviette is passionate and compliant, as well as religious;[32] hence she also possesses their tendency to self-immolation, and, like Elfride and Tess, she is impulsive. Viviette had married for convenience (p. 207), and her husband, Lord Blount, had treated her unkindly and had finally deserted her (p. 240). Before

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30 Viviette "has features in which one may easily trace a resemblance to . . . Cytherea Graye." Havelock Ellis, From Marlowe to Shaw: The Studies, 1876-1936, in English Literature of Havelock Ellis, ed. J. Gawsworth (London, 1950), p. 233.

31 "Her [Tess's] simplicity and purity are adulterated with a strain likely to bring about her downfall, . . . the tendency towards martyrdom and self-sacrifice which Hardy has touched on in his feminine characters in previous novels." Evelyn Hardy, p. 231.

32 As Darwin comments, "The feeling of religious devotion is a highly complex one, consisting of love, complete submission to an exalted and mysterious superior, a strong sense of dependence, fear, reverence, gratitude, hope for the future, and perhaps other elements." Descent of Man, p. 108. He points out that "a belief constantly inculcated during the early years of life, while the brain is impressible, appears to acquire almost the nature of an instinct; and the very essence of an instinct is that it is followed independently of reason." P. 138. Undoubtedly, Hardy's exploration of human psychology owes much to the theories on human behaviour advanced by scientists and philosophers of his time.

his departure on a senseless lion-hunting expedition, she voluntarily swore to the jealous man "'to live like a cloistered nun in his absence'" (p. 26).

In this self-imposed seclusion[33] Viviette meets the young village astronomer, Swithin St. Cleeve, the impoverished orphan of a clergyman who had married a farmer's daughter and, on her account, had been slighted by his superiors. The boy, Viviette's junior by ten years, arises "as an attractive little intervention between herself and despair" (p. 54). Viviette allows herself to be carried along by her passion, and, when informed by the local clergyman of her husband's death, she marries Swithin "wantonly" and rashly. She insists that the marriage be kept secret because of her "immense sacricice of position" (p. 178), her seniority in years, and fear of her villainous brother.[34] The death of the husband has left Viviette impecunious, removing the first reason for this secrecy, since it has made Swithin, in the opinion of the villagers, "'as good as she in rank, as he was afore in bone and breeding'" (p. 96).[35]

Entrapped by this desire for secrecy and harrowed by guilt and fear of society, personified by the presence of her parasitic and class-conscious brother, Viviette conceives of a scheme of vicarious atonement

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33 See Chapter One for de Stancy's and Henchard's self-imposed vows of abstinence.

34 Certain parallels to this brother-sister relationship may be found in Webster's The Duchess of Malfi.

35 Hardy's interest in the psychology of fear is evident from his novels. His journal bears the following entry under April 25, 1893: "Courage has been idealized; why not Fear?--which is a higher consciousness, and based on a deeper insight." Life, p. 253.

for her rash marriage.[36] She makes Swithin undergo the rite of confirmation and explains to him, "'I somehow feel that a certain levity which has perhaps shown itself in our treatment of the sacrament of marriage--by making a clandestine adventure of what is, after all, a solemn rite--would be well atoned for by a due seriousness in other points of religious observance'" (p. 157).

When Bishop Helmsdale, who is to perform the rite, shows an ardent interest in Viviette, her brother forcefully impresses upon her the advisability of her marriage to the Bishop for the sake of his money and position. "'As your only brother, older than yourself, and more experienced, I insist that you encourage the Bishop'" (p. 207). Now Viviette finds herself in an even more trying quandary, in which the brother, as all along, instead of offering guidance applies the whip (p.144).

Like Eve, Viviette has been created with a nature which makes it impossible for her to withstand "temptation" if left to her own devices. Viviette becomes the victim of physical passion and experiences Eve's guilt after the "fall" for having transgressed the stern "Father's" commandment. Like Vicar Swancourt (3, PBE), both the brother and the bishop stand for the father figure, representing family, society, and church. True to Hardy's pattern, these guardians, as advocates of Mammon

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[36] Darwin explains that man is apt to follow the stronger impulse to gratify his desires. After its gratification, however, "when past and weaker impressions are judged by the ever-enduring social instinct, and by his deep regard for the good opinion of his fellows, retribution will surely come. He will then feel remorse, repentance, regret or shame; this latter feeling, however, relates almost exclusively to the judgment of others. . . . The nature and strength of the feelings which we call regret, shame, repentance or remorse, depend apparently not only on the strength of the violated instinct, but partly on the strength of the temptation, and often still more on the judgment of our fellows. How far each man values the appreciation of others depends on the strength of his innate or acquired feeling of sympathy; and on his own capacity for reasoning out the remote consequences of his acts." Descent of Man, p. 129.

and Belial in the post-lapsarian world, hold out another temptation to the fallen Eve by offering her a socially "advisable" marriage.

Like Eve, Viviette first tries to find "forgiveness" by shifting the responsibility on the man and has Swithin, her "child" (p. 176), undergo a rite that, characteristically, does not deter him from deserting her. For her own consolation, having "entrapped an innocent youth into marriage for her own gratification," Viviette also likes to think that she has "raised his social position thereby" (p. 176).[37]

Self-delusion and selfishness, however, disappear when Viviette has to face a decision that tests her love for Swithin. She discovers that her husband had only died six weeks after her secret marriage to the boy (p. 236) and that, to satisfy decorum, the marriage ceremony must be repeated. In fact, Viviette has to pay for the negligence of society, for the court did not ascertain Lord Blount's death but only inferred it (p. 238). At this point she also finds out from a letter, thanks to female curiosity left unchecked by Swithin, that the boy's grand-uncle, a scientist, had left him a yearly stipend on which to study, with the provision, however, that he may not marry before the age of twenty-five. The cynical old misogynist, who disapproved of Viviette because of her sex and age, had written to Swithin, "'The best way in which she [Viviette] can show the reality of her anxiety is by leaving you to yourself'" (p.137).

Like Cytherea, Viviette sees reason in the world's decree, and therefore struggles against her love for the boy. Like Cytherea and Ethelberta, she first takes recourse in "reason" by asking herself a

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[37] The fallen Eve tries to convince Adam that she succumbed to the temptation because "Godhead . . . for thee / Chiefly I sought" (PL, IX 877-878).

series of questions:[38]

> Ought she to make herself the legal wife of Swithin St. Cleeve, and so secure her own honour at any price to him? . . . But was there a line of conduct which transcended mere self-preservation? . . . Without her, he had all the world before him. . . . It was impossible, in short, to blind herself to the inference that marriage with her had not benefited him . . . . The ineptness of retaining him at her side lay not only in the fact itself of injury to him, but in the likelihood of his living to see it as such, and reproaching her for selfishness. . . . That in immolating herself by refusing him, and leaving him free to work wonders for the good of his fellow-creatures, she would in all probability add to the sum of human felicity, consoled her. . . . Love between man and woman, which in Homer, Moses, and other early exhibitors of life, is mere desire, had for centuries past so far broadened as to include sympathy and friendship; surely it should in this advanced stage of the world include benevolence also. If so, it was her duty to set her young man free. (pp. 255-257)

Viviette's decision to free Swithin illustrates Hardy's contention that, by an act of the will, passion can grow into "judicious love," just as the "ecstasy of faith" (12, TU, p. 120), even though exploited by society, may serve the development of man's highest "moral tendency," charity.[39]

> Thus she [Viviette] laboured, with a generosity more worthy even than its object, to sink her love for her own decorum in devotion to the world in general, and to Swithin in particular. To counsel her activities by her understanding,[40] rather than by her emotions as usual, was hard

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[38] As Darwin notes, "We all feel that an act cannot be considered as perfect . . . unless it be done impulsively, without deliberation or effort. . . . He who is forced to overcome his fear or want of sympathy before he acts, deserves, however, in one way higher credit than the man whose innate disposition leads him to a good act without effort." Descent of Man, p. 126.

[39] In Hardy's novels, there seems to be little distinction between acts of Christian charity and actions motivated by the "social sympathy" of Darwin.

[40] C.J.Weber points out that Hardy has given Viviette "qualities that he [Hardy] usually reserved for his men." Hardy of Wessex: His Life and Literary Career (New York, 1940), p. 96. H.C.Webster comments that Viviette is the first of Hardy's women to "conquer her natural impulses." Her delineation represents proof that "noble human impulses may conquer seemingly insuperable forces of sexual attraction." On A Darkling Plain: The Art and Thought of Thomas Hardy (Chicago, 1947), pp. 144, 146. The idea, in embryo, is present in (1) DR.

> work for a tender woman. . . . The self-centred attitude natural to one in her situation was becoming displaced by the sympathetic attitude, which, though it had to be artificially fostered at first, gave her, by degrees, a certain sweet sense that she was rising above self-love. . . . To love St. Cleeve so far better than herself as this was to surpass the love of women as conventionally understood, and as mostly existing. (pp. 257-258)

As Henchard (10, MC) learns in his relation with Susan and Elizabeth-Jane, the highest love, which binds together the human community, is not confined to the accident of marriage and birth. Henchard (10, MC) learns to love Elizabeth-Jane even though she is not his own child; but it is Abel Whittle who stays with the broken man at his end, returning the kindness Henchard had once shown Abel's mother.

Even this degree of comfort is denied Viviette by her guardians. After Swithin's departure, she finds herself pregnant as a result of a last, impulsive meeting made in full awareness of the invalidity of her marriage.[41] As a "great remedy" (p. 283), Viviette's brother coldly arranges an "advised" marriage to the hoodwinked, infatuated bishop, so as to save Viviette's reputation. Motherhood, Eve's curse, is indeed Viviette's final undoing. She writes to Swithin, another "child" of hers, "'What woman has a right to blight a coming life to preserve her personal integrity? . . . I ought to have known better. The folly was great, and the suffering be upon my head!'" (p. 296).[42]

The proud Bishop Helmsdale glories in the success of his marital endeavours and shares this glory with Viviette's brother. He tells him that Viviette was "'quite passive at last, and agreed to anything I proposed--such is the persuasive force of trained logical reasoning! A good and wise woman, she perceived what a true shelter from sadness

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41 See Chapter One.

42 The repentant Eve, too, is willing to take the full blame on herself. See PL, X, 930-936.

was offered in this, and was not the one to despise Heaven's gift!'" (p. 291).[43]

Although self-sacrifice is a characteristic of Hardy's passionate and compliant women, his other Eve figures, with the exception of Fancy (2, UGT), Grace (11, WL), and Sue (13, JO), feel the dangerous female "impulse to be kind" (1, DR, p. 254). The passionate and independent Bathsheba thinks of marrying Boldwood out of pity for his sufferings and as a penance for having "injured him in sheer idleness" (4, FMC, p. 409). The sensible Ann, enjoined by the miller Loveday to marry his son John, asks herself, "Could she not, after all, please the miller? . . . By so doing she would make a worthy man happy, the only sacrifice being at worst that of her unworthy self, whose future was no longer valuable" (7, TM, p. 335). Even the independent and intellectual Paula would marry de Stancy out of pity, and explains to him, "'If I could be sure of giving peace and joy to your mind by becoming your wife, I ought to endeavour to do so and make the best of it--merely as a charity'" (8, AL, p. 399).

In contrast, in Hardy's Satanic figures the "higher tendencies" never gain ascendance over the "lower passions." To them religious devotion represents only another form of hedonism.[44] In Alec's short-lived

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[43] "The theme of an older woman's beautiful, unselfish and half-maternal devotion to a young lover is suggestive of Balzac. . . . In some characters of earlier novels, . . . Hardy had indicated his sympathy with those who rebel against the lesser social conventions. Here this sympathy becomes outspoken and there appear definite attacks upon the restraints imposed by society upon the individual in a manner that points forward to Tess and Jude." S.C.Chew, Thomas Hardy: Poet and Novelist, (Bryn Mawr, 1921), p. 61.

[44] Satan "was the first / That practis'd falsehood under saintly show,/ Deep malice to conceal" (PL, IV, 121-123).

conversion, sensuousness becomes "devotional passion" and animalism becomes fanaticism (12, TU, p. 390). Arabella takes to chapel-going after her second husband's death because "'twas righter than gin'" (13, JO, p. 377). Significantly, Alec's "pleasure of having a good slap" at himself (TU, p. 394) is not unlike Sue's religious hysteria when she exclaims, "'I cannot humiliate myself too much. I should like to prick myself all over with pins and bleed out the badness that's in me!'" (JO, p. 417). Jude's accusing words expose the utter senselessness and futility underlying the wilful self-immolation of the intellectual--and non-believing--woman who, like Arabella, deserts Jude: "'Is it that you are humbugging yourself, as so many women do about these things; and don't actually believe what you pretend to, and only are indulging in the luxury of the emotion raised by an affected belief?'" (JO, p. 470).

Tess, a believer, possesses those noble human impulses of charity which a lack of human reciprocity transmogrifies into self-destruction; she is Hardy's most sympathetic portrayal of the fallen Eve.[45] Hers, too, is the fate of a woman exposed early to parental neglect and irresponsibility. Tess's father begets children, but shows little concern with their welfare. Possessed by a colossal vanity, the haggler leaves the guidance of his family to his wife, a woman with the intelligence of a "happy child" (TU, p. 41). Hence, in the poverty-stricken family the responsibility for the younger siblings weighs heavily upon Tess and conflicts with her

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45 As D. Cecil notes, the characters' "individual qualities are made subsidiary to their typical human qualities. And as their stories increase in tension, so do his [Hardy's] characters tend to shed individual differences and to assume the impersonal majesty of a representative of all mankind." Hardy the Novelist: An Essay in Criticism (London, 1943), pp. 35-36.

youthful desires for enjoyment, and Hardy focusses attention on this situation in the episode of the horse's death (pp. 31-37). The ensuing sense of guilt renders Tess acquiescent in her mother's request to seek out her rich "relatives": "To please her parent the girl put herself quite in Joan's hands, saying serenely--'Do what you like with me, mother'" (p. 56).

Thus a father's neglect in paternal guidance and a mother's childish ambition, and failure to warn the daughter of the dangers facing a young girl (p. 104, 402), all bring about Tess's misfortune--her seduction by Alec. To make the point doubly clear, Hardy repeats the situation when Tess, deserted by Angel, sees no other alternative than yield to the wealthy Alec;[46] upon the father's death the family is evicted from their homestead, and the mother relies on Tess to provide for the children. Here again, as in Hardy's preceding novels, Satan, aided by Mammon and Belial, prevails over the post-lapsarian Eve.

As a comment on Tess's fate, Hardy observes,

> Why so often the coarse appropriates the finer thus, the wrong man the woman, the wrong woman the man, many thousand years of analytical philosophy have failed to explain to our sense of order. One may, indeed, admit the possibility of a retribution. . . . But though to visit the sins of the fathers upon the children may be a morality good enough for divinities, it is scorned by average human nature; and it therefore does not mend the matter. (TU, p. 91).

The term "sins of the fathers" stands as a direct allusion to Tess's

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[46] Hardy's identification of Alec with Satan is apparent. Alec quotes from the temptation scene in PL, IX, 626-631.

heredity[47] and acts of cruelty committed by her ancestors. By extension, the term comes to include the original sin of the proto-parents for which their progeny is made to suffer.[48] In the post-lapsarian world, the "sin" is perpetuated by woman's guardians--parents, church, and society--who fail to provide guidance for this "vessel of emotion" in her pursuit of woman's appointed place in marriage. A woman's self-sacrifice in marriage to mark her obedience to the commands of her guardians brings greater sufferings upon her than the curse placed upon the first Eve need entail. When made in a post-lapsarian community which exists without charity, this self-sacrifice for the benefit of other men holds the greatest moral significance for Hardy.

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[47] "Hardy's knowledge of science led him to see, and to feel, the immediate and personal against the background of space and time revealed by science. . . . Imbedded in his mind, it provided him with a scientific view of what he saw. It was organic in his thought, an influence upon his philosophy. It was also a natural literary device, a running commentary of figures of speech and more elaborate meditation, for deepening the intellectual perspective of his characters and for projecting their actions and environment against the cosmic vistas of nineteenth-century science." J.O.Bailey, "Hardy's 'Imbedded Fossil'," SP, XLII (1945), 674.

[48] Adam, in despair, exclaims, "Who of all Ages to succeed, but feeling / The evil on him brought by me, will curse / My Head: Ill fare our ancestor impure, / For this we may thank Adam; but his thanks / Shall be the execration" (PL, X, 733-736).

Hardy places the ultimate responsibility for man's "fall" with the "First Cause," "Nature," "Law," or Milton's Providence of God the Father (the terms are interchangeable; see Life, p. 303). In 1881, Hardy wrote in his journal: "Law has produced in man a child who cannot but constantly reproach its parent for doing much and yet not all, and constantly say to such parent that it would have been better never to have begun doing than to have overdone so indecisively; that is, than to have created so far beyond all apparent first intention (on the emotional side), without mending matters by a second intent and execution, to eliminate the evils of the blunder of overdoing. The emotions have no place in a world of defect, and it is a cruel injustice that they should have developed in it." Life, p. 149.

CHAPTER FOUR

In Hardy's novels the last and probably the most important source of failure in courtship and marriage arises from the neglect of the man to comfort the woman. The permissiveness of Adam leads to Eve's "wandering" and her acceptance of Satan's guidance, and the uxoriousness of Adam to his participation in the transgression against the dictates of reason. Aware of his own failing, the fallen Adam forgives the repentant Eve and assumes his role of her guide in their post-lapsarian existence.

This mutual commitment, formulated by post-lapsarian society in the marriage vows, the hedonistic Satanic type such as Manston does not fulfil.[1] In contrast, Hardy's protector type such as Edward Springrove offers comfort to Cytherea Graye and thus saves her from Manston (1, DR). Likewise, the protector figures Gabriel Oak (4, FMC), Diggory Venn (6, RN), and John Loveday (7, TM) act as comforters to Bathsheba, Thomasin, and Ann respectively, although none of these men prevents the women from falling under the spell of their Satanic tempters. With Oak and Venn, a position socially inferior to the woman deters both men from exercising their authority decisively, while in Loveday's case loyalty toward his brother largely accounts for his self-restraint.

Hardy, too, reveals a flaw in the protector figure which accounts for his partial failure to comfort the woman. This overestimation of

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[1] See Chapter One.

the woman's superiority, artificially fostered as it is by society and by the woman herself,[2] has a counterpart in Adam's excessive adoration of Eve. Giles Winterborne's feeling of inferiority over Grace's social accomplishments (11, WL) results, like the girl's concept of morality, from the inculcation of false values by the guardian and father, George Melbury. It is clear, however, that the real source of Giles's failure in courtship lies in the "purity of his nature, his freedom from the grosser passions, his scrupulous delicacy" (WL, p. 379)--spiritual and moral qualities that go unregarded in a world blinded to the true value of human relations.[3]

Giles's "chivalrous and undiluted manliness" (p. 247) contrasts with the grossly selfish masculinity of Fitzpiers, just as Marty's generous devotion contrasts with Grace's selfish correctness. Because of its very futility,[4] Winterborne's self-sacrifice becomes an accusation against the woman who accepts it out of moral cowardice, as a tribute to her "timid morality" (p. 379). Thus, in a sense, the educated Grace

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2 Adam is admonished against "attributing overmuch" to Eve, and is counselled by Raphael: " Weigh with her thyself;/ Then value: Oft-times nothing profits more / Than self-esteem, grounded on just and right / Well manag'd; of that skill the more thou know'st,/ The more she will acknowledge thee her Head,/ And to realities yield all her shows " (PL, VIII, 570-575).

3 Guerard finds a hint of "unconscious autobiography" in the "almost pathological unaggressiveness of so many of Hardy's men." Thomas Hardy: The Novels and Stories (Cambridge, Mass., 1949), p.114. However, he also points out that they exemplify "in certain respects a high ethical ideal" (p.115), even though Hardy "criticized their habit of renunciation, their immature refusal to accept life and enjoy it" (p. 119). It must also be remembered that "Victorian ethical convention . . . required that men, at least in fiction, must be virtually sexless." Evelyn Hardy, Thomas Hardy: A Critical Biography (London, 1954), p. 198.

4 Hardy's list of books read in 1887, the he completed WL, includes Milton's works and Don Quixote. Life, p.203. Giles's selflessness, because of its Quixotic nature, is of a higher moral value than the pursuits of the "idealist" and "intellectual" Fitzpiers.

fails Giles just as Sue will fail Jude (13, JO). Grace, however, is the victim of her father's ambition, just as Giles is victimized by Melbury's promises of Grace's hand in marriage. These promises blind him to the existence of his true counterpart, Marty.

Like Elizabeth-Jane (10, MC), Marty has almost "rejected with indifference the attribute of sex for the loftier quality of abstract humanism" (p. 443). She, "of all the women in Hintock and the world, had approximated to Winterborne's level of intelligent intercourse with Nature.[5] In that respect she had formed his true complement in the other sex, had lived as his counterpart, had subjoined her thoughts to his as a corollary" (p. 399). The lonely girl exists as a "beacon" (p. 174) and true comforter to Giles.[6] When Grace rejoins Fitzpiers, Marty alone in her loyal love for Giles prays upon and tends his grave: "'If ever I forget your name let me forget home and heaven! . . . But no, no, my love, I never can forget 'ee; for you was a good man, and did good things!'" (p. 444). Here, once more, Hardy makes a clear distinction between the passing impulse of physical passion and that

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[5] Cf. PL, V, 211-219 for a description of Adam and Eve tending trees in the Garden of Eden.

[6] C.J.Weber regards Marty as the real heroine of the novel and points out that, among her other qualities, her constancy offers proof that "not all Hardy heroines are fickle, vain, irresponsible creatures." Hardy of Wessex: His Life and Literary Career (New York, 1940), p. 112.

D. Cecil regards Hardy as "one of the most Christian spirits that ever lived. The ideal of characters he [Hardy] presents to us--in Diggory and Tess, Marty and Giles--is . . . a specifically Christian ideal: the ideal set up in the Beatitudes, meek, merciful, pure in heart and peace-making, its highest virtue a self-sacrificing love for others. Hardy's very pessimism is of a kind only possible to one indissolubly wedded to Christian standards of value." Hardy the Novelist (London, 1943), p. 156.

"judicious love" which survives separation and death.

Grace Melbury cannot comprehend this generous love. Seeking refuge in Giles's hut when in dread of Fitzpiers' return after the failure of the divorce proceedings, Grace leaves Giles to die outside because, she says, "'As I have vowed myself to somebody else than you, and cannot be released, I must behave as I do behave, and keep that vow. . . . I have promised, and I will pay'" (p. 370). It is Giles, however, who is made to pay. The girl's prudishness, in fact, makes her transgress the rules of charity, but certainly not the marriage vows, which, at this time, she does not even fully understand. Only later Grace opens the prayer-book to ponder the marriage service, becoming

> appalled at her recent off-handedness, when she rediscovered what awfully solemn promises she had made him [Fitzpiers]. . . . She became lost in long ponderings on how far a person's conscience might be bound by vows made without at the time a full recognition of their force. That particular sentence, beginning, 'Whom God hath joined together,' was a staggerer for a gentle woman of strong devotional sentiment. She wondered whether God really did join them together. (p. 428)

Grace had been joined to Fitzpiers, primarily, by her father's ambition. The physical bond which unites her with Fitzpiers exists also, as Hardy makes explicit, between Fitzpiers and his paramours or "wives" (p. 313), Suke Damson and Felice Charmond. Society, however, recognizes only the physical side of the marriage commitment and, in consequence, Grace must remain bound to Fitzpiers, who provides neither comfort nor protection for her. For Grace and Fitzpiers, "a new foundation was in demand for an enduring and staunch affection--a sympathetic interdependence, wherein mutual weaknesses are made the grounds of a defensive alliance. Fitzpiers [in contrast to Giles] had furnished nothing of that single-minded confidence and truth out of which alone such a second union could spring" (p. 244).

Even more explicit is Sue Bridehead's reflection on marriage, that the philosophy of men at large "'only recognizes relations based on animal desire. The wide field of strong attachment where desire plays, at least, only a secondary part, is ignored by them'" (13, JO, p. 201).[7] To emphasize this point, Hardy now conspicuously alters the treatment of his "flawed" characters, that is, those with pre-marital and extra-marital commitments. Fitzpiers remains unscathed, just as Arabella is the only uninjured survivor of Hardy's last marital tragedy. Fitzpiers' survival, however, unlike Arabella's, serves Hardy's poetic justice, as does the failure of the divorce proceedings. In the continuation of marital life with Fitzpiers[8] Grace meets the nemesis for her inhumane treatment of Giles, just as the marriage of Bathsheba to Troy revisits on her the anguish her vanity had caused in Boldwood

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[7] Milton's statement is to the same effect: "It is read to us in the liturgy that 'we must not marry to satisfy the fleshly appetite, like brute beasts that have no understanding;' but the canon so runs as if it dreamed of no other matter than such an appetite to be satisfied." DDD, p. 708.

Hardy's implicit plea for a humane and realistic attitude toward marriage and divorce follows Milton's dictum, "'That indisposition, unfitness, or contrariety of mind, arising from a cause in nature unchangeable, hindering and ever likely to hinder the main benefits of conjugal society, which are solace and peace,'" is a reason for divorce. DDD, p. 705. Milton's argument, which Hardy appears to follow, is a demand for true charity: "The superstition of the papist is, 'Touch not, taste not,' when God bids both; and ours is, 'Part not, separate not,' when God and charity both permits and commands. 'Let all your things be done with charity,' saith St. Paul; and his master saith, 'She is the fulfilling of the law.' Yet now a civil, an indifferent, a sometime dissuaded law of marriage, must be forced upon us to fulfil, not only without charity but against her. No place in heaven or earth, except hell, where charity may not enter: yet marriage, the ordinance of our solace and contentment, the remedy of our loneliness, will not admit now either of charity or mercy." DDD, pp. 699-700.

D.Cecil, among other critics, suggests that when writing W L, Hardy had personal reasons for showing the cruelty of an incompatible marriage. Hardy the Novelist, p. 132.

[8] In a letter [1889] Hardy wrote that "the ending of the story--hinted rather than stated--is that the heroine is doomed to an unhappy life with an inconstant husband." Life, p. 220.

(4, FMC), and the return of Sue to Phillotson brings upon her the sufferings she inflicted upon Jude (13, JO).

Yet, before Hardy turns to examine the educated woman's responsibility to give comfort to the man in a reciprocal relationship, he begins, in (3) PBE, by indicting the man of sense and feeling and the idealistic, intellectual dreamer. Both are Adam figures who fail to comfort their Eves.

Hardy accounts for the failure of Stephen Smith's courtship by showing the young man's infatuation and deference to Elfride's social superiority. Acquiescing in Elfride's whims, Stephen allows the impulsive girl to return unmarried from their rash elopement and thus to "ruin" her reputation. As Hardy comments, a man's "too timid habit of dispraising himself . . . inevitably leads the most sensible woman in the world to undervalue him who practises it. Directly domineering ceases in the man, snubbing begins in the woman" (PBE, p. 288). Stephen illustrates this statement:

> His very kindness in letting her [Elfride] return [home] was his offence. Elfride had her sex's love of sheer force in a man,[9] however ill-directed; . . . Stephen's only chance of retaining the ascendancy over her . . . would have been by doing what, for one thing, he was too youthful to undertake--that was, dragging her by the wrist to the rails of some altar, and peremptorily marrying her. (p. 140)

Stephen goes abroad to win his fortune in order to marry Elfride, who feels "irretrievably committed" to him (p. 130). Meanwhile, the girl meets the older and intellectually superior Henry Knight, a dreamer, idealist, and man of intellect. As Hardy describes him, the

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[9] Eve reproaches Adam after the fall, "Being as I am, why didst not thou the Head / Command me absolutely not to go,/ . . . ./ Hadst thou been firm and fixt in thy dissent,/ Neither had I transgress'd, nor thou with mee" (PL, IX, 1155-1161).

moral rightness of this man's life was worthy of all praise; but in spite of some intellectual acumen, Knight had in him a modicum of that wrongheadedness which is mostly found in scrupulously honest people. With him, truth seemed too clean and pure an abstraction to be so hopelessly churned in with error as practical persons find it. (p. 390)

Knight's intellectual superiority attracts Elfride, and she falls in love with him. An exaggerated sense of guilt, arising from her "simplicity in thinking herself so much more culpable than she really was" (p. 382), prevents her from revealing to Knight the story of her vain but innocent encouragement of a village admirer and of her fruitless elopement with Stephen. Knight's demand for absolute purity in woman (pp. 331-332) only seals her reticence.

Unaware of Elfride's disingenuousness or, to put it more harshly, moral cowardice,[10] Knight makes a veritable "religion" of his love for Elfride (p. 380). He becomes conscious of the "immense responsibility he was taking upon himself by becoming the protector and guide" of the girl (p. 334). Yet a growing suspicion of Elfride's "past" soon prevails

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[10] A characteristic which is shared by Elfride with Fancy (2, UGT), Eustacia (6, RN), Viviette (9, TT), Grace (11, WL), and Tess (12, TU).

S. Chew notes Elfride's similarity with Fancy, and Knight's with Clym and Angel. Thomas Hardy: Poet and Novelist (Bryn Mawr, 1921), pp. 40-41.

Quoting from Hardy's 1912 preface to PBE, J.W.Beach points out that this early novel represents the "nearest anticipation of Tess." The Technique of Thomas Hardy (New York, 1962), p. 202.

In reference to Eustacia, Havelock Ellis suggests that "if it were possible to suspect Hardy of an ultimate moral aim, it would be the enforcement of this virtue [sincerity]." From Marlowe to Shaw: The Studies, 1876-1936, in English Literature of Havelock Ellis, ed. J. Gawsworth (London, 1950), p. 249.

In Hardy's final novel, Jude says to Sue, "'But the highest form of affection is based on full sincerity on both sides. . . . A Nemesis attends the woman who plays the game of elusiveness too often'" (13, JO, p. 313).

over these feelings. His vanity is wounded:[11] "How childishly blind he must have seemed to this mere girl! How she must have laughed at him inwardly!" (p. 334). With Adam, Knight exclaims, "'Fool'd and beguiled: by him thou, I by thee!'" (p. 356).[12] Under the guise of "principles" the wounded vanity and possessiveness of Knight (p. 354) bar him from forgiving Elfride, who had risked her life to save his (pp. 247-248). Consequently, Knight does not even ascertain the facts underlying Elfride's innocent deception. He breaks off the engagement, and when she comes to him seeking his forgiveness, repulses her again (pp. 386-387).

Elfride's abject acknowledgment of Knight's superiority places the greater responsibility on the man, and, at the same time, contributes to her own undoing: "She never once held an idea in opposition to any one of his . . . or showed any independence. . . . His lightest whim she respected and obeyed as law" (p. 338). Elfride lets her docile devotion become its own enemy: "Clinging to him so dependently, she taught him in time to presume upon that devotion--a lesson men are not slow to learn. . . . She idolized him, and was proud to be his bond-servant" (p. 349). As a result, Elfride's plea, "'I didn't ask you a single

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[11] "Carried away, like most of Hardy's lovers, by physical attractiveness, he [Knight] believes he has found the idea incarnate in Elfride, only to discover her an ordinary woman." H.C.Webster, On A Darkling Plain: The Art and Thought of Thomas Hardy (Chicago, 1947), pp. 102-103.

Evelyn Hardy quotes Mazzini, that "'disillusion is disenchanted egotism'." Thomas Hardy, p. 192. H.C.Duffin shares this appraisal of Knight. Thomas Hardy: A Study of the Wessex Novels, the Poems, and the Dynasts (Manchester, 1937), 3rd ed. rev., p. 6.

Both Knight and Angel belong "with all those men who have partially shaken off the tyranny of convention and yet, while fancying themselves intellectually free, are bound faster than they realize by the conventions which they pride themselves upon having put by." Chew, p. 87.

[12] PL, X, 880. Adam bitterly reproaches Eve, who, herself deceived by Satan, practised deceit on Adam in order to induce him to participate in her transgression. Cf. PL, IX, 816 ff.

question with regard to your past. . . . All I cared for was that . . . you were mine at last'" (p. 365), does not move Knight. He goes abroad, for his "was a robust intellect, which could . . . perceive that his own love, as well as other people's, could be reduced by change of scene and circumstances" (p. 391). His discovery of Elfride's innocence comes too late, and his return coincides with her death.

(5) HE features another dreamer figure to serve Hardy's statement that excessive reverence for the woman's superiority must end in her unhappiness. Christopher Julian cultivates the "habit of dreaming instead of doing" and prefers Ethelberta's image to her living presence: "A sublimated Ethelberta accompanied him everywhere--one who never teased him, eluded him, or disappointed him" (HE, p. 355). He feels that the independent and intellectual Ethelberta is "immeasurably the stronger" (p. 127). Ethelberta accepts the evaluation Christopher makes, and for this reason as well as his poverty rejects his suit. Christopher changes too late from the "pestering lover to [the] staunch friend" (p. 361) who takes decisive action, and Ethelberta marries Lord Mountclere.

The dreamer and man of intellect delineated in Hardy's next novel, (6) RN,[13] differs from the idealists Henry Knight and Christopher Julian. Clym Yeobright[14] wants to justify his existence, to transcend the dreamer's subtle egotism. He loves his kind (RN, p. 203) and gives up his lucrative post in the diamond trade abroad, "whose sole concern was with the especial symbols of self-indulgence and vainglory" (p. 199). Returning

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13 In 1871 Hardy wrote in his notebook, "Some men waste their time watching their own existence." Thomas Hardy's Notebooks, Evelyn Hardy, ed., (London, 1955), p. 35.

14 "I got to like the character of Clym before I had done with him. I think he is the nicest of all my heroes, and not a bit like me." From Hardy's letter to a friend [1912]. Life, pp. 357-358.

to his native village "to benefit his fellow-creatures" (p. 205),[15] he declares, "'I hate that business of mine, and I want to do some worthy thing before I die. As a school-master I think to do it--a school-master to the poor and ignorant, to teach them what nobody else will.'" (p. 206). He gets little encouragement from either his mother, who considers his plans "dreams" (p. 239), or the villagers, one of whom comments, "'Tis good-hearted of the young man. . . . But . . . he had better mind his business'" (p. 202).

Clym's altruism renders him "in things that most concern / Unpractic'd, unprepar'd, and still to seek."[16] Infatuated, he rashly marries Eustacia, the personification of "selfindulgence and vainglory;" yet he comes to realize his responsibility as comforter and guide (p. 245), even though no common bond exists to replace his and Eustacia's initial passion. Stricken by blindness, Clym cheerfully bears his mishap and lives contentedly from day to day, failing to perceive Eustacia's growing discontent. Occupied with his labours as furze-cutter, he leaves her to her own devices and permits her to go alone to the village dance: "'Go and do whatever you like. Who can forbid your indulgence in any whim? . . . Yes, go alone and shine'" (p. 304). There Eustacia renews her relationship with Wildeve, who subsequently pays her a visit, when Clym is asleep. Eustacia, afraid

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15 D.H.Lawrence considers Clym's altruism a "deep, very subtle cowardice, that makes him shirk his own being whilst apparently acting nobly." Phoenix: The Posthumous Papers of D.H.Lawrence, ed. Edward D. McDonald (London, 1936) p. 414. D. Hawkins goes even further and calls Clym "the first of the priggish idealists--the prototype of Angel and Jude." Thomas Hardy (London, 1950), p. 77. The prototype, however, appears already in Knight. D. Brown seems to express Hardy's own evaluation when he says that Clym is "the most direct representative of the novelist's strongest impulse in its simplest form: the return from town to country, and the rejection of urban life." Thomas Hardy (London, 1954), p. 59.

16 PL, VIII, 196-197.

of false appearances, fails to open the door to Clym's mother, whose visit coincides with Wildeve's. On the return journey, Clym's mother dies from exhaustion and a broken heart.

Exaggerated grief and self-recrimination[17] prevent Clym from ascertaining[18] the true extent of Eustacia's culpability. His anger and rejection drive Eustacia back to her grand-father's house. On her part, Eustacia's moral cowardice and pride prevent her from admitting the truth. In Clym's abandonment to grief over his mother's death rings an echo of Adam's despair:[19] "'I am only in great misery at what I have done. . . . If there is any justice in God let Him kill me now. He has nearly blinded me, but that is not enough. If He would only strike me with more pain I would believe in Him for ever!'" (p. 369).

A kind word from Clym could have saved his marriage. Without it, Eustacia can only turn to Wildeve: "'To know that I am the sinner if any human being is at all, drives me into cold despair. I don't know what to do'" (p. 372). Wildeve counsels her to conceal or only partially own the truth.

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17 H. Child finds that "to the rather womanish young man Hardy has given a touch of that love of self-abasement in remorse which he finds characteristic of women." Thomas Hardy (New York, 1916), p. 59.

18 An adder's sting contributes to Mrs. Yeobright's death. Adam rejects Eve in the following words: "'Out of my sight, thou serpent; that name best / Befits thee with him leagu'd, thyself as false / . . . . / . . . But for thee / I had persisted happy, had not thy pride / And wand'ring vanity, when least was safe,/ . . . ./. . . longing to be seen / Though by the Devil himself" (PL, X, 867-878).

19 "Why do I overlive,/ Why am I mockt with death, and length'n'd out / To deathless pain? How gladly would I meet / Mortality my sentence, and be Earth / Insensible, how glad would lay me down / As in my Mother's lap!" (PL, X, 773-778).

To lay unmistakable stress on Clym's failure to comfort, Hardy makes Eustacia's erstwhile young admirer Charley act as her protector. It is Charley who saves her from suicide and unselfishly devotes himself to her needs: "Charley's attentions to his former mistress were unbounded. The only solace to his own trouble [his love for Eustacia] lay in his attempts to relieve hers. . . . He mentally assumed in addition a guardian's responsibility for her welfare" (p. 400). Like Knight, Clym learns the truth too late. Eustacia is destroyed by both Wildeve and Clym, just as Tess will be destroyed by Alec and Angel.

When emotions gain ascendance over reason in Clym,[20] his action reveals the egotism underlying man's enthusiasm about ideas. Failure to live up to his marriage commitment and to the rule of "loving-kindness" in human conduct accounts for the final outcome of his marriage. In Clym, as in Jude, Hardy symbolizes man's duality, the "mutually destructive interdependence of spirit and flesh" (p. 161), the discrepancy between desire and achievement. Through the lesson of Clym's marriage, he allegorizes the need for the interdependence between man and woman, individual and environment. This interdependence, however, is destroyed by human selfishness, exhibited in the pursuit of passionate or intellectual, materialistic or idealistic self-gratification. Clym's belated realization of his failure makes him turn to itinerant preaching to preserve in men the old rules of conduct that make this interdependence possible.

Unlike Clym, one of Hardy's dreamers, the young astronomer, Swithin St. Cleeve (9, TT), belongs to the same typology as the young architect,

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[20] Adam's fall deprived him of his rational liberty. "Reason in man obscur'd, or not obey'd,/ Immediately inordinate desires / And upstart Passions catch the Government / From Reason, and to servitude reduce / Man till then free" (PL, XII, 86-90).

Stephen Smith (3, PBE). Swithin, too, yields to the woman's superiority and begins by agreeing to keep his marriage to Viviette secret (TT, p. 111). When Swithin and Viviette must repeat the ceremony to validate the marriage, he is quite convinced that they are already "husband and wife in moral intent and antecedent belief" (p. 240) and tells Viviette, "'We are one for ever--legal blunders notwithstanding'" (p. 248). Nonetheless, in his concern with the "vastness of the field of astronomy [which] reduces every terrestrial thing to atomic dimensions'" (p. 247), he disregards Viviette's wretchedly anomalous position and leaves it to her to decide when to remarry: "'Next week, next month, six months hence--just as you choose. Say the word when, and I will obey'" (p. 247).

In vain does Viviette rely on Swithin, whose "mental inaccessibility" (p. 46) had attracted her, to decide her dilemma when she generously sends him away to pursue his studies. Swithin is "not only too young in years, but too literal, direct, and uncompromising in nature to understand such a woman" (p. 293). This husband, intent on "worshipping the sun" (p. 7),[21] deserts the wife because the pursuits of the intellect seem more important than his marital commitment. When Swithin returns,

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[21] Raphael cautions Adam against undue concern with the movements of sun and stars. Adam's reply reflects the view held by Milton, and apparently shared by Hardy, that human commitments, especially in marriage, should not take second place to intellectual pursuits. "That not to know at large of things remote / From use, obscure and subtle, but to know / That which before us lies in daily life,/ Is the prime Wisdom; what is more, is fume,/ Or emptiness, or fond impertinence,/ And renders us in things that most concern / Unpractic'd, unprepar'd, and still to seek" (PL, VIII, 191-197).

Evelyn Hardy points out that Hardy shared the belief with the Catholic Church that "to over-develop one's intellect is to destroy one's happiness." Thomas Hardy, pp. 181-182.

however, he is willing to re-marry Viviette, even though he no longer loves her, and "to deal with loving-kindness towards her--a sentiment perhaps in the long-run more to be prized than lover's love" (p. 312).[22] Viviette dies comforted by the thought of his love for her--the consolation of a lie which Angel refuses Tess at her end. Neither Knight, nor Clym, nor Angel, Hardy's idealists and men of intellect, shows Swithin's ultimate compassion for the woman he professes to love, nor can any one of them plead the excuse of extreme youthfulness for his failure to guide the woman.

While excessive grief partly extenuates Clym's action, Angel's desertion of Tess (12, TU)[23] has no defense other than preoccupation with principles. Moreover, Knight, though obsessed by these same principles of purity, merely refuses to marry Elfride and, in any case, has the same purity he expects in her. Angel fails in the duties of a man bound by marriage vows.[24] Tess, the fallen Eve, indeed, stands for the "visionary

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[22] Viviette "died of happiness at the sound of a lie." H.Child, Thomas Hardy (New York, 1916), p. 44.

[23] As C.J.Weber says, "Hardy had been getting ready all his life" to write this novel, which was "the natural and logical outcome of everything that had gone before." Hardy of Wessex, p. 116.

Hardy's own statement seems even more revealing. The journal entry for March 15, 1889, reads: "What has been written cannot be blotted. Each new style of novel must be the old with added ideas, not an ignoring and avoidance of the old. And so of religion, and a good many other things!" Life, p. 218. This statement may have some significance for the evaluation of Hardy's novels that show a repetition of situations and characters. This repetition may not reflect a stultification of imagination, as some critics maintain, but, to some extent, Hardy's artistic principle. Moreover, the comment throws light on Hardy's much discussed attitude to religion.

[24] H.C.Duffin notes that both Tess and Jude meet their "ideal mate after the fall." Thomas Hardy, p. 77.

essence of woman--a whole sex condensed into one typical form" (TU, p. 167), in a novel where Hardy uses the Adam-Eve-Satan configuration more deliberately and with more powerful effect than before.

Hardy describes Angel, a parson's son, as a "desultory tentative student of something and everything" (pp. 14, 150), with an "aversion to modern town life" (p. 150) like Clym. He has also Knight's "fastidious" emotions (p. 247) and his hidden "hard logical deposit" (p. 308). Like Knight, he admires spotlessness and hates impurity (p. 286). Although Hardy emphasizes Angel's awareness of Tess's desirability, he calls Angel's emotions "ethereal to a fault, imaginative to impracticability" (p. 312); like Christopher Julian, Angel prefers the corporeal absence of the beloved since it creates "an ideal presence that conveniently drops the defects of the real" (p. 312).[25]

Tess's love for Angel, growing out of admiration for his intellectual superiority and a feeling of physical attraction, develops into complete trust in his comfort: "There was hardly a touch of earth in her love for Clare. To her sublime trustfulness he was all that goodness could be--knew all that a guide, philosopher, and friend should know" (p. 246). Soon Tess attains a state of utter dependence: "So easefully had she delivered her whole being up to him that it pleased her to think he was regarding her as his absolute possession, to dispose of as he should

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[25] In the year TU was published, 1891, Hardy wrote in his journal: "It is the incompleteness that is loved, when love is sterling and true. This is what differentiates the real one from the imaginary, the practicable from the impossible, the Love who returns the kiss from the Vision that melts away. A man sees the Diana or the Venus in his Beloved, but what he loves is the difference." Life, p. 239.

choose" (p. 317).[26]

Sharing the simple labours of an Eden-like existence, Angel and Tess experience "a feeling of isolation, as if they were Adam and Eve" (p. 167). As yet, Angel considers Tess his "dear child" (p. 244) and wishes to keep her constantly within his "'protection and sympathy'" (p. 260). Yet there is an "element of precipitancy" in his marriage plans to carry Tess off as his "property" (p. 258). He cannot see his future very clearly (p. 260) and does not know "whether the germs of staunch comradeship underlay the temporary emotion, or whether it were a sensuous joy in her form only, with no substratum of everlastingness" (p. 201).

As for Tess, her sense of guilt over her past, engendered by her naive susceptibility to the religious teachings of a debased society, is a feeling that would be "in time capable of transmutation" (p. 134). Her guilty feeling is intensified by an "access of hunger for his [Angel's] good opinion" (p. 163) that prevents Tess from confiding in Angel, and, at first, from accepting his marriage proposal. Then, as the marriage approaches, the "'appetite for joy' which pervades all creation" (p. 244) increases her reluctance to confess. Tess is fearful of Angel's censure "for not telling him sooner" (p. 242) and is enjoined to silence by her mother (p. 245). Yet, instinctively, Tess's nature cries for Angel's "tutelary guidance" (p. 233).

When, on the wedding day, Tess, encouraged by Angel's confession of his own trespass, at last reveals the story of her seduction, Angel

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[26] Tess, indeed, carries Eve's curse: "Thy sorrow I will greatly multiply / By thy Conception; Children thou shalt bring / In sorrow forth, and to thy Husband's will / Thine shall submit, hee over thee shall rule" (PL, X, 193-196).

instantly turns away from her. He finds he has been loving another woman in Tess's shape (p. 293) and complains that, having given up "all ambition to win a wife with social standing, with fortune, with knowledge of the world," now he has not even secured the rustic innocence he was led to expect (p. 304). It is not so much a question of respectability as of principle (p. 308). As he says, "'How can we live together, while that man [Alec] lives?--he being your husband in nature, and not I. If he were dead it might be different. . . .'" (p. 310).

Angel's wounded vanity fears the world's ridicule (p. 298). He regards himself as a "dupe and a failure," and blames society (p. 337) for his failure to live up to his marriage commitment.[27] In vain Tess pleads, "'Having begun to love you, I love you for ever--in all changes, in all disgraces, because you are yourself. I ask no more. Then how can you, O my husband, stop loving me?'" (p. 293).[28] Unfortunately for Tess, the "principles" of this idealistic thinker are not tempered by the lessons of charity taught by the church he had abandoned because of

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[27] "Angel's morbid idealism actually outdoes the conventional Victorian view." A. McDowall, Thomas Hardy: A Critical Study (London, 1931), p. 83.

W. Rutland, too, finds Angel "wholly incredible as a living man, interesting though he may be as a study in rationalism." Thomas Hardy: A Study of his Writings and their Background (Oxford, 1938), p. 237.

[28] Eve pleads with Adam, "Forsake me not thus, Adam, witness Heav'n / What love sincere, and reverence in my heart / I bear thee, and unweeting have offended,/ Unhappily deceiv'd; thy suppliant / I beg, and clasp thy knees; bereave me not, / Whereon I live, thy gentle looks, thy aid,/ Thy counsel in this uttermost distress,/ My only strength and stay: forlorn of thee,/ Whither shall I betake me, where subsist?" (PL, X, 914-922). Unlike Angel, Adam feels "Commiseration:" "Soon his heart relented / Towards her, his life so late and sole delight." (PL, X, 940-941.

As Evelyn Hardy states, Tess, indeed, "seeks to teach a great moral lesson." Thomas Hardy, p. 226.

her "untenable redemptive theolatry'" (p. 149). In contrast, the kindness of heart possessed by Angel's Calvinistic parents (pp. 203-204), parson Clare and his second wife, makes them feel tenderness for the "sinful" Tess when they sense the truth (p. 473). Thus, abandoned by Angel and in need of succour, Tess experiences another misfortune by failing to seek out Angel's parents and "estimating her father-in-law by his sons" (p. 384).

Alec shares Angel's principles on what is "morally right and proper" when he appears again, this time to offer material relief to the abandoned Tess (pp. 402-403). His claim to become Tess's "master" again (p. 423), though now under the "sanctification" of marriage (p.403), finally convinces Tess that "in a physical sense this man alone was her husband" (p. 457). Yet the desertion by Angel, Tess's husband in the social and, in Hardy's view, moral and therefore sacramental sense, has left Tess even without the possibility of this "social salvation." To help her family, Tess returns to Alec as his mistress.

On the return of Angel, who, while abroad had realized his shortsightedness and parochialism, Tess apparently still believes, as she always did, that Angel's former judgment is "in every respect the true one" (p. 434). Despair over the now irrevocable separation from Angel overwhelms her. In order to avenge the wrong Alec had done to Angel through her, by first seducing her and then by telling her that Angel would never return (pp. 487, 491), Tess kills Alec. Then, once more, she implores Angel, "'Will you forgive me my sin against you, now I have killed him?. . . It came to me as a shining light that I should get you back that way'" (p. 492). Clearly, Tess has not forgotten that Angel rejected her because Alec, alive, posed an impediment to their union.

Angel's guidance of this "vessel of emotion" has led Tess to murder. Her husband and "protector" (p. 493), while sleep-walking, had placed her in a stone coffin (p. 318); now he puts her on the stone altar of the sun god (p. 502), just as the worshipper of sun and intellect, Swithin, had sacrificed Viviette. Swithin, however, comforted Viviette in her last moments with a generous lie. So, too, in the parish priest the man wins over the ecclesiastic when he lied to Tess and comforted her, saying, that her own baptism of Sorrow made it "'just the same'" for the child (pp. 121-122). Angel's intellectual pride refused Tess even this last consolation when she asked him if they would meet after death (p. 503).

Thus, although Hardy indicts nature and society, heredity and environment, he implicitly places the true blame for the woman's tragedy on her natural comforter, the husband.[29] Angel's intellectual tendencies finally destroy Tess,[30] for the reason that they rank higher than Alec's

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29 C.J.Weber suggests that Hardy drew on Charles Lamb's forgotten story Rosamund Gray and its hero, Allan Clare: "Angel Clare is Allan Clare brought up to date. Allan became a nomad; similarly, Angel sailed off to Brazil. . . . The many resemblances to Tess in incident and characterization are suggestive." Hardy of Wessex, pp. 119-120.

Another, more ironical possibility suggests itself for Hardy's choice of name. Just as Henry Knight fails to display the chivalrous qualities suggested by his name, Angel Clare fails in the demands of spirituality his name implies. In fact, he delivers Tess into the hands of Alec, whose "morality" he shares and whose ally he thus becomes. In his address to the sun, Satan regrets he had not been created "some inferior Angel" (PL, IV, 59).

30 J.W.Beach explains that TU "came at a time, when in serious literature, especially in plays, a great deal of attention was being paid to the subject of . . . the woman who lives 'under the shadow of a sin', the woman who has to pay for 'one false step'." "Bowdlerized Versions of Hardy," PMLA, XXXVI (1921), p. 642.

animal passions. Tess's moral probity, her self-sacrifice for the sake of family and husband, make her superior to her destroyers. In her unquestioning reliance on the man as guide, protector, and comforter, lies her undoing.

Clearly, Hardy regards excessive obedience on the part of the woman to be a corollary evil to excessive permissiveness on the part of the man; both grow out of excessive adoration. Excess, then, is again the root of failure. The excessive intellectual tendencies of Hardy's idealists prevent them from exercising their potential for human love and make them as destructive as Hardy's inflammable men, who give free rein to their animal tendencies. In that respect, Hardy's sensible or practical men, though they lack the dreamers' refinement of emotions, possess a higher sense of that responsibility which is part of the moral tendencies of Hardy's selfless protectors and a necessity for a workable marriage.

If Tess represents Hardy's "Everywoman" or Eve, Jude (13, JO) stands for "Everyman" or Adam.[31] In JO, Hardy, for the last time and in greater depth than before, anatomizes the "fret and fever, derision and disaster, that may press in the wake of the strongest passion known to humanity," and the "deadly war waged between flesh and spirit" (Preface

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[31] S.C.Chew comments that Jude stands between Arabella and Sue as "between Reason and Instinct, as between the Good and Evil Angels of the old moralities." Thomas Hardy, p. 99.

In the same tenor, R. Beckman notes that "Alec and Angel contain between them the component elements in Tess's nature," Arabella and Sue in Jude's. "A Character Typology for Hardy's Novels." ELH, XXX (1963), p. 82. Evelyn Hardy agrees that in JO Hardy reverses his TU pattern. Thomas Hardy, p. 251.

to 1895 edition, p. vi).[32]

Manston's passionateness has by now degenerated into Alec's and Arabella's animalism. Jude, too, partakes of this passionateness, but, at the same time, shows the attributes of Hardy's dreamers, in particular their tendency to idolize the woman. Moreover, he possesses in a higher degree than any of Hardy's earlier heroes a quality that, for Hardy, is the touchstone of true humanity. Jude does not regulate his conduct by intellectual principles but by the feelings of charity. A deep-rooted fellow feeling unites him with his own kind and with the animal world (p. 11). Like Clym, he wants to do "some good thing" for his fellow men (p. 149). Not self-absorption in the guise of abstract scientific pursuits or desultory philosophical speculations and "principles" motivate his desire for learning. Rather, he is urged on by the wish to become a teacher, a priest, a prophet (p. 261) and thus regain a sense of belonging to the human community from which his orphaned existence makes him feel excluded. So deep does Jude's charity flow, indeed, that years later when living with Sue Bridehead he persists in helping his divorced wife, Arabella, because she is "an erring, careless, unreflecting fellow-creature" (p. 319), an argument the intellectual Sue does not understand, Arabella possessing no longer any legal claims on Jude. His concern for children, moreover,

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[32] W.R.Rutland points out that in the 1890's the "plays of Ibsen first began to appear on the English stage" and that the Parnell divorce case became a "cause célèbre" and let loose "a flood of discussion and polemic upon the whole question of love, marriage, and divorce; and of this Jude the Obscure formed a part." Thomas Hardy, pp. 250-252. He calls Jude "a puppet constructed for a didactic purpose" and Sue a "psychological abnormality." (p. 256)

unlike Henchard's (10, MC), is such that it does not matter to him whether a child is of his blood or not (p. 330).

With Jude, charity and responsibility are synonymous. Tempted and seduced by Arabella's physical attractions, he becomes trapped by her feigned pregnancy. Although the parish considers Jude a simple fool (p. 65), his sense of responsibility compels him to marry Arabella and thus cancel his plans for higher education. When Jude learns about Arabella's deception, he is willing to abide by his marriage vows, although he feels that their lives are ruined "by the fundamental error of their matrimonial union: that of having based a permanent contract on a temporary feeling which had no necessary connection with affinities that alone render a life-long comradeship tolerable" (p. 80).

True to type, Arabella tires of her marriage, especially since she sees no prospect of Jude's ever bettering his material position; she leaves Jude with his consent. Freed, but lonely and despondent over his rejection by the university, Jude turns to his cousin, Sue Bridehead. This modern, independent, and intellectual woman lacks family, community feeling, and beliefs, except for those theories acquired second-hand from an erstwhile admirer, the university graduate who, like Elfride's admirer (3, PBE) died of consumption and unrequited love (pp. 177-178).

Sue encourages Jude, but when she, through his help, gets a teaching post with his childhood tutor, Richard Phillotson, she also accepts the attentions of the older man. An innocent outing with Jude results in her expulsion from a teacher's college, an incident coinciding with her discovery that Jude is married. For a number of inconsistent reasons Sue then decides to marry Phillotson. As she confides in Jude, Phillotson is the "'only man in the world for whom I have any respect or fear'" (p.185).

An "epicure in emotions," Sue likes to do "unusual" things: "'They are interesting, because they have probably never been done before!'" (p. 207). In fact, Sue wants to be loved without having to give out love herself (p. 290). Although she fears the "scandal" attending her expulsion from the college (p. 267), her main reason for marrying Phillotson is a retaliation on the married Jude. As Jude rightly perceives, Sue likes inflicting pain and then "grieving for the sufferer again and again, in all her colossal inconsistency" (p. 210).[33]

Being bound to Arabella, Jude cannot prevent Sue's unadvised marriage, and Sue, like Jude, the only child of divorced parents, has no natural guardian to warn her against her precipitate action. Like Grace, she does peruse the marriage service in the prayer book; but it is not the real meaning of the vows that impresses her, though, soberly considered, this might have deterred her from marrying Phillotson. Rather, she is struck by the "humiliating" fact that "'a giver-away should be required at all,'" and that it is not the bride who chooses her bridegroom, but that somebody gives her to him "'like a she-ass or she-goat, or any other domestic animal'" (p. 204).

Sue, failing out of vanity to give due thought to her vows, finds, once married, that she is physically repelled by Phillotson. When she learns about Arabella's reappearance, she confesses to Phillotson her love for Jude. Acquiescing in Sue's wish to join Jude, Phillotson gives her the freedom she begs. Phillotson considers his generosity an act of natural charity, although it ruins his prospects as a teacher. He explains to the School Board: "'She [Sue] asked leave to go away with her lover, and I let her. Why shouldn't I? A woman of full age, it was a question for her own conscience--not for me. I was not her

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[33] By 1890 Hardy had read Edward von Hartman's The Philosophy of the Unconscious, as well as Wisemann's Essays on Heredity.

gaoler'" (p. 297). Moreover, he is convinced "'that in the sight of Heaven and by all natural, straightforward humanity,'" he has acted rightly (p. 298). As he confesses to a friend, he acted by "'instinct, and let principles take care of themselves'" (p. 277).

Soon after, both Sue and Jude obtain divorces without difficulty, for Arabella, too, wants to remarry legally in England, having married bigamously while in Australia. Sue, however, refuses to belong to Jude until, in her unwarranted fear of losing him to Arabella, she accedes to his wishes. As she later confesses, "'At first I did not love you . . . . I merely wanted you to love me. . . . That inborn craving which undermines some women's morals almost more than unbridled passion--the craving to attract and captivate, regardless of the injury it may do the man--was in me'" (p. 426).[34]

Yet, even if "'incapable of real love'" (p. 289), as Jude fears, the ethereal and fastidious Sue feels a delight in being with Jude (p. 289). An "'extraordinary sympathy, or similarity'" exists between Sue and Jude; they "'seem to be one person split in two'" (p. 276) and represent a true union of minds. They become "true comrades" (pp. 314, 326, 365) and share a "complete mutual understanding" (p. 352).

For several years, Sue is Jude's helpmate and companion, bears him two children, and acts as foster-mother to his child by Arabella. Inevitably, however, regarding Sue's intellect and education superior to his own, Jude always "dances attendance" on her wishes. He assures her, "'All that's best and noblest in me loves you, and your freedom from everything that's gross has elevated me'" (p. 320). Consequently,

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[34] Elfride makes a statement to the same effect. (3) PBE, p. 215.

he apologetically gives way when she complains, "'But now that I have nobody but you, and nobody to defend me, it is very hard that I mustn't have my own way in deciding how I'll live with you, and whether I'll be married or no!'" (p. 314). To this, as to all her "whims," Jude too readily gives way (p. 345), and, though aware that they are "'making a mess of it,'" agrees that anything that pleases her will please him (p. 343).

Against all dictates of common sense, Sue persists in her perverse refusal to marry Jude. She will not relent even when their anomalous marital position forces them to lead a "shifting, almost nomadic life" (p. 372), which prevents the stone-mason Jude from finding steady employment and ensuring the material welfare of his family. She advances an impressive array of reasons against marriage, all of which serve to cloak her fear of commitment. Echoing, as it were, the argument of Hardy's inflammable types, and Arabella's, Sue once told Jude that some women's love of being loved and of loving is insatiable and that "'they may find that they can't give it continuously to the chamber-officer appointed by the bishop's license to receive it'" (p. 245). Equally shallow was Sue's assertion to Phillotson, an assertion Hardy refutes in his delineation of Marty, Elizabeth-Jane, Viviette, and Tess, as well as his protector figures: "'It is as culpable to bind yourself to love always as to believe a creed always, and as silly as to vow always to like a particular food or drink!'" (p. 268). Theorizing, like Ethelberta and Viviette, and quoting from Humboldt, as earlier she had quoted from J.S.Mill, she declared to Phillotson, whom she had married partly because of a scandal, that she does not want to be "respectable" and that she regards the production of "'"Human development in its richest diversity"'"

as far above respectability (p. 270).

She finds, then, no lack of reasons now why she should not marry Jude. In her view, to attempt to intensify the delight of being together might destroy the feeling (p. 289). An "iron contract" may extinguish their tenderness (pp. 311-312),[35] and the registry office is "'so unnatural as the climax of [their] love'" (p. 342). In support of her arguments, she introduces heredity by citing the example of their divorced parents, that "'for us particular two, an irrevocable oath is risky. Then, Jude, let us go home [from the church office] without killing our dream'" (p. 345). In her eyes, legal marriage is a hopelessly vulgar institution, a trap to catch a man (p. 326); it is, in short, Sue says, with ill-conceived pride, "low" to remarry, because Arabella did (p. 328). Their first marriages should serve as a "deterrent lesson" (p. 341)--regardless of differences in circumstances and feelings. She fears that she might not be "'proof against the sordid conditions of a business contract again'" (p. 344)[36]--though that was not at all the view she originally took of her first marriage. Thus, aware of her "own too squeamish feeling" (p. 344) and conscious of Jude's physical

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[35] Troy, too, showed this sentiment. He would have heeded Bathsheba's entreaties, "had the woman not been his wife" (4, FMC, p. 311). Bathsheba's father, too, "'one of the ficklest husbands alive!'" enjoyed a happy marriage by pretending that his wife was "'only his sweetheart, and not married to him at all'" (FMC, p. 69). In old age he became a religious enthusiast.

[36] Hawkins comments that "It is going beyond the limits of ingenuousness to suggest that the ceremony of marriage consists of nothing more than the signing of the register, and that anyway men must be spared the consequences of their seasons of impulse." Thomas Hardy, p. 72. It does not seem that Hardy suggests this. These arguments are not present in what Cecil calls Hardy's "indefensibly muddled mind" (Thomas Hardy, p. 135) but in the inconsistent Sue's. Lack of logical reasoning is an attribute of all Hardy women with only a few exceptions.

attraction to her (p. 115), Sue refuses the permanent commitment that might have been her salvation.[37]

Jude, for all his sense of responsibility, bows before these reasons. Thus his acquiescence, stemming partly from physical dependence on Sue, partly from his conviction of her superiority, brings to both a rebuttal from an uncompromising society which believes that unrestricted freedom of the individual would bring on a "general domestic disintegration" (p. 279). Hardy points out that this belief is not unjustified, for the disreputable elements of the town, the "champions of free thought",[38] support Phillotson's decision to release Sue (pp. 299-300). She and Jude appear "'like two children'" (p. 356), much as Swithin and Viviette (9,TT) sought shelter from reality (p. 150) in their marriage, and as Tess and Angel existed during their last encounter (12, TU, p. 494). In defiance of the ordinances of their post-lapsarian existence, they try to relive man's Eden-like condition[39] and refuse to get themselves intertwined with their kind.[40]

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37 The real reason for Sue's fear of the marriage ceremony Hardy states in a letter [November 20, 1895], namely, that "she fears it would be breaking faith with Jude to withhold herself; . . . while uncontracted she feels at liberty" to do so; this keeps Jude's passion unextinguished and "helps to break his heart." Life, p. 272.

38 "The episode reminds us that freedom, though a 'noble thing,' is a dangerous possession. . . . Certainly unlimited freedom, like unlimited power, demoralises almost everybody who possesses it. Moreover, good law is a means to freedom. This is no excuse for bad law, but it means we must not fall into one pit in avoiding the other." Duffin, p. 248.

39 "The special communion between lovers which she [Sue] represents, is a sort of heretic's bulwark against society, a refugee relationship. Theirs is a private world, detached from the social context." Hawkins, p. 72.

40 Cecil remarks that people as poor as Jude and Sue "and with children simply would not have yielded to such fancies." Thomas Hardy, p. 119.

Inevitably, poverty and the immaturity of Sue, which makes her talk to a child "'as one should only talk to people of mature age'" (p. 408), bring about the death of the children. Jude's child by Arabella, Father Time, takes seriously Sue's theorizing, and becomes convinced by her that the world is against them and that it is better "'to be out of life than in it at this price'" (p. 408)[41] and, in consequence, kills himself and his siblings. Like Sue and Jude, their children are made to bear the curse for the "original sin" of the parents,[42] Father Time being the "expression in a single term" of the errors of his parents. "For the rashness of those parents he had groaned, for their ill-assortment he had quaked, and for the misfortunes of these he had died" (p. 406).

Under this blow, Sue's intellectual pretensions disintegrate.

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41 Eve, too, suggests to Adam that they should not bring children into the world: "If care of our descent perplex us most,/ Which must be born to certain woe, devour'd / By death at last." She claims that thus "Death / Shall be deceiv'd his glut." Cf. PL, X, 979-990 for the argument. As another alternative, she suggests suicide (PL, X, 992-1005). Both alternatives are rejected by Adam. Sue, however, drives Jude to this suicide, in order "'Destruction with destruction to destroy.'"

W.R.Rutland comments that "the 'denial of the Will to live' may appear to some the solution of the mystery of life; as it will appear to others to be a shirking of the challenge of that mystery. In art, such denial is the betrayal which can produce nothing but stultification." Thomas Hardy, p. 257. He also points out that by 1883 Schopenhauer's The World as Will and Idea had been translated into English and that Schopenhauer's theory that overcoming of suffering can be achieved through the denial of the will to live was known to Hardy. (pp. 98-99).

42 Phyllis Bartlett suggests that the child's action is Sue's punishment "for not having behaved in accordance with the feelings she had expressed" [her squeamishness]. Hardy "sympathized with Sue's antipathy to the institution of marriage, and he has Jude sympathize with her too." "'Seraph of Heaven': A Shelleyan Dream in Hardy's Fiction," PMLA, LXX (1955), p. 634.

She rejects Jude's love and comfort for the "Rhadamanthine strictness" (p. 433) of Phillotson, the father figure, who exploits her self-flagellation and irrational return to a misunderstood creed.[43] In a sense, Sue has been all her life in search of firm guidance,[44] which both Phillotson's subtle egotism, Jude's permissive love, and society's unconcern with the individual failed to provide. Sue's senseless return to Phillotson's bed and board destroys Jude and leaves him to the now widowed Arabella, the "complete and substantial female animal" (p. 42). Once more in search of a marriage partner, Arabella maintains, like Sue, that her first marriage is binding. As lightly as society hands out divorces, so does the church mechanically remarry a Jude made drunk by Arabella and a Sue intoxicated with a morbid desire for atonement (p. 471).

This atonement Phillotson does not scruple to accept. Ostensibly to set himself right "in the eyes of the clergy and orthodox laity", he does so because Sue is "'a luxury'" for him (p. 442). Although aware that if Sue "were anybody's wife she was the wife of the man to whom she had borne three children and owed such tragical adventures" (p. 433), he selfishly and hypocritically accepts Sue's return because it is done "willingly" (p. 432). He now acts "under an acquired and cultivated sense" of justice and right in which "crude loving-kindness" must take "care of itself" (p. 434).

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[43] Sue "gets hopelessly confused over marriage according to 'Nature', 'Heaven', and 'the Church'. From her old free thought she moves to ritualistic religion . . . and she becomes totally oblivious of her old sane (though unsteady) reasoning on the marriage question." Duffin, pp.73-74.

[44] In JO, as in TU, Hardy faces "the characteristic nightmares of the late Victorian age: the problem of ethics without dogma and the problem of the restless and isolated modern ego." Guerard, p. 19.

Phillotson had married Sue in spite of his superiority in age and experience that could have made him realize how unreflecting Sue's action was; furthermore, his sense of self-gratifying charity led him to dismiss her without counsel and advice. Now, in exploiting Sue's mental aberration, his actions exemplify the "hideous defacement" of theology, the "last grotesque phase of a creed which had served mankind well in its time" (TU, p. 101).[45]

In contrast with Phillotson's deliberate exploitation of religion, Jude acts according to his undogmatic creed. Once Sue, the "pagan," wanted to ennoble Jude to high aims and objected to his taking so much tradition on trust. To some extent she succeeded in freeing Jude from prejudices, though Jude points out, "'I suppose one must take some things on trust. Life isn't long enough to work out everything in Euclid problems before you believe it. I take Christianity'" (p. 183). His actions show that he goes on believing as before, but professes nothing (p. 262). This unassuming yet deep-rooted belief makes Jude plead with Sue not to think that she has been fighting against God but rather "'against man and senseless circumstance'" (p. 413). He vainly tries to convince her that their life has not been "'a vain attempt at self-delight'" for which they must "'mortify the flesh--the terrible flesh--the curse of Adam!'" (p. 416).[46]

Too late does Jude ask whether Sue's blindness to reason is peculiar to her alone, or is it, rather, "'common to woman? Is a woman a thinking

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[45] "It is the stifling of religion by forms and creeds that he [Hardy] attacks: not God but the Church." Duffin, p. 209.

[46] Milton attributes the rules of abstention to Satan. Cf. PL, IV, 741 ff.

unit at all, or a fraction always wanting its integer?'" (p. 424). He pleads with Sue, his "guardian-angel," not to do "an immoral thing for moral reasons! You have been my social salvation. Stay with me for humanity's sake! . . . Don't abandon me . . . to save your own soul only! . . . Isn't my safety worth a little sacrifice of dogmatic principle?'" (p. 427). This appeal to Sue's charity, however, meets only with her advice to return to his Arabella. Sue refuses to see that there is nothing "'more degrading, immoral, unnatural, than . . . this meretricious contract with Arabella, which has been called doing the right thing!'" (p. 470). And though Jude continues to love Sue, he comes to the reluctant conclusion that she is "'not worth a man's love'" (p. 470). More forceful is Arabella's verdict on the woman Jude loves: "'She's the rat that forsook the sinking ship!'" (p. 467).[47]

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[47] Sue's actions and arguments contradict Hardy's concept that marriage when it becomes a cruelty to either of the parties is "essentially and morally no marriage." (Postscript to 1912 ed., p. viii). In JO Hardy dramatizes Milton's pronouncements that "Man is the occasion of his own miseries in most of those evils which he imputes to God's inflicting" (DDD, p. 702); that a marriage, although performed in church and subsequently consummated, is not a marriage if the parties "through their different tempers, thoughts and constitutions . . . can neither be to one another a remedy against loneliness nor live in any union or contentment all their days" (p. 703); that consummation is not the reason that man and woman "be made, spite of antipathy, to fadge together and combine as they may to their unspeakable wearisomeness and despair of all sociable delight in the ordinance which God established to that very end" (p. 703); that "a higher end to honor and sanctify the league of marriage, [is] whenas the solace and satisfaction of the mind is regarded and provided for before the sensitive pleasing of the body" (p. 707); that "if the woman be naturally so of disposition as will not help to remove, but help to increase that same God-forbidden loneliness . . . such marriage can be no marriage, whereto the most honest end is wanting" (p. 707); that marriage "was not properly the remedy of lust, but the fulfilling of conjugal love and helpfulness" (p. 708); that an unhappy marriage presents "more and greater temptations" (p. 710); that "Marriage is a covenant the very being whereof consists not in a forced cohabitation and counterfeit performance of duties, but in unfeigned love and peace" (p. 711); that an unhappy marriage is "unprofitable and dangerous to the commonwealth, when the household estate, out of which must flourish forth the vigor and spirit of all public enterprises, is . . . ill-contented" (p. 707).

Hardy's last scrutiny of marriage shows once more that a reversal in the hierarchy of the sexes[48] puts the woman in a position of leadership that she is constitutionally unfitted to take. When the hierarchical roles are reversed, as had happened in Eden and happens again in the modern world, there ensues an inevitable failure on the part of the male comforter. In his novels Hardy shows four main causes for these failures. First, the man may adopt an excessively reverential attitude to the woman's supposed superiority in intellectual, social, and moral matters; into this error Jude certainly falls. Secondly, he may subject the woman to excessive idealization and then endure a mortifying sense of disillusionment when he finds her to be merely human; Jude does not err here nearly as grossly as do Knight and Angel Clare. Thirdly, he may leave the woman to her devices in the pursuit of his own interests; Jude is too manly to fail in this respect, as Clym and Swithin did. Lastly, he may fall into uxoriousness, a state where, as in Adam's case, the higher duty of strengthening and guiding an errant wife is abandoned out of inability to live without her; Jude is not guiltless of this failing and destroys himself, but it is the most human of all the sources of failure in comfort.

For a number of reasons, then, Jude fails to take the lead in his relationship with Sue. He submits to Sue's theories on matrimony, which, sound as they may be in theory, conflict with the demands of reality and lead to his and Sue's human degradation. Owing to Jude's permissiveness, Sue is the stronger and can insist to the end, "'I can't help being

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[48] J.W.Beach notes that "the whole elaborate evolution [of the attitude to marriage--natural, legal, and sacramental] was implied in the interchange of position by Jude and Sue." Thomas Hardy, pp. 16-17.

as I am, I am convinced I am right'" (p. 424), and, "'Don't criticize me, Jude--I can't bear it!--I have often told you so. You must take me as I am'" (p. 422).

Sue had refused to submit to the "coercion" of society and by the commitment of a legal marriage debase her perfect union with Jude. Now, out of mechanical obedience to her marriage vows which she never understood, she makes a superfluous return to Phillotson, who, she feels, is her only true husband. This action leads her into that "wifedom" that squashes her up and digests her "'in its vast maw as an atom which has no further individuality'" (p. 227). Neither church nor society demands this step on Sue's part. Each is mechanical in its dispensation of marriage or divorce; each is concerned not with the moral meaning and human commitment of marriage, that is to say, its sacramental meaning, but simply with the accomodation of the animal desires and material concerns of the Arabella's and their mates, whence emerge "the average husband and wife of Christendom" (p. 357). Society is heedless when Sue, the educated, independent woman, abandons Jude, the man she would have cherished as her comrade and companion had she been less intellectually proud; Jude is Sue's husband in Nature and before God, according to Hardy, and, had Sue willed it, before society. Thus the final responsibility for Jude's destruction lies with this intellectual, ethereal woman, guilty of a failure in human commitment.[49] Vanity makes Sue regard herself as spirit and reject human interdependence. Like Henchard, but out of

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[49] As D.H.Lawrence remarks, "The condemnation shifts over at last from the dark villain to the white virgin, the bourgeois in soul." Phoenix, p. 437. Phyllis Bartlett states that "Sue is Hardy's full-length, mature study of the Shelleyan woman, shown not only in her idealistic youth but as he imagined she would disintegrate under the stresses of childbearing, poverty, and social custom." "'Seraph of Heaven': A Shelleyan Dream in Hardy's Fiction," p. 632. Jude's tragedy is that of a man "captivated by so visionary a creature." (p. 633)

intellectual pride, Sue refuses to recognize her own humanity and, in consequence, is destroyed by it.

The importance of JO, then, lies in the stress Hardy places on the woman's responsibility to comfort the man. In this novel Eve, without the temptation of Satan, deserts Adam. This emphasis represents a new departure in Hardy's evaluation of marriage, although, broadly speaking, Hardy's general attitude to the marriage problem never changed from novel to novel, only grew in complexity. To the very last novel Hardy's anatomy of marriage provides a lesson in life and speaks for morality.[50] In JO, Hardy sees the tragedy of the fallen Adam as desertion by his helpmate, Eve, in their post-lapsarian existence, where "'cruelty is the law pervading all nature and society'" (p. 384) and where the absence of human charity and interdependence has left man with a "'chaos of principles--groping in the dark'" (p. 394).

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50 Hardy believed that "the ethical teaching of the novel [JO] even if somewhat crudely put, was as high as that of any of the bishop's [who had attacked the book] sermons." Life, pp. 277-278. In a letter, he says that the book "makes for morality more than any other book I have written." [July 16, 1896]. Life, p. 280.

CONCLUSION

The evidence gathered from a study of Hardy's treatment of the courtship and marriage question strongly indicates that all the novels contain the archetypal Adam-Eve-Satan configuration presented by Milton in Paradise Lost. Numerous reasons suggest themselves why this pattern should appeal to Hardy both as a sensitive artist and as a compassionate observer of human life. For a writer of strong visual imagination and a mythopoeic mind, Milton's treatment of the configuration lent itself readily to dramatization in contemporary terms. The configuration offers, moreover, a philosophical basis from which to explore the human condition in microcosm and, at the same time, to universalize the problem beyond the issues of nineteenth-century England. Then, too, the configuration has moral implications which can be given expression in terms of human interdependence and individual restraint.

In Hardy's world the fall repeats itself in an endless and, seemingly, irrevocable process, where Satan and his lesser angels freely afflict men burdened with the curse of original sin. This affliction Hardy seems to see mainly in terms of sexual anarchy and abnegation of responsibility. Moreover, it is made heavier by the marriage tribulations of a society where coercion, at the service of carnal and material satisfaction, has replaced the union of minds enjoyed by the unfallen proto-parents. In marriage, then, man all too often finds not bliss but a re-enactment of Adam's original curse

prophecied in his choice of mates:

> for either
> He never shall find out fit Mate, but such
> As some misfortune brings him, or mistake,
> Or whom he wishes most shall seldom gain
> Through her perverseness, but shall see her gain'd
> By a far worse, or if she love, withheld
> By Parents, or his happiest choice too late
> Shall meet, already linkt and Wedlock-bound
> To a fell Adversary, his hate or shame:
> Which infinite calamity shall cause
> To human life, and household peace confound. (PL, X, 898-908)

There is little doubt that Hardy saw the need for the regulation of the relationship between the sexes. This he found in the marriage commitment outlined in the traditional formularies of the church but tempered in two significant ways. First, his novels indicate a strong sympathy with the definition of true marriage set forth by Milton in the Doctrine and Discipline of Divorce; secondly, he makes clear the need for individual human charity, "the soul of all the rest" of man's needed virtues.

As a dramatic novelist Hardy depicts the need for this modified system in terms of the failure or success in marriage of men and women who, in various ways, exemplify the Adam-Eve-Satan configuration. Their failures or successes devolve on human character flaws, though Hardy makes substantial allowances for heredity and temperament, and points an accusing finger at the Law which made men possess emotions in excess of reason that should regulate human actions. Thus, even allowing for these handicaps, in the analysis of marital failures he puts the chief, but not the entire, burden on the men. To make clear the reasons for marital failure, Hardy distinguishes three basic types of marriage partners.

There is first the marriage contracted purely on the basis of physical attraction. When one or both of the partners embark on the marriage out of a fleeting biological impulse and without due consideration of future commitments, the marriage is doomed to failure. The characters in this marriage group are generally presented in two ways. The passionate men--or women--typify the flaws of Milton's Satan, pride and ambition. Like Satan, they have a need for love which they choose to deny. Consequently, self-enclosed from their fellow men, ridden by desires that have no outlets, governed by impulse, they seek to palliate their loneliness. Marriages by these types must end in disaster, for the feelings are rooted in selfishness. These men bring on their own destruction, and are capable of suffering and assuming responsibilities.

The other members of this group, the hedonistic inflammable types, spread destruction on others. They, too, undertake ill-advised marriages out of physical attraction, but whereas the passionate types seek a relief from a loneliness growing out of both moral and physical needs, the inflammable types seek self-gratification. They also equate romance with marriage, but are not even endowed with the potential for development that the passionate types possess; their selfishness goes with irresponsibility, and they long for mastery for its own sake. Both types fail as marriage partners, for they fail to develop from the animal level to true manhood; the passionate type, however, stands higher on the moral scale. In short, though both types contract marriage for selfish reasons, the inflammable type is more animalistic and more thoughtless than the passionate type, whose love instinct is not only the expression of biological impulses but also the need for human companionship. Because the passionate type has the latent

capacity to give out love, he is morally superior to the inflammable type, who is capable of rationalizing his conduct but not of developing his own humanity.

The second type of marriage partner is the intellectual idealist. This man represents Hardy's Adam figure, and he too fails. Though capable of development, he subjects the woman to an unrealistic idealization which, in a way, also represents an equation of marriage with romance. He, too, is flawed by selfishness, for when he discovers the woman's vulnerability he undergoes disillusionment and feels wounded vanity. Such a man prefers the ideal world to the real, and thus fails to meet his responsibilities as marriage partner. A different strain of egotism in Hardy's Adam figures shows in the intellectual man who puts the pursuit of ideas and science ahead of the marriage commitment.

In Hardy's true Adam, however, moral tendencies predominate over the animal and intellectual while containing the lesser two qualities. Though based on physical attraction at the outset, his love develops into a sense of responsibility for the woman and thereby transcends self-gratification. Companionship, encouraged by a modicum of education and culture on his part and the woman's, and common pursuits, unite him and the woman who accepts his guidance and comfort. Failure in such a courtship or marriage occurs, then, if the woman proves incapable of seeing the true worth of the man or of accepting his guidance. Whereas excessive permissiveness on the man's part may lead to failure, excessive adoration on the woman's part may lead to a similar outcome.

Hardy's concept of the woman, Eve, is traditional. Her main defects are vanity, levity, moral cowardice, and an incapacity to reason logically that necessitates her guidance by male reason. The weakness of sex

and the beauty of such women make them the victims of men who are attracted to them. If the man is incapable of responsible guidance, the marriages of such women is foredoomed, even though they are capable of growth and development. Unsuccessful also will be the marriage of the modern woman whose intellectual pretensions make her assume leadership. Woman's predominant qualities, as Hardy seems to see them, are her physical attractiveness and her instinct to captivate, since these constitute attractions for the propagation of mankind. Under environmental pressures her sacrificial tendencies make her morally superior to the egotistic man, but they can also lead to failure in the marriage when these instincts are misdirected by the parents who are the woman's natural guardians before marriage. In the woman most likely to make a success of the marriage partnership who chances to meet the right husband, her comrade and guide, physical impulses are subordinate to intellectual qualities, which, in turn, are subordinate to the moral sense. It is the moral sense that makes her aware of her share of the responsibility in marriage.

The indispensable ingredient in a successful relationship is "comfort." Hardy places the chief responsibility here on the man's duty to exercise his role as comforter, guide, and strengthener of the woman, constitutionally the weaker. He makes it clear, however, that this must be true comfort, untinged with selfishness: it requires firmness not mastery, protectiveness not possessiveness, charity not self-gratification. This capacity transcends the man's physical desires and self-love. It is guided by the innate instinct of loving-kindness not perverted or suppressed by the workings of false reason or by the adherence to custom and theory. It is formed by education and the arts,

whereby comfort can lead to the development of judicious or rational love. The woman, too, must contribute to the marriage in her own right as comforter of the man, must share his interests and labours, and must attain some degree of education.

The observance of the marital hierarchy and the awareness of mutual interdependence and its practice make for a stable community. By virtue of this stability and the provision of communal material security, individuals emerge who can meet the demands placed on them by marriage. In turn, stable marriages produce a stable community in a reciprocal relationship of man and environment. Under such conditions, child-bearing is a natural function, but marriage does not exist merely for its sake. Rather, the mutual comfort gained in marriage by the individual embraces his whole community in fellowship. Thus the existence of children does not make for good marriages, but, rather, a good marriage makes for a good family.

Hardy shows that in modern society the individual no longer has this stabilizing community sense. Hence his own instability and his absence of self-confidence make him a prey to his impulses and over-dependent on reason. This condition affects his marital relationship, in the failure of which society offers neither help nor guidance. Society's unconcern and man's material self-dependence, combined, end in the over-development of selfishness. When class ambition and material welfare become motives for contracting marriage under the coercion of the parents, not only marital failure results, but also social dislocation. This, in turn, weakens society even more, since its own stability depends on that of individual partnerships. To stem social disintegration, the community overemphasizes customs which no longer

serve its real welfare. As a result, society disregards the true purpose of marriage, that is, the discharging of mutual duties by two people in order to make their existence endurable. In such circumstances it is not the moral commitment of the marriage vows that concerns society, but the yoking together of two individuals who have come together from a fleeting natural impulse or under environmental pressure. Then children become, indeed, a curse, for they can hamper the man's material pursuits as well as the moral development of the parents. On this development depends the successful relationship of the husband and wife, and, by extension, the well-being of society.

Since society provides the woman with no other place than marriage, she can find self-development only in wedlock. If she is unmarried and has illegitimate issue, this fact excludes her from living in society and from finding a marriage partner. Should her marriage be unhappy because contracted for reasons other than those based on mutual love and understanding, she is still bound to bear her lot. Thus she will produce unhappy children. Divorce, if desirable for the individual's fulfilment, curses the children, as does illegitimacy, with rootlessness and instability.

Hardy's greatest concern, then, lies with the evils of instability, which, proceeding from an unhappy union, worsen the instability of society in a reciprocal interdependence. Because Hardy seems to see the cure in individual responsibility and charity and not in social legislation, he can undoubtedly be called a moralist. Like his heroes Clym and Jude, he sees himself as a teacher and prophet, though for him as for his heroes the time was not ripe. Nevertheless, a traditional moralist like Chaucer, Milton, and Swift, Hardy stands in the mainstream

of the English tradition of teaching with delight. A pragmatic thinker, he devotes himself to living examples of the concrete problem of marriage and thereby points out the basic flaws of human society. His tragic view of life regards suffering, in a large degree, as brought on man by themselves through a denial of the rules of human interdependence. This suffering he vivifies by dramatizing the coercion of individuals in marriage by society and by each other.

For the purposes of teaching, then, Hardy is not concerned with successful marriages. Rather, he points out how the very institutions that should provide guidance for creatures hampered by temperament and heredity too often fail in their duty, and how individuals are broken by their lack of restraint and their failure to exercise judicious love. In laying bare the causes of the main failures and the rare successes in marriage, Hardy clearly adapts the Greek concept of the golden mean to the marital commitment; the reason why a true Adam like Gabriel Oak can conduct his relationship "discreetly, advisedly, soberly" is that, unlike the passionate and inflammable Satanic types and the morally superior but equally unsuccessful intellectual idealists, he has not only absorbed the essence of the old rules of human conduct, but also does nothing in excess.

In the presentation of marriage according to Nature, God, and Society, Hardy agrees with Milton that companionship or the true union of minds is the primary purpose of marriage and its moral definition. As to the physical aspect of marriage, Hardy displays a certain uneasiness. The bulk of his novels suggests that he considers physical consummation as binding. Hence the natural instinct that leads to this bondage is a curse. Indeed, he makes it clear that part of man's original penalty

is to be endowed with these mating instincts that, in human beings, involve the emotional relationship of love, in whose pursuit reason, on which judicious love is based, tends to be blurred. Hardy, then, adopts a position not without ambiguity in his treatment of the physical side of love. He implies that physical compatibility is necessary in a successful marriage, yet prefers not to stress this point and takes pains to show that if only this exists, the relationship will suffer a swift deterioration. Conversely, he recognizes a kind of natural sacrament that gives even the most casual illicit encounter a binding force. In his novels this sets up an impediment that bars one or both of the participants from later contracting a regular union with another partner.

In consequence, Hardy's attitude toward divorce is not as clear-cut as that of Milton, who seems to hold, perhaps casuistically, that, if the "conversation" of a marriage supplies no element higher than a soon jaded physical intimacy, it is not really a true marriage and can therefore be annulled without violating scriptural prohibitions. For this reason, then, it is a mistake to regard Hardy either as an advocate of free love or of easy divorce, for neither institution fares well in his novels. By the same token, Hardy's attitude toward procreation needs clarifying. True, childbirth is rare among Hardy's heroines, and the offspring generally fail to survive. This plot device, however, though admittedly a grim one, is designed to dramatize the recurrent sin of Adam; it reflects not misanthropy but a realistic appraisal of sexual anarchy. On the question of normal procreation, however, Hardy need dwell no more than he dwells on those rare marriages, undertaken "advisedly," that turn out well. His intention, as always, is to show the reasons for and effects of transgression and failure, for only so

can he serve as a moral teacher.

For this reason it is important, in any survey of the treatment of the marriage question, to clear Hardy of the charge of pessimism. His own words speak for him: "As to pessimism. My motto is, first correctly diagnose the complaint--in this case human ills--and ascertain the cause: then set about finding a remedy if one exists" (Life, p. 383 [journal entry January 16, 1918]). If anything, Hardy is melioristic and altruistic. Life may be bitter but it need not always be so; human beings may behave wrongly but they possess innate goodness. The lesson Hardy teaches is, essentially, the need for charity in all human dealings. With generosity of heart man can transcend his instincts for sheer sensual gratification and thereby rise above his animal nature. Only so can he achieve a satisfactory marital relationship.

It is wrong, therefore, to regard Hardy's view of marriage as a pessimistic conviction that, because of temperament, heredity, environment, and society, the whole institution is worthless and any individual attempt doomed. If few of his marriages work out well, it is because few of his characters really possess charity. True, they are burdened with Adam's curse, and for this Hardy cannot find Milton's justification. Equally true, they are saddled with institutions which as often hinder as help in their efforts to reconcile their animal and spiritual tendencies. Nevertheless, ultimately it is neither God nor society that Hardy regards as fully responsible for marital tragedies. On the individual human being--and primarily on the male--lies the real responsibility for failure or success. As Hardy shows, man possesses charity and reason, at least potentially. If he develops these powers

and enjoys at least some share of good chance, he can hope to find a fair portion of serenity in marriage. The means are there, and man is responsible for using them. But because the inherited burden is so heavy and the development of wisdom and charity so difficult, Hardy regards his many failures not with censure but with compassion.

To sum up, the evidence from the first of the novels to the last suggests that Hardy considers the marital commitment to be a necessary stabilizer for man's physical needs and, more importantly, a means of attaining bisexual (but not necessarily biological) companionship. His views on marriage are basically conservative and traditional. Hardy is a pragmatic thinker who observes the way of the world realistically and ironically, as did Chaucer and Swift, and he, too, upholds the old values and the old stabilities. In the scrutiny of marriage problems, he evinces strains of orthodox Christian puritanism as well as Shaftesburian benevolence. Well in the mainstream of enlightened Victorian thought and nurtured in the ethical debates of his century, Hardy is no less a moralist than Arnold, no less an altruist than Wordsworth, and, like many writers of his generation, he is concerned with both edification and education.

Since Hardy's plots invariably centre on the Adam-Eve-Satan configuration and his themes play on various motifs of the marriage problem, and since, too, his dramas act themselves out in the narrow world of Wessex, he has been accused of possessing a stultified imagination. This view seems to be mistaken. Wessex, like Eden, is the whole world in microcosm. The many marital disasters and the rare successes which it witnesses have taken place always and everywhere in man's post-lapsarian state. Hardy, therefore, deals with a

timeless theme, and, by relating it to the tragedy of Eden, he imparts to the tragedy of Wessex a universal validity. Finally, by showing that the marriage commitment could prove to be a succour rather than an impediment in the workaday world if men could but approach it with loving hearts and judicious minds, Hardy connects his imaginative world with the noblest of all human impulses--charity.

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