

## READING THOMAS HARDY

*Also edited by Charles P. C. Pettit*

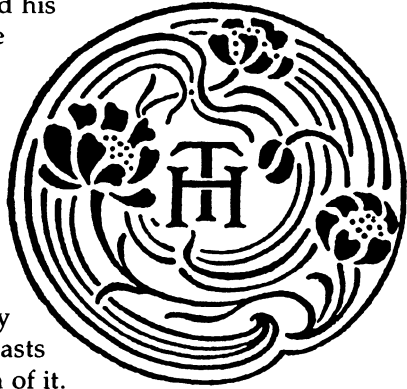
NEW PERSPECTIVES ON THOMAS HARDY

CELEBRATING THOMAS HARDY: Insights and Appreciations

## THE THOMAS HARDY SOCIETY

(President: The Earl of Stockton)

The Society welcomes anyone interested in Hardy's writings, his life and his times, and it takes pride in the way in which at its meetings people come together in a harmony which would have delighted Hardy himself. Among its members are many distinguished literary and academic figures, and many more who love and enjoy Hardy's work sufficiently to wish to meet fellow enthusiasts and develop their appreciation of it.



Members receive copies of *The Thomas Hardy Journal* which is published three times a year and is regarded as the leading source of Hardy studies. Lectures, guided tours and walks in Hardy's Wessex, and other events take place throughout the year, and there is a biennial conference in Dorchester which brings together students from all over the world.

For information about the Society please write to:

The Thomas Hardy Society  
P. O. Box 1438  
Dorchester

# Reading Thomas Hardy

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*Edited by*

Charles P. C. Pettit





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# List of Illustrations

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Helen Paterson's illustrations for *Far from the Madding Crowd*  
(serialised in the *Cornhill Magazine*, 1874)

- 1 Hands were loosening his neckerchief.  
*Cornhill*, January 1874. 4
- 2 *Cornhill*, January 1874. 6
- 3 'Do you happen to want a shepherd, Ma'am?'  
*Cornhill*, February 1874. 8
- 4 'Get the front door key.' Liddy fetched it.  
*Cornhill*, March 1874. 10
- 5 She stood up in the window-opening, facing the men.  
*Cornhill*, May 1874. 12
- 6 *Cornhill*, June 1874. 13
- 7 She opened a gate within which was a haystack,  
under this she sat down.  
*Cornhill*, September 1874 15
- 8 'There's not a soul in my house but me to-night.'  
*Cornhill*, August 1874. 20
- 9 She took up her position as directed.  
*Cornhill*, June 1874. 22
- 10 Her tears fell fast beside the unconscious pair.  
*Cornhill*, October 1874. 23

# Preface

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Like its two predecessors, *New Perspectives on Thomas Hardy* and *Celebrating Thomas Hardy, Reading Thomas Hardy* brings together the papers given at one of the Thomas Hardy Society's biennial Conferences, in this case the Twelfth International Conference which was held in Dorchester, Dorset, in the summer of 1996. Yet again, the Society succeeded in attracting a team of lecturers which can be described without hyperbole as a selection of the world's leading Hardy scholars, and for the first time we have been able to include all twelve of the main lectures in the subsequent book. There is no overall theme to restrict the contributors, and the variety of approaches and topics form an appropriate response to Hardy's own range and versatility. What the papers have in common, apart from a keen understanding of their subject, is accessibility: the origin of the book in lectures delivered to an audience largely composed of Hardy enthusiasts (rather than academics) ensures that even those papers whose new research makes a real contribution to Hardy scholarship are eminently readable. It can be said of the book, as of the Conference itself, that it contains something for anyone interested in Hardy, whether student, academic or enthusiast.

The volume opens with four papers which concentrate on specific Hardy works, then moves out to consideration of key Hardy themes (love, tragedy, death) and out again to Hardy and other artists (Yeats, Elgar). Finally the focus is on Hardy the man, the volume rounding off with Harold Orel's 'The Wit and Wisdom of Thomas Hardy'. However, these loose groupings are no more than an attempt to give the book a helpful shape for the reader, and each paper is strikingly and stimulatingly individual. The arrangement is well exemplified by the first four chapters. While all are concerned with specific Hardy works, Pamela Dalziel's fascinating contribution examines the influence of *Far from the Madding Crowd's* first illustrator (with reproductions of some of the illustrations), Robert Schweik perceptively assesses recent critical writings on *Tess of the d'Urbervilles*, John Doheny focuses illuminatingly on Hardy's characterization in *Jude the Obscure*, while Charles Lock's major piece on *The Dynasts* is a challenging reassessment of the



entire work. And so the volume continues, in variety and in quality. Small wonder that the lecture programme was welcomed so warmly by those attending the Conference; it is now a pleasure to make the papers available to all those who could not be in Dorchester that week.

In view of the large number of editions of Hardy now available, chapter references are given for all citations of Hardy's novels, and the edition used by each contributor is identified in the end-notes to each chapter.

I would like to thank Macmillan Publishers Ltd for permission to quote from Hardy. The credit for assembling such an impressive array of Hardy scholars belongs rightly to James Gibson, who created the lecture programme for the Conference before he handed over the role of Academic Director to me; I am most grateful to him. I would also like to take this opportunity to thank my family for all kinds of support throughout the period of Conference organization and book editing (not to mention at other times!): my wife Judith, my children Richard and Claire, and my parents.

CHARLES P. C. PETTIT

# Notes on the Contributors

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**Joanna Cullen Brown** studied at Oxford and Cambridge Universities, and after some years spent bringing up three children and in various forms of teaching she published three books on Hardy: *Figures in a Wessex Landscape* (1987), *Let Me Enjoy the Earth* (1990) and *A Journey into Thomas Hardy's Poetry* (1989). She leads various summer schools on Hardy and is a Tutor for the Department of Continuing Education of the University of Bristol.

**Raymond Chapman** is Professor Emeritus of English at the University of London, and Lecturer and Academic Adviser at the London Centre of the Institute of European Studies. He has written a number of books on Victorian literature and the language of literature, including *The Victorian Debate* (1968), *Faith and Revolt: Studies in the Literature of the Oxford Movement* (1970), *The Sense of the Past in Victorian Literature* (1986), *The Language of Thomas Hardy* (1990), and *Forms of Speech in Victorian Fiction* (1994), and was an associate editor and contributor to the *Oxford Companion to the English Language* (1992). He was a contributor to *New Perspectives on Thomas Hardy*.

**Pamela Dalziel** is Associate Professor of English at the University of British Columbia. She lectured at the Thomas Hardy Society's Tenth International Conference (1992). Her publications include numerous articles on Hardy and editions of *Thomas Hardy: The Excluded and Collaborative Stories* (1992), *Thomas Hardy's 'Studies, Specimens Etc.' Notebook* (with Michael Millgate, 1994), *An Indiscretion in the Life of an Heiress and Other Stories* (1994), and *A Pair of Blue Eyes* (1998). She is currently completing a book on the visual representation of Hardy's works.

**John R. Doheny** is Professor Emeritus of English at the University of British Columbia. He has written on D. H. Lawrence, Herbert Read, the philosophy of anarchism and the education of the poor in the nineteenth century. His work on Hardy includes essays on *Far from the Madding Crowd* and on Hardy's Swetman ancestors, and

two biographical monographs: *The Youth of Thomas Hardy* (1984) and *Thomas Hardy's Relatives and their Times* (1989).

**Ralph W. V. Elliott** is Visiting Professor in English and Honorary Librarian at the Humanities Research Centre, the Australian National University, where he was Master of University House for thirteen years. He has also taught at the Universities of St Andrews, Keele, Adelaide, Flinders and the Australian National University. He has published numerous articles and reviews in his main fields of interest, which include the history and character of the English language, medieval English literature, runes, and Hardy. His books include *Chaucer's English* (1974), *The Gawain Country* (1984), *Runes: An Introduction* (1959, 1989) and *Thomas Hardy's English* (1984). He is a Vice-President of the Thomas Hardy Society of North America.

**Samuel Hynes** is Professor Emeritus of Literature at Princeton University. His books include *The Edwardian Turn of Mind* (1968), *Edwardian Occasions* (1972) and *The Auden Generation* (1976), and editions of T. E. Hulme, Arnold Bennett and Conrad. His most recent publication is *The Soldiers' Tale*, a study of twentieth-century war memoirs. His work on Hardy began with *The Pattern of Hardy's Poetry* (1961) and has culminated in his authoritative five-volume edition of *The Complete Poetical Works of Thomas Hardy* (1982–95). He is an Honorary Vice-President of the Thomas Hardy Society.

**Michael Irwin** is Professor of English Literature at the University of Kent. His chief academic interest is in the area of fictional technique, and he has written a study of Fielding's novels, and *Picturing: Description and Illusion in the Nineteenth-Century Novel*. He has also written two novels, translated numerous operas and written the libretto for an oratorio about Jonah which was performed in Canterbury Cathedral. He has recently completed a book provisionally entitled *Reading Hardy's Landscapes*.

**Charles Lock** is Professor of English Literature at the University of Copenhagen, and has held teaching appointments at the Universities of Karlstad and Toronto. He has published on John Cowper Powys, Hopkins, Dostoevsky, Bakhtin, iconography and

petroglyphs. His study of the critical reception of Hardy, *Thomas Hardy: Criticism in Focus*, was published in 1992.

**Phillip Mallett** is Senior Lecturer in English at the University of St Andrews. He has published articles on various authors, and has edited collections of essays on Kipling and on European satire. He edited (with Ronald Draper) *A Spacious Vision: Essays on Hardy* (1994), to which he also contributed a paper. He is currently working on a study and anthology of Ruskin.

**Michael Millgate** is University Professor of English Emeritus of the University of Toronto. Although most of his early work was on William Faulkner, his principal contributions in more recent years have been to the study of Hardy – among them *Thomas Hardy: His Career as a Novelist* (1971, 1994), *The Collected Letters of Thomas Hardy* (7 volumes, co-edited, 1978–88), *Thomas Hardy: A Biography* (1982), *Thomas Hardy: Selected Letters* (edited, 1990), *Thomas Hardy's 'Studies, Specimens Etc.' Notebook* (co-edited, 1994) and *The Letters of Emma and Florence Hardy* (edited, 1996). His editing for Macmillan of Hardy's ghost-written *The Life and Work of Thomas Hardy* (1984) led to the wider exploration of authorial deaths and literary estates which formed the subject of his *Testamentary Acts: Browning, Tennyson, James, Hardy* (1992). He is an Honorary Vice-President of the Thomas Hardy Society, and was a contributor to *Celebrating Thomas Hardy*.

**Harold Orel** is University Distinguished Professor of English Emeritus at the University of Kansas, and has held teaching appointments at the Universities of Michigan and Maryland, and in Germany, Austria and England. He is active in the study of Irish literature, and has published on a wide variety of authors, including Synge, Browning, Byron, Wordsworth, Edith Sitwell and Rebecca West. His extensive work on Hardy includes *Thomas Hardy's Epic-Drama 'The Dynasts'* (1963), *The Final Years of Thomas Hardy 1912–28* (1976), *The Unknown Thomas Hardy* (1987) and *Critical Essays on Thomas Hardy's Poetry* (1995). He has edited Hardy's *Personal Writings* (1966) and *The Dynasts* (1978). He is an Honorary Vice-President of the Thomas Hardy Society, and a Fellow of the Royal Society of Literature.

**Robert Schweik**, an Honorary Vice-President of the Thomas Hardy Society, is Distinguished Teaching Professor of English Emeritus of

the State University of New York, and has been Visiting Professor at the University of Trier, and at Stockholm University. He is editor of the Norton Critical Edition of *Far from the Madding Crowd*; author of *Reference Sources in English and American Literature* and of *Hart Crane: A Descriptive Bibliography*; a contributor to fourteen other books; and author of over sixty other studies of Hardy, Tennyson, Browning, Mill, analytic bibliography, language and rhetoric, and cultural history in the nineteenth and twentieth centuries. He is currently writing an analysis of the rhetoric of twentieth-century art criticism.