A Companion to
Thomas Hardy
This series offers comprehensive, newly written surveys of key periods and movements and certain major authors, in English literary culture and history. Extensive volumes provide new perspectives and positions on contexts and on canonical and post-canonical texts, orientating the beginning student in new fields of study and providing the experienced undergraduate and new graduate with current and new directions, as pioneered and developed by leading scholars in the field.

Published Recently
42. A Companion to Medieval English Literature and Culture c.1350–c.1500
   Edited by Peter Brown
43. A Companion to Modern British and Irish Drama: 1880–2005
   Edited by Mary Luckhurst
44. A Companion to Eighteenth-Century Poetry
   Edited by Michael Schoenfeldt
45. A Companion to Shakespeare’s Sonnets
   Edited by Ruben Quintero
46. A Companion to Satire
   Edited by Richard C. Moreland
47. A Companion to William Faulkner
   Edited by Simon Eliot and Jonathan Rose
48. A Companion to the History of the Book
   Edited by Martha Nell Smith and Mary Loeffelholz
49. A Companion to Emily Dickinson
   Edited by Ray Siemens and Susan Schreibman
50. A Companion to Digital Literary Studies
   Edited by David Paroissien
51. A Companion to Charles Dickens
   Edited by Richard Brown
52. A Companion to James Joyce
   Edited by Sara Castro-Klaren
53. A Companion to Latin American Literature and Culture
   Edited by Haruko Momma and Michael Matto
54. A Companion to the History of the English Language
   Edited by Greg Zacharias
55. A Companion to Henry James
   Edited by Cheryl Alexander Malcolm and David Malcolm
56. A Companion to the British and Irish Short Story
   Edited by Claudia L. Johnson and Clara Tuite
57. A Companion to Jane Austen
   Edited by Helen Fulton
58. A Companion to the Arthurian Literature
   Edited by John T. Matthews
   Edited by Jyotsna G. Singh
60. A Companion to the Global Renaissance
   Edited by Keith Wilson
61. A Companion to Thomas Hardy

For more information on the Blackwell Companions to Literature and Culture series, please visit www.wiley.com
# Contents

_Notes on Contributors_  
viii  
_List of Abbreviations_  
xiv  

**Introduction**  
_Keith Wilson_  
1  

**Part I  The Life**  
5  
1  Hardy as Biographical Subject  
_Michael Millgate_  
7  

**Part II  The Intellectual Context**  
19  
2  Hardy and Philosophy  
_Phillip Mallett_  
21  
3  Hardy and Darwin: An Enchanting Hardy?  
_George Levine_  
36  
4  Hardy and the Place of Culture  
_Angelique Richardson_  
54  
5  “The Hard Case of the Would-be-Religious”: Hardy and the Church from Early Life to Later Years  
_Pamela Dalziel_  
71  
6  Thomas Hardy’s Notebooks  
_William Greenslade_  
86
## Contents

7  “Genres are not to be mixed. . . I will not mix them”: Discourse, Ideology, and Generic Hybridity in Hardy’s Fiction  
   Richard Nemesvari  
   102

8  Hardy and his Critics: Gender in the Interstices  
   Margaret R. Higonnet  
   117

### Part III  The Socio-Cultural Context

9  “His Country”: Hardy in the Rural  
   Ralph Pite  
   133

10  Thomas Hardy of London  
    Keith Wilson  
    146

11  “A Thickness of Wall”: Hardy and Class  
    Roger Ebbatson  
    162

12  Reading Hardy through Dress: The Case of Far From the Madding Crowd  
    Simon Gatrell  
    178

13  Hardy and Romantic Love  
    Michael Irwin  
    194

14  Hardy and the Visual Arts  
    J. B. Bullen  
    210

15  Hardy and Music: Uncanny Sounds  
    Claire Seymour  
    223

### Part IV  The Works

16  The Darkening Pastoral: Under the Greenwood Tree and Far From the Madding Crowd  
    Stephen Regan  
    241

17  “Wild Regions of Obscurity”: Narrative in The Return of the Native  
    Penny Boumelha  
    254

18  Hardy’s “Novels of Ingenuity” Desperate Remedies, The Hand of Ethelberta, and A Landican: Rare Hands at Contrivances  
    Mary Rimmer  
    267

19  Hardy’s “Romances and Fantasies” A Pair of Blue Eyes, The Trumpeter-Major, Two on a Tower, and The Well-Beloved: Experiments in Metafiction  
    Jane Thomas  
    281
Contents

20 The Haunted Structures of *The Mayor of Casterbridge* 299
   Julian Wolfreys

21 Dethroning the High Priest of Nature in *The Woodlanders* 313
   Andrew Radford

22 Melodrama, Vision, and Modernity: *Tess of the d’Urbervilles* 328
   Tim Dolin

23 *Jude the Obscure* and English National Identity: The Religious Striations of Wessex 345
   Dennis Taylor

24 “. . . into the hands of pure-minded English girls”: Hardy’s Short Stories and the Late Victorian Literary Marketplace 364
   Peter Widdowson

25 Sequence and Series in Hardy’s Poetry 378
   Tim Armstrong

26 Hardy’s Poems: The Scholarly Situation 395
   William W. Morgan

27 That’s Show Business: Spectacle, Narration, and Laughter in *The Dynasts* 413
   G. Glen Wickens

Part V   Hardy the Modern 431

28 Modernist Hardy: Hand-Writing in *The Mayor of Casterbridge* 433
   J. Hillis Miller

29 Inhibiting the Voice: Thomas Hardy and Modern Poetics 450
   Charles Lock

30 Hardy’s Heirs: D. H. Lawrence and John Cowper Powys 465
   Terry R. Wright

Index 479
Notes on Contributors


Penny Boumelha is Deputy Vice-Chancellor (Academic) at Victoria University of Wellington in New Zealand and a Fellow of the Academy of the Humanities in Australia. She is the author of Thomas Hardy and Women: Sexual Ideology and Narrative Form (1982), has edited a Casebook on Jude the Obscure (2000), and published essays on Hardy, including introductions for Penguin and Oxford World’s Classics editions of three of the novels. She has published widely on nineteenth-century writers, realism, and issues of gender and narrative, including a monograph on Charlotte Brontë (1990).


Pamela Dalziel is Associate Professor of English and Distinguished University Scholar at the University of British Columbia. She has edited Thomas Hardy: The Excluded and Collaborative Stories (1992), Thomas Hardy’s “Studies, Specimens &c.” Notebook (with Michael Millgate, 1994), An Indiscretion in the Life of an Heiress and Other Stories.
(1994), and *A Pair of Blue Eyes* (1998). Her most recent books are *Thomas Hardy’s “Poetical Matter” Notebook* (with Michael Millgate, 2009) and *Visual Hardy: Representing Gender and Genre in the Illustrated Novels* (forthcoming).

**Tim Dolin** is an Associate Professor in the School of Media, Culture and Creative Arts at Curtin University of Technology in Perth, WA. He is the author of a short biography, *Thomas Hardy* (2008), and editor of three of Hardy’s novels for Penguin. He is presently working on narrative and performance in Hardy.


**Simon Gatrell**, Professor of English at the University of Georgia, has published widely on Victorian literature in general and Thomas Hardy’s work in particular. He is currently working on a study of Hardy’s fiction and poetry through dress.


**Margaret R. Higonnet**, Professor of English and Comparative Literature at the University of Connecticut, has served as President of the American Comparative Literature Association and the American Conference on Romanticism. Her publications range over German Romantic theory, feminist theory, children’s literature, and the First World War. She has edited *The Sense of Sex: Feminist Perspectives on Hardy* (1992) and contributed introductions to editions of *Tess of the d’Urbervilles* and *The Return of the Native*.

**Michael Irwin** is Emeritus Professor of English, University of Kent. His academic publications include numerous essays on Hardy, and a book, *Reading Hardy’s Landscapes* (2000). He was chairman of the Thomas Hardy Society from 2004 to 2008.

Charles Lock has held the Chair of English Literature at the University of Copenhagen since 1996; he was previously Professor of English at the University of Toronto. Among his publications are *Thomas Hardy: Criticism in Focus* (1992) and some two hundred scholarly articles.

Phillip Mallett is Senior Lecturer in English at the University of St Andrews. His work on Hardy includes the Norton editions of *The Mayor of Casterbridge* (2000) and *The Return of the Native* (2005), and four edited collections of essays, including *The Achievement of Thomas Hardy* (2000) and *Palgrave Advances in Thomas Hardy Studies* (2004). His *Rudyard Kipling: A Literary Life* appeared in 2003.

J. Hillis Miller is UCI Distinguished Research Professor of Comparative Literature and English, University of California at Irvine. His most recent book is *Literature as Conduct: Speech Acts in Henry James* (2005). His *For Derrida* is forthcoming in Spring 2009 from Fordham University Press. He is currently writing two books on communities in literature, one to be entitled *The Conflagration of Community: Fiction Before and After Auschwitz*. His *The Medium is the Maker: Browning, Freud, Derrida, and the New Telepathic Ecotechnologies* is forthcoming from Sussex Academic Press in September 2009. He is a Fellow of the American Academy of Arts and Sciences, a member of the American Philosophical Society, and received the MLA Lifetime Scholarly Achievement Award in 2005.


William W. Morgan is Professor Emeritus of English at Illinois State University. He has published two co-edited books on Hardy as well as Hardy-related essays in such journals as *PMLA, JEGP, Victorian Poetry, Victorians Institute Journal, Victorian Newsletter, the Thomas Hardy Journal, and the Hardy Review*. For ten years he wrote the annual review of Hardy studies for *Victorian Poetry*. He is a vice-president of both the Thomas Hardy Society and the Thomas Hardy Association, and was for several years director of the Association’s Hardy Poetry Page. He has also published two chapbooks of poems, *Trackings: The Body’s Memory, The Heart’s Fiction* (1998), and *Sky With Six Geese* (2005), and over thirty poems in various journals.

Richard Nemesvari is Professor and Chair in the Department of English at St. Francis Xavier University. He is editor of *The Trumpet-Major* (1991) and *Jane Eyre* (1999). His article “Fetishism and the Pathology of Class Status in ‘Barbara of the House of Grebe’” was published in the *Hardy Review, 9* (Spring 2007), and his essay

**Ralph Pite** published *Thomas Hardy: The Guarded Life* in 2006 and *Hardy’s Geography* in 2002. He is Professor of English at the University of Bristol and currently working on a study of Edward Thomas and Robert Frost. He is also researching twentieth-century poetry and the environment.

**Andrew Radford** is a Lecturer in the Department of English Literature at the University of Glasgow. He is the author of *Thomas Hardy and the Survivals of Time* (2003) and *The Lost Girls: Demeter-Persephone and the Literary Imagination, 1850–1930* (2007). He is currently at work on a book-length study of Victorian sensation fiction.


**Angelique Richardson** is Senior Lecturer in English at the University of Exeter. She has published widely on nineteenth-century culture and science and is the author of *Love and Eugenics in the Late Nineteenth Century: Rational Reproduction and the New Woman* (2003), editor of *Women Who Did: Stories by Men and Women, 1890–1914* (2005), and co-editor of *Eugenics Old and New*, a special issue of *New Formations* (2007). She is now completing *The Pull of Biology: Hardy, Nature, and Culture*.

**Mary Rimmer** is Professor of English at the University of New Brunswick. She has edited Hardy’s *Desperate Remedies* (1998), published articles on Hardy, and collaborated on editions of four early Trinidad novels: E. L. Joseph’s *Warner Arundell: The Adventures of a Creole*, Mrs. William Noy Wilkins’ *The Slave Son*, the anonymous *Adolphus: A Tale*, and Stephen N. Cobham’s *Rupert Gray: A Study in Black and White*. She is writing a book on Hardy’s allusions.

**Claire Seymour** teaches English at Queen’s College London, and is a tutor in English and music for the Open University, and in opera studies for Rose Bruford College. She was the editor of the *Thomas Hardy Journal* from 2005 to 2008, and has introduced several Wordsworth Classics editions of Hardy, including *Under the Greenwood Tree*, *The Return of the Native*, and *Life’s Little Ironies*. She is the author of *The Operas of Benjamin Britten: Expression and Evasion* (2004).

Jane Thomas is Senior Lecturer in English at the University of Hull, where she specializes in Victorian literature and the work of Thomas Hardy. Her publications include *Thomas Hardy: Femininity and Dissent. Reassessing the Minor Novels* (1999) and editions of *The Well-Beloved* and *Life’s Little Ironies*, as well as numerous articles. She has additional research interests in nineteenth-century literature and art, twentieth-century literature, gender, and women’s writing and has published chapters and articles on the changing Victorian canon, Thomas Woolner, William Morris, Carol Anne Duffy, Caryl Churchill, and Michèle Roberts. She is currently writing a monograph for Palgrave on *Thomas Hardy and Desire*. She is a member of the council of management of the Thomas Hardy Society and of the editorial board of the *Thomas Hardy Journal*.

G. Glen Wickens is Professor of English at Bishop’s University, where he teaches Victorian and modern British literature as well as film studies. He is the author of *Thomas Hardy, Monism, and the Carnival Tradition* (2002) and of articles on Hardy, Tennyson, and various aspects of Victorian thought. His current research interests include a book-length study of the films of Marlon Brando.

Peter Widdowson is Professor of Literature at the University of Gloucestershire. He has written extensively on Thomas Hardy since publishing *Hardy in History* in 1989—most recently on silent film versions of Hardy’s fiction in T. R. Wright (ed.), *Thomas Hardy on Screen* (2005). He has also published *Literature* (1999), *The Palgrave Guide to English Literature and its Contexts, 1500–2000* (2004), *Graham Swift* (2005), and (with Peter Brooker and Raman Selden) *A Reader’s Guide to Contemporary Literary Theory* (5th edn., 2005).

Keith Wilson is Professor of English at the University of Ottawa. His Hardy-related publications include *Thomas Hardy on Stage* (1995), editions of *The Mayor of Casterbridge* (1997, 2003) and *The Fiddler of the Reels and Other Stories* (2003, co-edited with Kristin Brady), the edited collection *Thomas Hardy Reappraised: Essays in Honour of Michael Millgate* (2006), and numerous essays. He has published widely on nineteenth- and twentieth-century British literature, the representation of London, and Victorian and Edwardian music hall.

Julian Wolfreys is Professor of Modern Literature and Culture in the Department of English and Drama, at Loughborough University. The author and editor of numerous books on nineteenth- and twentieth-century literature and literary theory, his most
recent publications include *Transgression: Identity, Space, Time* (2008). He is currently compiling the Jacques Derrida concordance, and working on two other books, one on English diaspora, the other on death in the text of Jacques Derrida.

**Terry R. Wright** is Professor of English Literature at Newcastle University. He has written several books on Hardy, including *Hardy and the Erotic* (1989) and *Hardy and his Readers* (2003), and edited *Thomas Hardy on Screen* (2007). He has also written *The Religion of Humanity* (1986), *Theology and Literature* (1988), *George Eliot’s “Middlemarch”* (1991), and *D. H. Lawrence and the Bible* (2000).