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Abstract

This thesis is concerned with Thomas Hardy's use of visual art allusion in *The Return of the Native*, *Tess of the D'Urbervilles* and *Jude the Obscure*, three of Hardy's major novels in which the technique of visual art allusion is most clearly and consistently exemplified. The visual art allusions in these novels are essentially of two different types. The first, which I shall call overt allusions, explicitly name an artist, a school of art or a specific work of art. The second, which I shall call submerged, do not explicitly name an artist, a school of art or a specific work of art, but are recognized primarily by piecing together fragmentary details within a scene. Both types of allusions function both locally at the level of the individual episode to illuminate theme at that stage of the action, and, in combination, generally at the level of larger pattern, to illuminate and enrich the thematic meaning of the novel. The patterns formed by these allusions are of two different kinds as well. The first type of pattern, dependent on a central or key pictorial allusion is found in both *The Return of the Native* and *Jude the Obscure*, while the second type, not dependent on a central allusion, is found in *Tess of the D'Urbervilles*. The various patterns formed by the visual art allusions in each of these novels suggest that these three have in common a certain theme, the struggle of an idealistic or free spirit to reach spiritual fulfillment. The discussion of these novels in chronological order makes clear a change in attitude on Hardy's part toward this theme.
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Introduction

Although the power of Thomas Hardy's conceptions, and the intensely imaginative quality of his fiction have not, since the opening of the twentieth century at least, been questioned seriously, his technical abilities as a novelist have been the subject of constant criticism. Patronized as "a traditional teller of tales and a great poet who stumbled upon the art of fiction and practiced it very waywardly"\(^1\) in the nineteen-sixties, Hardy received rough, and in my opinion, careless treatment even at the hands of his advocates. The origin of this view of Hardy as a "great popular novelist and not a great deliberate artist"\(^2\) may be traced, I think, to the Bloomsbury group, who perceived him as a poet, struggling throughout his fictional career to emerge through the thick hide of a novelist. Virginia Woolf, for example, attributed the most striking passages in Hardy's fiction to his "wild spirit of poetry which saw with intense irony and grimness that no reading of life can possibly outdo the strangeness of life itself".\(^3\) David Cecil, who associated with the Bloomsbury group in his youth, similarly observed of Hardy, that "the poetic strain in his creative imagination is of the romantic type - sublime, irregular, quaint, mysterious and extravagant, showing itself most typically, now in a wild grandeur of conception, now in some vivid particularity of detail".\(^4\) This critical view of Hardy was the widely accepted one in the nineteen twenties and thirties (D. H. Lawrence, who praised Hardy's craft is perhaps the one notable exception\(^5\)) and persisted in the years immediately following the Second World War, not only among critics, but among other writers. Graham Greene, for example, noted in a digression in The Lost Childhood, "Hardy wrote as he pleased, just as any popular novelist does, quite unaware of
the particular problems of his art, and yet it is Hardy who gives the impression of being cramped, of being forced into melodramatic and laocoon attitudes, so that we begin to appreciate his novels only for the passages where the poet subdues the novelist." Richard Carpenter, in his study published in 1964, praised Hardy for his adept use of symbol and myth, but concluded his book with a list of Hardy's technical faults: "Hardy is without a doubt often clumsy and careless, a good hand at a serial. His over-written figures, his notions of the problems of telling a story are puerile compared with James."  

Hardy's technical abilities were thus placed at a serious discount, and it was only recently that this view of Hardy, as an uncontrolled and unsophisticated craftsman, was seriously challenged. Two recent studies, those of Michael Millgate and Penelope Vigar, have done much to destroy this view and throw light on the subtleties of his technique. Millgate particularly praises the sophisticated manner in which Hardy presents the internal states of his characters (not by "direct analysis or even by dramatic revelations of dialogue" but by "the externalization of emotional states") and Hardy's method of patterning his novels so that initial "moments of prefiguration become, at a later stage in the narrative, points for retrospective reference, heightening the emotional intensity of each successive crisis." Despite his perceptive criticism, however, Millgate thinks that as a craftsman, Hardy is still limited: "Although Hardy was from the beginning a conscious and indeed conscientious artist, he seems never to have grasped comprehensively either the possibilities or the responsibilities inherent in the adoption of certain techniques."  

Vigar, while singling out for praise the techniques that Millgate was most struck with, attributes to Hardy a greater measure of control and craftsmanship
than either Millgate or those few earlier critics who have granted him some technical skill, and devotes particular attention to the pictorial nature of Hardy's novels. She believes that the irregular, distorted and frequently grotesque surface of Hardy's fiction, which is manifested, in Cecil's words, "now in a wild grandeur of conception, now in some vivid particularity of detail" is due to the fact that Hardy regarded "plot as a thread on which to display his pictures of life, his 'seemings' or glimpses into 'the heart of the matter'" and she concludes that "Hardy's novels are, in my opinion, better understood if seen as narrative pictures."

Norman Page refers to this same technique as "literary picture-making" and considers it an essential part of Hardy's fictional technique. Most such "pictures" result, in his opinion, from the significant recurrence in Hardy's novels of the hidden spectator who observes another character through a door frame or a chink in a wall or a window. The effect of such a vision is, in Page's opinion, to isolate "a portion of the scene outside for scrutiny, to some extent depriving it of its mundane reality - or more accurately, exchanging this for a different type of reality possessed by a work of art."

Lloyd Fernando while recognizing the brilliance of such "pictures" as pieces of verbal description regards them as a weakness to the flow of the novel's forward movement and even Norman Page, who sees them as functioning constructively in this regard, remarks disparagingly that they occasionally smack "of the language of the life drawing class."

The most positive statement of it as a fictional technique is that of Penelope Vigars: "at all possible stages of the plot, events are portrayed as tableaux rather than as continuing actions... Every detail is carefully arranged and detailed so that all elements relate 'to one another and to
the whole preconceived scheme as in a painting'.'

There is, of course, nothing original in Hardy's use of this technique: it was a characteristic of most Victorian fiction, certainly of that of Thackeray, Dickens, George Eliot and Henry James. The technique and the vision it embodied were related to and sometimes derived from the school of painting known as, in the eighteenth century, "the conversation picture" and in the nineteenth, as "the narrative painting". And both of these kinds of painting were themselves related to the drama. Thus one might say of this particular technique of "events... portrayed as tableaux" that although superficially it may appear to be one related to painting, it is more properly and profitably to be regarded, in Hardy's novels as in those of other nineteenth century novelists, as an inheritance from the drama: as a technique adopted from the drama to the art of fiction.

Hardy's interest in the visual arts was a deep and long-standing one, as the numerous and varied references to gallery openings, artists, specific paintings and art critics in the largely autobiographical The Life of Thomas Hardy clearly reveals. As Alastair Smart has noted, Hardy himself had a talent for drawing and "it was the highly developed visual sensitivity which is so clearly reflected in the illustrations to Wessex Poems that drew Hardy to the study of art." As a young man working in London for the architect, Arthur Blomfield, Hardy would devote, "on every day that the National Gallery was open twenty minutes after lunch for an inspection of the masters that hung there, confining his attention to a single master on each visit and forbidding his eye to stray to another." Hardy's interest in painting extended beyond the old masters, however, for in 1862 he noted in a letter: "P.S. is reading to me extracts from Ruskin's "Modern Painters" which accounts for the wretched composition
of the epistle as I am obliged to make comments etc. on what he reads."

Both Hardy and his wife, after taking up residency in Dorchester in 1883, made annual visits to London where, as he notes in the Life, they saw "pictures, plays and friends". His acquaintances numbered several important figures in the English Victorian art world, G. E. Watts, Whistler, Alma-Tadema and Burne-Jones and he kept himself well informed about the new art movements originating in Europe by touring several of the major galleries of Europe in his trips to France and Italy. He was, in fact, in Paris on such a trip in 1882, the year of a major impressionist exhibition.

It is not surprising then, that when Hardy attempts to define the nature and method of his art, he frequently turns to the visual arts, and to the work of individual artists, for suitable analogies. In 1878, the year The Return of the Native was published, Hardy noted approvingly in his notebook that the "method of Boldini, the painter of "The Morning Walk" in the French Gallery two or three years ago (a young lady beside an ugly blank wall on an ugly highway) - of Hobbema, in his view of the road with the formal lopped trees and flat tame scenery is that of infusing emotion into the boldest external objects either by the presence of a human figure among them, or by the mark of some human connection with them." Hardy himself employs this method in the vision of Egdon Heath which opens and controls the thematic development of The Return of the Native. In 1886, he noted that "my art is to intensify the things, as is done by Crucelli, Bellini, etc." A year later he wrote "the 'simple natural' is interesting no longer. The much desired, mad, late Turner rendering is now necessary to create my interest. The exact truth as to material fact ceases to be of importance in art - it is a student's style." In 1886,
Hardy commented: "the impressionist school is strong. It is even more suggestive in the direction of literature than in that of art. As usual it is pushed to absurdity by some. But their principle is, as I understand it, that which you carry away with you from a scene is the true feature to grasp; is in other words, what appeals to your individual eye and heart in particular amid much that does not appeal, and which you therefore omit to record." Later in his life he wrote, in perhaps the most succinct statement of his fictional aims: "Art is a disproportioning - (i.e. distorting, throwing out of proportion) - of realities, which if copied or reported inventorially, might be observed, but would more probably be overlooked." This is essentially a restatement in other terms of his idea of impressionism and of Crivelli and Bellini's art. All the definitions repeat an essential point that I would put as follows: that an individual vision of the facts compose them into something new and that such a composition places in the proper proportion - visually as well as mentally - the meaning of what is seen.

This point, which is central to Hardy's idea of his fictional method, is, I think, consistently exemplified in the technique that is the topic of my thesis: Hardy's use of allusions to the visual arts.

This technique has received much less critical attention than that of "events... portrayed as tableaux." In fact Hardy's visual art allusions, like many of those he makes to classical literature and myth have been regarded as pedantic intrusions in which Hardy is "simply trying to win golden opinions... for himself as a 'man of culture' - and not merely as someone 'who was a good hand at a serial'." Two serious studies, however, have been written on the purpose and effect of this technique. The first, by Alastair Smart, asserts that "the extraordinary number of visual
art allusions are more than merely decorative embellishments." Smart thinks that Hardy alludes to the visual arts for three specific purposes. The first is to make a description precise, for Hardy "seizes upon some quality that is peculiarly characteristic of the artist in question, so that the reader at once receives an impression of a general facial type before being invited to consider its particular manifestation." These allusions are also used "to suggest the attitude of a character at a particular moment" and Smart uses the allusion to a "modern Moroni" in Under the Greenwood Tree as an example. According to Smart, "it was clearly Moroni's practice of putting a frame, as it were, around a single figure, and of isolating him in the context of his daily work, that Hardy found interesting." Finally, Smart notes that as Hardy mastered "this technique he employs it more and more for dramatic effect." Norman Page in his article on Hardy's pictorial art, draws the more general disparaging conclusion: that the allusions "at best genuinely illuminate and intensify a particular literary effect, at worst, and at least as often, they can strike the reader (like some of the allusions to classical literature and legend) as an attempt to introduce a kind of synthetic stiffening of respectable metropolitan culture into the folk-tale material of the novels."

It is my thesis, however, that the visual art allusions in Hardy's novels function significantly at two levels, to enrich and to extend meaning both in the particular episodes in which they occur and in the whole course of the novel. On the first level, they function locally, within the scene in which they occur to: illuminate theme at that stage of the plot; mark significant turns in the action; reveal the internal states of the characters and suggest psychological forces in the characters which are beyond their awareness. The second
and I think more original and innovative function was hinted at by Hardy himself in his comment that the reader would do well "to inquire whether the story forms a regular structure of incident." 37 This function is to focus, form and control larger patterns of allusions (of various kinds) in the novels in which they occur.

These visual art allusions fall into two main categories: the first of which I will call overt and the second submerged. The overt allusions are those which name explicitly either an artist, a school of artists, or a particular painting or sculpture. As a rule, these overt allusions directly and openly illuminate theme: because they are immediately identifiable, they illuminate immediately an aspect of the scenes in which they occur. The submerged allusions are those made without the explicit naming of an artist, a school of art or a particular painting or sculpture, but which are identified by the correspondences between details in one scene, or in several thematically related scenes, and those in a work of art. Permeating then, an entire scene, the presence of a submerged allusion may only become apparent by: the piecing together of what may at first appear as fragmentary details of, or hints and suggestions in, a particular episode; the noticing of the reappearance of these details or hints in other episodes and sometimes by the linking of these with literary allusions in the same context. Both kinds of visual art allusion, whether overt or submerged, function both locally at the level of the individual episode and, in combination, generally at the level of the larger pattern.

The patterns formed by the visual art allusions in Hardy's "Novels of Character and Environment" are of two different kinds. The first type of pattern is that which clearly exists in The Return of the Native, The Mayor of Casterbridge and Jude the Obscure. In these novels, one
central visual art allusion establishes either a mythic or allegorical base, a prototype of character and essential action that makes a pattern of what might otherwise appear as scattered and simply local literary, verbal and visual art references. Thus for example, in *The Mayor of Casterbridge*, the central visual art allusion occurs in the middle of the novel and is to a Titian painting of Acteon intruding into Diana's sanctuary. This allusion provides a key to the understanding of both the character of Henchard and Lucetta, as well as of the nature of the central tragic action. The second type of pattern, that which is found in *Tess of the D'Urbervilles*, and I think in the other novels of "Character and Environment", does not contain a central or key visual art allusion. The allusions are linked together by the fact that each presents a particular vision, either that of the narrator or a major character, of the central conflict in the novel. Thus, for example, in *Under the Greenwood Tree*, the allusions present the romantic, idealized visions of the young and the realistic, often grotesque visions of the old, to illuminate the central theme of the novel: the conflict between generations.

I have chosen to limit my thesis to a discussion of visual art allusions in three novels from among the novels of "Character and Environment": *The Return of the Native, Tess of the D'Urbervilles*, and *Jude the Obscure*. These are generally regarded as Hardy's best and most significant novels. The technique of visual art allusion and the two kinds of larger pattern which result from it are most clearly and consistently exemplified in them. Moreover, all three have in common, as my discussion will make clear, a certain theme that includes a specific emphasis (a significant criticism of nineteenth century, Victorian forms of Christianity).

I have excluded *The Mayor of Casterbridge* (which is generally regarded
as of equal importance with these three) because I think this particular
thematic emphasis is missing from it and because the allusions - and the
resulting patterns that depend on the central visual art allusion (to
the Titian) in it - are largely dramatic. This novel is then, in my opin-
on, most profitably to be considered in those terms.

I will discuss the three novels in chronological order: Chapter One
will deal with *The Return of the Native* (1878), Chapter Two with *Tess of
the D'Urbervilles* (1891), and Chapter Three with *Jude the Obscure* (1896).
This order of discussion does not, on my part, imply an increasing sophis-
tication or subtlety in Hardy's use of this technique, but it does make
clear a change in attitude on Hardy's part towards the theme that is com-
mon to all three novels.

In *The Return of the Native*, the central visual art allusion is to
a context, the Galerie d'Apollon, in which the relevant painting by Dela-
croix, "Apollo's Victory over the Python", (not alluded to specifically)
is found. This key allusion establishes a prototype of character and a
mythic version of the central action which makes a pattern of what might
otherwise appear as scattered and purely local literary, verbal and visual
art allusions. This pattern falls into two main parts. In the first part
Clym is identified with Apollo and Eustachia with Diana, while in the sec-
ond Clym is identified with Christ and Eustachia with Hecate... While the
technique at work in the overall pattern made by visual art allusion in
the novel is, as I have said, essentially the same as that in *Jude the
Obscure*, there are two differences between the nature of Hardy's use of
individual allusion in *The Return of the Native* and the other two novels.
Commonly in *The Return of the Native*, as is not the case in the others,
reference is as often made to a quality of vision peculiar to a particular
artist as to a specific work of art, artist or school of art. Moreover, Hardy, in *The Return of the Native*, stresses the emblematic meanings of facts in the paintings to which he does refer, and it is these meanings that predominate in the resulting larger patterns. The major thematic emphasis that emerges in these patterns is on the destructive consequences of a false idealism, engendered partly by a limited environment and partly by a form of modern paganism, and on the creative possibilities still present in that environment as well as in a purified version of Christianity that is its religion.

In *Tess of the D'Urbervilles*, the visual art allusions are linked together by the fact that each presents a vision, either that of the narrator, Angel or Tess, of the central conflict of the novel: that between a spontaneous, passionate being, Tess, and the conventions of a repressive society. This major pattern of overt and submerged allusions stresses the religious meaning of both action and environment and primarily presents the novelist's sense of the degree to which Tess may, while still being presented as real woman, be conceived of as ideal. Within this major pattern, however, exists a second composed of submerged allusions to Pre-Raphaelite paintings which stresses the tragic nature of the concluding action, increases the stature of Tess's character, and enables the reader to disengage her from the sordid reality in which the final movement of the novel takes place.

The pattern of visual art allusions in *Jude the Obscure* resembles, although it is more complicated than, that found in *The Return of the Native*. The initial, submerged allusion to the standard illustrations of Beulah in *The Pilgrim's Progress* functions as the central allusion which makes a pattern of both literary and visual art allusions in the novel. This allusion,
like the central one in *The Return of the Native*, is to be interpreted in both Christian and classical terms. Seen as the first, it initiates a pattern of Christian moral allegory in which Jude and Sue are pilgrims; seen as the second, it initiates a pattern of mythic parallels in which Jude is Hephaestus to Sue’s Athena. This pattern with its double (Christian and classical) connections divides (and hence divides the novel) into three major parts, in each of which the proportion of Christian to classical connection significantly varies. Each of these parts essentially corresponds to the major movements of Jude’s spirit towards and away from “Hellenism” and a repressive form of nineteenth century Christianity. The beginning of the last of these major parts coincides with the beginning of the final (“At Christminster Again”) section of the novel. Here two separate visual art allusions are introduced, one to the mask of Melepomene, and the other to a painting of The Last Judgement, that make a pattern of the further classical references (two of which are to Greek tragedy) and of the Old Testament references, and stress the tragic meaning of the concluding section of the novel as well as the unremittingly pessimistic vision of life as trial and judgement.
Postscript

There are illustrations by several different artists to the serial publication of each of the three novels that I am discussing in the thesis. My examination of these indicates that a detailed study of them would require a fourth chapter of the same length as the other three that I have written. The contents of this chapter however would not be a necessary or integral part of this thesis. I have therefore included in the footnotes to each chapter a summary statement of what, in each case, the patterns revealed by the illustrations are.
Several modern critics have noted the singularly pictorial quality of *The Return of the Native* and one of them, Lloyd Fernando, has even gone so far as to suggest that "the painter is never again so predominant over the novelist"\(^1\) in Hardy's fiction. Although this last opinion is an exaggeration (there are twelve overt and submerged allusions in *The Return of the Native* [1878] and at least twelve in each of *Tess of the D'Urbervilles* [1891] and *Jude the Obscure* [1896]) the general impression of *The Return of the Native* it expresses is, I think, a valid one dependent not only on the many verbal descriptions of Egdon Heath at each significant point in the action, but also on Hardy's different handling of visual art allusion in this novel from his method in the other two.

In both *Tess of the D'Urbervilles* and *Jude the Obscure* the prevailing method might be described as follows: a specific reference (overt or submerged) at a particular point in the action extends the meaning of the action at that point as well as forming a larger pattern of visual art allusion (and of verbal reference) that extends or qualifies the novel's general thematic meaning. This is so with, for example, the reference to Crivelli's "Dead Christus" in Chapter Fifty-Three of *Tess of the D'Urbervilles* as it is with the references to the paintings of Lely and Reynolds in Chapter Two of "At Melchester" in *Jude the Obscure*.\(^2\)

The general method in *The Return of the Native* differs however from this. Reference is as often made to a quality of artistic vision as to a specific work of art, artist or school of art. Thus in the initial bonfire scene (Chapter Three of Book First) the allusion is merely to "Dürer-esque vigour and dash".\(^3\) This allusion, however, while it extends the
meaning of the action at this point, does not so much form part of a larger pattern of visual art allusion (and of verbal reference) as reinforce a major symbolic contrast in the novel between light, which is associated with the ideal and with positive value, and darkness, which is associated with loss of an ideal, destructiveness and all that is negative.

When the allusion, whether overt or submerged, is to a specific painting the method again is, for the most part, different from that in the other two novels. Hardy makes use not only of the facts in the particular painting referred to (as in, for example, the allusion to the portraits of Sappho and Mrs. Siddons) but also to the emblematic meaning of those facts and it is rather that emblematic meaning which is part of the larger pattern of the novel (which I shall describe in a moment) than the surface meaning of the facts in the painting.

By emblematic I mean those facts, objects, figures or compositional elements in a painting that are to be found in earlier renderings of the same subject and that reveal by their presence in both the painting and earlier renderings, an allegorical or symbolic meaning common to both. The meaning of the fact in the particular painting then is not "read" primarily as original either with the painting in which it occurs or with Hardy's use of it.

Thus in the allusion to the Sappho painting, the facts, as I shall demonstrate (see p. 21 below), as emblems suggest a "reading" of Sappho as Diana, Goddess of the Moon, and it is this "reading" or meaning rather than that of the figure of Sappho, that forms part of the significant larger pattern in the novel.
This larger pattern then may be defined as differing essentially from that in *Tess of the D'Urbervilles* and (in some particulars) from that in *Jude the Obscure* and I would describe it as follows. One central visual art allusion (that to the Galerie d'Apollon) establishes a mythic base, a prototype of character, relationship, and the essential central action, that makes a pattern of what might otherwise appear as scattered and purely local, literary, and verbal references (that include a number of references to the seasons and to specific times of the year) and that also emphasizes and hence draws into that larger pattern (enlarging and enriching its meaning) the emblematic meaning of facts in particular visual art allusions of every kind.

The central visual art allusion, which provides a key to this pattern, occurs in Clym's reference to the Galerie d'Apollon, a room in the Louvre that features sun-disc carvings on the wooden doors and a ceiling decorated by Delacroix with a portrayal of Apollo and Diana destroying Typhon. Moreover, this reference contains a description of sunlight entering the east window of the room, creating a dazzling display of light as it is reflected off the valuable plate and jewels. This central visual art allusion clarifies the preceding and following references to Clym as Apollo and Eustachia as Diana, providing emblematic prototypes for the roles they assume in the action that both precedes and follows the allusion, while the central description of the sunlight is, in its context, a statement of the symbolic meaning of light as the ideal in the rest of the novel.

As Clym's thought progresses from Hellenism to Christianity in the course of the novel, so the novelist's sense of Clym as Apollo is subtly transformed into one of Clym as Christ: Clym as Apollo, in the first part, being the prototype of which Clym as Christ, in the second, is a version.
Apollo was the god of truth and enlightenment and the source of divine light as Christ was; Apollo left Olympus to live among the hinds as Christ became man; and like Christ, Apollo "was a purely beneficent power, a direct link between the gods and man, guiding man to know the divine will". That Hardy was suggesting nothing unusual in drawing these parallels may be demonstrated by an examination of similar parallels in Sir James Frazer's *The Golden Bough*. According to Frazer, the early Christian church borrowed from festivals associated with pagan sun gods and he concludes that "the Christian church chose to celebrate the birthday of its founder on the twenty-fifth of December in order to transfer the devotion of the heathen from the Sun to him who was called the Sun of Righteousness."^6

Eustachia also undergoes a metamorphosis in the course of the novel, for she is initially regarded by Clym and the novelist as the creative form of the moon-goddess, Diana, and she subsequently develops, after her brief experience of ideal existence during the honeymoon section, into an increasingly destructive character. The sense in which Eustachia as Diana is the emblematic prototype of her other roles in the novel is perhaps less clear than in the case of Clym as Apollo/Christ. However, Diana, the chaste goddess, whose domain is the earth, is only one of the forms of the goddess associated with the moon: Selene is the form of the goddess associated with fertility whose domain is the sky, while Hecate is the destructive form of the goddess whose domain is "the lower world and in the world above when it is wrapped in darkness."^7 Thus Eustachia contains both Diana and Hecate-like elements within her before her marriage. She briefly transcends this duality to become an ideal form of the goddess (Selene) during her honeymoon and finally, as her idealistic dreams are shattered, the Hecate-like aspect of her character
I will discuss the Galerie d'Apollon reference in detail first in order to demonstrate the validity of the propositions I have already made about it. I will demonstrate the allegorical statement of the Delacroix painting concerning Clym, his own and Eustachia's sense of him, and his initial ambition. I will then discuss it as it refers to Eustachia and to her dualistic nature before her marriage. Then I will indicate the literary and verbal references that connect with the Delacroix allusion to form the larger pattern and move on to a discussion of the development in both Clym and Eustachia after their marriage in the context of that pattern. At relevant points in this argument, I shall discuss the function of the other visual art allusions and note the way in which their emblematic meanings enrich and extend the meaning of the novel's major pattern.

The central visual art allusion, which is indirect, does not occur until mid way through the novel, when Clym refers to a visit he made to the Galerie d'Apollon:

"I hate talking of Paris! Well I remember one sunny afternoon in the Louvre which would make a fitting place for you to live in - the Galerie d'Apollon. Its windows are mainly east and in the morning, when the sun is bright, the whole apartment is in a perfect blaze of splendour. The rays bristle and dart from the encrustations of gilding to the magnificent inlaid coffers, from the coffers to the gold and silver plate, from the plate to the jewels and precious stones, from there to the enamels, till there is a perfect network of light which quite dazzles the eye. But now about our marriage -" (p. 220)

This description of light entering the room and reflecting off the silver and gold plate is significant, first of all, because the source of light in the Galerie is the sun, the heavenly body associated with Apollo. However, this reference becomes more important in view of the room's contents
and decorations. The doors to the Galerie bear carvings of Louis the fourteenth's emblem, the sun disc, and as the name of the room might imply, the ceiling is decorated with a painting depicting an episode in the life of Apollo. This painting by Delacroix entitled "Apollo's Victory over the Python" represents Apollo, the sun god, leaning from out of his chariot to aim an arrow at the serpent, Typhon, below him in the water. Beside Apollo is Diana, holding out a quiver of arrows to assist the sun god.

Hardy's precise knowledge of the effect of sunlight upon the room at a specific time of day, and his accurate knowledge of the room's contents makes it reasonable to assume his knowledge of the ceiling, an inescapable feature of the room to anyone who had seen it, although no direct reference is made to it. If one accepts the hypothesis that the novelist does make an indirect reference to the Delacroix painting in the allusion to the Galerie d'Apollon, it is then reasonable to refer to the painting as a submerged allusion and to discuss it as such.

At this point in the novel, Clym wishes to establish a school to educate farmer's sons, for as the narrator notes:

Yeobright loved his kind. He had a conviction that the want of most men was knowledge of a sort which brings wisdom rather than affluence... Was Yeobright's mind well-proportioned? No. A well-proportioned mind is one which shows no particular bias; one which we may safely say that it will never cause its owner to be confined as a madman, tortured as a heretic, or crucified as a blasphemer. Also on the other hand, that it will never cause him to be applauded as a prophet, revered as a priest, or exalted to a king. It produces the poetry of Rogers, the paintings of West, the stagecraft of North, the spiritual guidance of Tomline... (pp. 196 - 97)

Clym's ambition to set up a school to provide a progressive education for farmers' sons is clearly a utopian one and Hardy contrasts Clym's unconventional idealism with West's conventional respectability. Hardy's view of West corresponds to that held then and now of West as a painter of
"limited imagination and moderate gifts" and this reference suggests that Clym, unlike West, has an inspired imagination which informs his dreams. This vision of Clym as an inspired idealist who wishes to educate the ignorant suggests a connection between Clym and the Apollo of the Delacroix painting: one of the conventional emblematic readings of the Apollo-Typhon conflict identifies Apollo with Reason, Wisdom, Knowledge, and Typhon with the Irrational and Ignorance.

Similarly, the portrayal of Diana as assisting Apollo in the Delacroix painting, richly illuminates Clym's idealistic notions of Eustachia before their marriage. He believes that she "is excellently educated, and would make a good matron in a boarding school" (p. 215) and he regards her, mistakenly, as the perfect helpmate to assist him in his utopian scheme. Clearly then the role Eustachia would play in Clym's scheme parallels that of Diana in the Delacroix painting.

This notion of Eustachia as Apollo's helpmate has been hinted at earlier in the novel, however, in a visual art allusion found in the narrator's first description of her in "The Figure Against the Sky" chapter:

The handkerchief which had hooded her head was now a little thrown back, her face being somewhat elevated. A profile was visible against the monochrome of cloud around her; and it was as though side-shadows from the features of Sappho and Mrs. Siddons had converged upwards from the tomb to form an image like neither but suggesting both. (p. 82)

The portrait of Sappho, to which Hardy alludes is, I think, the well-known version by Baron Gros, entitled "Sapho a Leucate" (Musee de Bayeux) which was first exhibited in the Paris Salon of 1801 and was consequently engraved by Laugier. In this version Sappho is portrayed, in profile, as a romantic, distressed maiden, frozen in time just at the moment before she leaps off the cliff because her love for Phaon has been rejected.
Several of the details in this painting, and their emblematic meanings, clearly suggest a connection between it and the Apollo-Diana pattern. On the left hand side stands an engraved pedestal bearing a form which resembles a griffin, a mythological creature traditionally associated with Apollo in classical myth, while the lyre which Sappho embraces was the emblem of Apollo in the conception of him as the god of poetry and music. The presence of the moon, which gently irradiates Sappho's outline in the painting, is visually suggestive of Eustachia as Diana, the moon goddess. Thus Hardy uses the emblematic facts that surround the Sappho in the painting to suggest her as and hence Eustachia's identification with Diana.

The notion of Eustachia as Diana is qualified by the narrator in both the references to the Galerie d'Apollon and in the Sappho - Mrs. Siddons allusion. The Galerie d'Apollon reference, it should be noted, is embedded in the proposal scene, which takes place during an eclipse of the moon. Eustachia appears under the barrow in this scene as "the shadow on the moon perceptibly widened" (p. 218), a fact which strongly suggests the sense of Eustachia as Hecate "the goddess of the Dark of the Moon, the black nights when the moon is hidden." According to classical myth, Hecate was the malignant form of the moon goddess associated with evil magic, recalling the numerous references in the novel to Eustachia as witch. This suggests an ambiguity in one's reading of the Delacroix that later action and several of the allusions confirm: Eustachia is the bright figure of Diana, but the figure of the serpent that blends, in the painting, with the dark clouds surrounding it, is emblem not only generally of evil but specifically of the goddess Hecate.
The darker, Hecate side of Eustachia's character was also hinted at in the narrator's first detailed description of her, in the allusion to the portrait of Mrs. Siddons. Although Mrs. Siddons was the subject of many portraits in the eighteenth and nineteenth century, the most notable being Sir Joshua Reynolds' 'Mrs. Siddons as the Tragic Muse' (Henry E. Huntington Library and Art Gallery), the details in this passage suggest that Hardy had another portrait in mind, that of Sir William Beechey's "Portrait of Mrs. Siddons with the Emblems of Tragedy" (which was exhibited in the Royal Academy in 1878). Beechey's portrait contains significant elements from the scene in the novel which are missing from the Reynolds' portrait. In the Reynolds' portrait, Mrs. Siddons is seated, facing the viewer, in a carved chair attended by two figures, Pity and Terror. In Beechey's portrait, Mrs. Siddons appears in profile, with a handkerchief wound about her head, just as Eustachia is described wearing one, and in the right hand corner of the painting is a tomb which recalls the novelist's description of side-shadows converging "upwards from the tomb" (p. 82). Further, in Beechey's portrait, Mrs. Siddons is represented as standing almost silhouetted against the sublime landscape holding a mask; Eustachia, in the scene in the novel, stands in a position of isolation on the barrow overlooking Egdon Heath and her face is described as still and almost mask-like "for the mobile parts of her countenance could not be seen." (p. 82).

Beechey's painting provides a pictorial image of Eustachia which is in sharp contrast to that found in Gros's painting of Sappho. In the Beechey painting, the moon is covered by cloud and we are confronted not with Diana, helpmate of Apollo, but with the unabashedly scheming and murderous face of Mrs. Siddons as Lady Macbeth. This expression, the fact of the profile, in combination with the emblems of the mask, the tomb, the
turban-like handkerchief covering the head, the darkness and the sublime landscape against which the figure stands reinforce the meaning of the allusion to this painting as Eustachia as Hecate (destructive manifestation of the moon goddess associated with graveyards) rather than as Diana.

The Sappho - Mrs. Siddons allusion then, like the Galerie d'Apollon reference, stresses the notion of Eustachia as a dualistic character (Diana - Hecate). The reference in the novel then, at the point at which the allusion occurs, to "side shadows" converging "upwards from the tomb to form an image like neither but suggesting both" acts, in combination with these "readings" of the two portraits, as a very important comment on Eustachia. The third "image" that transcends the other two is (in terms of the mythic parallel) Selene, the ideal personality of Eustachia. The terms in which this is presented stress the inability of Eustachia to resolve the conflict between the Diana - Hecate elements, the light and the dark, the positive and the negative within her.

This notion is further reinforced by an indirect visual art allusion, which relates, as I will argue to Eustachia's dream. This allusion occurs in the chapter entitled "Eustachia is led on to an Adventure" in which Eustachia decides to take part in the mumming play:

Eustachia had occasionally heard the part recited before. When the lad ended she began, precisely in the same words, and ranted on without hitch or divergence till she too reached the end. It was the same thing, yet somehow different. Like in forms, it had the added softness and finish of a Raffaello after Perugino, which, while faithfully reproducing the original subject entirely distances the original art.

The significance of this reference in its immediate context is to convey the impression that Eustachia's polished and graceful recitation of the mumming speech is to Charley's less graceful one, as the fluidity and elegance
of Raphael's style is to the sharper and less graceful style of Perugino. However, upon close examination of the details in this and related scenes, it seems quite probable that Hardy may have had in mind a specific painting of Raphael's entitled "The Knight's Dream" (National Gallery, London). This painting, according to a Raphael scholar, Charles Mitchell, reveals the influence of Perugino upon his pupil and in fact Mitchell notes that the figure of the sleeping knight in the Raphael painting was copied from the two figures of the apostles in Perugino's "Christ in Gethsemane" (Gallerie d'Arte Antica e moderne, Florence). 

"The Knight's Dream" portrays three figures (a sleeping knight flanked by two feminine figures) in the foreground of a landscape that consists of a road winding through a valley and which contains several of the elements found in the descriptions that precede and follow the scene in which the allusion is made. To begin with, the winding road dotted with human figures recalls the preceding scene in the novel in which Eustachia has observed Clym's return to the heath:

She had not far retraced her steps when sounds in front of her betokened the approach of persons in conversation along the same path. Soon their heads became visible against the sky. They were walking slowly; and though it was too dark for much discovery of character from aspect, the gait of them showed they were not workers on the heath. Eustachia stepped a little out of the footpath to let them pass. They were two women and a man... (p. 140)

Moreover, the posture of the Knight in the Raphael painting, as a physical fact, corresponds to the posture that Eustachia assumes at the end of the mumming play in her role as Turkish Knight (this correspondence between physical facts in the painting and mumming scene should not, however, be interpreted to suggest that Eustachia is identified with the Knight in the painting).
The gradual sinking to the earth was in fact, one reason why Eustachia had thought that the part of the Turkish Knight, though not the shortest, would suit her best. A direct fall from the upright to the horizontal, which was the end of other fighting characters, was not an elegant or decorous part for a girl. But it was easy to die like a Turk, by dogged decline.

Eustachia was now among the number of the slain, though not on the floor, for she had managed to sink into a sloping position against the clock case, so that her head was well elevated. (p. 160)

More importantly, I will argue, the figure of the knight in this dream painting resembles the description of Glym as Knight in silver armour in Eustachia's dream:

She was dancing to wondrous music, and her partner was the man in silver armour who had accompanied her through the previous fantastic changes, the visor of his helmet being closed. The mazes of the dance were ecstatic. Soft whisperings came into her ear from under the radiant helmet, and she felt like a woman in Paradise. Suddenly these two wheeled out from the mass of dancers, dived into one of the pools of the heath, and came out somewhere beneath an iridescent hollow, arched with rainbows. 'It must be here', said the voice by her side, and blushingly looking up she saw him removing his casque to kiss her. At that moment there was a cracking noise, and his figure fell into fragments like a pack of cards. (p. 143)

Although the Knight in the Raphael painting does not wear a visored helmet or face-covering, he does wear silver coloured armour, and can, I think, be associated with the knight Eustachia envisages.

The relevance of this pictorial image to the Apollo - Diana pattern and to Eustachia's dream of Glym before their first meeting becomes clear, if one examines the Raphael painting closely. The Knight in the painting, whom I have suggested corresponds with Eustachia's dream-vision of Glym, may also be identified with Apollo, for the laurel which appears to be growing out of the Knight's shoulder is his emblem: the tree was sacred to Apollo (in remembrance of his first love, Daphne). If then, the figure of the knight is seen as an ideal form of Glym, then the two women who
stand on either side of the knight are emblems not only of the two possibilities of action open to Clym (return to the world of pleasure, Paris, or the establishment of a school) but of the two elements in Eustachia's character. The figure that conventionally emblems Pleasure may be interpreted as the manifestation of Hecate in Eustachia; an interpretation reinforced by the serpentine ribbon that winds along her shoulder. On the other side stands the figure which conventionally emblems Duty. This figure, which holds a sword and book, emblems of the battle against ignorance, may be interpreted as the manifestation of Diana in Eustachia. The other emblematic facts in the painting then - the fact of the central figure being asleep, the winding road behind him, the mountain in the distant background - all may be read as prefiguring the future progress of Clym - just as the elements of Eustachia's dream, recorded in the novel, prefigure her final end in the weir.

This interpretation of the painting suggests a double meaning in the description of Eustachia's dream which I have quoted above. The obvious meaning is that the Diana-like quality in Eustachia has been united with her ideal "in paradise" and that the collapse of the dream has been a result of the knight's kissing her, the intrusion of the physical, the breaking of the spell, the reawakening into the real world. There appears to be another meaning, however, in which Eustachia plays the role of Hecate rather than Diana in the dream. In this interpretation, she leads the knight down from paradise "into one of the pools of the heath" where the act of love is destructive. This reading obviously emphasizes the dream as a prefiguring of the fact at the end of the novel in which Eustachia drags both Clym and Wildeve down into the weir.16 This painting then
clearly represents in the forms of emblems the disparate elements in
eustachia's character of which she is not fully aware, and the figure of
the knight sleeping and apparently unconscious of the two figures that
stand, one at each side of him, represents clym's inability to see or
understand these two quite disparate elements within her.

clym's description of the play of light in the galerie d'apollon
reference states for the first time as fulfilled ideal, the meaning of
light as symbol and specifically clym's notion of both himself and eustachia
in terms of, or in relationship, to it. as clym describes the sunlight enter­
ing the east window of the room, the resulting "perfect network of light"
reminds him of the subject of their marriage. this light is comprised of
both direct sunlight, which suggests the light of apollo (clym), and reflec­
ted sunlight, which suggests the moonlight associated with diana (eustachia).
the completely unified network of light - the ideal - prefigures the nar­
rator's description of the first idyllic week in the marriage of clym and
eustachia: "they were enclosed in a sort of luminous mist, which hid from
them the surroundings of inharmonious colour and gore to all things the
character of light. when it rained they were charmed, because they could
remain indoors together all day with such a show of reason; when it was fine
they were charmed, because they could sit together on the hills. they were
like double stars, which revolve round and round each other and from a
distance appear to be one" (p. 261). the double stars which appear to
blend into an ideal unity suggest once again the motif of the sun and moon
(Apollo and diana).

eustachia's emergence as an ideal figure in this honeymoon description
signifies a brief realization of her potential to transcend the duality
of her nature. Eustachia is, however, unable to maintain this ideal state beyond the duration of her honeymoon and becomes an increasingly destructive figure, and as the description of the night in which she is drowned makes clear (the moon is entirely obscured by cloud), our final view of her is as Hecate.

The central visual art allusion to the Galerie d'Apollon, and indirectly to the Delacroix painting, provides an allegorical statement of Clym's idealistic ambitions as well as a visual representation of Eustachia's dualistic nature. Other elements in the novel correspond to elements in the Christian version of this myth, the Legend of St. George and the Dragon (and to pictorial representations of it)\(^{18}\). These elements are scattered throughout the scenes in which Eustachia dreams of Clym before their acquaintance and tend to cluster around the mumming play scene. The detailed rendering of the action in the mumming scene suggests that the play is intended to bear thematic significance rather than simply to infuse local colour. Further, the longest quotation from the ritualistic play is that devoted to the speech concerning St. George killing the dragon:

> Here come I, Saint George, the valiant man,
> With naked sword and spear in hand,
> Who fought the dragon and brought him to slaughter,
> And by this won fair Sabra, the king of Egypt's daughter,
> What man could dare to stand
> Before me with sword in hand? (p. 159)

Although this is the most explicit reference to the legend of St. George and the dragon, components of the legend and the pictorial representations of it appear piecemeal throughout the early scenes. The first such reference is to be found in one of the initial descriptions of Eustachia:

> She often repeated her prayers; not at particular times, but like the unaffectedly devout, when she desired to pray. Her prayer was always spontaneous, and often ran thus, 'o deliver
my heart from this fearful gloom and loneliness: send me
great love from somewhere, else I shall die. (p. 97)

In this brief and ironic description of Eustachia as a devout maiden in
distress who prays to be rescued, she corresponds to the descriptions of
Cleodolinda, kneeling in prayer in the legend and pictorial representations
of St. George. The description of Eustachia's dream introduces the figure
of a knight in silver armour, which corresponds to the appearance tradi­tionally ascribed to St. George, and the role of this knight is specified
further in the novel, as the narrator describes Eustachia's thoughts set­
ting out for the mumming play:

She had come out to see a man who might possibly have the power
to deliver her soul from a most deadly oppression. What was
Wildewe? Interesting but inadequate. Perhaps she would see a
sufficient hero tonight. (p. 155)

As the passage implies, the role of Knight in Eustachia's dream is that of
rescuer, just as in the St. George legends and paintings, the knight's
role is to rescue Cleodolinda from the dragon threatening her. One fur­
ther quotation reinforces the parallel between Eustachia and Cleodolinda
as princess removed from the greater, courtly world and forced to reside in
a desolate heath. This passage occurs in "The Fascination" section, in which
Sam informs Clym that Eustachia would not have taken part in the mumming
play:

Her notions be different. I should rather say her thoughts
were far away from here, with lords and ladies she'll never
know, and mansions she'll never see again! (p. 202)

Thus Eustachia's vision of herself corresponds to the figure of Cleodolinda
in the St. George legends and pictorial representations, while her vision
of Clym corresponds to St. George.

The significance of these parallels between elements in the novel and
those found in the legends and paintings of St. George is to suggest the
nature of Eustachia's idealistic dreams of herself and Clym. The terms from the legend that she uses romantically distort the facts. Thus the meaning of the legend is quite different from the meaning (which is that of the novelist) of the myth of Apollo and Diana, and they both enrich the meaning of the real action between Clym and Eustachia - for the myth does not distort the facts but restates them at the level of ideal action. Seeing herself as distressed maiden, Eustachia envisions Clym as a noble deliverer who will free her from the oppression of the heath and who will transport her to the greater world of light (Paris) in which she may assume her rightful place. It is interesting however, to note the general composition of several nineteenth century pictorial treatments of this legend (which Hardy would very likely have been familiar with) for in many of them the form of the dragon is visually linked with that of the distressed maiden. An extreme version of this visual motif is found in Holman Hunt's "The Lady of Shallot" (Wadsworth Atheneum, Hartford, Conn.) in which the visual link between dragon and maiden is complete, the lady's bodice of serpentine scales, in combination with the sinuous lines of her attitude, making her the serpent. Thus the nineteenth century pictorial treatments of this theme, which visually unite the serpent and the distressed maiden into one form, clearly convey the duality of Eustachia's nature as virtuous maiden (or Diana) and destructive serpent (or Hecate) and lend further emphasis to the meaning of the contrast in the novel between Eustachia's idea of her role in the Christian legend of St. George and the demonstration in the later action of what that role in fact is.

The first of the literary, verbal (and largely mythological) references, of which the central visual art allusion to the Delacroix painting makes a pattern, occurs in the bon-fire scene in the description of the
nameless turfcutter who "carries across his shoulder the singular heart-shaped spade of large dimensions used in that species of labour; and its well-whetted edge gleamed like a silver bow in the beams of the fire" (p. 51). The silver bow is the characteristic emblem assigned to both Apollo and Diana and the allusion here introduces (in the context of the Delacroix alone) a suggestion of this figure as a form of Apollo, a suggestion that will later attach itself to Clym when he makes a similar entrance among the heath-dwellers. The context of the action and the description of the bonfire reinforces this suggestion and lends it a particular local emphasis: "the great ones had perished, but these remained. They occupied the remotest visible portions - sky backed summits rising out of rich coppice and plantation districts to the north, where the soil was different, and heath foreign and strange, save one; and this was the nearest of any, the moon of the whole shining throng" (p. 56). One might refer to Frazer's *The Golden Bough* to support the proposition that the metaphorical description of the fires in the passage indicates that they are of ancient religious origin and associated with the worship of the moon goddess. The heath-dwellers' confused and superstitious ideas about the meaning of the fire and the influence of the moon on their lives functions, as does the reduction of the silver bow to the level of mere simile, to draw attention to a contrast between these debased modern rites and the original spiritual energy of the ancient rites.

Yet another interpretation of the scene is suggested by a correspondence between details in the description of the turfcutter and to those in Durer's woodcut entitled "Christ appears to Mary Magdalene" which is part of the Small Passion series. In it Christ appears in the clothes of a working man, bearing a bow-shaped spade over his shoulder, and Mary
Magdalen who initially mistakes Christ for a simple gardener, has just recognized him. On the left hand side, the sun appears partially obscured on the horizon. The meaning of the composition, the prominent position of the emblems of the sun, and the bow shaped spade suggest an identification of the central figure with Apollo as with Christ. Hardy's description of the turf-cutter interpreted in terms of Durer's pictorial image prefigures then the movement of a Christ or Apollo-like figure, Clym Yeobright, into the heath-dweller community. Mary Magdalen in relationship to the Christ figure, plays the same kind of role that the heath-dwellers are to play in relationship with Clym. She and they both misunderstand the motives and significance of the figure who enters their world from what they conceive of as an ideal one.

Either interpretation of the turf-cutter, as a debased priest presiding over the ritual fires of Diana, or as a Christ/Apollo figure, unrecognized by the heath-dwellers because he has willingly concealed his divinity in a human form, conveys the notion of the heath-dwellers as simple, elemental people, who are unable to perceive the ideal or religious significance in their world. This notion is further reinforced by an overt allusion to Durer's work earlier in the same bon-fire scene:

to light a fire is the instinctive and resistant act of man when, at the winter ingress, the curfew is sounded throughout nature. It indicates a spontaneous, Promethean rebelliousness against the fiat that this recurrent season shall bring foul times, cold darkness, misery and death. Black chaos comes, and the fettered gods of earth say, Let there be light.

The brilliant lights and sooty shades which struggled upon the skin and clothes of persons round caused their lineaments and general contours to be drawn with Dureresque vigour and dash. Yet the permanent moral expression of each face it was impossible to discover as the nimble flames towered, nodded and swooped through the surrounding air, the blots of shades and flakes of light upon the countenances of the group changed shape and position endlessly. All was unstable; quivering as leaves, evanescent
as lightning. Shadowy eye-sockets, deep as those of a death's-head, suddenly turned into pits of lustre: a lantern jaw was cavernous, then it was shining; wrinkles were emphasized to ravines, or obliterated entirely by a changed ray. Nostrils were dark wells; sinews in old necks were gilt mouldings; things with no particular polish on them were glazed; bright objects, such as the tip of a furze hook one of the men carried, were as glass; eye balls glowed like little lanterns. Those whom nature had depicted as merely quaint became grotesque; the grotesque became preternatural; for all was in extremity. (p. 45)

The transfiguration of the faces by fire-light is a verbal rendering of a similar distortion in several of Durer's woodcuts, particularly those depicting the martyrdom of saints. In "The Martyrdom of St. John" (The British Museum, London) the vertically ascending lines of the flame reach out from under the cauldron to transform and distort all the other forms in the woodcut, creating the impression that the whole world is distorted by the central act of cruelty. Thus on the right hand side of the woodcut, the lines of the flames stretch out along the stick-like legs of the cauldron to the twisted arm muscles of the saint and continue along the stream of boiling oil flowing from a long handled bucket, the form of which visually resembles the form of the cauldron supported by stick-like legs. These flame-like lines are continued in the face of the man in front of the tree-trunk (which resembles billowing smoke) and the billowing lines of the tree-trunk touch those of the dark panoply, drawn with diagonal, radiating flame-like lines. Similarly, in "The Martyrdom of St. Catherine" (National Gallery, Melbourne) the flame-like lines of the broken wheels in the left foreground appear to radiate out in all directions of the woodcut: they stretch out along the folds of St. Catherine's dress, to the spiky, flame-like plant in the lower right hand corner and along the right hand side of the painting to meet the spike-like shapes that emerge like broken spokes from the fiery, explosive cloud dominating the upper area of the woodcut.
These flame-like lines once again serve to transform and distort all other forms in the woodcut, for the angular lines of the executioner's sword are those of the elongated executioner himself and the beards of the men on the right hand side appear as flame like. Evil represented by the fire in both woodcuts radiates out and transforms the appearances of the implicated spectators and hence the inner realities. The man-made hell of the saints' torment envelopes the whole universe in which it is shown as taking place.

Hardy's introduction and conclusion to the central bon-fire description exemplifies this technique in verbal terms. The opening passage, "Moreover to light a fire... Let there be light" indicates a view of man as a romantic, god-like rebel against the facts of nature, for it is man who says "Let there be light." The description that follows, however, suggests that man's light, when realized, is far from the ideal he desires. The actual light transforms the human reality into an unstable, fragmented version of a possible ideal. As the concluding sentence of the passage makes clear, "Those whom nature... all was in extremity" the ordinary becomes as a consequence endowed with a supernatural quality. The term "grotesque" however suggests, in contrast to "Let there be light" that this supernatural quality is negative rather than positive, evil rather than good. The heath-dwellers, themselves, who have no conception of this vision, are transformed by it into figures reminiscent of the devils in hell. This appearance is particularly appropriate given the identification of Eustachia, who presides over the whole of this section of the action on Egdon Heath, as Hecate.

The other visual art allusion that is submerged in the bon-fire scene reinforces the notion of the heath-dwellers as incapable of appreciating
the ideal in the commonplace. This allusion occurs when Fairway notices Diggory approaching the fire:

Lord's sake, I thought, whatever fiery mommet is this came to trouble us? No slight to your looks reddleman, for ye hain't bad looking in the groundwork, though the finish is queer. My meaning is just to say how curious I felt. 'Twas far from the devil or the red ghost the boy told of.

'It gied me a turn likewise,' said Susan 'Nunsuch, for I had a dream last night of a death's head.'

'Don't ye talk o't no more,' said Christian. 'If he had a handkerchief over his head he'd look for all the world like the Devil in the picture of Temptation.' (p. 59)

Although it would be difficult to establish the precise picture of the Temptation that Hardy had in mind here, the possible choices are few, for "The Temptation of Jesus in the wilderness has never been a common theme of Art." In many of the versions, the devil is portrayed as an angel or as a beautiful woman, but in one of the versions, that by the Follower of Patinir, entitled "Landscape with the Temptation of Christ" (Banbury, Upton House, National Trust), there are certain correspondences between the painting and the passage in the novel. In this painting, the landscape background resembles the descriptions of Egdon Heath in the opening chapters of the novel. The devil in the painting, moreover, wears a hood over his head, which may have suggested to Hardy a woolen handkerchief. Further the attitude of the devil in the painting and the manner in which the cloak covers his face and body does suggest a ghost.

Fairway's description of Diggory Venn as a "fiery mommet", "devil", and "red ghost" implies that the heath-dwellers perceive the reddleman as not altogether human, as devil and this perception reinforces the notion of the fire as the fire of hell and the world of the heath as haunted by evil. However, as one critic, John Paterson, has noted, Diggory Venn was conceived by Hardy as a pagan figure, "spirit of fen and forest" who
was intended to symbolize "the values of a Pre-Christian way of life." Diggory Venn's character and his intimate association with "forest and fen" further suggest, however, that he is to be associated with Diana, the goddess who presided over woodlands, and that Hardy may have had in mind Diana's priest, Virbius. These suggestions about the nature of Diggory Venn as both Christian devil and pagan priest act to reinforce the major mythic pattern that is organized about the Delacroix allusion.

In this episode the heath-dwellers' vision has been defined in largely religious terms as primitive and superstitious. Another overt, visual art allusion in the novel defines it more precisely as fact. This allusion is found in "The Fascination" section, chapter three, in which Mrs. Yeobright discusses with Clym his plans to become a school-teacher:

What was the great world to Mrs. Yeobright? A multitude whose tendencies could be perceived, though not its essences. Communities were seen by her as from a distance; she saw them as we see the throngs which cover the canvases of Sallaert, Van Alsloot, and others of that school - vast masses of beings, jostling, zig-zagging, and processioni in definite directions, but whose features are indistinguishable by the very comprehensiveness of the view. (p. 212)

Although both Anthonis Sallaert and Denis Van Alsloot painted a number of procession scenes, the painting which most closely corresponds to the details in this scene is Anthonis Sallaert's "Procession de l'Ommenganck, les Sermonts" (Victoria and Albert Museum, London). This painting, in which files of men march in different directions, waging a mock battle under the banner of St. George in the main square of a town, portrays vividly the type of bustling confusion evoked by the description of Mrs. Yeobright's vision. Her view of life is a simple one; all she sees is the surface confusion of reality and she is unable to see the pattern or order that, the reference implies, underlies it as the underlying composition does that in
The references concerning Eustachia all draw particular attention to the difference between the educated and peasant visions in the novel, a difference which is in this case however one of degree. Thus Clym and Diggory envision Eustachia differently on the basis of the facts of their differing experiences, but both these visions of her coalesce and translate "the qualities that are already there - half-hidden, it may be." Although Diggory is superior in many ways to the other heath-dwellers, he is still limited in his experience to the facts of the heath. For him, she has no mythic connections and as the narrator notes: "there was a certain obscurity in Eustachia's beauty and Venn's eye was not trained. In her winter dress, as now, she was like the tiger beetle, which when observed in dull situations, seems to be of the quietest neutral colour, but under full illumination blazes with dazzling splendour" (p. 116). Although no mythic connection is made explicit, a suggestion of Eustachia as moon is however implied in the final clause. The mythological and verbal references to Eustachia as Diana are those of the narrator. The first, explicit reference to her as such occurs in the "Queen of Night" chapter: "In a dim light and with a slight rearrangement of hair, her general figure might have stood for that of either of the higher female dieties. The new moon behind her head... would have been... sufficient to strike the note of Artemis" (p. 94). The second, verbal reference to her as a moon goddess figure occurs later in the novel, in a scene following Mrs. Yeobright's death: "one evening, about three weeks after the funeral of Mrs. Yeobright, when the silver face of the moon sent a bundle of beams directly upon the floor of Clym's house at Alderworth, a woman came forth from within. She reclined over the garden gate as if to refresh herself awhile. The pale
lunar touches which make beauties of hags bent divinity to this face, already beautiful" (p. 237). While Clym does not specifically refer to her as Diana in the novel, his notions of her as an ideal figure, whether positive or negative, are phrased in such a way as to suggest that he consciously associates her with the moon or moon goddess. Thus it would seem to me reasonable to identify the narrator's vision and the specific references to Eustachia as moon goddess as those of an educated consciousness, essentially corresponding to that of Clym.

Eustachia's first identification of Clym as an ideal, Apollo-figure, occurs in the scene in which she first hears of his return to the heath: "a young and clever man was coming into that lonely heath, from, of all the contrasting places in the world, Paris. It was like a man coming from heaven" (p. 134). This identification is made more explicit a few chapters later, when Eustachia, considering what she may be missing in not attending the Yeobright's mumming party, speculates: "but had she been going, what an opportunity would have been afforded her of seeing the man whose influence was penetrating her like the summer sun" (p. 149).

Eustachia's first sight of Clym at the mumming play confirms her fantasies about him:

It was however, not with those who sat in the settle that Eustachia was concerned. A face showed itself with marked distinctiveness against the dark-tanned wood of the upper part. The owner, who was leaning against the settle's outer end, was Clement Yeobright or Clym as he was called here; she knew it could be nobody else. The spectacle constituted an area of two feet in Rembrandt's intensest manner. A stranger power lay in the fact that, though his whole figure was visible, the observer's eye was only aware of his face...

As for his look, it was natural cheerfulness striving against depression from without, and not quite succeeding. The look suggested isolation, but it revealed something more. As is usual with bright natures, the deity that lies ignominiously chained within an ephemeral human carcase shown out of him like a ray. (p. 163)
Hardy's reference to Rembrandt develops Eustachia's vision of Clym and he refers, I think, not to a particular painting of a young man, but to Rembrandt's unique technique. In his paintings, the isolation of human faces by light suggests the spiritual or divine nature of his subjects. Hardy's specific phrase "the diety that lies ignominiously chained within an ephemeral human carcase" in combination with the link between spirit and light and the reference to Rembrandt emphasize the role of Clym as Apollo (as shepherd living among men). The fact that Rembrandt painted several versions of Christ as a young man in this "intensest manner" leads one to make the further connection once more from Apollo to Christ.

Eustachia's idealized notions of Clym are not substantially affected by increasing knowledge of his character as their acquaintance progresses, for in the proposal scene these notions emerge unchanged: "Clym, the eclipsed moonlight shines on your face with a strange, foreign colour, and it shows its shape as if it were cut out in gold. That means you should be doing better things than this" (p. 221). Clym himself later becomes aware of the nature of her idealization of him: "as his sight grew accustomed to the first blinding halo kindled about him by love and beauty, Yeobright began to perceive what a strait he was in. Sometimes he wished he had never known Eustachia" (p. 223). As the passage implies, this idealized vision temporarily dazzles him as well as her and prevents him from seeing their essential incompatibility. Later still, when Clym has become physically blind, he reminds Eustachia of her original vision: "I suppose when you first saw me and heard about me I was wrapped in a sort of golden halo to your eyes - a man who knew glorious things and had mixed in brilliant scenes - in short, an adorable, delightful distracting hero" (p. 278).
In the first part of the novel, Hardy strongly emphasizes the connection between the major events in Clym's life and significant points in the sun's movement. Thus, Clym's return to the heath coincides not only roughly with Christmas, but exactly with the winter solstice: "it was a fine and quiet afternoon, about three o'clock, but the winter solstice having stealthily come on, the coldness of the sun caused the hour to seem later than it was" (p. 132). In many ancient religions, according to Frazer, the winter solstice was "regarded as the Nativity of the Sun, because the day begins to lengthen and the power of the sun to increase from that turning point of the year." This coincidence further strengthens the identification of Clym with Apollo in the first part of the novel.

Again, the day on which Clym and Eustachia are married follows the summer solstice, a date which traditionally falls on the twenty-fourth of June. The narrator specifically draws the reader's attention to the proximity of these two dates in the description of the weather the morning after their wedding: "the dawn grew visible in the north-east quarter of the heavens, which the clouds having cleared off, was bright with a soft sheen at this midsummer time, though it was only between one and two o'clock" (p. 257). Frazer notes that the summer solstice was regarded in ancient religion as the "great turning point in the Sun's career, when after climbing higher and higher by day in the sky, the luminary stops and thenceforth retraces his steps down the heavenly road." Thus, the date of Clym's marriage closely approximates that which was traditionally thought to be a turning point in the sun's career. From this turning point, which is marked by the brief, idyllic honeymoon, there follows a gradual decline in Clym's physical powers and a gradual disintegration of his original idealistic vision of himself and Eustachia.
Glym himself notes, in terms of commonplace action, the significance of this particular event, as does the narrator in his descriptions of Clym's thoughts before and after his marriage. Thus, in the scene in which Clym and Eustachia set the date of their wedding, Clym notes: "there are forty years of work in me yet, and why should you despair? I am only at an awkward turning. I wish people wouldn't be so ready to think that there is no progress without uniformity" (p. 228). The narrator's description of their happiness in the weeks following their marriage suggests, at the level of action, their future decline: "The absolute solitude in which they lived intensified their reciprocal thoughts, yet some might have said that it had the disadvantage of consuming their mutual affections at a fearfully prodigal rate. Yeobright did not fear for his own part; but recollection of Eustachia's old speech about the evanescence of love, now apparently forgotten by her, sometimes caused him to ask himself a question; and he recoiled at the thought that the quality of finiteness was not foreign to Eden" (p. 262). The reference to Eden anticipates the shift in the second part of the novel from an idealism that might be described as pagan to one which is Christian, from a view that associates Clym with Apollo to one that associates him with Christ. This shift is clearly marked by a substitution of biblical and Christian references, both verbal and visual in the later part of the novel, for the pagan and generally mythic ones in the earlier part. The visual art allusions in the first part of the novel revealed the potential of Eustachia to be Hecate-like and she becomes increasingly so in the action following her marriage. She believes that "once married to Clym, she would have the 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. 262). She becomes self-destructive in her despair, she deceives Clym in her flirtations with Wildeve, and she nearly destroys Clym as well as destroying Wildeve in the weir. Her movement toward total identification as a Hecate figure is not recorded explicitly in the visual art allusions in the second part, but may be traced clearly in the action and in one further major reference to the moon, immediately preceeding her death.

Clym becomes aware of his threatened loss of sight when his relationship with Eustachia begins to disintegrate, a fact that continues into the action that follows the marriage, the symbolic associations of light with the ideal, from the action that proceeds it: "One morning after a severer strain than usual, he awoke with a strange sensation in his eyes. The sun was shining directly upon the window blind and at his first glance thitherward a sharp pain obliged him to close his eyes quickly. At every new attempt to look about him the same morbid sensibility to light was manifested, and excoriating tears ran down his cheeks. He was obliged to tie a bandage over his brow while dressing, and during the day it could not be abandoned" (p. 270). This clearly suggests his increasing inability now to tolerate or appreciate his earlier ideal vision. Moreover, his physical context becomes increasingly shadowed and darker. Thus when Clym sets out towards his mother's house the night of her death, the narrator notes: "Although the heat of summer was yet intense, the days had considerably shortened" (pp. 311 - 12). In the room in which Clym lies after his mother's death, only "a shaded light was burning" (p. 327) and Clym himself expresses the wish "that I shall never see another day" (p. 328). Thus Clym's blindness clearly represents his gradual falling away from his original idea of himself and his ambitions into an initial dispair and confusion.
His blindness however has a positive significance as well, which is suggested in his decision to accept the role of a humble furze-digger: "the more I see of life the more do I perceive that there is nothing particularly great in its greatest walks, and therefore nothing particularly small in mine of furze-cutting. If I feel that the greatest blessings vouch-safed to us are not very valuable, how can I feel it to be any great hardship when they are taken away? So I sing to pass the time" (p. 277). The despair consequent upon physical blindness is gradually replaced by an inner spiritual vision ("the more I see of life") that grows as the physical facts fade. This spiritual vision, in the context of increasing Christian references, redefines his original ideal vision as now Christian, with which he fully identifies himself at the end of the novel.

Eustachia initially responds to Clym's loss of sight and adoption of Christian stoicism with despair, for her "dream of beautiful Paris was not likely to cohere into substance in the presence of this misfortune. As day after day passed by, and he got no better, her mind ran more and more in this mournful groove, and she would go away from him into the garden and weep despairing tears" (p. 271). Perceiving that Clym no longer wishes to share in the ideal world she has envisaged, she directs her affections away from him, and in the village dance scene, feels that "she had entered the dance from the troubled hours of her later life as one might enter a brilliant chamber after a night walk in a wood. Wildeve by himself would have been merely an agitation; Wildeve added to the dance, and the moonlight, and the secrecy, began to be a delight" (p. 238). Her encouragement of Wildeve in this scene introduces deception and dishonesty into her relationship with Clym and she becomes increasingly destructive and careless. She complains later to Wildeve of the change in her husband:
"he's an enthusiast about ideas, and careless about outward things. He often reminds me of the Apostle Paul... the worst of it is that though Paul was an excellent man in the Bible he would hardly have done in real life" (p. 302). She no longer feels attracted to him and intends to pursue her dreams of pleasure, which now include Wildeve, despite him. She recklessly and flirtatiously entertains Wildeve in her home while Clym sleeps in the adjoining room. Her destructiveness increasingly radiates out to affect others and contributes to the death of Mrs. Yeobright.

The death of Mrs. Yeobright marks a new phase in the action. Clym emerges not simply as a Christian figure but is increasingly identified with Christ, and Eustachia emerges as an entirely destructive, Hecate figure. These changes are most clearly signalled by the narrator's description of Eustachia nursing Clym after the death of his mother: "Eustachia was always anxious to avoid the sight of her husband in such a state as this, which had become as dreadful to her as the trial scene to Judas Iscariot" (p. 329). Eustachia regards Clym's suffering and mental anguish as Christ-like, while she has a sense of herself as having betrayed his trust and love as Judas did that of Christ's.

The notion of Clym as an emerging Christ-figure is further reinforced by an overt visual art allusion in the scene in which Clym returns to his mother's home:

As he surveyed the room he felt strongly disinclined for the alterations which would have to be made in the time-honoured furnishings of his parents and grand-parents, to suit Eustachia's modern ideas. The gaunt oak-cased clock, with the picture of the Ascension on the door panel and the Miraculous Draught of Fishes on the base... Whither would these venerable articles have to be banished? (p. 337)

I was unable to discover a reproduction of the type of clock (complete with pictures of the Ascension and the Miraculous Draught of Fishes) which Hardy
here refers to, so I will discuss this allusion only in terms of the two pictorial emblems described on the clock. In most paintings of the Draught of Fishes, Christ is portrayed standing or sitting in a boat laden with fishes before the kneeling figure of Simon Peter who acknowledges his power. In the Ascension paintings, Christ is triumphantly carried to heaven while the figures of the Apostles, and occasionally in some versions, that of the Virgin Mary stand worshipping and rejoicing below. Thus both pictorial emblems contain images of the Christ figure in isolation, asserting unique miraculous powers while being acknowledged as divine by his disciples.

This allusion, then, in a scene preceding that in which Clym learns of the circumstances surrounding his mother's death, figures his movement away from Eustachia's modernized pagan world. The decorative clock represents values (those of the traditional, Christian world which Mrs. Yeobright inhabited) alien to those which Clym now ascribes to Eustachia and he is reluctant to remove it in favour of furnishings more suited to her pagan tastes. Yet another and more important level of interpretation is implied, however, in these images of Christ in isolation. They prefigure the role Clym will assume fully later in the novel as he rejects Eustachia and Thomasin before adopting the Christian life he ardently desires. They visually anticipate also the final scene in which Hardy himself specifically refers to the Sermon on the Mount and in which Clym stands, like Christ of the two allusions, in isolation, elevated above the other listening figures.

The destructive elements within Eustachia begin to predominate in the scene in which Clym confronts her with his suspicions concerning his mother's death. These destructive elements become evident in her desire to commit suicide: "'Why should I not die if I wish?' she said tremulously. 'I have
made a bad bargain with life and I am weary of it - weary. And you have
hindered my escape. O, why did you, Charley! What makes death painful
except the thought of others' grief? - And that is absent in my case for
not a sigh would follow me'' (p. 354). Prevented from taking her life,
Eustachia desperately searches for other means of escape, and decides to
accept Wildeve's offer to accompany her to Budmouth. That such a decision
marks the ascendancy of Hecate within her is suggested by the description
of the sky the night they are to elope: "the moon and the stars were
closed up by cloud and rain to the degree of extinction. It was a night
which led the traveller's thoughts instinctively to dwell on nocturnal
scenes of disaster in the chronicles of the world, on all that is terrible
and dark in history and legend - the last plague of Egypt - the destruction
of Sennacherib's host, the agony of Gethsemane" (p. 371). The juxtaposition
of the obliteration "of the moon and all light with what is "terrible and
dark" confirms the notion of Eustachia's absorption into the Hecate side of
her nature. Moreover, the biblical references in this passage all rein­
force this initial sense of total destruction. However, all three in their
original contexts not only are foretold by prophecy (as so much of the action
in the novel is prefigured by dream and allusion) and involve the destruc­
tion of a central male figure by means of treachery but contain the prom­
ise of the emergence of positive value out of the chaos. In the novel
Eustachia's destructiveness will lead not only to her own death and that
of Wildeve, but also to the obliteration of the values which, as Hecate,
she represents, while Clym's survival will mark the ascendancy of Christian
ones.

This ascendancy of Christian values, as embodied in Clym, is taken a step
further by a submerged visual art allusion, which occurs in the description
of Clym after Eustachia's death, when Charley requests to see her body:

'I dare say you may see her' said Diggory gravely, 'But hadn't you better run and tell Captain Vye?'
'Yes, yes. Only I hope I shall see her again.'
'You shall' said a low voice behind; and starting round they beheld by the dimlight a thin, pallid, almost spectral form, wrapped in a blanket, and looking like Lazarus coming from the tomb.

It was Yeobright. (p. 393)

It seems quite likely that Hardy here refers to Sebastiano del Piombo's "The Raising of Lazarus" (National Gallery, London). That Hardy was in fact familiar with this version is clear from the overt reference he makes to it in *Jude the Obscure*. Further, the details in the description (with their emphasis on Clym's spectral appearance and the reference to the blanket wrapped about him) correspond to the details in the painting, for Lazarus is represented as ghost-like in appearance (the covering around his head places his face in shadow and gives him the eerie appearance of being headless) and encircled in the serpentine folds of a white shroud.

In this painting Lazarus, as fallen man struggling with death, disentangles himself with his right hand and foot from the serpentine folds of the shroud, while Christ, as risen man standing triumphantly on the tomb, beckons Lazarus to live again. These two figures then suggest Clym's spiritual movement in the concluding section of the novel, for he may be said to undergo a spiritual death and subsequent rebirth after Eustachia's death. Like Lazarus, struggling against the shroud to return to life, Clym at this point in the novel, attempts to free himself from Eustachia's destructive influences to return to the Christian values of the world of his mother. The figure of Christ, who wears a serpentine sash as a garment, conveys emblematically the notion of Christ's victory over the destructive forces which threaten him and clearly adumbrates Clym's ultimate spiritual
rebirth as "itinerant open air preacher" (p. 422).

Our final view of Clym then, standing on the Rainbarrow, which is in fact a grave, corresponds to Piombo's vision of Christ as risen man on the tomb:

On the Sunday after this wedding an unusual sight was to be seen on the Rainbarrow. From a distance there simply appeared to be a motionless figure standing on the top of the tumulus, just as Eustachia had stood on that lonely summit some two years and a half before. But now it was fine warm weather, with only a summer breeze blowing and early afternoon instead of dull twilight. Those who ascended to the immediate neighborhood of the Barrow perceived that the erect form in the centre, piercing the sky, was not really alone. Round him upon the slopes of the Barrow a number of heathmen and women were reclining or sitting at their ease. They listened to the words of the man in their midst who was preaching, while they abstractedly pulled heather, stripped ferns, or tossed pebbles down the slope. This was the first of a series of moral lectures or sermons on the mount, which were to be delivered from the same place every Sunday afternoon as long as the fine weather lasted. (p. 422)

Clym is shown as having finally transcended the limitations of life on the heath and has become completely identified with the ideal figure, Christ. His movement from Pagan values to Christianity is complete and his role as Apollo, god of moral enlightenment is finally submerged into that of Christ, teacher of men.

Hardy's original description of the heath, on which this final scene takes place, makes clear, when connected with it, a final general and important thematic meaning. The heath was described as a place: "full of watchful intentness now; for when other things sank brooding to sleep the heather appeared slowly to awake and listen. Every night its Titanic form seemed to await something; but it had waited thus, unmoved, during so many centuries, through crises of so many things, that it could only be imagined to await one last crisis - the final overthrow" (p. 34). It may appear that as Clym emerges as triumphantly identified with Christ, that
the ascendancy of Christian values (and involvement with society)\textsuperscript{35} have been asserted and the awaited "final overthrow" has occurred. However it has done so only as the events have been considered allegorically, as emblematic elements in both character and action have been stressed, just as the declension of Eustachia from Diana to Hecate, and the obliteration of negative values (and isolation) have occurred only as events have been interpreted as myth. The implication of Hardy's constant emphasis on the ahistorical, amoral, unchanging nature of the heath from the perspective of the final scene now seems to be that the reader should draw a similar conclusion here to that which he draws at the end of \textit{Tess of the D'Urbervilles}, simply that all human explanation is inadequate to explain the mystery of experience.
Appendix

This list includes the source of reproductions of all visual art matter discussed in the text of the chapter in order of reference.


The wider thematic significance which Hardy conveys in the pattern of visual art allusions throughout Tess of the D'Urbervilles relates primarily, I think, to the conflict between a spontaneous, passionate being, Tess, and the conventions of a repressive society, or as Hardy himself phrased it "the inherent will to enjoy, and the circumstantial will against enjoyment". Brimming with vitality and sexuality in the opening sections of the novel, Tess is slowly drained of this "psychic energy" as the result of her conflict with societal pressures. Immediately after her seduction Tess sees herself, as Angel sees her after her confession to him, as a "figure of Guilt" (p. 121). In the action that follows, until the confrontation in the Sandbourne hotel (Chapter Fifty-Five) both Angel and Tess may be said to be struggling, more or less successfully, to reject this view that coincides with society's view of her as "fallen woman". In the final movement of the novel (Chapter Fifty-Seven through Fifty-Nine), the implication of Tess's passive surrender to the police, society's agents, in the Stonehenge scene, is less that she has accepted it than that she has transcended it, while Angel may be said to have arrived at a view of Tess's innocence which approximates that which the narrator has constantly emphasized throughout the novel.

All but three of the visual art allusions in Tess are expressions of the narrator's point of view and illuminate this central conflict in one way or another. Of those which do not express the narrator's point of view, two express that of Angel and one expresses that of Tess. Both the overt and submerged allusions in the novel perform both local and patterned thematic functions and, in the course of this chapter, I will examine the
overt allusions first and then proceed to an examination of the submerged ones.

The first major overt allusion\textsuperscript{3} to a school of paintings occurs in the "Maiden No More" section, in the scene in which Tess determines to work in the fields after the birth of her child:

In the afternoon and evening the proceedings of the morning were continued, Tess staying on till dusk with the body of harvesters. Then they all rode home in one of the largest wagons, in the company of a broad tarnished moon that had risen from the ground to the eastwards, its face resembling the outworn gold-leaf halo of some worm-eaten Tuscan Saint. Tess's female companions sang songs, and showed themselves very sympathetic and glad at her reappearance out-of-doors, though they could not refrain from mischievously throwing in a few verses about the maid who went into the merry greenwood and came back a changed person. (p. 127)

Many of the details in Giotto's "The Ascension of St. Mary Magdalen" (Lower Church of San Francesco, Assisi) suggest that Hardy may have had it specifically in mind in this reference to the "worm-eaten Tuscan Saint".

In this painting, which is in want of repair and looks worm-eaten, the action is represented as taking place out of doors and in the early evening; the suspension of the central figure in midair and the four attendant angel figures suggest a representation of the Magdalen figure as a form of the moon goddess (a suggestion reinforced by the figure's golden halo, the bare, circular outline of which behind her head suggests the contours of the moon). These details correspond with the facts in the novel for Tess in this scene is riding on the wagon with her friends in the early evening and she is identified generally throughout the novel and specifically in Chapter Twenty ("He called her Artemis" [p. 170]) with the moon and Artemis. This, in combination with the connection between the moon and the golden halo, lead one to understand this visual art allusion as something more than an incidental, simply local adverse comment on the Christian vision.
At every point in the novel natural facts are described in such a way as to associate them, positively or negatively, with a general religious meaning. Thus, for example, at the beginning of "The Rally" section the descriptions of the sun and moon and of the landscape define a world enveloped in a religious atmosphere both fruitful and beautiful. In this particular episode, as in the whole "phase" of the novel of which it is a part, Hardy constantly emphasizes the pagan quality (debased but for the figure of Tess) of Tess's world in which only the conscious values are Christian. The image of the Giotto painting helps one to understand the complexity of meaning that follows from this. The Magdalen is figured as pagan goddess and Christian saint: as the first, she is goddess of Chastity, as the second, repentant harlot. She is a real woman in contrast to the attendant figures - yet exists, as shown, suspended between the world of the real and of an ideal towards which she is moving. Thus Tess, in this "Phase", is tarnished moon or guilty woman and yet, as Hardy constantly insists, still as essentially pure (despite her sexual experience) as she was in the first phase of the action. She is both simple and seduced village girl and "The Pure Woman", real and ideal at once.

The description of the moon as "the outworn gold-leaf halo of some worm-eaten Tuscan Saint" is, as my following discussion will demonstrate, one detail in an accumulated series, that form, by the end of the novel, a pattern. This pattern expresses a criticism of a society of Christian vision that would condemn as guilty a woman like Tess, while it states the continuing existence, in that vision, of its original spirit that society is shown as having debased. This pattern may be said to reach its appropriate climax in the Stonehenge scene in which Tess, lying on the stone within its circle, is real woman waiting for society's punishment; central actor
in a pagan ritual of sacrifice and tragic expiation; and figure of the
Virgin about to be released from the disfiguring world of the real into
that of the ideal.

The next major overt visual art allusion occurs in the opening scene
of "The Rally" section, in which Tess looks down from a summit upon the
valley of the Great Dairies, and the landscape below her is briefly de­
cribed by the narrator:

These myriads of cows stretching under her eyes from the far
east to the far west outnumbered any she had seen at one glance
before. The green lea was speckled as thickly with them as a
canvas by Van Alsloot or Sallaert with burghers. The ripe hues
of the red and dun kine absorbed the evening sunlight, which the
white-coated animals returned to the eye in rays almost dazzling,
even at the distant elevation on which she stood. (p. 139)

According to Alastair Smart, the best-known works of either of these two
painters are the "two pictures by Van Alsloot in the Victoria and Albert
Museum representing the annual procession in Brussels known as the Ommenganck"5
and Smart states that the figures in these paintings "seem above all to have
cought Hardy's fancy."6 Certain details of these Van Alsloot paintings,
both of which present a bird's eye view of a patterned arrangement of bur­
ghers, would seem to support Smart's proposition. However, I would argue
that Hardy is here referring rather to a painting by Anthonis Sallaert
entitled "Les Archidues Albert et Isabelle assistant a la Procession des
Pucelles du Sablon" (Musee Ancien de Bruxelles, Brussels) which contains
more details which correspond to those found in this and related passages.
For example, Hardy refers to the evening sunlight and to a green lea in
this passage and both of these details, which do not occur in the Van Alsloot
paintings, occur in the Sallaert. Moreover, a series of figures in white
dress in the Sallaert painting suggest the "white coated figures" in Hardy's
description. Their central foreground position in the painting, the fact
that they are women and that each carries a wand or staff recalls an earlier procession in the novel:

The banded ones were all dressed in white gowns - a gay survival from the old style days, when cheerfulness and Maytime were synonyms - days before the habit of taking long views had reduced emotions to a monotonous average. Their first exhibition of themselves was in a processional march of two and two round the parish, ideal and real clashed slightly as the sun lit up their figures against the green hedges and creeper laced house fronts...

In addition to the distinction of a white frock, every woman and girl carried in her right hand a peeled willow wand... (p. 41)

The allusion to the paintings of Sallaert then, in the description of Tess's view of the valley, reinforces a thematic connection between the processions of life in the Valley of the Great Dairies and that held in Blackmoor.

In the initial procession held by "the Club of Marlott which alone lived to uphold the local cerealia" (p. 40), Tess’s innocence and freshness are especially emphasized by Hardy. In one sense, this initial image of a procession and of Tess’s part in it, suggest the beginning of her journey into experience. The recollection of the image of the original procession in the novel in the wand-carrying figures in the Sallaert painting alluded to in the opening scene of "The Rally" section implies a new beginning for Tess and a new chance for happiness. The reader understands that neither her sexual experience nor her own subsequent sense of guilt have in any way impaired her essential innocence. As the narrator noted a few pages before the Sallaert reference, "Tess’s misery had been generated by her conventional aspect, and not by her innate sensations" (p. 127).

The next overt allusion is to a seventeenth century school of English portrait painting and it occurs in the description of the portraits of the D'Urberville women, which hang in the house "once portion of a fine manorial residence, and the property and seat of a d'Urberville" (p. 253) that Tess and Angel temporarily occupy after their marriage:
These paintings represent women of middle age, of a date some two hundred years ago, whose lineaments once seen can never be forgotten. The long pointed features, narrow eye, and smirk of one, so suggestive of merciless treachery; the bill-hook nose, large teeth, and bold eye of the other, suggesting arrogance to the point of ferocity, haunt the beholder afterwards in his dreams. (p. 260)

Kneller's painting of Margaret, Countess of Ranelagh (Hampton Court); Lely's painting of Lady Gifford (in the private collection of Sir Robert Witt) and Joseph Michael Wright's painting of Mary Fairfax, Second Duchess of Buckingham (Heron Court) resemble the description Hardy provides of the first portrait. The second portrait referred to in the passage is less easy to identify, but there are certain resemblances between Hardy's description and Lely's painting of Anne Digby, Countess of Sunderland (Hampton Court).

The importance of these allusions lies in the reaction of both Tess and Angel to the paintings. Tess is startled by the portraits and remarks "Those horrid women... How they frighten me" (p. 259). Angel's reaction is more complex. Initially he thinks "the unpleasantness of the matter was that, in addition to their effect on Tess, her fine features were unquestionably traceable in these exaggerated forms" (p. 260). He perceives that Tess has inherited her fine features from her aristocratic forebears, but fears also that she may have inherited those sinister and treacherous qualities apparent in the exaggerated features of the portraits. After the confession scene, Angel returns to the portraits and regards them again in a new light:

the painting was more than unpleasant, sinister design lurked in the woman's features, a concentrated purpose of revenge on the other sex - so it seemed to him then. The Caroline bodice of the portrait was low - precisely as Tess's had been when he tucked it in to show the neckline; and once again he experienced the distressing sensation of a resemblance between them. (p. 260)

He is no longer able to regard the painting as merely a grotesque or exaggerated
image of Tess but now sees it as a distressingly accurate representation of his wife. He feels that she has trapped and deceived him and he believes that she has lured him into an ill-advised marriage out of a private desire for revenge: Tess, seduced by a man more sexually experienced than she, has lured him into marriage to exploit him as she had been exploited.

The novelist's continuing sense of Tess as a pure woman is suggested by her appearance in the next chapter wearing "a pale blue woolen garment with neck frillings of white" (p. 280) for blue is the traditional colour of the Virgin Mary and of the ideal, and even Angel receives an impression of her as "absolutely pure" (p. 280). His perceptions are still diseased and distorted however, as he attributes this impression of her to "Nature, in her fantastic trickery" (p. 280).

That Angel's view remains essentially unchanged in the action that follows is conveyed in the next two visual art allusions. Both of these allusions occur in the following passage:

The picture of life had changed for him. Before this time he had known it but speculatively; now he thought he knew it as a practical man; though perhaps he did not, even yet. Nevertheless humanity stood before him no longer in the pensive sweetness of Italian art but in the staring and ghastly attitudes of a Wiertz Museum and with the leer of a study by Van Beers. (p. 304)

Both Wiertz and Van Beers had won a certain measure of acclaim in Hardy's time for their decadent style of painting and in Alastair Smart's words, their "Poe-like horrifies". In the Van Beers reference, Hardy may well have had in mind the study for the painting, "My Model" which portrays a young woman seductively draped over a velvet settee. The coquettish pose and the artifice the woman employs both in her dress and heavily accentuated eyes, suggest that Angel regards his wife as a seductress who simply desires conquest and revenge. This further implies that Angel fails to
perceive the extent of Tess's remorse and suffering at their separation and sees her as she had seen herself after her seduction, as a "figure of guilt".

The Wiertz Museum reference, however, indicates a new emphasis in Angel's attitude toward Tess. It is clear from this allusion that he is preoccupied with her not merely as guilty woman but as the personification of the flesh, as he is with the destructive consequences of his continuing relationship with her.

These destructive consequences are first conveyed in the opening of the scene in which the Wiertz Museum reference occurs, as Angel returns to his father's home: "with his downward course the tower of the church rose in the evening sky in a manner of inquiry as to why he had come; and no living person in the twilighted town seemed to notice him, still less to expect him. He was arriving like a ghost and the sound of his own footsteps was almost an encumbrance to be got rid of" (p. 304). His sense of himself as detached from experience, and hence in a death-like state, is stressed in the same scene in a passage that continues and develops the meaning of his ghost-like arrival: "his mood transmuted itself into a dogged indifference till at length he fancied he was looking on his own existence with the passive interest of an outsider" (p. 304).

Although it would be difficult to establish, the Wiertz painting which best portrays Angel's sense of the destructive consequences of his relationship with Tess and which most closely corresponds to the details in the scene in which the allusion is found and in related passages, is Wiertz's most famous work, "La Belle Rosine" (Musee Wiertz, Brussels). In this painting, a voluptuous and sensual woman partially draped in gauze material stands tranquilly facing a skeleton. The appearance of the woman in
in the painting corresponds to Angel's description of Tess as "fine in figure; roundly built; had deep red lips like a Cupid's bow; dark eyelashes and brows; an immense rope of hair like a ship's cable; and large eyes violetly-bluey-blackish" (p. 307). Angel's association of himself with the skeleton is suggested in three widely separated passages. The first occurs in this same scene: "he was becoming ill with thinking; eaten out with thinking; withered by thinking; scourged out of all his former flexuous domesticity" (p. 285). The second passage occurs after his return from Brazil: "you could see the skeleton behind the man, and almost the ghost behind the skeleton" (p. 417). The final reference, occurring in the scene at Sandbourne, contains Angel's own observation: "mere yellow skeleton that he was, he now felt the contrast between them and felt his appearance distasteful to her" (p. 428).

Hardy appears then to use the reference to the "staring and ghastly attitudes of a Wiertz Museum" (p. 304) for a variety of purposes. The first and simplest is to reinforce the reader's already formed idea of Angel as essentially "inclined to the imaginative and ethereal" (p. 234). The second and more important purpose is to indicate a significant new stage in Angel's perceptions not only of himself and of Tess, but of the relationship between them, foreshadowed by a passage that immediately precedes the entire scene: "he thus beheld in the pale morning light the resolve to separate from her; not as a hot and indignant instinct but denuded of the passionateness which had made it scorch and burn: standing in its bones, nothing but a skeleton, but none the less there" (p. 294). As this quotation implies, Angel feels a sense of responsibility for the relationship. By the time of the Sandbourne scene, his sense of the relationship changes, and, as his observation on the nature of his appearance
as skeletal and therefore distasteful to Tess implies, he begins to feel, himself, the guilt he had formerly ascribed entirely to her. Thus a hidden and secondary meaning implicit at the point of the Wiertz allusion (Angel's sense of himself as guilty) becomes explicit as Angel's sense of the relationship changes and becomes clearer.

The visual art allusion that opens "The Fulfillment" section is clearly an important one. It occurs in the passage which describes Angel's appearance upon his return to Emminster Vicarage after his trip to Brazil:

You could see the skeleton behind the man, and almost the ghost behind the skeleton. He matched Crivelli's dead Christus. His sunken eye-pits were a morbid hue, and the light in his eyes had waned. The angular hollows and lines of his aged ancestors had succeeded to their reign in his face twenty-years before their time. (p. 417)

Alastair Smart identifies the painting referred to in this passage as Crivelli's "Dead Christus" which hangs in the National Gallery in London. He chooses this particular version (Crivelli did several) because, as I noted earlier, it is well documented that Hardy paid frequent visits to the National Gallery and certainly would have seen this version. Yet it is more likely that another "Dead Christus" by Crivelli, which hangs in the Vatican, was a model for this description.

In the National Gallery version, the Christ figure is flanked by two angels and his expression is calm and reposed, which suggests that he has already been transfigured into the Son of God and is being given comfort in Paradise. In the Vatican version, however, the Christ figure has only just been removed from the cross and is surrounded by several human, grieving figures. Given the emphasis in Hardy's description on the skeletal, mortal and suffering appearance of Angel, the Vatican version seems a more appropriate parallel than that suggested by Smart. Further evidence
to support this, can be found in the other details that Hardy includes in the scene. In the text Angel is described as nearly collapsing after his entrance: "his legs seemed to give way, and he suddenly sat down to save himself from falling" (p. 417), and this position corresponds to Christ's posture in the painting. There is more than one character present in the scene from the novel and Mrs. Clare looks at her son's face wistfully, just as in the painting, Mary, mother of Christ, gazes sadly at her son's face.

There is an important difference between the figure Angel is identified with in this painting and that with which he is identified in the Wiertz painting. In the Wiertz painting, the figure is the fleshless skeleton, denoting death, and, as my discussion has already made clear, it also acts to emphasize Angel's distaste for the flesh and for the human. In the Crivelli painting, on the other hand, the suffering flesh-covered skeleton of Christ suggests Angel's own human suffering and his movement towards forgiveness for human failings. Moreover in the Wiertz reference, the figure identified with Tess is the personification of the flesh, whereas in the Crivelli reference, this figure becomes that of the repentant Mary Magdalen (which recalls the novelist's earlier vision of Tess in the Tuscan Saint reference) reconciled to the dead Christ. The contrast between these two figures makes a very obvious comment on Angel's changed view of Tess (which is drawing closer to the narrator's original sense of her) as well as of himself.

The final overt reference to the visual arts occurs in the closing scene of the novel, in the description of Angel and Liza-Lu:

One of the pair was Angel Clare, the other a tall budding creature - half-girl, half-woman - a spiritualized image of Tess, slighter than she, but with the same beautiful eyes - Clare's
sister-in-law, Liza-Lu. Their pale faces seem to have shrunk to half their natural size. They moved on hand in hand, and never spoke a word, the drooping of their heads being that of Giotto's "Two Apostles". (p. 448)

Although Giotto is presently not known to have painted a work entitled "Two Apostles", Smart notes that "the picture to which Hardy here refers is a fragment of a fresco purchased for the National Gallery in 1856. It comes from a larger decoration in the Carmine in Florence which was at that time believed to be by Giotto but which has since been reattributed to Spinello Aretino." The title of this fragment today is "Two Haloed Mourners" but evidence for Smart's assertion can be found in the 1889 edition of A Popular Handbook to the National Gallery, in which the fragment in question is simply entitled "Heads of St. John and St. Paul". It is quite conceivable that Hardy chose, for the sake of brevity, to condense the title of the painting to "Two Apostles". Hardy's intentions in referring to this painting may only have been, as Smart suggests, to visually capture the posture of the two mourners as they ascend the hill out of Wintoncester. However this evidence that Giotto was in Hardy's mind while writing the last scenes of the novel suggests another possibility. This possibility is dependent upon one's recognizing a further reference, that is not overt, to a Giotto painting in the Stonehenge scene.

As the police encircle the slab upon which Tess lies, the narrator notes that

they saw where she lay, which they had not done till then, they showed no objection, and stood still as the pillars around... Angel went to the stone and bent over her, holding one poor little hand; her breathing now was quick and small, like that of a lesser creature than a woman. All waited in the growing light, their faces and hands as if they were silvered, the remainder of their figures dark, the stones glistening green-gray, the plain still a mass of shade. Soon the light was strong, and a ray shone upon her unconscious form, peering under her eyelids and waking her. (p. 448)
The grouping of figures in this description corresponds closely to the arrangement of those around the Virgin in Giotto's "Dormition of the Virgin" (Kaiser Friedrich Museum, Berlin). Moreover in the novel, as in the painting, the figure of the woman lies on a stone slab. Further the figure of St. Paul in the Giotto painting (whose head bears a close physical resemblance to the head of the St. Paul in the Spinello Aretino fragment) leans over the body of the Virgin and encircles her form just as in the scene in the novel, Angel bends over Tess.

The presence at the head and foot of the Virgin's tomb, in the painting, of four angelic figures in light coloured dress bearing wand-like candles, dwarfed and almost lost among the larger figures, suggests a connection between this scene and those in which the Tuscan Saint and Sallaert reference were found, as well as with the Marlott procession scene earlier in the novel. In the Marlott procession scene, the female figures in light coloured dress suggested Tess's essential innocence and the beginning of her journey into experience. Their recurrence in the Sallaert reference implied a new beginning for Tess as well as the novelist's continuing sense of her as "the pure woman", while the presence of the angelic figures in the Tuscan Saint reference served a similar purpose for they suggested not only Tess's spiritual purity despite her sexual experience but a vision of her as ideal. The appearance of the angelic figures in light coloured dress in this reference, adoring the figure identified with Tess and waiting, one might suggest, to escort the Virgin from the tomb-like stone to an ideal life, adds yet another detail to the pattern of meaning of which the Stonehenge scene is the climax.

In Giotto's "Dormition" the angelic figures in light-coloured dress are dwarfed in comparison with the figure of the Virgin. They are also
proportionately much smaller than the similar figures I have already mentioned as parts of the corresponding patterns in scenes in the novel and in visual art allusions. This, I would suggest, reinforces the reader's sense at the point of the Stonehenge scene of Tess's stature, of her growth through experience. In the Marlott scene she was only one of such a group of figures (as inexperienced virgin) but she now exists apart from and superior to it and to herself as she was then.

The Aretino reference in the last chapter then, subtly harks back to the submerged Giotto one. The significance of the connection is, first of all, to define Angel as the survivor of the conflict that has destroyed Tess. The fact that this connection depends, at least partly, on the resemblance between the St. Paul figures, emphasizes the difference in quality between Angel's "imaginative... ethereal" (p. 234) nature at this point and earlier in the novel. Liza-Lu represents an earlier stage in Angel's thought (she is described as "half-girl, half-woman" and spiritualized" which suggests an association between her and the dwarfed angelic figures in white in the Giotto painting) which he has now passed beyond. The reference to Angel and Liza-Lu passing through "a narrow barred wicket in a high wall" (p. 448) as they walk away from the city of Wintoncester reinforces this notion, for Hardy evokes the descriptions in The Pilgrim's Progress of the "wicket gate", through which pilgrims had to pass on their journey from the City of Destruction to Beulah. This evocation suggests that Angel acts as the Interpreter to Liza-Lu's Christian pilgrim.

Just as the submerged Giotto allusion in the Stonehenge scene is concerned primarily with Tess's confrontation with the conventions of society, the first submerged allusion in the novel suggests clearly Tess's sense of guilt and fear of punishment as a result of this confrontation. This allusion
is found in the scene in which Tess realizes that her child is dying and fears for the child's fate because it has not been baptized:

In her misery she rocked herself upon the bed, The clock struck the solemn hour of one, that hour when thought stalks outside reason, and malignant possibilities stand rock-firm as facts. She thought of the child consigned to the nethermost corner of hell, as its double doom for lack of baptism and lack of legitimacy; saw the arch-fiend tossing it with its three-pronged fork, like the one they used for heating the oven on baking days; to which picture she added many other quaint and curious details of torment taught to the young in this Christian country. (p. 129)

Although I have been unable to discover the precise painting of which this is a verbal description, the significance of this submerged allusion seems clear. Tess perceives herself at this point not only as socially stigmatized, but believes that her child, and herself, have transgressed stern religious laws, for which they will both be punished. The narrator's ironic tone in the concluding clause of the passage indicates clearly the adverse nature of his comment on this religious view. The fact that Tess should hold such a view at this point acts as an important comment on her condition. Before her seduction and the birth of her child Tess, in contrast to her mother, expressed views that were given her context, intellectually enlightened. As the narrator noted: "Between the mother, with her fast perishing lumber of superstitions, folk-lore, dialect, and orally transmitted ballads, and the daughter, with her trained National teachings and standard knowledge under an infinitely Revised Code, there was a gap of two hundred years as ordinarily understood" (pp. 50 - 51). In this baptism scene Tess has reverted to the simpler, less educated view of life held by her mother.

The next submerged allusion occurs in the same scene in the description of Tess baptizing her child:
Her figure looked singularly tall and imposing as she stood in her long white nightgown, a thick cable of twisted dark hair hanging straight down her back to her waist. The kindly dimness of the weak candle abstracted from her form and features the little blemishes which sunlight might have revealed - the stubble scratches upon her wrists, and the weariness of her eyes - her high enthusiasm having a transfiguring effect upon the face which had been her undoing, showing it as a thing of immaculate beauty, with an impress of dignity... The children gazed up at her with more and more reverence, and no longer had a will for questioning. She did not look like Sissy to them now, but as a being large, towering and awful - a divine personage with whom they had nothing in common. (pp. 130-31)

Hardy verbally renders in this scene a technique of lighting found frequently in the paintings of Joseph Wright of Derby, and although no particular painting of Wright's corresponds to the scene in the novel, an understanding of the significance of the technique enhances the meaning of the baptism scene.

In the scene from the novel, Tess's face and figure are illuminated by candlelight, transforming her appearance into that of a "divine personage", her face into "a thing of immaculate beauty, with an impress of dignity". Similarly in several of Wright's most well-known paintings, human figures in dark rooms are illuminated by candle-flame (for example "Three Persons Viewing 'The Gladiator' by Candlelight") and according to Ronald Paulson, "behind Wright's pictures of air pumps and orreys, statues and bubble-blowing is the tradition of the candle-flame itself as both secular illumination and transience - the merely human equivalent of God's candle." In paintings of this candle-light tradition, human figures are transfigured into divinities and ordinary experience into "miracles of the modern world". Thus, Hardy, in verbally rendering Wright's technique, transforms Tess from what she is, in fact, into an ideal, divine and mythic personage in this scene. The passage quoted above then clearly reveals Tess's ideal essence (as do the scenes that included the Tuscan Saint and Sallaert references) before the final tragic movement of the novel begins, in which, as I shall
now demonstrate, Tess is primarily identified, through several visual art allusions, with regal tragic heroines.

The other four submerged allusions in the novel are all to Pre-Raphaelite paintings, the subjects of which are drawn from legend and literature, and they all occur in that section of the novel which begins just before Tess's marriage to Angel and which ends with the death of Alec. Moreover, in all four Tess is represented as, or regards herself as, guilty Queen (Guinevere) or ideal, innocent, courtly lady (Beatrice and Ophelia).

Perhaps the first and most obvious of these submerged references occurs in the scene in which Angel gives Tess clothes to wear, before their marriage:

She did return upstairs, and put on the gown. Alone she stood before the glass looking at the effect of her silk attire; and then there came into her head her mother's ballad of the mystic robe -

\[\text{That never would become that wife}\]
\[\text{That once had done amiss,}\]

which Mrs. Durbeyfield had once used to sing to her as a child, so blithely and so archly, her foot on the cradle which she rocked to the tune. Suppose this robe should betray her by changing colour, as her robe had betrayed Queen Guinevere. (p. 248)

Several details in this description correspond closely to those found in William Morris's painting "Queen Guinevere" (Tate Gallery, London). In Morris's painting, Queen Guinevere stands before a mirror, looking at her reflection in the same way that Tess is said to stand before "the glass looking at the effect of her silk attire." Also, the gown Guinevere wears appears to be changing colour, as the sleeves are solid red, while the remainder of the gown is mottled red and white. The minstrel in the corner of the painting may have suggested to Hardy the idea of Tess recalling a balladoof Guinevere heard in her childhood.
This allusion then reinforces the reader's understanding of Tess's perception of herself. She regards herself as a figure of guilt, an adulteress, who has broken the laws of society. Further, the allusion may be intended to recall an earlier remark of Tess, when she supplies Angel with her reasons for not wishing to be further educated: "What's the use of learning that I am one of a long row only - finding out that there is set down in some old book, somebody just like me, and to know that I shall only act her part, making me sad, that's all" (p. 165). Tess sees her lot in life as pre-ordained and the fact that at this point in the novel she perceives herself in terms of a Guinevere figure has a further two-fold significance: in the context of the passage I have just quoted, it suggests that in Tess's imagination there exists a confused idea of herself as queen-like, as an aristocratic D'Urberville; while secondly, it introduces the notion that the events in this section of the novel are the prelude to a tragedy of which Tess is the heroine.

The next submerged allusion comes at a particularly critical point in the action, in the midst of the sleep-walking scene. In this scene Angel carries Tess to

the ruined choir of the Abbey church. Against the North wall was the empty stone coffin of an abbot, in which every tourist with a turn for grim humour was accustomed to stretch himself. In this Clare carefully laid Tess. Having kissed her lips a second time, he breathed deeply, as if a greatly desired end were attained. (p. 293)

The physical details of this scene correspond to those in one of Dante Gabriel Rossetti's most well known works, "Dante's Dream" (Tate Gallery, London). In this painting Dante stands detached in the foreground, watching an angel (whose hand he holds) lean over and kiss the forehead of Beatrice, who lies dead on a tomb. The linking of hands between the angel
(Angel Clare) and Dante may well have suggested to Hardy the conflicts between Angel in a waking and sleeping state and between the real Angel and the ideal. Angel exclaims that Tess is "dead, dead" (p. 291) and he is, in the passage I have quoted, enacting her burial. These recorded actions suggest the nature of Angel's dream of which the reader is told nothing. It seems clear, however, from what we are told of the action, that the meaning of the dream for Angel is Tess's presence as pure spirit, to whom, at least in his dream, he is able to respond ideally. He kisses her and feels he has attained "a greatly desired end". Angel's behaviour while awake has been of quite a different order: cold, stern and unrelenting. This aspect of Angel is captured in the stance of Dante in the painting, as he stands back stiffly and detached (in the puritanical garment of black) from the shrouded figure of Beatrice.

The identification of Tess with Beatrice is made explicit later in the scene, when Tess urges Angel to return to the farm-house:

To her relief, he unresistingly acquiesced, her words had apparently thrown him back into his dream which thence seemed to enter on a new phase, wherein he fancied she had risen as a spirit, and was leading him to heaven. (p. 243)

In the right hand corner of the Rossetti painting, there is a spiral staircase. This emblem of spiritual enlightenment may have further suggested to Hardy the ascent to spiritual fulfillment.

While the Queen Guinevere reference suggested an idea within Tess of herself as a tragic heroine, this reference suggests an idea within Angel of Tess. His idea is obviously still complicated, but Hardy presents its contrasting elements quite clearly. On one hand, Angel's sense of Tess's guilt still compels him to reject her, but on the other hand, his original sense of her as an ideal woman in the tradition of courtly love is shown as persisting.
Shortly after this episode, Angel leaves for Brazil and in his absence Tess is forced by circumstance to work as a peasant labourer, and it is in this state that Alec meets her once again. In the complications of the action that follows, the relationship between Alec and Tess is renewed and both her and her family become financially dependent on him. They do so immediately following a scene in which Tess is confronted suddenly by Alec in Kingsbere Church:

She musingly turned to withdraw, passing near an altar tomb, the oldest of them all, on which was a recumbent figure. In the dusk she had not noticed it before, and would hardly have now but for an odd fancy that the effigy moved. As soon as she drew close to it she discovered all in a moment that the figure was a living person; and the shock to her sense of not having been alone was so violent that she was quite overcome and sank down nigh to fainting, not however till she had recognized Alec d'Urberville in the form.

He leapt off the slab and supported her.

'I saw you come in,' he said smiling, 'and got up there not to interrupt your meditations. A family gathering, is it not, with those old fellows under us here? Listen.'

He stamped with his heel heavily on the floor; whereupon there arose a hollow echo from below.

'That shook them a bit, I'll warrant!' he continued. 'And you thought I was the stone reproduction of one of them. But no. The old order changeth. The little finger of the sham d'Urberville can do more for you than the whole dynasty of the real underneath. (p. 413)

Alec’s quotation from the Morte d'Arthur, "The old order changeth" suggests a connection with a water colour painting by Rossetti, entitled "King Arthur's Tomb" (Tate Gallery, London) which is an illustration of this proverb. In the painting, Guinevere, weakly repelling the advances of Lancelot, kneels beside the tomb of her dead husband, Arthur, on the base of which is depicted the knighting of Lancelot. Following the hint embedded in the Morte d'Arthur quotation, I would claim that the action in the scene evokes the Rossetti painting and that to examine the one in terms of the other, as I have already done in the case of "Dante’s Dream", is to
throw new light on the meaning of this scene.

Earlier Tess has identified herself as Guinevere, and in this scene I would suggest that Hardy intends the reader to identify her with Guinevere once again. Relating the scene to the painting, if Tess is Guinevere, then Angel is the dead Arthur and Alec is Lancelot. Seen in these terms, the significance of the action in the novel is both to emphasize and define Tess's attitude toward Angel, Alec and herself.

In the painting, Guinevere's kneeling posture beside the effigy of Arthur states her desire to persist in the old relationship, a fact emphasized by the carved figures of Arthur knighting Lancelot on the tomb. Lancelot then is destroying her idea of that relationship and demanding that she renew her former relationship with him. In the scene in the novel, Tess, who still regards herself as in relationship with Angel, is being offered a new one by Alec. The nature of this new one, as he offers it, stresses the sense of Tess as descendant of the aristocratic D'Urbervilles and Alec's words, "Now command me. What shall I do" (p. 413) suggest that Hardy intends the reader to understand his proposal almost as a parody of the courtly lover's attitude toward his lady.

The connection between the major physical details in this scene (and the painting connected with it) and with those in the sleep-walking scene (and "Dante's Dream") is so obvious as to not need detailed comment. The contrast between the use of these physical details however is important. In the sleepwalking scene it is Tess who lies in a tomb and Angel who bends to kiss her. The sense of Angel's divided self is clearly conveyed and that sense, as I have already indicated, makes plain precisely what Angel's attitude toward his relationship with Tess is. In the Kingsbere scene, however, it is Angel who is dead to Tess and it is she who is shown as
clinging to the old relationship. The significance of the connection between these two scenes seems clear. The reader sees Angel and Tess as having arrived, as the final movement of the novel begins, at a similar point in their relationship with each other.

The identification of Tess with Guinevere in this scene is not explicit as it was in the first scene before her wedding but it is dependent on the acceptance of a correspondence with Rossetti's "King Arthur's Tomb". Once this correspondence is accepted, an extension of the significance of Tess's identification with Guinevere to that which I pointed out in the discussion of the initial Guinevere allusion is clear. If Tess in the scene before her wedding may be said to have a confused sense of herself as aristocratic D'Urberville, the fact that the action here takes place among the tombs of her D'Urberville ancestors suggests both that Tess's sense of herself as aristocrat is becoming clearer and that Hardy is consciously drawing the reader's attention to it. Between the action of the first scene and this, Tess has expiated her guilt and has a new sense of Angel as being responsible for her state and the condition of their relationship, as the accusations in her letter to him suggest: "0, why have you treated me so monstrously, Angel! I do not deserve it. I have thought it all over carefully, and I can never, never forgive you! You know that I did not intend to wrong you - why have you so wronged me? You are cruel, cruel indeed! I will try to forget you. It is all injustice I have received at your hands" (p. 417). This change in Tess's sense of herself is reflected in the shift from the red garb Queen Guinevere wears in Morris's painting to the nun's habit in Rossetti's. The implication is then, as the tragedy moves forward from this point, that Tess, as pure woman, has been transformed into a more complex being.
The last submerged reference occurs in the Sandbourne scene, in which Angel is confronted with the news that Tess is living with Alec. Angel reacts to the news silently:

he had a vague consciousness of one thing, though it was not clear to him till later, that his original Tess had spiritually ceased to recognize the body before him as hers - allowing it to drift, like a corpse upon the current, in a direction dissociated from its living will" (p. 429)

There have been several earlier literary allusions to *Hamlet* in the immediately preceding action which identifies Angel as Hamlet and Tess as Ophelia, and there are three other widely scattered passages, which taken in conjunction with the passage I have just quoted, suggest that Hardy is here evoking John Everett Millais's "Ophelia" (Tate Gallery, London) in order to define as precisely and subtly as possible Angel's conscious reactions to his sense of Tess at this point in the novel.

The first of these passages is Angel's remark to Tess as he carries her over the flooding waters in Chapter Twenty-Three: "You are like an undulating billow warmed by the sun. And all this fluff of muslin about you is the froth" (p. 185). The implication of this quotation is a positive one, that Tess, at one with the water, is life. The next passage occurs in the scene in which Tess promises to give Angel an answer to his proposal:

At last she got away, and did not stop in her retreat till she was in the thicket of pollard willows at the lower side of the barton, where she could be quite unseen. Here Tess flung herself upon the rustling undergrowth of spear grass, as upon a bed, and remained crouching in palpitating misery broken by momentary shoots of joy, which her fears about the ending could not altogether suppress.

In reality, she was drifting into acquiescence. (p. 218)

Here the emphasis is on Tess's sense of an escape from sexual involvement with Angel as well as on her merging with nature, as "drifting into acquiescence". The third passage occurs later in the same scene and is more
obviously connected with the details of Millais's "Ophelia" than the other in the same scene:

She soon rose from the table, and with an impression that Clare would follow her, went along a little wriggling path, now stepping to one side, and now to the other, till she stood by the mainstream of the Var. Men had been cutting water weeds higher up now on the river and masses of them floating past her - moving islands of green crowfoot, whereon she might almost have ridden... (p. 221)

Here the implication is still of escape, but the sense now is of her moving with a purpose away from the complexity that Angel represents.

These then prepare one for an understanding of the passage from the Sandbourne scene that most directly relates to Millais's painting. Angel's "vague consciousness" is defined in terms of the painting as a much more complicated one than that found in the scene in which he carried her over the water. His original sense of her still exists for she is now once more recognizable to him as essentially innocent spirit. The guilty Tess now appears to him as no longer existing, "like a corpse upon the current". However, the passage also states an important new insight on Angel's part as to how Tess perceives herself and he expresses this in a striking image derived from Millais's painting. This image suggests both some process of a ritual cleansing in which the guilty self is drowned and a sense of Tess as dissociated, at this point, from her physical being, for "Tess had spiritually ceased to recognize the body before him as hers." Thus the passage combines a succinct and accurate description of Angel's state of mind and, since the body drifts "in a direction dissociated from its living will", with a brilliant and disturbing description of the psychological condition of Tess.

The identification of Tess with Ophelia, another form of the innocent lady of the courtly love tradition, emphasizes once more Tess's role
as a tragic heroine. Further, the peculiar function of the allusion, which I have just described, indicates clearly the destructive nature of Angel's idealization of Tess (in its effect on her as well as on himself) that has been revealed at several points in the action before this scene. What is more important about this allusion, however, is the sense that Angel finally appears to begin to understand this.

While the visual art allusions in *Tess* do not form, as they do in *The Return of the Native* and *Jude the Obscure*, a single clear pattern (as my discussion has indicated) they do form two patterns that may be said to interlock, to complete a single meaning.

The major pattern which runs through the whole novel is composed of both overt and submerged allusions which are discussed in the first part of this chapter. These stress the religious meaning of both action and environment. They either express the point of view of the narrator or of Angel. Those which express that of the narrator suggest the degree to which Tess may, while still being presented as real woman, be conceived of as ideal. He hints at and suggests Tess's ideal qualities rather than asserting that she is, in fact, a form of the ideal. This pattern continually emphasizes the essential conflict between "the inherent will to enjoy, and the circumstantial will against enjoyment". Those which express Angel's vision after the confession present an image of Tess which is at the opposite pole from his idea of her before that scene. Before that scene he saw her as an ideal, following it he sees her as a grotesque, distorted and debased version of what she in fact is. In the contrast between these two views of Angel is Hardy's comment upon the corruption of the courtly love ideal and hence on the destructive double standard of society in the novel.
Within this major pattern exists the second which is composed of the submerged allusions to Pre-Raphaelite paintings and which is confined to the action just before Tess's wedding and Alec's death. These stress the tragic nature of the concluding action, increase the stature of Tess (while not in any way blurring her own sense of guilt), isolate her and enable the reader to disengage her from the sordid reality in which the final movement of the plot takes place.

Both patterns meet in the climactic Stonehenge scene in which Tess, at the centre of the circle of stones, emerges as the single complex image, the separate parts of which each of the patterns has contributed through the preceding action: tragic heroine; worthy descendent of aristocratic family; embodiment of pagan, spontaneous spirit; victim of society's double standards as well as of her own weakness; superior spirit destroyed by an inferior and crippling environment. As this single complex image Tess is superior to either of the two simple and exaggerated versions of her that each of the patterns alone presents, as she is clearly intended to be ("The Pure Woman") to any and all interpretations of her and her experience.

Each of the concluding sentences in the final paragraph disposes of any of the versions of Tess's experience that the novel's patterns have offered as total explanation of her experience. The action has been tragic, linked to historical implications of her family, as to the society in which it has occurred, and enveloped throughout in religious significance. But the experience itself has transcended all explanations of it. "Justice" is no more than an abstract concept. "The President of the Immortals" exists only "in Aeschylean phrase." The dead D'Urbervilles are "unknowing". Angel and Liza-Lu bend "as if in prayer".
Hardy remarks in his preface: "Let me repeat that a novel is an impression, not an argument; and there the matter must rest."21 Tess (and her experience) is the "impression": all explanation even though it may enrich and complicate the impression is always, inescapably, no more than argument.
Appendix

This list includes the source of reproductions of all visual art matter discussed in the text of this chapter in order of reference.


Chapter Three

The visual art allusions in Jude the Obscure function in a way that resembles that which I have already described in The Return of the Native. There is a central allusion (in this case Jude's vision of Christminster as Beulah) that acts as the key to make clear a pattern formed by a number of verbal and visual art allusions later in the novel. There are, however, a number of important differences in the development of this single technique between the one novel and the other.

In The Return of the Native, as I have demonstrated, Clym and Eustachia are initially identified with the figures of Apollo and Diana in the Delacroix and the myth portrayed in it becomes a prototypical pattern of the action up to the brief idyll of their honeymoon. From that point, the Delacroix allusion and the figures within it take on a different and more complex meaning as both action and reference shift the identification of Clym from Apollo to Christ and that of Eustachia from that of Diana to Hecate. Thus, there is a single central allusion, and both sets of identifications and the patterns that depend on them are inherent within it. The actions and patterns swing on the single pivot of the idyll described in the honeymoon chapter.

The situation in Jude the Obscure is less simple and clear than this. The key allusion occurs at the beginning of the novel and it is like the Delacroix, in The Return of the Native, in that it may be interpreted in both Christian and classical terms. Jude's vision of the city is not only Christian's view of Beulah, however, but also the view of the exiled Hephaestus of Olympus. Seen as the first, it initiates a pattern of
Christian moral allegory in the novel (in which Jude and Sue are pilgrims and Arabella is temptation) that starts where Bunyan's ended and ends where his began. Seen as the second, it initiates a pattern of mythic parallels in which Jude is Hephaestus to Sue's Athena and Aphrodite Urania, and to Arabella's Aphrodite, goddess of sexual love.

This allusion controls the patterns of the novel until the final return of Jude and Sue to Christminster. Until that point, the action, in terms of these patterns, falls into two main parts, the division between which is marked by the episode in which Sue comes to Jude's room in the night and in which the reference to the Parthenon frieze occurs. This episode, as I shall demonstrate, functions as the climax of both patterns and their meanings up to that point. Although both the Christian and classical connections are present in all of the allusions, the main connection in each case, before this episode, is with the Christian moral allegory (though in each case that concerns Sue, this is not so clearly true). In the patterns that follow the allusion to the Parthenon frieze until Sue and Jude's return to Christminster, the main connection is with the classical myth of Hephaestus. The proportionate emphasis reflects the movement of Jude away from his own early Christian belief towards the "pagan" scepticism, the "Greek joyousness", that he learns from Sue.

At the point of the return to Christminster there are two visual art allusions that act in relation to the final action as the initial allusion, in the view of Christminster, does to the action up to that point. Both of these refer to Little Father Time: one of them is classical (the likening of his face to the mask of Melepome); the other is Christian (his likening of the procession of dignitaries to the Last Judgement).
The meaning of the pattern of literary and mythic reference that follows (there are no further visual art allusions) is tragic and Hardy refers directly to Classical tragedy, but his interpretation of that tragedy is such as to make its meaning coincide with that implicit in the Biblical vision of life as trial and judgement.

The function of the allusions then and of the patterns they form and control is to emphasize and restate in their own terms what appears to be the general meaning of this novel (a meaning more totally pessimistic than that of either *The Return of the Native* or *Tess of the D'Urbervilles*): that Sue's ideal of "Greek joyousness" has been as much of an illusion as Jude's of Christian mercy, love and redemption. All that exists is a repressive, destructive society.

Jude's vision of Christminster from Marygreen coincides with Hardy's explicit literary reference to Apollyon and corresponds in several details to standard illustrations of Beulah in *The Pilgrims Progress*:

In the course of ten or fifteen minutes the thinning mist dissolved altogether from the northern horizon, as it had already done elsewhere, and about a quarter of an hour before the time of sunset the westward clouds parted, the sun's position being partially uncovered, and the beams streaming out in visible lines between the two bars of slaty cloud. The boy immediately looked back in the old direction.

Someway within the limits of the stretch of landscape, points of light like topaz gleamed. The air increased in transparency with the lapse of minutes, till the topaz points showed themselves to be the vanes, windows, wet roof slates, and other shining points upon the spires, domes, freestone work, and varied outlines that were faintly revealed. It was Christminster, unquestionably; either directly seen or miraged in the peculiar atmosphere... He anxiously descended the ladder and started homewards at a run, trying not to think of giants, Herne the Hunter, Apollyon lying in wait for Christian... (p. 41)

This initial image of Christminster as a city radiating topaz or golden hued light corresponds both to Bunyan's verbal description of Beulah as a city of light, built of "pearls and precious stones"3 whose streets were "paved
with gold" and to the illustrations of Beulah found in several editions of *The Pilgrim's Progress*, notably the illustrations by Priolo, Cruikshank and an unnamed illustrator in an 1804 edition. In the 1804 edition, the gates of Beulah are depicted as emerging between two clouds. Light streams forth from the gates in bar-like lines and the two pilgrims, Christian and Hopeful (suggesting two elements in Jude's character, his desire for spiritual life and his ambitions to advance himself) are portrayed in the River of Death, praying for admission. In the Priolo illustration, Christian stands in his suit of armour, with Hopeful kneeling at his side, gazing wistfully at Beulah which radiates light. In George Cruikshank's illustrations for *The Pilgrim's Progress*, the city of Beulah is portrayed in architectural detail and one may observe the "vanes, windows... and other shining points upon the spires and domes." Thus although there are no existing records, to my knowledge, specifying the edition of *The Pilgrim's Progress* which Hardy was most familiar with, there are enough points of resemblance between his verbal description and popular nineteenth century illustrated editions to assume some such illustrations to have been present in his imagination as he wrote his description.

This vision of Christminster as Beulah occurs as the action opens, while in *The Pilgrim's Progress* it occurs at the end of the pilgrimage as Christian and Hopeful stand ready to cross the River of Death to enter Beulah. This fact contributes an irony to the episode in that it suggests from the beginning the impossibility of Jude realizing his ambition during his lifetime. This also suggests a further comment on the nature of human idealism that later modern novelists like James Joyce, F. Scott Fitzgerald have made a central concern of their fiction: that the ideals man imagines himself as pursuing in his future exist only in his past; that
they are in fact already dead and lost as he sets out on his pilgrimage to attain them.

The fact that there are two figures in the Bunyan episode reinforces, at this point, the notion of the dual nature of Jude's desires, one aspect of which one might legitimately identify with the figure of Christian (the manifestation of Jude's desire for a Christian life) and the other with Hopeful (the manifestation of Jude's ambitious desire for a career within the church). Both of these elements are clearly present in the narrator's description of Jude's plans: "he continued to dream and thought he might become a bishop by leading a pure, energetic, wise Christian life. And what an example he would set. If his income were £5000 a year, he would give away £4500 in one form and another, and live sumptuously (for him) on the remainder. Well on second thoughts a bishop was absurd. He would draw the line at an archdeacon. Perhaps a man could be as good and as learned and as useful in the capacity of an archdeacon as in that of a bishop. Yet he thought of the bishop again" (p. 57).

The figure of Jude in this episode suggests yet another version of the idealist viewing the manifestation of his ideal. This identification of Jude may appear to be based on rather slight evidence - an interpretation that identifies a figure in one of the illustrations to *The Pilgrim's Progress* with the figure of Hephaestus. But there are a sufficient number of parallels between Jude's role and the action in which he is involved later and with the pattern of the Hephaestus myth to see Jude here as not only Christian seeking admittance to Beulah, but as Hephaestus seeking readmittance to Olympus, in company with Dionysus who brought him back after his first exile in the caves.

Finally, the episode may be interpreted in more general terms as a statement of the relationship between the young idealist as pilgrim and his vision of the fulfillment of that ideal. This interpretation is reinforced
by the fact that Jude climbs a ladder, an emblem signifying the ascent to the ideal world of spiritual fulfillment, to see the city.

That Jude’s relationship with Arabella is to be regarded as one of the first trials that he undergoes on his pilgrimage is clearly suggested by the next visual art allusion in the novel, which is to a painting of Samson and Delilah. There are three separate and scattered allusions to this painting or the biblical episode. The first occurs in the scene in which Jude and Arabella stop at a pub on the first Sunday afternoon they spend together:

The maidservant recognized Jude, and whispered her surprise to her mistress in the background, that he, the student, 'who kept himself up so particular', should have suddenly descended so low as to keep company with Arabella. The latter guessed what was being said, and laughed as she met the serious and tender gaze of her lover – the low and triumphant laugh of a woman who sees she is winning her game.

They sat and looked round the room, and at the picture of Samson and Delilah which hung on the wall, and at the circular beer stains on the table, and at the spittoons underfoot filled with sawdust. The whole aspect of the scene had that depressing effect on Jude which few places can produce like a tap-room on a Sunday evening when the setting sun is slanting in, and no liquor is going and the unfortunate wayfarer finds himself with no other haven to rest. (p. 66)

The second reference to the painting occurs in the scene which follows that in which Jude attempts to commit suicide unsuccessfully after realizing his marriage to Arabella is a failure:

What could he do of a lower kind than self-extermination; what was there less noble, more in keeping with his present degraded position? He could get drunk. Of course that was it; he had forgotten. Drinking was the regular, stereotyped resource of the despairing worthless. He began to see now why some men boozed at inns. He struck down the hill northwards and came to an obscure public-house. On entering and sitting down the sight of the picture of Samson and Delilah on the wall caused him to recognize the place as that he had visited with Arabella on the first Sunday evening of their courtship. (p. 91)

One other, related reference is made in the final movement of the novel, not explicitly to the picture of Samson and Delilah, but to Jude as Samson.
This reference occurs in the scene in which Arabella decides to keep Jude in a drunken stupor so that she may remarry him:

Arabella ascended the stairs, softly opened the door of the first bedroom, and peeped in. Finding her shorn Sampson was asleep she entered to the bedside and stood regarding him, the fevered flush on his face from the debauch of the previous evening lessened the fragility of his ordinary appearance... (p. 347)

The increasingly sordid descriptions in each of these three passages in combination with the Samson and Delilah references serve to mark stages incidentally in the progress of Jude's relationship with Arabella, that of a drunken Hephaestus with a debased and altogether sexual Aphrodite, as well as, and more importantly, stages in his progress as wandering Christian pilgrim and young idealist.

Although it would be extremely difficult to establish which painting of this subject Hardy had in mind, certain schools of paintings and certain well-known renderings may be excluded. The nineteenth century versions of this theme emphasize the demonic or witch-like qualities of Delilah and stress the violence and cruelty of her act. In the earlier and most well-known paintings of this subject, by Van Dyck and Rubens, Delilah is portrayed as coldly calculating in her destruction of Samson and attended in the act by male servants. None of these seems particularly appropriate in view of Hardy's presentation of Arabella as a crude woman of powerful sexuality who does not deliberately plot the destruction of Jude but who acts rather to satisfy that sexuality and to escape from an environment in which she feels herself trapped. Keeping in mind, then, this characterization of Arabella and the circumstances of the scenes in which the three allusions are found, I think that Hardy may well have had in mind either Andrea Mantegna's "Samson and Delilah" (National Gallery, London) or Durer's "Samson and Delilah" (Ritter Vom Turn, Basel). In the Mantegna painting, Samson lies
sleeping on Delilah's lap while she shears his hair. The atmosphere is quiet and peaceful, for the act appears to be taking place in an edenic-like garden, complete with a snake-like vine wrapped about the trunk of a tree laden with grapes. The presence of the large bunches of grapes and the attitude of Samson in this painting recall as well the paintings of the drunkeness of Noah. In the Durer woodcut, Samson lies sleeping on Delilah's lap in an edenic-like walled garden. His face is turned away from the city scene revealed through an aperture in the wall behind him and two men are depicted leaning against the bar-like ledge of the aperture.

The edenic-like qualities of both these pictorial images suggest that Jude's relationship with Arabella will mark a fall from innocence. Jude clearly may be regarded as one who is undermined primarily by his awakened sexual desires and who turns his back on the ideal he was striving for, just as Durer's Samson turns his back on the city scene (and as Hephaestus turned from his work to indulge himself with Aphrodite). Further, like Samson, who was born to deliver Israel from the Philistines, but whose noble ambitions were betrayed by the cunning of a woman, Jude's dreams of entering Christminster as a student are betrayed by Arabella who tricks him into an ill-advised marriage. Thus these paintings clearly image a central and important conflict within Jude himself that contributes centrally to his tragedy: that between his powerful sexual nature and his spiritual ambition and ideal, or between, in the simplified terms of an allegory, the spirit and the flesh.

The presence of the bar-like ledge upon which the two casual spectators lean in Durer's woodcut, and the presence of the grapes and Samson's attitude in the Mantegna painting suggest that Samson's fall is at least
partly due to excessive drinking. This aspect of both paintings is particularly appropriate in view of the scenes in which the allusions to Samson and Delilah are found. In the two early scenes, the painting in the novel is described as hanging on the wall of a pub which Jude has entered. In the first of these scenes, Jude enters the pub quite innocently with Arabella, whom he has only recently met, for a Sunday afternoon tea, while in the second scene he enters the pub deliberately to get drunk so that he can temporarily forget about his marital problems. In the last allusion, he lies sleeping off a night of heavy drinking after he has renewed his relationship with Arabella. As Jude himself remarks to Sue later in the novel, his two greatest weaknesses (weaknesses he shares with his mythic counterpart, Hephaestus) are "my weakness for womankind and my impulse to strong liquor". (p. 373)

The next visual art allusion occurs in Chapter Three of the "At Christminster" section in which Sue's rejection of primitive Christian values for those of the classical pagan world is figured in two separate passages. The first of these is found in the scene in which Sue purchases the pagan statues:

On the other side of the stile, in the footpath, she beheld a foreigner with black hair and a sallow face, sitting on the grass beside a large square board whereon were fixed, as closely as they could stand, a number of plaster statuettes, some of them bronzed, which he was re-arranging before proceeding with them on his way. They were in the main reduced copies of ancient marbles, and comprised divinities of a very different character from those the girl was accustomed to seeing portrayed, among them being a Venus of standard pattern, a Diana, and the other sex, Apollo, Bacchus and Mars. Though the two figures were many yards away from her the south-west sun brought them out so brilliantly against the green herbage that she could discern their contours with luminous distinctiveness; and being almost in a line between herself and the church towers of that city they awoke in her an oddly foreign and contrasting set of ideas by comparison. (p. 113)
In this passage, the church spires of Christminster are nearly blocked out and efficiently dwarfed in Sue's sight by the pagan statues interposed between her and the spires. The classical world and its philosophy impresses Sue, at this point, as more real, immediate and compelling than the Christian ideal with which she is already vaguely dissatisfied. Finally deciding to purchase the statues from the peddler, she carries them home, attempting to hide them in leaves (suggesting her uneasiness in this new conviction), and takes them to her room where:

she looked up at the statuettes, which appeared strange and out of place, there happening to be a calvary print hanging between them, and, as if the scene suggested the action, she at length jumped up and withdrew another book from her box - a volume of verse - and turned to the familiar poem -

'Thou hast conquered, 0 pale Galilean:
The world hast grown grey from thy breath!'

which she read to the end. Presently she put out the candles, undressed, and finally extinguished her own light.

She was of an age which usually sleeps soundly yet tonight she kept waking up, and every time she opened her eyes there was enough diffused light from the street to show her the white plaster figures standing on the chest of drawers in odd contrast to their environment of text and martyr, and the Gothic framed crucifix-picture that was only discernible now as a Latin cross, the figure thereon being obscured by the shades. (pp. 116 - 17)

Although Hardy does not provide sufficient details in the description of the calvary painting to establish with certainty which version he had in mind here, one in the National Gallery, London, by Antonello Da Messina, entitled "Christ Crucified" is "Gothic framed". Moreover, in this particular version, a male Christian saint, St. John, and the Virgin Mary, flank the figure of Christ on the cross, as in the scene in the novel, the statues of the pagan god, Apollo, and the pagan goddess, Venus, flank the Calvary picture.

The replacement in the scene in the novel of the Christian Apostle of
of Love and evangelist (St. John) by the pagan god associated with moral enlightenment, who was "the ideal of fair and manly youth\textsuperscript{8} (Apollo) and of the Virgin who epitomized "the sweetness of womanhood\textsuperscript{9} by the pagan goddess of heavenly and earthly love (Venus) suggests clearly the subtle transformation, already well-advanced in Sue's ideals from puritanical Christian ones to less repressive pagan ones. The play on perspective in this scene, in which the figure of Christ is obscured by the shadows of the two pagan statues, and the quotation from Swinburne's "Hymn to Proserpine" clearly suggest that the Christian world, for Sue, is drained of significance and that she is consequently moving towards pagan idealism. The composition formed by the two pagan statues and the Calvary painting suggests, however, not only Sue's disenchantment with Christian religion but her strong criticism of it. Just as the large, three dimensional statues earlier blocked out the church spires of Christminster, they now effectively overshadow the figure of Christ himself, leaving only the impression of a bare cross, the symbol now to Sue of an inhuman, sterile religion which she wishes to reject. It is interesting to note that the final passage, which I have discussed, is juxtaposed by the novelist with a scene in which Jude is described reading from the Greek New Testament. Both Jude and Sue are shown at this point as partaking in the world of Greek ideas, but Jude's attachment does not include, as hers does, a necessary criticism of Christian values - those of which Christminster is still, to him, the appropriate symbol.

Jude's agonized struggle to attain an idealized, spiritual existence despite the hindering facts in which he finds himself is richly illustrated by the allusion to the Laocoon statue in the scene in which he is finally forced to recognize that he will not be admitted to a Christminster college as a student!
Refreshed by some breakfast, he went up to his old room and lay down in his shirt sleeves, after the manner of an artisan. He fell asleep for a short time, and when he awoke it was as if he had awakened in hell. *It was hell* — 'the hell of conscious failure; both in ambition and in love. He thought of that previous abyss into which he had fallen before leaving this part of the country; the deepest deep he had supposed it then; but it was not so deep as this. That had been the breaking in of the outer bulwarks of his hope: this was of the second line.

If he had been a woman he must have screamed under the nervous tension which he was now undergoing. But that relief being denied his virility, he clenched his teeth in misery, bringing lines about his mouth like those of the Laocoon, and corrugations between his brows. (p. 144)

The statue which Hardy here refers to is now entitled "The Laocoon Group" (The Vatican, Rome) and it depicts the torment of the Laocoon, a Trojan prophet and priest of Apollo, as he struggles against the serpent sent from the sea by Athena as punishment.

Jude, at this point in the novel, clearly regards himself as one who has failed either to accomplish his worldly ambitions or to win his ideal woman and who in consequence feels himself to have "awakened in hell". The statue of Laocoon struggling with the serpent thus illuminates Jude's internal torment. The figure of the serpent, whether one identifies it, as one might legitimately, with the devil, with evil, or with the entanglement of the "abyss" into which he imagines himself to have fallen, relates the classical subject of the statue to a reading of Jude's condition in terms of the allegory based in *The Pilgrim's Progress*. One might specifically relate this to the particular episode in *The Pilgrim's Progress* in which Christian fights with the serpentine monster Apollyon. While the Hephaestus connection seems less obvious one might suggest that the central figure of the group might be identified with Hephaestus, struggling in the caves beneath the ocean to which Hera had exiled him as punishment.

The compositional resemblance in the situation of the Laocoon figure
to the traditional renderings of the crucified Christ, of the central larger figure between two smaller ones, suggests another reading of the meaning of the serpent and hence of the meaning of the allusion. Jude, like the Laocoon (seen in the context of a Christ figure), struggles to fulfill his ideal in conflict with the force of evil. This identification and the notion that follows from it is reinforced by Jude's explicit identification of himself as a Christ figure in the passage that almost immediately precedes the one in which the allusion to Laocoon is found: "He reached the ancient hamlet while people were at breakfast. Weary and mud be-spattered, but quite possessed of his ordinary clearness of brain, he sat down by the well, thinking as he did so what a poor Christ he made" (p. 144). Jude's identification of himself as a "poor Christ" clearly implies that he regards himself at this point as an inadequate realization of the ideal man and unworthy to enter the ideal kingdom he has envisaged and towards which he still sees himself as journeying. Jude, it should be noted, implicitly stated his desire to become the ideal figure, Christ, earlier in the novel, when he remarked: "Christminster shall be my Alma Mater; and I'll be her beloved son, in whom she shall be well-pleased" (p. 58).

The allusion to the Laocoon, finally, while it accurately records the real torment of Jude's spirit, acts as a comment also (as do the verbal comments in the context in which it appears) on his exaggerated sense of his own guilt and his mistaken view that he is essentially unworthy to enter the ideal world. For as the action makes clear, the responsibility for his inability to realize his spiritual ambitions is less that of Jude himself than of the Christminster college system that rejects him. 10

The next overt visual art allusion is related to its context in the novel in a way that is different from that in which the earlier allusions,
already discussed, were related. In the case of those allusions, the relationship was confined, although its implications necessarily were not, to one immediate sentence in the novel. In this case however, there are a number of verbal descriptions of fact and action which form the context over three chapters, and that all concern the struggle within Jude to repress his sexual desires so that he may pursue his spiritual ideal.

This visual art allusion occurs in a scene which follows Jude's decision to follow Sue to Melchester to adopt an "ecclesiastical and altruistic life as distinct from the intellectual and emulative life" (p. 148) he had previously desired. He attempts to persuade himself that he will love Sue only "as a friend and kinswoman" (p. 149) and will free himself of his sexual feeling toward her. The allusion itself occurs in the scene that follows these decisions, in which Jude is described as arriving at Melchester and passing by the school at which Sue is training to be a teacher:

Then a wave of warmth came over him as he thought how near he stood to the bright-eyed vivacious girl with the broad forehead and pile of dark hair above it; the girl with the kindling glance, daringly soft at times - something like that of the girls he had seen in engravings from paintings of the Spanish School. (p. 150)

Although it would be difficult to establish with certainty, it seems quite possible that Hardy may have had in mind a particular painting in this allusion, that of Jean Bautista del Mazo's "Queen Mariana of Spain in Mourning" (National Gallery, London). In this painting a central nun-like figure in the foreground sits holding a letter in her hand, while in the middle ground stand three other nun-like figures which appear to be instructing children, and behind these stands a pedestaled statue of Venus, the head of which is obscured by a curtain. The nun-like quality of the central figure in this painting corresponds to Jude's first vision of Sue at the school: "She wore a murray-coloured gown with a little lace collar."
It was made quite plain, and hung about her slight figure with clinging gracefulness. Her hair, which she had worn according to the custom of the day, was now twisted up tightly, and she had altogether the air of a woman clipped and pruned to severe discipline, an underbrightness shining through from the depths which that discipline had not yet been able to reach" (p. 51). All the details in the verbal description contribute here to the impression of Sue as a nun, "a woman clipped and pruned by severe discipline" and the training school as a convent. In the next two chapters Sue is described emerging from the training school "in a nun-like simplicity of costume that was enforced rather than desired" (p. 156) and the training school itself is described as a "species of nunnery" (p. 160). The letter which Queen Mariana, in the painting, holds in her hand recalls the letter that Sue had sent Jude requesting him to "come immediately" (p. 150) and the three teaching nun-figures in the background recall Sue's ambition to become a teacher.

The juxtaposition of the central nun-like figure and the beheaded Venus figures the divided nature of Jude's feelings for Sue at this point in the action, a "contradictoriness to which he was not blind" (p. 149). As the image of the nun in the foreground suggests, Jude attempts to envisage Sue as a spiritual helpmate who will assist him in his endeavour to lead an ecclesiastical life. However, as the image of the beheaded Venus in the background suggests, Jude also regards Sue as the embodiment not of heavenly (Venus Urania) but of worldly love and continues to feel sexually attracted to her despite his resolutions. The relative positions of the two figures in the painting are clearly a measure of Jude's attempt to remove Sue, as a sexual being, from the centre of his attention. As the novelist notes Jude's "excessive human interest in the new place was entirely of Sue's making,"
while at the same time Sue was to be regarded even less than formerly as proper to create it" (p. 149). Thus this allusion plainly conveys Jude's attempt to regard Sue only as a spiritual helpmate who will guide him on his pilgrim's progress.

Again here, as in the other allusions before this, the connection with the myth of Hephaestus is less clear and obvious than that to the moral allegory which I have already noted. The relevance of the myth is however, I think, drawn to one's attention by the relative positions of Venus and the nun-like central figure. Just as for Sue (as "pagan"), in the earlier scene, the classical statues dwarfed the distant Christminster spires, so now for Jude (as only emerging Hephaestus), the figure of the nun dwarfs the classical statues of the goddess of physical love.

If one looks back from this connection to the earlier hints of Hephaestus in the allusions that precede it and forward to its clear emergence in the allusion to the Parthenon frieze then, it seems to me, that the reference to it in this allusion makes clear (and hence makes clear elsewhere) what Jude's vision as Hephaestus means. It means what Sue later calls "Greek joyousness"; the life of Jude's spirit free of society's restrictions. In each allusion before this one, as in this one, that vision, that life, is restricted, blurred, incomplete, frustrated. In the allusion to the Parthenon frieze, it frees itself to exist as the counterpart to Athena, that is the free spirit of Sue.

The allusion to the Parthenon frieze is preceded by a group of visual art allusions that might be said to show us Sue leading Jude toward that momentary fulfillment that I have just described. These allusions clearly suggest the discrepancy between Jude's Christian idealism and Sue's pagan, realistic view of the world at this stage, just as the context of action in
which the allusions appear makes clear Sue's acceptance of a natural, real view of their relationship and Jude's continuing attempt to keep it at the level of an unrealizable ideal. They occur in the scene in which Jude and Sue take a trip to Wardour Castle:

They reached the Park and Castle and wandered through the picture-galleries, Jude stopping by preference in front of the devotional pictures by Del Sarto, Guido Reni, Spagnoletto, Sassoferato, Carlo Dolci, and others. Sue paused patiently beside him, and stole critical looks into his face, as regarding the Virgins, Holy Families, and Saints, it grew reverent and abstracted. When she had thoroughly estimated him at this, she would move on and wait for him before a Lely or Reynolds. It was evident that her cousin deeply interested her, as one might be interested in a man puzzling his way along a labyrinth from which one had one's self escaped. (p. 157)

The paintings to which Jude is most attracted in the galleries are those which are essentially Christian devotional paintings. Moreover, the work of the group of artists that the novelist singles out for Jude's particular attention is characterized by its extravagantly ideal conceptions of peasant women as the Virgin Mary and by the absorption of the classical influence (both thematic and technical) into the Christian meaning. Sue, on the other hand, is attracted to the work of painters in which the classical influence has not been adapted to any Christian purpose and in which the women portrayed, although in a sense idealized, are clearly and recognizably the upper-class women that they are. This allusion also functions in much the same manner as did the earlier Calvary print and pagan statues allusion to prefigure the movement Jude's thought will take in the next movement of the novel, under Sue's direction. The action in this scene, in which Sue leads Jude to the Lely and Reynolds paintings in which the women are portrayed as real, and away from the Christian devotional paintings in which the women are portrayed as ideal, symbolizes the role she will play
from this point on, as a teacher (Pallas Athena) to Jude (as Hephaestus), for she leads him from a puritan Christianity to Hellenism.

Jude's recognition of Sue in this role and his subsequent adoption of pagan values is signalled in the next overt visual art allusion which occurs in the scene in which Sue runs away from the training school and comes to Jude's room in the night:

He palpitated at the thought that she had fled to him in her trouble as he had fled to her in his. What counterparts they were! He unlatched the door of his room, heard a stealthy rustle on the dark stairs, and in a moment she appeared in the light of his lamp. He went up to seize her hand, and found she was as clammy as a marine diety, and that her clothes clung to her like the robes upon the figure in the Parthenon frieze. (p. 164)

The figure from the Parthenon frieze which I think Hardy here refers to is that of the central figure, Pallas Athena and the mythic role he assigns to Jude is that of Hephaestus, close and intimate friend of Athena. Since both were protectors of human civilized life (Hephaestus is often identified with Prometheus) and patrons of the city, Hephaestus was often considered as the male counterpart of Athena. Athena, in classical myth, was not only the goddess of wisdom, but was also "the inventor of the sail and protector of ship building." Moreover, the figure of Athena, in the frieze, is covered by a clinging tunic, and as one archaeologist has observed: "the thinner material of this undergarment manifests itself just as it does in the pedimental figures, by its pliability, clinging to the figure and suggesting to the eye the forms which it covers, the rise and fall which it obediently follows." Athena's role as an "inspirer and teacher" corresponds to Sue's role in her relationship with Jude in this section, for she acts as a teacher to him, suggesting books he should read and more intellectually advanced attitudes he should adopt. Further, Athena's role as goddess of the city and of civilized life, corresponds to Jude's
perception of Sue as "quite a product of civilization" (p. 158) and as an "urban miss" (p. 159).

The head of the Athena figure in the frieze is virtually featureless, but one nineteenth century archaeologist suggested that the missing features portrayed "a mixture of maidenly purity and graceful nobility. There is no accentuation of the distinctly feminine charms, nay, from one aspect the head is almost boyish in character. And this quality of head combined with the feminine forms of the body, produces that mixture of attributes which characterized the Virgin daughter of Zeus in the less stern conception of the patron goddess of Athens." This same boyish quality is an important characteristic of Sue commented upon by Jude in this scene when he notes that Sue does not "talk like a girl" (p. 167) and that her appearance in his suit is that of a "slim and fragile being masquerading as himself on a Sunday" (p. 164).

This allusion to the Athena figure of the Parthenon frieze, depicted in the less stern conception of the goddess, with only the emblem of "two snakes... indicated on her left wrist" to remind the reader of her more fierce and negative qualities, expresses then in mythic terms the momentary realization for both Sue and Jude of their ideal of the freedom of their spirits from restriction. Jude notes that he and Sue are counterparts and they sit side by side as Athena and Hephaestus sit side by side in the frieze.

But the allusion expresses also, for the one and only time in the novel, the realization of the New Testament Christian ideal of love and fulfillment. The snakes that harmlessly circle the Athena's arm as a bracelet in the frieze recall the several earlier allusions to serpents as representative of evil, conflict, repression and death, and act as the climax of this sequence:
Apollyon; the serpentine vine in the Mantegna painting of "Samson and Delilah"; the serpents in the Laocoon, that in combination with the context ("hell" and "the abyss") suggest the serpent of Christianity. The Virgin goddess Athena has conquered the serpent as the Christian Madonna (in both the Bible and paintings) has done and is enthroned in the temple of the ideal city with her male counterpart, as Christian and Christiana were intended to be in Beulah. This episode then acts in the Christian moral allegory in much the same climactic way as it does in the mythic parallel.

In the action, Jude and Sue enact in human terms this successful climax, in which the individual conflicts of each dissolve, in which the ideal relationship is shown in its momentary fulfillment as free of guilt and as having the same meaning and value as both Christian moral allegory and classical myth.

Hardy's verbal description of the scene in which the next visual art allusion occurs conveys the rather tinselly and sordid reality of the Christminster bar that Jude has visited several times before and enters after Sue's marriage. Jude, it should be noted, walks the streets of Christminster before entering the bar, mourning the absence of Sue. His vision of the city as a place of spiritual, Christian pursuit has been shattered and he believes that she, who had been as a form of Athena, representative of Christminster "was as if she were dead, and nobody had been found capable of succeeding her... Hers was now the City phantom, while those of the intellectual and devotional worthies who had once moved him to emotion were no longer able to assert their presence there" (p. 198). The two visions of Christminster which have until now inspired his love and ambition no longer exist. In this state of mind, Jude enters the bar, one "of the great palpitating centres of Christminster life" (p. 198) and as the narrator notes:
At the back of the bar-maid's rose bevel-edged mirrors, with glass shelves running along their front, on which stood precious liquids that Jude did not know the name of in bottles of topaz, sapphire, ruby and amethyst. The moment was enlivened by the entrance of some customers into the next compartment, and the starting of the mechanical tell-tale of monies received, which emitted a ting-tang every time a coin was put in.

The bar-maid attending to this compartment was invisible to Jude's direct glance, though a reflection of her back in the glass behind her was occasionally caught by his eyes. He had only observed this listlessly, when she turned her face for a moment to the glass to set her hair tidy. Then he was amazed to discover that the face was Arabella's.

If she had come on to his compartment she would have seen him. But she did not, this being presided over by the maiden on the other side. Abby was in a black gown, with white linen cuffs and a broad white collar, and her figure, more developed than formerly, was accentuated by a bunch of daffodils that she wore on her left bosom. In the compartment she served stood an electroplated fountain of water over a spirit lamp whose blue flame sent a steam from the top, all this being visible to him only in the mirror behind her; which also reflected the faces of the men she was attending - one of them a handsome, dissipated young fellow...

Although Hardy does not mention any painting directly in this passage, there is such a marked resemblance between the details of this description and those in Manet's "Le Bar au Folies - Bergeries" (Courtauld Institute, London) that was first exhibited in 1882 (a year which Hardy was in Paris), as to make it reasonable to assume that this painting may well have been in his imagination when he wrote this episode.

The details that the narrator chooses to emphasize in this first description, which coincide with the details in the Manet painting, stress the material richness of the bar: "gutted and newly arranged throughout" (p. 198), "mahogany fixtures" (p. 199), "screens of ground glass" (p. 199), "rows of little silver taps" (p. 199), "precious liquids" (p. 199), and "bottles of topaz, sapphire and ruby and amethyst" (p. 199). However, until Jude recognizes the central bar-maid as Arabella, these details, and the place which they describe have no further meaning for Jude than this. His
first vision of her that resembles almost exactly the central figure of the bar-maid in the Manet painting (both the figure in the painting and Arabella wear a black gown, with white cuffs and a broad white collar; both have "developed" figures and wear a bouquet of yellow flowers on their bodice and both are in conversation with a man) transforms, I would suggest, his initial vision of the bar from that which I have described, to a place representative of a debased modern world. Arabella, like the woman in the painting, is the presiding goddess, the bar her altar, the "silver taps", "pewter trough", the bottles of "topaz, sapphire, ruby and amethyst" her shrine.

It will be recalled that Jude's original vision of Christminster from Marygreen was that of "points of light like topaz gleamed... the topaz points showed themselves to be the vanes, windows, wetroof slates and other shining spots upon the spires, domes, freestone work... It was Christminster, unquestionably" (p. 41). The repetition of the same motif in this scene is a very obvious measure of the declension of the original vision of Jude, as a version of Christian in a moral allegory of the pilgrimage to the ideal city, to its present version. The shining points of the "freestone work" have become a row of shining bottles in a bar, and no trace is left of the original significance. It now bears no resemblance at all to the city of Beulah with which The Pilgrim's Progress ends but, in fact, bears a marked resemblance to the City of Destruction in which The Pilgrim's Progress begins and of which Arabella is a most appropriate patron goddess.

Interpreting Jude's vision of Arabella in terms of the Hephaestus myth (in which Jude is Hephaestus) there has been a similar declension of value since the climactic realization of its ideal value in the allusion to the Parthenon frieze. The figure of Sue, as Athena, goddess of an ideal city has been replaced by that of Arabella, as Aphrodite, goddess only of
physical love and of Lemnos, the place of exile from the ideal city, Olympus.

In Hardy's description however, as in Manet's painting, there still exists traces (in the appearance of Arabella as in that of the figure in the painting) of the spirit of Athena that Hardy associates with Sue ("Hers was now the City phantom"). In the painting, this is suggested by the barmaid's earrings and bracelet, and "the serious and thoughtful countenance, her eyes... large and steady" for this jewellery and expression are found in the traditional paintings of Athena. In Hardy's description, this idealization of the figure is suggested by its being visible to him only in the mirror behind her. These lingering traces of an ideal immediately disappear when Arabella begins her flirtatious dialogue with Mr. Gockman (whose name still keeps an allegorical pattern in mind). Jude's total return to the world of prosaic fact is recorded in his having watched them talk "with the eye of a dazed philosopher" (p. 200).

Jude's determination to reject Christminster and all that it now represents to him is visually conveyed in the next visual art allusion in the scene in which Jude visits his dying aunt after spending the night with Arabella:

On entering, there indeed by the fireplace sat the old woman, wrapped in blanket and turning upon them a countenance like that of Sebastiano's Lazarus. (p. 210)

In this passage Hardy overtly refers to Sebastiano del Piombo's "The Raising of Lazarus" (National Gallery, London).

If one interprets the allusion quite literally, then one identifies the Lazarus figure in the painting with Jude's aunt. In the painting, the countenance of the figure is almost totally shadowed so that the figure is almost non-human. The implication then of Miss Fawley "turning upon them a countenance like that of Sebastiano's Lazarus" in the text is that the
old woman has become less herself, Jude's aunt, than a representative figure. As such, I would suggest that she visually represents, as a figure struggling against the bindings of the shroud, the nature of the family curse: "There's sommat in our blood that won't take kindly to the notion of being bound to do what we do readily enough if not bound. That's why you ought to have hearkened to me and not ha' married" (p. 91). At the literal level of action, what binds the Fawleys are their legal obligations, which in the history of the family have always led to disaster. At this point in the action, the question of Jude's legal obligation to Arabella has been brought to the reader's attention in such a way as to suggest that, in this interpretation of the meaning of the allusion, Jude is to be identified with the figure of Christ, which has risen and been freed from the shroud; for Jude has learned that Arabella has married another man, and that he is free of legal obligation to her.

Jude has been identified earlier in the novel explicitly with Christ (in the "poor Christ" reference [p. 144] and in the "beloved son" reference [p. 58]), just as he has been seen in several earlier verbal and visual art allusions (the early reference to Apollyon, Mantegna's "Samson and Delilah" and "The Laocoon") as a human figure struggling against entangling serpentine shapes. Thus I would suggest that it is reasonable, as well as rewarding, to apply the Lazarus reference in a more general and freer interpretative fashion to Jude, for to do so enables one to summarize his essential relationship to both his ambition and his ideal woman, as the movement of the novel now takes a new turn in regard to both. In these terms then, the depiction of Christ turning his back on the city in the background of the painting is a visual statement of Jude's sense of himself, at this point, as free from his earlier ideal of Christminster and ready to move towards
a more human and more real view of life, for as the narrator notes, Jude now regards Christminster as a "place too sad to bear" (p. 213).

Immediately preceding this allusion, Jude has spent the night with Arabella, and regards himself as both guilty and sinful for having done so, for he feels "a sense of degradation at his revived experiences with her, of her appearance as she lay asleep at dawn, which set upon his motionless face a look as of one accursed" (pp. 205 - 06). He feels guilty also about his passionate love for Sue and determines to mortify: "by every possible means his wish to see her, nearly starving himself in attempts to extinguish by fasting his passionate tendency to love her. He read sermons on discipline; and hunted up passages in church history that treated of the Ascetics of the second century... returned with feverish desperation to his study for the priesthood - in the recognition that the single-mindedness of his aims, and his fidelity to the cause had been more than questionable of late" (pp. 211 - 12). In terms of the painting then, this aspect of Jude, I would suggest, is visually represented in the figure of Lazarus, still struggling to free himself from the serpentine bonds, while the Christ figure, that wears the serpentine shroud as a garment, is a visual statement of what to Jude the meaning of his victory in this struggle (and himself back in relation to the city) might be.

The statement of the Hephaestus myth in this allusion is less clear and obvious than was the case in the two allusions that preceded it. One might expect it not to be, as the painting is referred to primarily and explicitly in terms of Jude's aunt. However the point in the action at which it occurs suggests that as Hephaestus, Jude is poised between two possibilities for his future that the two figures considered "iconographically" (outside the terms of their purely Christian context) represent. He might emerge as
Hephaestus triumphant, returned from exile to the eternal life of the ideal and in relation once more with the ideal city or he might emerge (as he in fact does) as Hephaestus still engaged in his exiled labour in the cave, trapped and enslaved, with no sign of the city behind him, only a bleak, broken and real landscape.

Only one more allusion is to suggest the continuing possibility of the first image (Jude as Hephaestus triumphant) before the final movement of the novel begins, in which Jude's final progress towards the second image (as Hephaestus defeated) is charted as inevitable. This overt visual art allusion occurs in the scene in which Jude and Sue discuss the possibility of marriage and Jude observes:

'Sue, you seem when you are like this to be one of the women of some grand old civilization, whom I used to read about in my bygone, wasted, classical days, rather than a denizen of some mere Christian country. I almost expect you to say at these times that you have just been talking to some friend whom you met in the Via Sacra, about the latest news of Octavia or Livia, or have been listening to Aspasia's eloquence, or have been watching Praxiteles chiselling away at his latest Venus, while Phyrne made complaint that she was tired of posing.'

(pp. 290 - 91)

It is known that Phyrne, a courtesan, was the model for the Praxitelean Aphrodite that is now entitled "Aphrodite at Chnidos" (The Vatican, Rome).

Jude makes these comments to Sue at a point in the action at which they are about "to take the initial step towards their marriage" (p. 290), and in the dialogue that immediately precedes this passage, Sue has appeared as calm, controlled and reconciled, even to Arabella, and scornful of conventional marriage ties. At a later point in the action, when their circumstances are less ideal than this, Sue comments on the interior of the Christminster cathedral, that "under the picturesqueness of those Norman details, one can see the grotesque childishness of uncouth people trying
to imitate the vanished Roman forms, remembered by dim tradition only" (p. 325). This statement, I think, helps to clarify the point of Jude's allusion, in the passage I am discussing, the meaning of which is that Sue is not attempting to imitate an ideal of behaviour but is, in fact, being it.

The Aphrodite in question presents the goddess as a symbol of both spiritual and physical love.¹⁹ The role assigned by Jude then to Sue in the passage and reflected in what she herself says about Arabella ("I can't help liking her - just a little bit" [p. 290]) and marriage ("how hopelessly vulgar an institution legal marriage is - a sort of trap to catch a man" p.[291]) in the dialogue that preceeds it, is realized in the irony that the Praxitelean "Aphrodite" was modeled from a courtesan.

The ideal of behaviour of "some grand old civilization" that Jude sees in Sue and the fact that it gives him such pleasure to see it indicates that, for the last time in the action, he has himself arrived at a point (like that in the episode that contained the allusion to the Parthenon frieze) in which he feels happy and free of restrictive conventional attitude. It is the sense that Sue now reconciles the matron (Octavia and Livia) and the courtesan (Phyrne, Aspasia), and that she is now as easy in communication with the one as with the other, that seems to him ideal.

Clearly in this sense Praxiteles, chiselling his ideal Aphrodite figure from the fact of Phyrne (in the context of Octavia and Livia), is a figure that may be identified with Jude himself in this ideal state of understanding. As such, I would suggest, he might further be identified, by extension, not only with Praxiteles chiselling his ideal woman but with Hephaestus, who modelled two golden women (two of the Graces in one form of the myth) to support his lameness.
With this allusion ends the second part of the pattern formed by those allusions in which classical references and connection predominate over those that refer to the Christian allegory, and with the next two allusions (that to Melepomene and the other to the Last Judgement) the final movement of the novel, and the last pattern within it dependent on visual art allusions, begins.

The overt allusion to Melepomene occurs in the scene in which Little Father Time arrives to live with Jude and Sue:

Him they found to be in the habit of sitting silent, his quaint and weird face set, and his eyes resting on things which they did not see in the substantial world.

'His face is like the tragic mask of Melepomene,' said Sue. (p. 299)

It is hardly necessary to identify any particular example of the mask of Melepomene; Hardy would have seen this emblem over the proscenium arch of any London theatre. There is, however, a particular version of it in the Vatican, in which Melepomene stands holding in her right hand, by the hair, a bearded male mask. In her left hand she holds a sword or club and her left foot is raised (so that her knee is bent) and rests on the top of a small tree stump or broken column. If one assumes that this version, echoing as it does the biblical episode of Judith and Holofernes, is the one which Hardy had in mind, then it reminds one of the three widely separated references to Samson and Delilah. In doing so, it restates, in terms that deliberately stress a tragic significance, the meaning of the Samson and Delilah reference: the reduction of a man to weakness by a woman and Jude's "weakness for womankind" which may be defined as one part, at least, of his tragic flaw.

The description of Little Father Time as the face of tragedy occurs at a point preceding the final movement of the novel in which the action
involving Jude and Sue becomes tragic. This final movement might be said to begin with their return to Christminster. Until then, Sue and Jude have lived, for a brief time, in an ideal world, or what the narrator describes as "a dreamy paradise" (p. 291). Little Father Time functions, then, during this interval as a symbol of the coming tragic action, for as Sue remarks at the agricultural show: "we have returned to Greek joyousness, and have blinded ourselves to sickness and sorrow, and have forgotten what twenty-five centuries have taught the race since their time, as one of your Christminster luminaries says... There is one immediate shadow, however - only one! And she looked at the aged child, whom though they had taken to everything likely to attract a young intelligence, they had failed to interest." (p. 316)

Little Father Time himself also expresses, in one of the few remarks he makes ("I should like the flowers very, very much, if I didn't keep on thinking they'd all be withered in a few days" p. 316) a part of the meaning of that tragic action, and, as Hardy describes him, his role in the tragedy seems clear. His vision of life as harsh and cruel is a primitive one, and in the context of both what Sue has described as "Greek joyousness" and of New Testament Christianity, it expresses a Greek tragic view that, at least as Hardy interprets it, coincides with the Old Testament view of life that increasingly predominates in the final section. This point is stated very clearly in the scene immediately following the Meleponome allusion in which Little Father Time (performing the function of Biblical prophet and classical soothsayer) wants Sue and Jude not to marry. Sue remarks: "How horrid that story was last night! It spoilt my thoughts of today. It makes me feel as if a tragic doom overhung our family, as it did the house of Atreus" (p. 302).
The second of the visual art allusions that control the pattern of literary and mythic reference in the final section is a submerged allusion which occurs in the opening chapter of "At Christminster Again". This allusion is a clear statement of Little Father Time's vision of life, which coincides with a repressive puritanical view of life (deriving from the Old Testament) as essentially cruel and retributive. It occurs in the scene in which Jude, Sue and their children return to Christminster in time for the Remembrance Day celebrations:

Today, in the open space stretching between this building and the nearest college, stood a crowd of expectant people. A passage was kept clear through their midst by two barriers of timber, extending from the door of the college to the door of the large building between it and the theatre.

'Here is the place - they are just going to pass!' cried Jude in a sudden excitement. And pushing his way to the front he took up a position close to the barrier, still hugging the youngest child in his arms, while Sue and the others kept immediately behind him. The crowd filled in at their back and fell to talking, joking and laughing as carriage after carriage drew up at the lower door of the college and solemn stately figures in blood red robes began to alight. The sky had grown overcast and livid, thunder rumbled now and then.

'Father Time shuddered, 'It do seem like Judgement Day!' he whispered. (p. 343)

Since I was unable to find a pictorial version of the Last Judgement which corresponds in any marked degree to the scene in the novel, I will discuss the allusion only in terms of the emblematic elements I have found in common in most visual art versions of the Last Judgement and in the description of the scene in which the allusion occurs.

In most versions of the Last Judgement, the figures of the damned, those of Christ and the judge-like apostles and saints, and those of the elect are separated into three distinct groups. Clear boundaries separate each group from the others (one such boundary often being the River of Death). The inhabitants of Paradise, Christ and the judge-like apostles appear in formal
and gracious attitudes, their faces are calm and grave, they are dressed in vestments or robes denoting very often position in an ideal hierarchy and they are arranged in ordered formations in a world of light. The damned are naked or dressed in rags, their attitudes are distorted, they are a mob in a state of confusion and chaos in a world of darkness.

Little Father Time's vision defines Christminster as a place of cruel punishment and "gaols" (p. 349). Enclosed behind the barriers, the child perceives himself and his family as damned, the Christminster students who bear "the opinion written large on them, that no qualified human beings had lived on earth until they came to grace it" (p. 342) as the elect, and the college members in "blood-red robes" as the judge-like saints and apostles. His vision, then, is clearly derived from the Old Testament. Sue immediately and consciously rejects this apocalyptic vision: "They are learned Doctors" (p. 343). However, later in the same scene, she herself describes their presence in Christminster in terms of another biblical judgement: "leaving Kennetbridge for this place is like coming from Caiaphas to Pilate" (p. 349). Jude's sense of the same procession is lacking in all religious meaning: "new Doctors emerged, their red and black gowned forms passing across the field of Jude's vision like inaccessible planets across an object glass" (p. 347). In the context of Little Father Time's vision, those of Jude and Sue indicate that each of them is already moving towards the new intellectual outlook described later by Jude: "Sue and himself had mentally travelled in opposite directions since the tragedy: events which had enlarged his own views of life, laws, customs and dogmas had not operated in the same manner on Sue's. She was no longer the same as in the independent days, when her intellect played like lambent lightning over conventions and formalities which he at that time respected, though he did not now" (p. 364).
Jude's perception of the Remembrance Day celebrations, even though it is an expression of a totally areligious point of view, occurs in a context which suggests that he is still, at this point, tied to Christminster attitudes, for he sees himself in both his speech to the Remembrance Day crowds and in his observations to Sue, as a character in a moral allegory.

In his speech to the Remembrance Day crowds, he notes: "It is a difficult question, my friends, for any young man - that question I had to grapple with, and which thousands are weighing at the present moment in these uprising times - whether to follow uncritically the track he finds himself in, without considering what his aptness or bent may be, and reshape his course accordingly. I tried to do the latter and failed" (p. 345) and "I may do some good before I am dead - be a sort of success as a frightful example of what not to do; and so illustrate a moral story" (p. 345). He tells Sue: "How good of you to wait in the rain all the time - to gratify my infatuation! I'll never care anymore about the infernal cursed place, upon my soul I won't" (p. 347). As a Christian pilgrim, he sees himself as having failed, but he also now perceives that his longed Beulah, as objectified in Christminster, has never been the paradise that he originally envisaged it as in Marygreen. Moreover, as the final quoted passage suggests, his initial reaction to this is to describe what he had thought of as a heaven as hell. He now recognizes, himself, what Hardy has already made clear to the reader: that his City of Light is, in fact, the City of Destruction.

Sue, from this point, increasingly sees herself, as Jude has just done, as a character in a moral allegory (and specifically as Bunyan's Christiana leaving the City of Destruction after passing through the wicket gate) and she expresses this sense of herself to both Jude and Phillotson. She tells Jude: "'We must conform!' she said mournfully. 'All the ancient wrath of
the Power above us has been vented upon us, His poor creatures, and we must submit. There is no choice. We must. It is no use fighting against God" (p. 362) and "I have thought that we have been selfish, careless and even impious, in our courses, you and I. But abnegation is the higher road. We should mortify the flesh - the terrible flesh - the curse of Adam" (p. 364).

She remarks to Phillotson: "My children - are dead - and it is right that they should be! I am glad - almost. They were sin-begotten. They were sacrificed to teach me how to live! Their death was the first stage of my purification" (p. 383). The first of these passages describes the submissive state of mind she considers proper for such a pilgrimage; the second, through the metaphor of the road, the motive for it; and the last, the ideal to which she sees herself as moving.

The narrator provides yet another reading of this final movement of the novel, in two important classical references. Significantly, Jude and Sue, themselves, make no such classical reference, but for Sue's reference to Atreus which I have already noted and two allusions Jude makes to Greek tragedy. The first of Jude's references is to Aeschylus's Agamemnon, "Nothing can be done... Things are as they are, and will be brought to their destined issue" (p. 359). The second is to Sophocles' Antigone: "I am neither a dweller among men nor ghosts" (p. 413). The Agamemnon passage is an expression, in a different context, of a fatalistic acceptance of events that coincides with that in the book of Job from which Jude quotes on his death bed.

And as such, it stresses once again the lack of possibility or hope to find fulfillment in either of the points of view that at the beginning of the novel had served as ideals for the two major characters. The Antigone passage anticipates the condition of Sue as she sets out on her pilgrimage at the end of the novel as well as expressing the condition of both herself and Jude (that
is a result of their loss of faith in their former ideals) before that point.

The two classical references that the narrator himself makes, in this section of the novel, obviously keep before the reader's attention, as do the _Agamemnon_ and _Antigone_ references, the tragic nature of the action which had been foreshadowed by the comparison between Little Father Time and the tragic mask before the final movement of the novel. They also make a further point about the two major characters that is important. The first of these references occurs in the scene in which Sue informs Jude that she is returning to Phillotson: "Jude was too much affected to go on talking at first; she, too, was now such a mere cluster of nerves that all initiatory power seemed to have left her, and they proceeded through the fog like Acheronic shades for a long while, without sound or gesture" (p. 379)\(^{21}\). The second occurs later, after Jude has seen Sue for the last time\(^{22}\), and walks with Arabella through the streets of Christminster: "I see in a way, those spirits of the dead again, on this my last walk, that I saw when I first walked here!... I seem to see them, and almost hear them rustling. But I don't revere all of them as I once did then. I don't believe in half of them. The theologians, the apologists, and their kin the metaphysicians, the high-handed statesmen, and others, no longer interest me. All that has been spoilt for me by the grind of stern reality" (p. 412). Both passages describe Christminster as a place of death. In the first, both Jude and Sue are seen, as themselves, inhabitants of the world of death (they are no longer what they were). In the second, Jude is shown as a living man, moving through the land of the dead, and this is clearly a measure of the distance he has already travelled from the scene in which he regarded Christminster as "the infernal, cursed place" (p. 347). The implication now is
that Jude no longer feels about Christminster with any intensity at all.

On his deathbed, Jude quotes from the book of Job, as a man severely tested and punished, despite his innocence, with misfortune, and who is finally unable to perceive order or religious significance in the universe: "Let the day perish wherein I was born, and the night in which it was said, there is a manchild conceived... Wherefore is light given to him that is in misery, and life unto the bitter in soul" (pp. 423 - 24). Ironically, Jude's pilgrim's progress has not finally led him to spiritual fulfillment, but to an acceptance of life as "stern reality" (p. 412) in which spiritual meaning is denied. This point is reinforced by the ironic version of the sounds of rejoicing at the end of Bunyan's book in the cruelly irrelevant choirs and ringing bells of Christminster.

Sue, after the death of Jude is shown as a version of Christiana setting out on her own pilgrimage and the choral roles of the Widow Edlin and Arabella ironically echo those of Mrs. Timorous and Mercy at the beginning of the second part of *The Pilgrim's Progress*. Arabella's comment that "she's never found peace since she left his arms, and never will again till she's as he is now" (p. 428) suggests that Hardy's sense of the outcome of that pilgrimage is that it will be no more rewarding than Jude's was.

The fact that the emphasis at the end of the novel should be so exclusively on the moral allegory (even more so than it was at the beginning) reinforces the sense of a world totally deprived of the possibility of change or any sense of an ideal of freedom. Jude (like Sue) has not simply been the "paltry victim to the spirit of mental and social restlessness, that makes so many unhappy in these days" (pp. 345 - 46) that he regards himself as, but is the embodiment of the frustration of all human yearnings for spiritual meaning and life. The patterns formed and controlled by the
visual art allusions, as I have discussed them here, have, I think, both
treinforced and amplified this, the novel's major meaning.

The ironic misplacing of the key allusion to the vision of Beulah
marks, from the beginning, the illusory nature of Jude's search for his ideal,
as the developing myth of Hephaestus, with its paradox concerning the nature
of Aphrodite, does that of Sue. The Hephaestus myth, with its restatement
of the choice confronting Jude, defines the enrichment of his original
Christian belief with Hellenistic ideal until events contribute to bring
all ideals to an end.

It is only in terms of the visual art allusions (in that to the Parthenon frieze and in that to the Praxitelean Venus) that Hardy expresses and
describes the brief fulfillment, in the lives of his two major characters,
of their search for an ideal. And the essential point he makes is an import-
tant one. The fulfillment may be expressed in terms of both the major
ideals, Christian and Hellenistic, that the novel has presented; just as at
the end of the novel the total loss of all possibility of such fulfillment
is expressed in terms of both systems of which those ideals are the expres-
sion. In its fulfillment all conflicts were shown as resolved in being
transcended; in its loss all are resolved in being destroyed. The sense in
the other two novels of the possibility of another future fulfillment being
realizable is not offered. In the episode that includes the allusion to the
Parthenon frieze there is a sense that the experience transcends all explana-
tion of it. At the novel's end, this sense has been lost. The voices of
the Widow Edlin and Arabella, with which the novel ends, may promise a con-
tinuance of life but both imply a version of it precisely like that which
the reader has witnessed as destructive of the ideals Jude and Sue have
attempted to live.
Appendix

This list includes the source of reproductions of all visual art matter discussed in the text of this chapter in order of reference.


Conclusion

As I suggested in the introduction of this thesis, the three novels, *The Return of the Native*, *Tess of the D'Urbervilles*, and *Jude the Obscure* may all be regarded as treatments of a common theme, and this theme, the struggle of an essentially idealistic or free spirit to reach fulfillment (the realization of an ideal state) despite the hindrances or repressions of a society which does not recognize or is destructive of this ideal, is clearly expressed in the visual art allusions and resolved differently in each novel. In *The Return of the Native*, Eustachia's essentially false, romantically distorted idealism leads to her destruction, while Clym's more honestly and altruistically envisioned idealism is realized, for he finally transcends the limits of life on the heath, to become his ideal of man, Christ. Hardy's conclusion in this novel is an essentially positive one, for possibilities exist within the world of the heath and within a purified version of Christianity for such spiritual fulfillment. In *Tess of the D'Urbervilles*, Hardy's vision of this conflict is less positive. Tess, who is in every sense, as Hardy reminds us at each significant point in the action, pure woman, is unable to transcend the limits of her crippling environment and is destroyed by a repressive society and a puritanical, debased form of Christianity. In *Jude the Obscure*, the protagonist is presented as one who has continually moved towards an ideal of spiritual freedom (which can be expressed both in Christian and Hellenistic terms) which he assumes to exist in the future but that was lost before he set out on his pilgrimage. Like Tess, Jude is crushed and destroyed by a repressive society and a debilitating, nineteenth century version of Christianity.
The change in Hardy's attitude toward this theme is clearly exemplified in the evocations of *The Pilgrim's Progress* at the end of each of these novels and in the pattern of visual art allusion connected to this moral allegory in *Jude the Obscure*. In *The Return of the Native*, the evocation takes the form of an echo, in the text of Clym's sermon of the end of the first part of the allegory, in which Christ, the king, welcomes the pilgrims into Beulah. This suggests that an ideal balance has been established between the demands of the free spirit and society. In *Tess of the D'Urbervilles*, Hardy evokes the allegory more explicitly, in his reference to the wicket gate and this suggests that Angel and Liza-Lu have passed through the first stage of a pilgrimage and are proceeding toward spiritual fulfillment. In *Jude the Obscure*, in which Bunyan's moral allegory is constantly evoked both in the patterns of visual art allusions and verbally at significant points in the action, Hardy suggests at the end of the novel that this allegorical action has become real action for the major characters. The tight, rigid simplicity of the allegorical pattern is the meaning to which life has been reduced. The evocation of the allegory at the conclusion of *Jude the Obscure* is to the initial scene of the first part of *The Pilgrim's Progress*. This suggests that at the end of this novel his pilgrim, Sue, is not starting out, as were Angel and Liza-Lu at the end of *Tess of the D'Urbervilles*, with any assured knowledge of Beulah's existence, much less that she has already reached any kind of spiritual fulfillment, as was the case with Clym at the end of *The Return of the Native*. The future outcome of her pilgrimage is left for the reader to decide, on the basis of the facts he has read in the novel.

As I have demonstrated in the preceding chapters, Hardy's technique of visual art allusion is a subtle, sophisticated and innovative one.
His life-long study of painting, sculpture and architecture led him, whether consciously (as in the case of the overt allusions) or unconsciously (as may well be the case in the submerged allusions) to employ images from the visual arts to both enrich and illuminate the meaning of his novels. Seen strictly as isolated references within their immediate local contexts, the allusions serve to stress the inner meaning or significance of a scene which is embedded, often half-hidden, within the facts. Regarded in terms of pattern in a given novel, the allusions blend into a coherent and unified layer of meaning which expresses, with remarkable complexity and richness, the narrator's vision of the problems and conflicts he explores. It is this second function, that of contributing to the total pattern and hence the thematic meaning of the novel, which reveals the greatest subtlety in Hardy's use of the technique. It is such patterns that reveal Glyn and Eustachia as more than merely the disappointed schoolteacher and the destructive dreamer; that reveal Tess as not simply village girl but as "pure woman"; Jude and Sue as more than over-ambitious artisan and neurotic teacher. It is such allusions and such patterns that enlarge the scope of Hardy's fiction beyond the narrow confines of the world of pastoral, nineteenth century Wessex, that make of the interaction between Hardy's characters and their environment tragedies - classical in reference and connection, but modern also in theme and material.
Footnotes

Introduction


2 Guerard, p. 157.


9 Millgate, p. 272.

10 Millgate, p. 271.


13 Vigar, p. 15.


15 Norman Page, "Visual Techniques in Hardy's Desperate Remedies," *Ariel*, 4 (1973) p. 66. Essentially the same point is made by Lloyd Fernando in "Thomas Hardy's Rhetoric of Painting" *Review of English Literature*, 6, No. 4 (1965), 62 - 73. He writes specifically of the initial long description of Eustachia in *The Return of the Native*: "He treats Eustachia as a subject carefully posed, as a painter's model might have been posed in the past, among accidents of detail that are intended to increase her beauty" (p. 67).
Lloyd Fernando suggests in "Thomas Hardy's Rhetoric of Painting" that the "cumulative results of repeated effects of this kind is that the forward movement of the novel as a whole is put at serious discount" (p. 70) and he notes that these literary pictures "are less pictures of reality than pictures of pictures" (p. 71) and are therefore "thrice removed from reality" (p. 71).

Norman Page, "Hardy's Pictorial Art in The Mayor of Casterbridge" 488.

Vigar, pp. 135 - 36.

This is the case with Fielding's use of Hogarth prints in the description of Mistress Allworthy in Tom Jones.

Alastair Smart, "Pictorial Imagery in the Novels of Thomas Hardy" RES, 12 (1961) p. 264.


Florence Hardy, p. 38.

Florence Hardy, p. 159.

Florence Hardy, p. 120.

Florence Hardy, p. 171.

Florence Hardy, p. 185.

Florence Hardy, p. 184.

Florence Hardy, p. 229.


Smart, p. 263.

Smart, p. 266.

Smart, p. 266.


Smart, p. 267.

Smart, p. 269.

Norman Page, "Hardy's Pictorial Art in The Mayor of Casterbridge" p. 486.
37 Thomas Hardy, "The Profitable Reading of Fiction" in Thomas Hardy's Personal Writings, ed. Harold Orel (Lawrence, Kansas: Univ. of Kansas Press, 1966) p. 116.

38 Although, as my Appendix will indicate, I have found most of the major visual art allusions in Under the Greenwood Tree, Far From the Madding Crowd and The Woodlanders, I would not wish at this time to be as certain as I can be about Tess of the D'Urbervilles that they form the second type of pattern which I am here defining in those novels as well. Provisionally I would say they do.

39 Copies of the illustrations originally appearing in the serialized forms of the novels are included in the illustration appendix and I have numbered them in sequence: The Return of the Native (1 - 11), Tess of the D'Urbervilles (1 - 25) and Jude the Obscure (1 - 12). Further comments on the illustrations and the patterns they form will be found in: footnote 23 to Chapter one, footnote 17 to Chapter two and footnote 11 to Chapter three. One article, has been published on this subject by Norman Page, "Thomas Hardy's Forgotten Illustrators," Bulletin of the New York Public Library No. 4 (Summer, 1974) 454 - 64. In this article Page lists the illustrators of Hardy's novels and Hardy's opinion of the illustrations. He concentrates primarily on Hardy's relationship with three of the illustrators: Helen Paterson, DuMaurier and Hatherell.

Chapter One

1 Fernando, pp. 72 - 73.


3 Thomas Hardy, The Return of the Native (London: MacMillan, 1974) p. 45. All further references to this novel will be taken from this edition and referred to by page number in the text.

4 Hardy's sense of the Hellenism which Clym moves away from, and the Christianity which he progresses toward appears to be very much like that of Matthew Arnold.


7 Hamilton, p. 31.

8 F. R. Southerington has noted that Clym holds a "lunatic belief that he can transform Eustachia into the matron of a boarding school" in an article entitled "The Return of the Native: Thomas Hardy and the Evolution of Consciousness" in Thomas Hardy and the Modern World, ed. F. B. Pinion (Dorchester,
Dorset: The Thomas Hardy Society, 1974) p. 38. This opinion is, I think, too extreme given the terms in which Hardy presents Clym's idealism in the passage I quoted above.


10 Although the form of what I think is a griffin is blurred in the reproduction of the painting I have seen, the portrait of Sappho by Gustave Moreau is thought to have been influenced by Gros's rendering. In Moreau's painting, the outline of Apollo's griffin can be seen quite clearly on the pedestal on the right hand side of the painting.

11 Hamilton, pp. 31 - 32.

12 There are eight explicit references to Eustachia as a witch or as possessing witch-like powers: "the lonesome dark-eyed creature up there some say is a witch" (p. 77); "the witch of Endor" (p. 91); "People say she is a witch" (p. 187); Christian remarks of Eustachia "ay, sure, about a witch" (p. 200); "the witch story will be added to make me blacker" (p. 229); "attributed his indispositions to Eustachia's influence as a witch" (p. 340); Clym remarks of Eustachia's influence on him: "Now bewitched I was" (p. 348); "to counteract the malign spell which she imagined poor Eustachia to be working" (p. 372).

13 The reference to Mrs. Siddons did not appear in the original serial version of The Return of the Native (January, 1873). In this version Hardy referred to a profile of Sappho and Lord Byron, however in the book edition (November, 1878) the Byron reference was replaced by that to Mrs. Siddons and it is interesting to speculate whether the exhibition of the Beechey painting in the Royal Academy induced Hardy to make the change.

14 Charles Mitchell expresses the opinion that the central knight figure in "The Knight's Dream" is a "free version of the two figures to the left of Perugino's "Agony in the Garden" in the book he edited, entitled Raphael (London: Elek Books, 1970) p. 35.

15 It might be objected that in every other visual art allusion I have taken physical fact as meaning to interpret scenes in the novel. It does not, however, seem reasonable to do this here. Although it may be argued that the figure of the sleeping knight in the painting figures Eustachia’s inability to transcend the two opposing elements within her (Diana-Hecate) which take the form, in the painting, of Duty and Pleasure, this interpretation does not accord with the facts of the novel. In the mumming scene in which Eustachia enacts the role of the Knight, she is identified with the Turkish knight, the antithesis of the ideal.

16 Jean Brooks interprets this scene quite differently as a prefiguration of Eustachia's death in her book, Thomas Hardy: The Poetic Structure (Ithaca, N. Y.: Cornell Univ. Press, 1971). She thinks that "a comparison with her mumming adventure (Book Second, V, VI), the Egdon gipsying and her death reveals the fantastic action of the dream ironically transformed and realized in a complex love/death sequence. The shining knight with whom she
dances and plunges into the water is transformed from her paradisal Clym to the commonplace Wildeve. The visor that hides his face turns into the mummer's ribbons that hide hers, as their true natures are concealed by their projected roles. The ecstatic dance becomes Dionysial revel that replaces a 'sense of social order' with the self-destructive sexual impulse. The expected consummation under the pool is revealed first as her ritual at the hands of a Christian Knight in the mummers play, and finally as the real embrace of death with Wildeve in the weir, for which her ideal knight is partly responsible.

17 In one of Rembrandt's etchings, "Faust in his Study" (Bibliothèque Nationale, Paris) an amulet, symbolizing ideal knowledge, gives off a brilliant network of light, such as Clym describes, and it is not inconceivable that Hardy may have had in mind this etching while writing the description of the play of light in the Galerie d'Apollon.

18 Hardy was suggesting nothing unusual in this parallel for Mrs. Jameson makes a similar suggestion in her Sacred and Legendary Art (London: Longmans, Green and Co., 1883), II, 398. She writes: "The Legend of St. George came down to us from the East, where under various forms, as Apollo and the Python, as Bellerophon and the Chimera, as Perseus and the sea monster, we see perpetually recurring the mythic allegory by which was figured the conquest achieved by beneficent power over the tyranny of wickedness".

19 In Burne-Jones' "Saint George", the distressed maiden (painted upon St. George's shield) is encircled by a serpent-like dragon; and in Walter Crane's illustration (which is clearly a version of the St. George paintings) entitled: "The Laidly Worm", the serpent is once again portrayed as encircling about the distressed maiden and their two forms appear almost as one.

20 There is an extremely interesting passage in John Ruskin's Modern Painters (London: George Allen, Sunnyside, Orpington, 1898) vi, in which he traces the ancestry of Typhon and describes Echinda, Typhon's mother in a way which corresponds to Holman Hunt's portrayal of the central figure in "The Lady of Shallot": "Echinda (the adder) is a descendant of Medusa... In form she is half-maiden, half-serpent; therefore she is the spirit of all fatalest evil, veiled in gentleness; or, in a word treachery" (p. 336).

21 Frazer notes in The Golden Bough of the role of fire in Diana's rituals: "fire played a foremost part in her ritual. For during her annual festival, held on the thirteenth of August, at the hottest time of the year, her grove shone with a multitude of torches" (p. 4).

22 Although there is nothing in the action at this point that justifies the identification of Eustachia with Mary Magdalen in the woodcut, to make such an identification is to prefigure, at this early stage, the Christian reading of the emblematic elements such as those that exist in the woodcut. Thus Eustachia as Diana-Hecate is Eustachia as virtuous helpmate and sinful destructive woman.

23 Hardy's symbolic use of light and darkness in this scene may have suggested to the illustrator of this novel, Arthur Hopkins, the basis for his pattern of illustrations which appeared in the serialized form of the novel.
in Belgravia (January to December 1878). The first illustration in this series, that of the bon-fire scene, establishes a pattern of relationship between the world of conventional light (or in social terms, the educated world) and the world of darkness (which is the simple world of the heath-dwellers). The right hand side of this illustration, in which "George DuMaurier gentlemen" are fully illuminated by firelight suggests conventional, conscious, mental values, while the left hand side, in which grotesque and obviously peasant figures are silhouetted by firelight, suggest unconventional, complicated, unconscious values. This pattern involving the symbolic use of light and dark is particularly emphasized in the illustrations concerning Eustachia (numbers 2, 7, 8, 9) where it is made clear that the light of Eustachia's conventional world is spurious and only disguises darkness. Diggory Venn and Thomasin play a particularly important role in the illustrations (numbers 3, 4, 6, 10). Thomasin in illustration number 4 is presented as Ceres, the symbol of fertility, in the world of light. Diggory in illustration numbers 3, 6, 10 carries his own light and is presented as one who has come to terms with the conventional world and who is a stable character. It is evident from the illustrations that Hopkins considered Diggory Venn and Thomasin as the true hero and heroine of the story, for they are presented as people in balance with the conventional world.


26 Paterson, p. 117.

27 A description of Virtius and his role as Diana's priest may be found in Frazer's The Golden Bough pp. 6 - 10.

28 There are two other passages in the novel which similarly describe Mrs. Yeobright's vision of life. The first occurs in the chapter entitled "The Journey across the Heath" in which Mrs. Yeobright is described observing "independent worlds of ephemerae" (p. 297) and the second occurs in the chapter entitled "A Conjecture, and its Result upon the Pedestrian" in which Mrs. Yeobright observes "a colony of ants" (p. 308).


30 Frazer, p. 471.

31 Frazer, p. 815.

33 The biblical reference to the Last Plague of Egypt is found in Exodus XII 29, the reference to the destruction of Sennacherib is found in Isaiah X, and the reference to the agony in Gethsemane is found in Matthew XXVI. More than one eldest son was obviously involved in the last plague, but the parallel, I think, still holds.

34 For a discussion of the Sebastiano del Piombo reference in Jude the Obscure see pp. 102 - 05 below.

35 Jean Brooks makes much the same point, when she notes that the "poetic development of the novel is completed by a return to the visual image of a 'motionless figure standing on the top of the tumulus, just as Eustachia had stood on that lonely summit some two years and a half before! But the transformation of Eustachia into Clym has replaced the dark winter night with summer afternoon, isolation with relationship to man" (p. 194).

Chapter Two

1 Thomas Hardy, Tess of the D'Urbervilles (London: MacMillan, 1974) p. 332. All further references to this novel will be taken from this edition and referred to by page number in the text.


3 There has been, in fact, one earlier reference to the visual arts, relating only to a minor character, in the description of the Queen of Spades as "some Praxitelean creation" (p. 100). This allusion, which is undoubtedly to a Praxitelean Venus, suggests that the Queen of Spades, who is presented as a crude, coarse and purely sexual being, is a debased version of this goddess. Tess herself, as the visual art allusion to the Tuscan Saint (Mary Magdalen, who is both saint and harlot) will make clear, becomes as a result of her sexual experience, a true form of this pagan goddess who presided over heavenly and earthly love. Two other visual art allusions made in the novel will not be discussed in the body of this Chapter. The first of these is to "Carreggio's Holy Families... Velasquez" (p. 200). I have chosen not to discuss this allusion because I think that Hardy only uses it as an ironic comment on the fashionable tastes of the two older Clare brothers. One other reference, to "some early Italian conception of the two Marys" (p. 332) will not be discussed because I could not find the particular painting to which Hardy refers. However such a painting, portraying Tess as a Christian saint (either Mary Magdalen or the Virgin Mary) would continue the pattern of reference in which she is regarded as pure, ideal woman.

4 That the world of the Valley of Great Dairies is enveloped in a Christian religious atmosphere is suggested, for example, by the following passages: "The Froom waters were clear as the pure River of Life shown to the Evangelist" (p. 140), "the spectral, half compounded, aqueous light
which pervaded the open mead, impressed them with a feeling of isolation, as if they were Adam and Eve" (p. 140). That the world of the Valley is enveloped in a pagan religious atmosphere is suggested, for example, by the following passages: the sun is described as casting shadows of cows on the ground "as diligently as it had copied Olympion shades on marble facades long ago" (p. 142) and the narrator describes the labouring, peasant women of the valley as retaining "far more of the pagan fantasy of their remote forefathers than of the systematized religion taught their race at this late date" (p. 141). There is at least one reference in this section to ancient fertility rites: "Amid the oozing fatness and warm ferments of the Froom Vale, at a season when the rush of juices could almost be heard below the hiss of fertilization, it was impossible that the most fanciful love should not grow passionate" (p. 188). Similarly, there is at least one reference to the sun which alludes to Mithraic beliefs: "Ethiopic scorchings browned the upper slopes of the pasture" (p. 188).

5 Smart, p. 267.

6 Smart, p. 267.

7 This reference to the Cerealia rites (and the later reference to Tess as Demeter p. 170 and the threshing machine she works on, later in the novel, as a "Plutonic master" p. 373) suggests that another mythic pattern, that of Tess as Demeter/Persephone figure operates in the novel. This interpretation of Tess appears to have been, in fact, the idea which was the basis for the original illustrations to Tess of the D'Urbervilles found in the serialization of the novel in The Graphic (July to December, 1891). There were four illustrators involved in the production of these: Professor H. Herkomer (illustrations number 1, 8, 13, 22, 24), J. Sydall (illustrations number 4, 5, 9, 18, 21), B. Johnson (illustrations number 7, 10, 11, 15, 19) and D. Wehrschtmit (illustrations number 2, 6, 12, 14, 17, 20, 23, 25). Each of these illustrators seems to have been working with this central idea of Tess as Demeter/Persephone (and the world of women as the world of light) and both Alec and Angel as versions of Dis (and the world of men as the world of darkness). Each of the four illustrators places a different emphasis on the central pattern and presents it in a different set of terms.

In Herkomer's illustrations, the emphasis is overtly mythological and he seems to deliberately evoke classical statuary (numbers 1 and 13) in order to make it so. Numbers 1 and 22 are very finished, and the first is more directly classical than number 22 (Tess in hell with attendant devil, Alec). Herkomer's contribution is, however, extremely uneven in style and hence meaning.

Sydall's illustrations are all of outdoor scenes. Number 5, 9, and 12, show Tess engaged in agricultural pursuit and suggest her connection with it. Numbers 4, 5, 9, and 21 all show her in relation to the male figures and these stress the Dis-Persephone pattern. In all but one of these, Persephone is triumphant in the world of light, while number 18 shows her as witch-like, and in darkness as Persephone, Queen of the Underworld. All Sydall's illustrations then are directly connected with the myth as it relates to the agriculture working conditions.

But for number 10, all of Johnson's illustrations are concerned with the relationship between Angel and Tess, or Alec and Tess. Each one represents
this as a violent conflict and in each there is a vision of Tess being attacked by a male from the underworld. In illustration number 19, Tess herself appears entering the underworld. Generally speaking, Johnson's illustrations are much more melodramatic than Herkomer's.

D. Wehrschmidt's illustrations are much more consistent in his presentation of his version of the pattern: he portrays the same symbolic objects in several illustrations. For example, in numbers 6, 12, 17, and 20 a chair design is repeated while in numbers 6 and 23 a whip is repeated. There is an obvious use of light and darkness and repetitive patterns of attitudes, as in the male figures in numbers 14 and 17. It is only by implication from Sydall's and Herkomer's illustrations that one interprets numbers 12 and 14 as having mythological significance as well, although the dark, approaching figures in number 25 strengthen that emphasis. The major preoccupation in the D. Wehrschmidt series appears to be a comment on the society in which Tess exists. He portrays it as male dominated and repressively so.

Although Roberts is not listed among the other illustrators, his signature appears on two illustrations, numbers 3 and 16. These two illustrations portray episodes that might be related to the Persephone myth. In number 3 the male figure attempts to seduce Tess, while in number 16 he carries her to the tomb.

8 Smart, p. 269.

9 I am not aware of the location of this study during the period before 1891, however Smart asserts that Van Beer's work was exhibited in England in 1886. This study could conceivably have been part of this exhibition.

10 The Wiertz Museum was originally the studio of Belgian painter A. J. Wiertz (1806 - 65) and since Wiertz's death has housed many of his paintings.

11 Hardy did spend some time in Rome in 1887 and wrote a poem marking the occasion of a visit to the Vatican, entitled "The Vatican: Salla Della Muse".

12 The emblematic meaning of a body which is half flesh and half skeleton is that of the state of dream.

13 Smart, p. 270.


15 In Bunyan's The Pilgrim's Progress, Christian passes through the wicket Gate in Chapter four as he journeys from the City of Destruction to Beulah. It is interesting to note that there was one explicit reference to Bunyan's The Pilgrim's Progress earlier in the novel, when Tess wonders of Angel, "how could this admirable and poetic man ever have descended into the Valley of Humiliation" (p. 163)


17 Paulson, p. 191.
18 Although to my knowledge, Hardy's use of Pre-Raphaelite paintings as submerged allusions has not been commented upon by critics, Penelope Vigar has suggested that "it is conceivable that their style may have affected his own literary approach, which was by nature, 'painterly'" (p. 41).

19 W. F. Hall expresses a slightly different interpretation of this scene in his article "Hawthorne, Shakespeare and Tess: Hardy's Use of Allusion and Reference." He suggests that Angel "wishes her death but at the same time his love is powerful. Consequently he wishes her resurrection - her rebirth as 'The Maiden' - as much as he does her physical death" (p. 6). Albert Guerard, on the other hand, suggests that this scene "is of course a major scar on the surface of a great book; it is so appallingly sentimental and melodramatic that the problem of plausibility is not worth raising" (p. 108).

20 For a discussion of the literary allusions to Hamlet in Tess of the D'Urbervilles see W. F. Hall's "Hawthorne, Shakespeare and Tess: Hardy's Use of Allusion and Reference".


Chapter Three

1 Both Michael Millgate and David Cecil have noted certain resemblances between elements in Jude the Obscure and Bunyan's The Pilgrim's Progress. Michael Millgate has noted that in Jude the Obscure "points are driven home with the firmness and explicitness of marginal commentary in The Pilgrim's Progress" (p. 331), and that the towns in the novel "serve, like stages in Tess's pilgrimage, as Bunyanesque testing-places of the soul" (p. 331). Cecil notes that "stoic and labelled, as much as an allegorical figure as the Giant Despair in 'Pilgrim's Progress', Little Father Time exists on a plane of allegory" (p. 121).

2 Thomas Hardy, Jude the Obscure (London: MacMillan, 1974) p. 316. All further references to this novel will be taken from this edition and will be referred to by page number in the text.


4 Bunyan, p. 167.

I might conveniently summarize at this stage, the main points of the myth of Hephaestus that will become relevant later:

Hephaestus was exiled from Olympus first by Hera and spent nine years in a cavern below the ocean. He was finally allowed to return but had to be brought back by Dionysus and was drunk when he arrived. He was exiled a second time to Lemnos by Zeus and did not return to Olympus again. He was married to Aphrodite (in some versions to two of the graces) and was said to have wooed Athena unsuccessfully. He made two golden maidens to help his lameness and was the master craftsman skilled in metal work and an architect and designer of cities.

It is possible that the figure of the peddler is to be identified with that of Mercury (who in human shape adopted the role of peddler and trickster) in his role as messenger of the Gods, intermediary between the world of the ideal and the real. He is clearly acting here as the introducer of Sue to the world of "Greek joyousness" and it is he who is "rearranging" the statues - he therefore who places them so they block her vision of Church spires to "awaken in her an oddly foreign... set of ideas".

His figure blends with that of Dr. Vilbert who performs a similar function for Jude at the beginning of the novel (when he promises to sell him the old textbooks), reappears as the seller of quack medicines in the fairground scene and finally escorts Arabella (grotesque Aphrodite) away from the sordid reality of Jude's death bed.

Charles Gayley, Classic Myths in English Literature and in Art (Boston: Ginn and Company, 1939) p. 27.


One might see another, submerged allusion to this same sculpture much later in the novel in the description of Phillotson's anguish as he faces the fact of his loss of Sue to Jude: "Phillotson lay writhing like a man in hell as he pictured the prettily dressed maddening compound of sympathy and adverseness who bore his name, returning impatiently to the home of her lover" (p. 272).

This image of the Athena figure (and by implication, the Hephaestus figure) of the Parthenon Frieze is visually echoed in one of the illustrations (number 9) Hatherell did for Jude the Obscure when it was first serialized in Harper's New Monthly Magazine from December 1894 to November 1895. Hardy, according to Norman Page, admired these illustrations greatly. Hatherell's twelve illustrations form a pattern which is essentially a naturalistic one, the key to which is in the combination of numbers six and seven and their play with Hardy's metaphor in "At Shaston" chapter two. Two of the illustrations, however have suggestions of the Christian allegory (numbers 3 and 4) while the other eight have hints and suggestions, in the context of the mythic patterns and tragic action of the novel, of mythic and Greek tragic reference. Numbers 5, 10, and 11 hint of Antigone to which Hardy refers later in the novel, while 1, 2, 9, and 12 contain more general classical reference. The naturalistic element in the illustrations
is reinforced by compositional permutations in the positions of Sue in relation to male figures and Jude in relation to female figures. The fact that there is not, in the illustrations to this novel, the clear idea of mythic reference that is found in the illustrations to the other two novels would confirm the idea of the shift in Hardy's attitude toward his theme that I arrived at from the examination of the texts of the novels themselves.


13 Waldenstein p. 211.


15 Waldenstein p. 215.

16 Waldenstein p. 211.

17 W. F. Hall discusses Hardy's play on perspective in the Calvary print scene and in this scene and arrives at a similar conclusion concerning the function of this visual art allusion in an unpublished paper entitled "Impressionism and Realism in Jude the Obscure: A Comment".

18 Keightley, p. 140.

19 The combination of both attributes of the Goddess in this statue has been noticed by Redig de Campos in Le Musees De Vatican (Novara: Instituto Geographica De Agostino, 1963) p. 34. De Campos notes: "the goddess is depicted in the act of laying down her clothes preparatory to having a bath. The composition shows a harmonious balance of uprights and curves, all in relation to the soft surfaces of the body, to which the chiaroscuro of the clothing acts as an offset. The high spirituality of the face with its deep eyes, spacious forehead and slightly parted lips is apparent."

20 There is a line drawing of the statue in Harper's Dictionary of Classical Literature and Antiquities, ed. H. T. Peck (New York: Harpers, 1898) p. 1028. This statue is found in the Room of the Muses in the Vatican (that which Hardy wrote the poem about) according to a Vatican Guide entitled Pontifical Museums and Galleries: Guide to the Vatican Museum of Sculpture (Rome: Vatican Polyglot Typography, 1923) p. 24.

21 Acheron, the river of woe, was one of the rivers running through Hades. There are interesting echoes in these references to one of the speeches in Sophocles's Antigone (sc. 4, Strophe 1) as she passes on her way to execution. These reinforce the sense in the narrator's references of Sue and Jude as condemned, of their fates as irresistible, and their sense of themselves as no longer alive.

22 On his way to visit Sue at Marygreen, Jude is described as oddly swathed, pale as a monumental figure in alabaster, and much stared at by the other passengers" (p. 407). The description clearly suggests that he
is already a corpse arriving at the necropolis. It is conceivable that Hardy may have had in mind the monumental statue of John Donne by Nicholas Stone in St. Paul's Cathedral, London.
A Selected Bibliography


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Appendix

This list includes the major visual art allusions in the other four "Novels of Character and Environment" and the paintings, sculptures or objets d'art which I think that Hardy refers to in each allusion.

Under the Greenwood Tree

1. "Shuffling, halting, irregular footsteps of various kinds were now heard coming up the hill, and presently there emerged from the shade sever­ally five men of different ages and gaits, all of them working villagers of the parish of Mellstock. They, too, had lost their rotundity with the daylight, and advanced against the sky in flat outlines, which suggested some processional design on Greek or Etruscan pottery. They represented the chief portion of Mellstock choir" (p. 5). An allusion to Franz Pocci's work, "Harlekin bekommt von Columbine den Brief".

2. "Remaining steady for an instant, the blind went upwards from before it, revealing to thirty concentrated eyes, a young girl, framed as a picture by the window architrave and unconsciously illuminating her countenance to a vivid brightness by a candle she held in her left hand, close to her face, her right hand being extended to the side of the window" (p. 55). An allusion to Gerard Dou's "Madchen mit kerze am Fenster".

3. "Good luck attended Dick's love-passes during the meal. He sat next to Fancy, and had the thrilling pleasure of using permanently a glass which had been taken by Fancy in mistake; of letting the outer edge of the sole of his boot touch the lower verge of her skirt" (p. 78). An allusion to Hendrick Pot's "A merry company at table".

4. "Mr. Penny himself being invariably seen working inside like a framed portrait of a shoemaker by some modern Moroni" (p. 88). Giambattista Moroni's "The Tailor" (The National Gallery, London) is an example of the type of composition which Hardy verbally renders in this scene.

5. "Here, upon the bright after-glow about the horizon, was now visible on irregular shape, which at first he conceived to be a bough standing a little beyond the lines of its neighbours... it was a living being sitting in the bank, head bowed on hand" (p. 156). An allusion to Francis Danby's "Disappointed Love".

6. "If ever a woman looked a divinity Fancy Day appeared one that day as she floated down those school steps, in the form of a nebulous collection of colours inclining to blue... she had actually donned a hat and feather and lowered her hitherto plainly looped-up hair, which now fell about her shoulders in a profusion of curls" (p. 177). An allusion to Peter Ruben's "Helen Fourment".
Far From The Madding Crowd

1. Gabriel's hut is described as a "small Noah's Ark on a small Arafat, allowing the traditionally outlines and general form of the Ark which are followed by toy-makers" (p. 48). An illustration of the type of toy Ark Hardy refers to may be found in Harry Symon's book entitled *Playthings of Yesterday* (Toronto: The Ryerson Press, 1963) p. 56.

2. George, one of Gabriel Oak's dogs, is described as having a coat of grey which "after years of sun and rain, had been scorched and washed out of the more prominent locks, leaving them of a reddish brown, as if the blue component of the grey had faded, like the indigo from the same kind of colour in Turner's pictures (p. 70). This kind of colour is found in Joseph Turner's "Mercury and Argus".

3. Liddy's face is described as "a surface of high rotundity that we meet with in a Terbourg or a Gerard Dou, and like the presentations of those great colourists, it was a face which kept well back from the boundary between comeliness and the ideal" (p. 107). Gerard Ter Borsch's "Der Brief" contains a servant whose face corresponds to that which Hardy describes in this allusion.

4. The shearing barn is described as a "picture of today in its frame of four-hundred years ago" (p. 177). The long description of the barn preceding this passage is an allusion to Samuel Palmer's "Sheep-Shearing".

5. Maryanne is described as brown in complexion and wearing "the working wrapper of rusty linsey which had at present, the mellow hue of an old sketch in oils - notably some of Nicholas Poussins" (p. 183). An example of this type of sketch is Nicholas Poussins' "A woman with a Veil over her Head".

6. After the wedding dance, the peasant-workers are described as a "procession... not unlike Flaxman's group of the suitors tottering on towards the infernal regions under the conduct of Mercury" (p. 285). An allusion to John Flaxman's "Mercury Conducting the Souls of the Suitors to the Infernal Regions."

7. The landscape after a storm is described as "now sparkling and varnished by the raindrops to the brightness of similar effects in the landscapes of Ruysdael and Hobbema" (p. 342). An allusion to Meindert Hobbema's "Une Eglise Dans Un Paysage Boise" and Salomon Ruysdael's "The Cemetery".

8. The show-ring in which Troy performs is described as having the "strange luminous semi-opacities of a fine autumn afternoon and eyes intensified into Rembrandt effects the few yellow sunbeams which came through holes and divisions in the canvas" (p. 367). An allusion to Harmensz Rembrandt's "Large Equestrian Portrait".

9. The scene following Troy's murder, in which Bathsheba holds Troy's head "pillowed in her lap" (p. 402) is a submerged allusion to William Shakespeare Burton's "the Wounded Cavalier."
The Mayor of Casterbridge

1. The espaliers in Henchard's garden are described as having "grown so stout, and cramped, and gnarled that they pulled their stakes out of the ground and stood distorted and writhing in vegetable agony, like leafy Laocoons" (p. 107). An allusion to "The Laocoon Group".

2. Elizabeth-Jane's eyes are described as "beaming with a long lingering light, as if Nature had been advised by Correggio in their creation" (p. 136). This type of expression may be found in Antonio Correggio's Madonna in "The Holy Family with St. James".

3. Lucetta is described as "throwing her arm above her brow - somewhat in the pose of a well-known conception of Titian - talked up at Elizabeth-Jane invertedly across her forehead and arm" (p. 178). An allusion to Tiziano Vecellio's "Diana and Acteon".

The Woodlanders

1. The initial description of Marty South as an "impression-picture of the extremest type, wherein the girl's hair alone, as the focus of observation, was depicted with intensity and distinctness, while her face, shoulders, hands, and figure in general were a blurred mass of unimportant detail lost in haze and obscurity" (p. 41). This is a verbal rendering of the impressionist technique found in Eugene Carriere's work.

2. Grace Melbury is described as having "well-formed eyebrows which had her portrait been painted, would probably have been done in Prouts's or Vandyke brown" (p. 69). The colour which Hardy here refers to is found in Samuel Prout's "Hastings" as well as in Van Dyck's "Bildnis der Grafin, Amalia Von Solms - Braunfels". The women in the Van Dyck portrait bears a resemblance to Grace Melbury as Hardy describes her, in the scene.

3. Giles Winterborne's dinner-table is described: "the hot-baked meats from the oven, laid on snowy cloth fresh from the press, and reticulated with folds as in Flemish Last-Suppers" (p. 105). This type of scene is found in Jacques Jordaens "La Cene".

4. Mrs. Charmond is described as "a woman of elegant figure reclining upon a couch in such a position as not to disturb a pile of magnificent hair on the crown of her head. A deep purple dressing gown formed an admirable foil to the peculiarly rich brown of her hair-plaits; her left arm, which was naked nearly up to the shoulder, was thrown upwards". (p. 217). This attitude corresponds to Lucetta's in The Mayor of Casterbridge and I think Hardy refers once again to Tiziano Vecellio's "Diana and Acteon".

5. Grace watches her husband Fitzpiers riding away on her horse Darling; the sky behind him being a deep violet she could still see white
Darling in relief upon it - a mere speck now - a Wouverman's eccentricity reduced to microscopic dimensions” (p. 235). An allusion to Phillip Wouverman's "On the Sea Shore".
Appendix II

This appendix includes xeroxes of reproductions of the visual art material discussed in the text and listed in the source of reproduction appendix following each chapter. The following list of xeroxes of reproductions are included in this appendix:

1. Eugene Delacroix's "Apollo's Victory over Python."
2. Baron Gros's "Sapho a Leucate."
3. Sir William Beechey's "Portrait of Mrs. Siddons with the Emblems of Tragedy."
4. Raffaelo Sanzio's "The Knight's Dream."
5. Albrecht Durer's "Christ Appears to Mary Magdalene."
7. Albrecht Durer's "The Martyrdom of St. Catherine."
8. Follower of Patiner's "Landscape with Temptation of Christ."
9. Denis Van Alsloot's "Procession de l'Ommenganck, les Serments."
10. Sebastiano del Piombo's "The Raising of Lazarus."
11. Giotto di Bondoni's "The Ascension of Mary Magdalene."
12. Anthonis Salaert's "Les Archiducs Albert et Isabelle assistant a la Procession des Pucelles du Sablon."
13. Sir Godfrey Kneller's "Margaret, Countess of Ranelagh."
14. Peter Lely's "Lady Giffard."
15. Joseph Michael Wright's "Mary Fairfax."
16. Peter Lely's "Anne Digby, Countess of Sunderland."
17. Jan Van Beer's "My Model."
18. Antoine Wiertz's "La Belle Rosine."
19. Garié Crivelli's "Dead Christus."
20. Carlo Crivelli's "Dead Christus." (Vatican Version)
21. Spinello Aretino's "Two Haloed Mourners."
22. Glotto di Bondone's "Dormition of the Virgin."
23. William Morris's "Queen Guinevere."
24. Dante Gabriel Rossetti's "Dante's Dream."
25. Dante Gabriel Rossetti's "King Arthur's Tomb."
26. John Everett Millais's "Ophelia."
28. Prőlo's "Christian and Hopeful Enter the Land of Beulah."
29. George Cruikshank's "The Pilgrims Passing Through the River of Death."
30. Andrea Mantegna's "Samson and Delilah."
31. Albrecht Durer's "Samson and Delilah."
32. Antonello Da Messina's "Christ Crucified."
33. "The Laocoon Group."
34. Juan Bautiste del Mazo's "Queen Mariana in Mourning."
35. "Pallas Athena in the Parthenon Frieze."
36. Edward Manet's "Le Bar au Folies-Bergeres."
37. Praxiteles' "Venus at Gnidos."

* Available unbound in the Special Collections Division, UBC Library
Appendix III

Xeroxed reproductions of the illustrations to *The Return of the Native*, *Tess of the D'Urbervilles* and *Jude the Obscure* found in the serialized, magazine edition of each of these novels are included in this appendix. The illustrations to *The Return of the Native* (numbering one to eleven) are found first, followed by the illustrations to *Tess of the D'Urbervilles* (numbering one to twenty-four) and the illustrations to *Jude the Obscure* (numbering one to twelve).

* Available unbound in the Special Collections Division, UBC Library
Voici de Napoléon dans la plénitude de ses contours! Gros a saisi mieux que personne la physionomie profonde du futur empereur, physionomie ordinairement pensive et calme, ce jour-là illuminée par un air d’exaltation. La ressemblance fut déclarée parfaite; il est vrai que le portrait peint fut exécuté à
was sold, no...
The Knight's Dream. About 1502. London, National Gallery. (Wood, 17 x 17 c.m., 7 x 7 in.)
L'année 1612 nous apporte la belle représentation de L'Abbaye de Groenendaël dans la Forêt de Soignes, des Musées Royaux de Bruxelles (Fig. 5), traitée dans le même esprit. Des arbres vigoureux encadrent les étangs, qui se reflètent dans un soleil printanier et forment glacis pour les beaux bâtiments gothiques du vaste prieuré. Il s'agit probablement du premier panneau d'une série des "quatre saisons," dont le même musée conserve la splendide vue d'hiver de l'Abbaye de la Cambre (Fig. 6), datée 1616, tandis que l'Été et l'Automne sont malheureusement perdus.

Les Hiver de van Alsloot occupent une assez grande place dans sa production et sont tous particulièrement bien venus. Nous en possédons des exemplaires datés depuis 1614 — mais rien ne dit que l'artiste n'en ait pas déjà peint antérieurement. Le charmant tableau de Schloss Mosigkau, près de Dresde (Fig. 7) — un autre des rares exemples d'une épaisse couche de neige
149 a) — THE ASCENSION OF ST. MARY MAGDALEN — Assisi, Lower Church of San Francesco, Cappella della Maddalena (by Giotto and pupils)
ANTOINE SALLAERT.

Les Archiducs Albert et Isabelle assistant à la Procession des Pucelles du Sablon.
15. DIANA, DUCHESS OF ST. ALBANS

H.M. The King, Hampton Court (1691-92)

17. MARGARET, COUNTESS OF RANEALGH

H.M. The King, Hampton Court (1691-92)
JOSEPH MICHAEL WRIGHT: MARY FAIRFAX,
2ND DUCHESS OF BUCKINGHAM
[1659]
116. Sir Peter Lely: Anne Digby, Countess of Sunderland (Cat.no.263)
of his love of archaeology, a portion of the Press denounced his temerity, laughed at the size of his canvases, condemned his love of finish and delicacy of touch, sneered at his aims; and, as so often happens, the more reasonable counsellors were shouted down by the leathern-lunged. Instead of ignoring his persecutors, M. Van Beers, perhaps a little too ready to listen to what the world is saying, was stung to the quick, and, adopting the method of Alfred Stevens, Émile Wauters, and other great painters who could not support the pettiness of a jealous coterie, he left Belgium for Paris, where he hoped to find a wider and more liberal field than that which he had sought in vain in his own country.

By this time Van Beers had wandered upon the daintily pretty, was an entirely genuine one; only in Paris he found the encouragement he might have lacked in his own country for the development of this less serious phase.

In Paris he was received with great cordiality, and he set to work with a will. He painted the well-known picture of "La Sirène"—which has recently been sold into America—"La Sirène aux Petits Yeux," and other works in similar style.
an imaginatif,
mauvaise. Il
Il s'agit de

La belle Rosine

Pl. 1 / Antoine Wiertz
La belle Rosine
114. CRISTO MORTO. ROMA, PINACOTECA VATICANA.
DANTE'S DREAM: FROM THE WATERCOLOUR
The Pilgrim's Progress

Now I further saw, that the Gate was a River, and no Bridge to go over, and it was very deep. At the Sight thereof, the Pilgrims were afraid; but the Men that went with them said, You must go through, or come at the Gate.

The Pilgrims then began to say, there was no other Way to go through, which they answered, Yes, and they said, not any, save two, to wit, the River, and the Foundation of the Water, until the last Trumpet shall blow. The Pilgrims then (especially those that weregenerally despised in their Minds) began to look at this Way and that, but no Way was marked out by them, by which they might pass the River. Then they asked, the Waters were all of a Dark Colour. No, yet they could not answer, as they must. For, said they, you will not hallow, as you believe in it the Place.

They then addressed the Water, and entering, Charles fell back, and crying out to his Brother, I was not, he said, I sink in the River!

The Pilgrims pass the River.
stood in the way: to whom the pilgrims said, Whose goodly vineyards and gardens are these? He answered, They are the King's, and are planted here for his own delights, and also for the solace of pilgrims. So the gardener had them into the vineyards, and bid them refresh themselves with the dainties: he also showed them

there the King's walks and the arbours, where he delighted to be: and here they tarried and slept.

Now I beheld in my dream, that they talked more in their sleep at this time than ever they did in all their journey: and being in a muse thereabouts, the gardener said even to me, Wherefore musest thou at the matter? It is the nature of the fruit of the grapes of these vineyards "to go down so sweetly as to cause the lips of them that are asleep to speak."

So I saw that when they awoke they addressed themselves to go on farther. But now I said, the reflection of the sun...
they did in all their Journey; but, the Gardener said even to the matter? It is the nature of these Vineyards to go down so of them that are asleep to speak. awoke, they addressed themselves as I said, the reflections of the City was pure Gold) was so ex-
could not, as yet, with open face instrument made for that purpose. there met them two men, in also their faces shone as the light. gravins whence they came? and asked them, Where they had dangers, what comforts and the way? and they told them. met them, You have but two also their faces shone as the light. companion asked the men to go told them they would; but, said your own faith. So I saw in my together till they came in sight of them and the Gate was a there was no Bridge to go over, the the sight therefore of this River, grounded; but the men that went go through, or you cannot come to enquire if there was no other gate; to which they answered, Yes, with not any, save two, to wit, Enoch been permitted to tread that path, Foundation of the World, nor shall,
excluding black band, $18\frac{1}{2} \times 14\frac{1}{2} \ (0.47 \times 0.37)$

Samson and Delilah
The Laocoön group was unearthed on January 14, 1506, in the ruins of the so-called Baths of Titus, in the vineyard of one Felice de' Freddi, who in the epitaph on his tomb in Santa Maria d'Aracoeli boasts of his wonderful discovery. The group was at once recognized as the one described by Pliny the Elder as the work of Athenodorus and Polydorus. Pope Julius II acquired the statue and had it

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PLATE K. ATHENE FROM THE FRIEZE OF THE PARTHENON, BRITISH MUSEUM, LONDON.
CABINET DES MASQUES: Vénus de Cnides
— MASKS ROOM: Venus of Cnides.

Les Anciens estimaient que cette statue en marbre d’Aphrodite était le chef-d’œuvre de Praxitèle. Elle était vénérée dans le sanctuaire de la déesse Vénus Euiphoia à Cnides, à l’intérieur d’un sarcellum dont le côté postérieur aussi était ouvert afin qu’on puisse mieux la voir. Son nom était tel qu’un grand nombre de personnes se rendaient à Cnides uniquement pour l’admirer. La statue des Musées du Vatican que nous voyons ici est la meilleure des innombrables copies, plus ou moins fidèles, qui ont été faites de l’original. La main droite, le bras gauche et le cou ont été restaurés, tandis que la tête est ancienne mais ne correspond pas à l’original.

La déesse dépose ses vêtements avant de se baigner. Entièrement nue, elle ne perd rien de sa dimension idéale grâce au naturel de son geste et à la sérénité de son regard. La composition suit d’un équilibre de lignes courbes et verticales en fonction des vastes surfaces du corps auquel répond le clair-obscur de la draperie. Même le médiocre travail du copiste a rendu la hauteur de la statue et du visage. L’œuvre, du IVe siècle, représente une des œuvres-chefs de l’histoire de l’art ancien, comme le prouvent les innombrables imitations et recompositions réalisées pendant l’Hellenisme.

The marble statue of Aphrodite, considered by the ancients to be Praxiteles’ finest work, was venerated in the sanctuary of Aphrodite Euphonia at Cnides, where it was placed in a shrine open at the back as well in order to be more clearly visible. Its fame was such that many people came to Cnides for the sole purpose of seeing it. The best of the innumerable and more or less faithful copies is the one in the Vatican, in which the ugly right hand, the left arm and neck are the work of restoration, while the head is ancient but does not belong to the same marble. The goddess is depicted in the act of laying down her clothes preparatory to having a bath. The composition shows a harmonious balance of uprights and curves, all in relation to the soft surfaces of the body, to which the chiaroscuro of the clothing acts as an offset. The high spirituality of the face with its deep eyes, spacious forehead and slightly parted lips is apparent. The statue, which may be dated a little after the middle of the fourth century, constitutes one of the milestones in the history of ancient art and was the object of a multitude of imitations and re-elaborations during the period of Hellenism.
The Return of the

Mrs. D. Johnson

A GREAT PERPETUAL TROUBLE.

Thomasin looked at it quite overcome manner. 'It means just what it is,' she replied with forced calmness. 'I was a hard task for her was present. Excuse me, sir, but am sorry for it, but I cannot help it.'

Me? Think of some other.

It was not easy. When to marry us because of some favor, it

What regret.

'I don't know,' Mrs. Johnson said, to find all day how great was, she not think when I went away this morning, this. It being dark, Thomasin shut her by the silent way of tears, which is unseen.

'I could almost say that it serves you that you do not deserve it,' continued Mrs. Johnson. 'two distinct moods in close connection. It flew from one to the other with extreme. Thomasin, this business was one of the first, when you began to feel today day, he would not make you happy. So it is what I would never have believed, come her up in the church and made myself the having more conscious. I don't machine a reason. Never thought more.

Do you think so, dear Mr. Johnson?

Thomasin said, 'I love him, but I do not know what would not have been there, but the house is the only match. I married in a day.

'That's not true."

Very well, said Mrs. Johnson, and left.
The reddleman re-reads an old love letter.
1. \textbf{The Native.}

2. \textit{By Thomas Hardy.}

3. \textbf{FOREWORD.}

4. A schoolboy's first-hand account of a stranger's arrival; this event, by giving a new impetus to the activities of the village, would have appeared as the salutary jar of the flesh of immobility. The novelty of pageantry, the world's eye, and the novelty of pageantry, and the thoughts of every bird within the area, and set the surrounding birds at a safe distance.

5. Together and building and looking on. Humphrey had been cutting going fine days. The stack of men engaged in building and looking on.

6. About three o'clock, but the actually was, there being that he must unlearn his

7. In the course of many

8. quarters from north-east to north-west; the

9. room, which was really

10. and a gaping chimney-

11. lingered a moment here to her ears directly and, listening, looked

'I wish all good women were as good as I!'


CHAPTER I.

"TO ME A KINGDOM IS,"

would be dimly seen the typical counte-
there be a classic period to art here-
e such faces. The spirit of sufferance,
ance which was so intense in early civilisa-
so thoroughly into the constitution of
facial expression will become accepted as
beauty which is beauty for no material
sequence as an index of some chastened
creasingly appreciated as the world.
People already feel that a man whose
curve of feature, or setting a mark of
on himself, is too far removed from
modern type. Physically beautiful
when it was young—are almost as
my wonder whether, at some time or
women may not be an anachronism.

capacity to enjoy is at bottom iden-
produce; and the civilised world's lack
combinations of art the old special
would imply that its sympathies lie
, despite any transient fashion. We
eye, for this requires behind it the
long line of disillusive centuries has

The solecisms of ancient thought
What the Greeks only suspected
alyus imagined, our nursery child-
elling in the general situation grows
uncover the defects of cosmic laws,
man is in by their operation.

'Tie a rope round him; it is dangerous.'
The stakes were won by Wildeve.
and fired its crimson heather—season of the year, and the scene the loch was gorgeous. To the ecotone division
changes which alone were
for one entire period rest
the brown period, when the
most lingering of evening; to
of the winter period, rep-

Little house at Alderworth, were
were delightful to them. The
foil blotted out from their
duced in a sort of luminous mist,
and of one interminable colour.
When it rained they
made indoors together all day
it was fine they were charmed,
the hills. They were like those
and round each other, and from
absolute solitude in which they
thoughts; yet it had the dis-
mal attractions at a fearfully pro-
might have recollected that
by pressure of circumstances,
and such other one hour a day, will
only love of those who indulge in
right did not fear for

'Unconscious of her presence, he still went on singing.'
THURSDAY, the 15th, the next six days during which the party were treats; when earthquakes were discovered in the hills, the insects haunted the adobe adobe, and the adobe adobe to be found.

In Mrs. Yoke, the kind flagged by ten of her ward at eleven; and our ward was about eleven, the heat effecting a reconciliation of her words to the advance in her walk by the sun had branded the woman's heath-flowers having grown since the few preceding days in a kiln, and the clearance which formed summation since the drought.

In cool fresh waters in the inconvenience in waiting an attack made the journey to middle age; and at the time she had hired Fairway.

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"He brought the tray to the front of the couch."
Hearing some footsteps, Wildeve immediately was somewhat persuaded that he was going out suspiciously. While the articles he could see in Eustace, he knew, arguing that the absence of well-provided, he could spare, Wildeve had been advanced by possession; he desired

He then went to assure himself that his condition was being up, and on returning to Thomasin being caught, had not to say anything, would be at any unusual hour, was highly agreed that Wildeve's wife; but he feared he must be told instead to an unusual fact, themselves, having for a combined gasp of

After all was said, by some art could be saved, had experienced every one was that in his absence, presented himself to the absolutely. towards any way. Wildeve resolved was when himself as the fifth in ever
In stagnant blackness they waited through an interval which seemed endless.

ILLUSTRATING MR. THOMAS HARDY'S NEW STORY, "TESS OF THE D'URBERVILLES"
"I would rather take it, sir, in my own hand."

ILLUSTRATING MR. THOMAS HARDY'S NEW STORY, "TESS OF THE D'URBERVILLES"
"Tess stood still, and turned to look behind her."

"TESS OF THE D'URBERVILLES"

BY THOMAS HARDY,
"TESS OF THE D'URBERVILLES"

BY THOMAS HARDY,

AUTHOR OF "FAR FROM THE MADDING CROWD," "THE MAYOR OF CASTERBRIDGE," &C., &C.
"I don't know about ghosts," she was saying.

ILLUSTRATING MR. THOMAS HARDY'S NEW STORY, "TESS OF THE D'URBERVILLES"
"What makes you draw off in that way, Tess?"

ILLUSTRATING MR. THOMAS HARDY'S NEW STORY. "TESS OF THE D'URBERVILLES"
"He jumped up from his seat, and went quickly towards the desire of his eyes."

"TESS OF THE D'URBERVILLES"

By THOMAS HARDY.

Author of "Far From the Madding Crowd," "The Mayor of Casterbridge," &c., &c.

Illustrated by Professor Hubert Herkomer, R.A., and his Pupils, Messrs. Weirschmidt, Johnson, and Sydall.
"This here stooping do fairly make my back open and shut," exclaimed the dairyman.

ILLUSTRATING MR. THOMAS HARDY'S NEW STORY, "TESS OF THE D'URBERVILLES"
“Tess flung herself down upon the undergrowth of rustling spear-grass as upon a bed”
“They reached the cloister-garth, where were the graves of the monks. Upon one of these graves he carefully laid her down.”

Illustrating Mr. Thomas Hardy’s Story, “Tess of the D’Urbervilles”
"She slid down upon her knees beside his foot . . . . 'In the name of Heaven, forgive me!' she whispered.

was merely engaged in a chromatic twist around announced their irresponsibility. And yet nothing had changed since then, his only reaction having been a sense of the inadequacy of his efforts to convey the complexity of his ideas and the perfunctoriness which comes of heart-sickness.

He bent over a chair, and stood up again. She had followed him to the middle of the room where he was standing there with

"Well, of course, I know that.

"I thought, Angel, that you loved me—me, my love! Is it you who love me, oh how can it be that you look at me with such fear and frightens me! Having begun to love 'ee, I love 'ee still—"
"As he passed them he kissed them in succession where they stood, saying 'Good-bye' to each as he did so.

"TESS OF THE D'URBERVELLES"

By THOMAS HARDY,

Author of "FAR FROM THE MADDING CROWD," "THE MAYOR OF CASTERBRIDGE," &c., &c.

Illustrated by RODNEY HOBART HEGG.
"His father and mother were both in the drawing-room, but neither of his brothers was now at home. Angel entered, and closed the door quietly behind him."
The plantation wherein she had taken shelter ran down at this spot into a peak, which ended it kithward, outside the hedge being arable ground. Under the trees scores of pheasants their rich plumage dabbled with blood.
A sun shone full upon him, and the strange enervating conviction which had been gaining ground in Tess ever since she had heard his words distinctly, was at last established as a fact indeed. "The preacher was Alec D'Urberville."
"He laid his hand on her shoulder, "Tell, Tell, I was on the way to deliverance till I saw you again," he said."

"TIEP OF THE DUBREUILLES"
"It was not till about three o'clock that Tess raised her eyes and gave a momentary glance round. She felt but little surprise at seeing that Alice D'Urberville had come back, and was standing under the hedge by the gate."

"TESS OF THE D'URBERVILLES"
"He lay on his back as if he had scarcely moved."

DRAWN BY PROFESSOR HUBERT HERKOMER, R.A.

"TESS OF THE D'URBERVILLES"
"ON THE FARThER SIDE OF THE STReAM THREE YOUNG WOMEn WERE KNEELING."

"We were jogging along the edge of the stream three young women were kneeling."

"...their ties towards the Atlas Mountains..."
himself. On the
a boy still, hard-
hen he had stood
hat hill, inwardly
ce with ardor for
larship. "Yet I
"I have a wife
at the still river
ly disagreed with
parted from her.
that he was stand-
spot at which the
ther and his mother
red.
was the summit
ry, or what he had
had seemed to be vi-
low, as always, stood
by. Jude drew near
 near the mile-ge to
dered that once on
and proudly cut with
an inscription on the
one embodying his as-
seen done in the first
ship, before he had
his purposes by an
He wondered if the
ible still, and going to
ese-stone, brushed away
ight of a match he
that he had cut so en-
ing ago:

OTHER.
F.

unimpaired within its
and nettles lit in his soul
fire. Surely his pla-
ward through grief
orbid sorrow, even
uglinesses in the world.
tri (to do good cheer-
heard as being the phi-
imoza, might be his own
me with his evil star, an-
original intention.
spot a little way off he
orizon in a northeasterly
actually rose the faint
im nebulosity, hardly
by the eye of faith. It
him. He would go to
as soon as the term of his
expired.
to his lodgings in a better
his prayers.
[TO BE CONTINUED.]
"A KNOCK BROUGHT HIM TO THE SCHOOL-HOUSE DOOR."
away. How could
merity to ask him to
ably to herself as well
were different from
Was it that they
were sensitive, as se
and less romantic
or was she con
she willfully gave
for the old and
practising long ago
person, and of being
only at having made
would perceive that
only set, and when
brought forth of Jud
son she could have
mainly, however, an
knowledge of what
whom she need not
and not from sel
would go on again
and again, and
again and again,
he would go on again
and again, and again,
not to notice, to be
lost which prevented
ons of others. As
ed their names and
suspense was over.
lodging was a very
two o'clock the
sing the pavement
back, and there was
her eyes. Could it
with such unmes
enge into she knew
of asserting her
or retaliating on him
haps Sue was than
en because she was
that side of thote
out women's hearts
ons on the carriage
, saying that she
ning back; "this
now where I left
back. She had
holding it in her
his eyes with her
and her lips suddenly
going to say some
on, and whatever
remained unsaid.
ister]
I now! I know you doctrines, think that trouble of a kind portal sin in making of it, as I did you. I know," he said. "That view, but my heart company." now it. And that's isn't disturb your heads so glad to see your man to see you again, even us, Aunt Dresden, and and kissed it, one left," he said, but my doctrines or care! Let me help you, and even if were going to say: can't admit so much guess what you like, to answer questions." be happy, whatever I few could enter into would say 'twas my ness, or something of mean me. It is all tragedies of love, tragedy in civilized artificially manufactured people together who in old find relief in part have been wrong, permit my distress to you, if tell it to anybody else. And I must tell before I married him what marriage meant—there is no excuse and I thought I was So I rushed on, when that Training-School cocksureness of the I am certain one undo what one has. I dare say it happen: only they submit, then men of a later age the barbarous customs of the times that we less to live in, what will bitter, darling Sue not now." In a moment
with a three-pronged fork over the flames. That hand, plucked up the back of his shirt and his own face, was now less consumed.

Though he was a week earlier in the day than now, passing cotter and cotter, and the garden hedge.

"Burning up the back of my barge, I suppose? I've been up in nooks and corners, as I've lived eighty years.

It was nearly one, when the clock was striking before the leading edge of Jeremy Taylor, Pusey, New York. He's gone to ashes; burnt to ashes; and the sense of it is the bitterest in his mind which ennui.

He might go on to the end of the world, to he profess none who were lived and owned and exist, which, as their surely be supported first of all. In the world, I suppose, could now stand and not as a white

Meanwhile St. Paul was earlier in the day in the station, with tears running down his cheeks and a run back and run back until he ought not to have ought not to have, not a lover, not a friend, but an impulse to act wrongly. She was the latter; for Sue had compounded, that before a right to right, a right to do, but he came wrong; and things which were wrong in practice.

"I have been 3999 years, jerked out a hag down there, and it was burning, was burning. And I won't hurt him because I won't hurt him because I won't hurt him because he the next, and all! And I have mingled with pity for her, mingled with pity for her.

Then the V. X. C.
Sue's services on a new plan were as yet unfulfilled.

A month had elapsed since that unexpected visit, and though Mr. Philip had been so mild and so indulgent to her, he had no idea of entertaining any further notion of her. The young woman was quite content to remain as she was, and she had no wish to bring her present position to an end. She had no desire to marry anyone else.
...Jove, how to
more steps, under the leading, and
this be a step back, molly!...do you drub and
'can this thing a delites and vanquished
nied them you Apollo
belong to me, sobbed.
how— I can
wrong
Arabella's
satirize
and kissed
doing street,
they went
you mind

But let
in his and
vice to hers,
I wished."
might it was
have done.
erry again,

much, at
have loved
stop here."

so on for-
not, because
man is in
ature
it has to
be our
not you,
about it.
self now?"

after all,
loved me as
ours is not
not...
to her. But as she should have said that—was?

"Ah, well! I do you think of for supposing that, I divorced her—

Yes, indeed! A

"She has taken since, anyhow, a

"I'm! That says to have waited,

At the end of Shaston, Philpot went to Alfred again on Arabella's walked down the known before history had not its incline. At bought his usual when he had fresh himself for he pulled the read awhile. The suicide of two met his eye.

Unimpassioned him painfully battle, for he could of the eldest stated to be. doubt that there some way treas.

"Their cup said, and the what she him.

Arabella had tredston, and market there wonderful the again—the put her return had said went first intended on Jude, the of her. Philpot forward when she was app.

"You like Cartlett?" he

"I've just

"It's where and all the are interested up with this stirred up in

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“Promise never to speak of it.

“Very well. I do.”

“I take your word,” he said, as he loosened her. “But a word I can’t say.”

“You couldn’t kill the poor fellow could you?”

“Ah—there you have me. I couldn’t kill you—even in jest!”

He then began coughing and she estimated his life in the praiser’s eye as he sank by degrees more pale. “I’ll send for her,” Arabella mured, “if you’ll agree to the room with you all the time you are here.”

The softer side of his nature, to see Sue, made him unable to offer even now, provoked as and he replied, breathlessly, “Agree. Only send for her.”

In the evening he inquired written.

“Yes,” she said; “I wrote her you were ill, and at come to-morrow or the day haven’t posted it yet.”

The next day Jude won to really did post it, but would and foolish Hope, that lived and a crumb, made him reception. He knew the time that was, and listened out for sounds of her.

She did not come; but Jude address Arabella again there appeared; neither was there reply. Then Jude decided of his mind that Arabella had heard her, although she had not told it. His physical weak that he shed tears at the idea when she was not there to his plications were, in fact, well Arabella, like other nurses, the duty towards your invalid him by any means short upon his fancies.

He never said another word in his wish or his conjecture, discerned resolve grew up gave him, if not strength calm. One mid-day when presence of two hours, she room, she beheld the chair.

Down she flopped on the