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### Centre and Periphery: A Rhythmical Motif in *Jude the Obscure*

The social and intellectual themes of *Jude the Obscure* are so prominent, so significant as an expression of late-Victorian pessimism, and so interesting in the final phase of Hardy's development as a novelist, that the technical artistry of the book has drawn less attention than it might. As Guerard observed, *Jude* remains "the extreme point at which we must take Hardy's measure as a 'thinker,'" but he adds that Hardy's thought is neither subtle nor original and that the book's strength lies elsewhere, in its "truthful impression of the world in which we live," an "impression of unrest and isolation and collapse."<sup>1</sup> A. Alvarez similarly argues that "the essence of this tragedy is Jude's loneliness."<sup>2</sup> A principal feature of Hardy's artistry in communicating concretely this sense of isolation and severance is his repeated presentation of situations in which a witness is separated or excluded from the special life or meaning of an interesting spectacle, or in which a peculiar tension exists between competing centres of interest. The relationship is both spatial and psychological as in Hardy's penchant for scenes of spying. As J. Hillis Miller observes, the spying motif emerges in Hardy's first novel, *Desperate Remedies*, where "Anne Seaway watches Miss Aldclyffe watch a detective watch Aeneas Manston," and where the reader "becomes aware of himself as an invisible intruder watching the narrator watching the characters watch one another."<sup>3</sup> Gabriel Oak in *Far from the Madding Crowd* and Diggory Venn in *The Return of the Native* are major examples of this tendency to what Miller calls "the delicate peeping-Tom pleasure of seeing without being seen, a pleasure tantalizingly attractive to Hardy's people."<sup>4</sup> The essential effect of this motif is to dramatize the tension of distance and desire that Miller so ably explores in Hardy's work as a whole, "distance as the source of desire and desire as the energy behind attempts to turn distance into closeness."<sup>5</sup> My purpose is not, of course, to simply re-iterate Miller's perceptive observations but to examine Hardy's play with spatial relationships and their use as objective correlatives.

First, one notices simply how *often* in *Jude* the spatial tension recurs. As an encompassing symbolic arrangement, communicating a full sense of the ambiguities of vision, Hardy places it emphatically in the third chapter as Jude gazes like a lover at far-off Christminster, his New Jerusalem. The whole structure is counterbalanced three chapters later by that in which Arabella, hidden behind the hedge, throws a pig's pizzle at the still dreaming Jude, so shifting his centre of attention emphatically from his daydream world to her sensual one. And that scene leads to another crucial one in which Jude, on the same spot, separate but linked, unintentionally eavesdrops on Arabella's companions. In scenes of outright spying Jude hovers about an unsuspecting Sue in Christminster, entering the store where she works to look at her un-introduced, gazing into her unrecognizing eyes in the street, tracking her unsuspected into the Cathedral, and watching her in church. Later he sees her with Phillotson's arm around her and retreats silently. Arabella, fascinated, spies on Jude, Sue, and Little Father Time at the agricultural fair, hovering about and following them without their knowledge from point to point. The spatial structure of focus and periphery in tension recurs in various keys again and again: Sue and Phillotson noticing Jude absorbed in the model of Jerusalem, Jude gazing down in frustration on the city from the university Theatre, Jude contemplating Sue asleep in his clothes, the group of parishioners gossiping pointedly nearby as Jude and the pregnant Sue repair the lettering of the ten commandments on the church wall. There is a whole series of significant marriage scenes in which spatial arrangement works for bizarre psychological effect: Jude's acting as a reluctant stand-in for Phillotson in a preliminary acting-out of the ceremony, balanced by Jude's remarriage to Arabella where again he is at once in the centre of the ceremony and, after days of drunkenness, emotionally remote from it. Between these marriage scenes, Jude and Sue have watched marriage ceremonies both in a registry office and at church, like visitors from a remote planet contemplating a strange and horrible rite but one in which they also see themselves. Moments of metaphorical vision, stressing identity and separation, and in which Jude catches a glimpse of a central reality ordinarily hidden from him, occur in his fleeting insights into the true life of the Christminster streets he is looking at and into the value of his work as a stone mason. And at the end of the book Hardy concludes his playing on the motifs of community and exclusion with two major scenes of spectacle and witness, centre and periphery, barrier and juncture. First, from behind a barricade, Jude watches dignitaries arriving for the Remembrance Day ceremonies, expressive for Jude of

the intellectual life that eludes him. He defends his life before derisory acquaintances, as remote from them as from the colleges, and is chastised by a policeman. And in the final scene spaced within and without Jude's open window, Jude's death in his room competes for attention with the college festivities, the music, and Arabella's erotic adventures outside. Spatial arrangements to stress discordant psychological and spiritual states are a basic element of the book's technique. Let us examine a few more closely.

Not only does this spatial motif of periphery and centre render nuances of theme, but its repeated use sets up structural rhythms and modulations of tone in the novel. Jude's peering at distant Christminster from the roof of the Brown House, is, of course, the first great example. And whether or not Hardy intended it, the vision is very reminiscent, in detail and meaning, of Gareth's sight of Camelot in *The Idylls of the King*:

Far off they saw the silver-misty morn  
Rolling her smoke about the Royal mount,  
That rose between the forest and the field.  
At times the summit of the high city flashed;  
At times the spires and turrets half-way down  
Pricked through the mist; at times the great gate shone  
Only, that opened on the field below:  
Anon, the whole fair city had disappeared.<sup>6</sup>

As Camelot is part real, part illusion, depending on the viewer, so is Jude's Christminster, at times invisible, at others "a vague city," or else points of topaz that as the air clears show themselves to be "the vanes, windows, wet roof slates, and other shining spots upon the spires, domes, freestone-work, and varied outlines that were faintly revealed," and "miraged in the peculiar atmosphere" (19). As Tennyson makes Camelot an ambiguous and shifting blend of the New Jerusalem and blazing Babylon, so Hardy associates Christminster not only with "the heavenly Jerusalem" (18), but with "Nebuchadnezzar's furnace" (21) and the Tower of Babel (23). In the chapter's antiphonal conclusion, Jude tells himself that it is "a city of light," that "the tree of knowledge grows there," and that, "It is what you may call a castle, manned by scholarship and religion" (24-5). Moreover, like Camelot it breathes music. Jude hears "the sound of bells, the voice of the city, faint and musical, calling to him, 'We are happy here' " (22). Like Tennyson, Hardy plays upon ambiguities of perception and the degree to which quality of perception affects the reality of the thing perceived; and

Jude's tragedy will be that predicted by Gareth's men: "Lord, there is no such city anywhere, / But all a vision."<sup>8</sup> Finally, just as Tennyson makes Camelot a temporal puzzle, "new things and old co-twisted," hinting that like the music and the vision all can dissolve into desolation, Hardy ominously places the moment of Jude's impassioned vision within the cold perspective of geological time, in a characteristically innocent-seeming Hardy sentence: "Through the solid barrier of cold cretacious upland to the northward he was always beholding a gorgeous city—the fancied place he had likened to the new Jerusalem . . ." (20). The mode of presentation serves to introduce not only Jude's visionary dissociation from reality but also the theme of outmoded medievalism and the manifold ironies of temporal location and relationship. In the midst of Christminster's "crocketed pinnacles and indented battlements," rotting and decayed when seen close-up, "It seemed impossible that modern thought could house itself in such decrepit and superseded chambers" (92). But cold or visionary, sceptical or idealistic, modern or medieval, the whole human experience is vastly distanced by the perspective implicit in the "cold cretacious upland."

A second introductory scene laid out with spatial and metaphorical exactitude to counterbalance Jude's perspective of Christminster is that of the pig's pizzle in the sixth chapter, "to show," as Hardy says, "the contrast between the ideal life a man wished to lead, and the squalid real life he was fated to lead. The throwing of the pizzle, at the supreme moment of his young dream, is to sharply initiate this contrast."<sup>9</sup> Arabella and her comrades, trying to catch his attention, are on one side of a stream and hedge; Jude, at first unconscious of them, mentally absorbed in his dream, is on the other. After the throwing of the pizzle, the two, divided by the stream, eye each other out, Arabella detecting "a dumb announcement of affinity *in posse*" (43). "They walked in parallel lines, one on each bank of the stream, towards the small plank bridge. . . . They met in the middle of the plank, and Jude, tossing back her missile, seemed to expect her to explain . . ." (43). Responding to Arabella's sexual power, Jude is anchored to the spot "against his intention—almost against his will" (44). Physically exact, the spatial relationships here are plainly iconographic, Jude at first the unconscious centre of a periphery of interest, then pulled towards an opposing centre in Arabella. The stream and their ballet-like movements suggest again a blending of barrier and bond, Jude attracted but aware of "something in her quite antipathetic to that side of him which had been occupied with literary study and the magnificent Christminster dream" (45-6). Jude "saw this with his intellectual eye, just for a short fleeting while, as by

the light of a falling lamp one might momentarily see an inscription on a wall before being enshrouded in darkness" (46). The fleeting insight and the emblematic physical perspectives set up a stream of rhythmic echoes. Four chapters later, after Jude has reluctantly killed a pig and outraged Arabella by his lack of ruthlessness, he passes the same spot by the stream: "One of the girls who had been Arabella's companions was talking to a friend in a shed, himself being the subject of discourse, possible because they had seen him in the distance. They were quite unaware that the shed walls were so thin that he could hear their words as he passed" (77). Jude, of course, hears that he has been tricked into marriage. The incident leads to Arabella's desertion in the following chapter, which concludes the first part of the novel and ends with a reassertion of the original perspective, the stone with THITHER inscribed on it, and, on the horizon, "the faint halo, a small dim nebulosity, hardly recognizable save by the eye of faith. It was enough for him. He would go to Christminster . . ." (86).

Arrived at Christminster, Jude finds his emotional life very much taken up with his cousin Sue. Here the spying motif is plain as, without her knowledge, he hovers about her shop, stares into her eyes in a chance street encounter, follows her into the Cathedral, and watches her in church. As Sue in the novel's design provides a spiritual contrast for Arabella's aggressive animality, the motif of spying and observation is modified for this new stage of Jude's experience. The pig's pizzle jolted Jude out of his dream world into Arabella's earthy one. With Sue, though he affects reasons for keeping his distance (his marriage, their being cousins, the family tendency to marital disaster), he is able to indulge both his repressed sexual desire and his fantasy life: "Thus he kept watch over her. . . . The consciousness of her living presence stimulated him. But she remained more or less an ideal character, about whose form he began to weave curious and fantastic day-dreams" (104). Jude seldom sees clearly, and in this phase of his career Hardy, with marvellous subtlety, shows Jude's instincts and impulses manouevring and governing his rationalizing mind. One senses in his odd behaviour a degree of morbidity, a combination of masochism with the tantalizing fascination of the forbidden. The scene of Jude's looking into Sue's unrecognizing eyes in the street has a charged emblematic appropriateness for the start of their at once close and disjointed relationship, flesh never quite harmonizing with spirit, or doing it perversely as under the pressure of sexual jealousy. "She looked right into his face with liquid, untranslatable eyes, that combined, or seemed to him to combine, keenness with tenderness, and mystery with both. . . . She no

more observed his presence than that of the dust-motes which his manipulations raised in the sunbeams" (104). The book is, of course, full of such ironic play upon sight and insight. As Jude's aunt says of the two of them: "You too, Jude, had the same trick as a child of seeming to see things in the air" (132). And Hardy crystallizes this aspect of the motif in Father Time, who is characterized very much in terms of sight and looking. He first appears with eyes fixed emptily on the seat before him in the train, where it seemed as if "his face took a back view over some great Atlantic of Time, and appeared not to care about what it saw" (332). Like Jude and Sue, he has a habit "of sitting silent . . . his eyes resting on things they did not see in the substantial world" (337).

Jude's hidden watching of Sue continues in her developing relationship with Phillotson. Seeing Phillotson with his arm about her, Jude "sank into the hedge like one struck with a blight. There he remained hidden . . ." (128). When she escapes from the training school to his room, he watches over her as she sleeps in his clothes, and his conversation with her is a further extension of his desire to see more of her life than she will reveal: "Jude was extremely, morbidly, curious about her life as Phillotson's protégée and betrothed; yet she would not enlighten him" (181).

The Christminster state of Jude's career ends with another spatially emblematic scene ("He always remembered the appearance of the afternoon on which he awoke from his dream" [137]) to contrast with the many initial scenes of Jude gazing towards Christminster. Disillusioned with both his academic and amatory hopes, Jude now climbs to the lantern of the university theatre and looks down on the town and surrounding countryside. Though the primary stress is exclusion—"Those buildings and their associations and privileges were not for him" (137)—and the chapter ends with the shut gates of the only college that even troubles to refuse him, a second theme of insight also emerges: "He saw that his destiny lay not with these, but among the manual toilers in the shabby purlieu which he himself occupied . . . without whose denizens the hard readers could not read nor the high thinkers live" (137). But Jude cannot sustain such an insight. The concomitant sympathies, "that the town life was a book of humanity infinitely more palpitating, varied, and compendious than the gown life" (139), are partly sustained by drunkenness, partly dispersed by bitter self-condemnation, ending in another "sudden flash of reason" (145) and a pub quarrel; "See what I have brought myself to—the crew I have come among!" (145). Dismissing scholarship and proletarian community alike, he returns home, and with unconscious bias, a mixture of despair



and conceit, reshapes his plans of advancement, fitting them to a theological pattern for the sake of the Marygreen curate's approval. His temporary insight into "the real Christminster life" (141) parallels a similar insight about his craft: "For a moment there fell on Jude a true illumination; that here in the stone yard was a centre of effort as worthy as that dignified by the name of scholarly study within the noblest of the colleges. But he lost it under stress of his old idea" (98).

A watcher is at once involved and uninvolved, aware of the scene being acted but at times only peripherally connected with it. That morbid sense of combined exclusion and attachment is the painful quintessence of Jude's attendance at Sue's wedding to Phillotson. It presents a special twist in the configuration of scene and witness. Here Jude is momentarily both centre and observer as Sue indulges her eccentric epicene feelings by persuading him to take Phillotson's place in a preliminary visit to the church and proceeding on Jude's arm to the altar "almost as if she loved him. Cruelly sweet . . .," and going out again "her hand still on his arm, precisely like a couple just married." "I like to do things like this," she said in the delicate voice of an epicure in emotions . . ." (207). The perspective now alters to a new phase of cruelty as, a little later in the day, the real marriage takes place with Jude now moved to the edge of the scene ironically giving her away. The event with its ironic displacements of centre and witness is again one of a number of such marriage scenes setting up rhythmical echoes in the novel and concluded by a major scene in which Jude is once again both at the centre of interest and detached from it.

When Jude and Sue decide to marry for Father Time's sake, they go to the registry office but have to wait, watching two drab and pitiful marriages take place. The spectacle is so repugnant, they decide a church wedding would be preferable. Entering a church, therefore, they watch a middle-class marriage performed: "Sue and Jude listened, and severally saw themselves in time past going through the same form of self-committal" (344). Appalled by the "awful solemnity" of the church and the sordidness of the registry office, they abandon any idea of becoming the focus of such a scene themselves, only pretending to have gone through it for the benefit of the larger ring of spectators in the neighbourhood society that disapproves of their status. The series of marriage spectacles proceeds to Sue's self-punishing remarriage to Phillotson, "like a re-enactment by the ghosts of their former selves of the similar scene which had taken place at Melchester years before," while Mrs. Edlin echoes "God hath jined indeed!" (446). The concluding scene of the series, also a remarriage, also constrained, has Jude

once more at the focal point but at the same time barely conscious of it, having been drunk for days, and with the clergyman congratulating Arabella on the fitness of their conduct in view of the text, "What God hath joined together let no man put asunder" (464). All these scenes are carefully structured individually and as a whole, the devices of memory, geometrical permutations of grouping,<sup>10</sup> repetitions of phrase, and the motif of focus and witness setting up a complex and ironical rhythm in which ceremony and nature, spirit and action, role and actor are never in total harmony. Symmetry of pattern accents human discord, and though Hardy is abundantly ready to tell as well as show, his virtuoso-like manipulation of perspective, involvement and detachment brings his theme home to us concretely in feeling as well as understanding.

Menace from outside the centre of Jude's and Sue's fragile happiness is the keynote of Part V. Hardy communicates this sense of external threat, stemming from Arabella and the resentful community, in two more major scenes of spying introduced in successive chapters. Immediately after the chapter in which Jude and Sue, responding to Arabella's return and the scandalized sensibilities of their neighbours, contemplate marriage ceremonies, Arabella catches sight of Jude, Sue and Father Time at the Great Wessex Agricultural Show and with "sharpened vision" (353) hovers about them unnoticed, brooding about their exact relationship and feeling for each other. For Jude and Sue, "unaware of the interest they were exciting" (355), it is the climactic chapter of their happiness, but Hardy prepares us for its disintegration not only by enclosing it in Arabella's predatory gaze but by bringing on the scene Anny and Vilbert, associated with Jude's early betrayals, to fill out the repeating pattern. Anny perceives the situation clearly: "That's you, Arabella! Always wanting another man than your own" (354).

The next chapter widens the hostile ring: "an oppressive atmosphere began to encircle their souls, particularly after their excursion to the Show, as if that visit had brought some evil influence to bear on them" (360). As the chapter begins, Jude and Sue, conscious of being a focus for social disapproval, try to placate their neighbours by pretending to go off and be married, but they perform with insufficient *éclat*: "A living mystery was not much less interesting than a dead scandal" (360). Here as elsewhere in the novel, Hardy clearly has Mill's *On Liberty* in mind, *Jude the Obscure* in one of its dimensions embodying familiar strains of Victorian thought, especially that of Arnold and Mill, and this chapter in particular elaborating Mill's views on the relationship of the eccentric individual to society. As in the preceding chapter, Hardy makes the abstract idea substantial by means of a scene with spectators when Jude



takes on the relettering of the Ten Commandments on the wall of a country church. Sue even has a pedestal as, pregnant, she paints the letters "standing on a safe low platform" (362). To a scandalized group consisting of the vicar, a charwoman and two ladies, who "watched her hand tracing the letters, and critically regarded her person in relief against the white wall, till she grew so nervous that she trembled visibly" (363), the churchwarden very audibly tells an anecdote about "a most immoral case that happened at the painting of the Commandments in a church out by Gaymead" (364). Father Time, taunted about his nominal mother by his schoolfellows, arrives in tears, and shortly after, the contractor, having received a complaint, comes to dismiss Jude from his job.

Hardy achieves a neat tightness of structure in these three chapters. Each is accentuated by a scene in which the motif of watching sharpens and renders spatial and physical the general themes being explored. Alternation of Jude and Sue from watchers to watched furthers the sense of their separation from conventional society. And the concentration in the last two chapters on their being stalked and surrounded by hostile observers brings them into focus literally as victims and foreshadows their ultimate course.

The first and last chapters of Part VI, the conclusion of the book, emphasize the sense of exclusion by resorting yet again to the spatial arrangement of spectacle and witness. Poor and sick, Jude returns to Christminster: "it is," he says, "the centre of the universe to me, because of my early dream: and nothing can alter it" (386). When Jude arrives on Remembrance Day, with the old obsession to belong, and proceeds to the scene of the anniversary celebrations, Hardy calls on the local topography to pick up the rhythm of associations: "There arose on Jude's sight the circular theatre with that well-known lantern above it, which stood in his mind as the sad symbol of his abandoned hopes . . ." (390). Barriers of timber and two policemen separate Jude and the crowd from the procession of richly robed dignitaries who are the focus of his fascinated attention. To Sue's embarrassment, the taunts of his old acquaintances goad Jude to address the onlookers at large in defense of his life. When he remarks on a driver's kicking his horse, a policeman cries out, "Order! . . . Keep yer tongue quiet, my man, while the procession passes" (395). Remote observation is the basis of the simile Hardy uses to describe the procession's emergence: "their red and black gowned forms passing across the field of Jude's vision like inaccessible planets across an object glass" (395). His last attempt at identifying himself with the occasion is listening to broken snatches and fragments of Latin speeches coming through the theatre windows. " 'Well—I'm an outsider to the end of my days!' he sighed after a while" (396). Here Hardy has given us a spectacle within a

spectacle. Jude the observer of a vital scene which symbolizes his aspirations but in which the participants are unconscious of his existence, and Jude himself the temporary centre of the crowd's half-sympathetic half-ridiculing attention. Once again he is doubly cut off, from the focus of his desire on the one hand and from his own class on the other. The barriers and police underscore the exclusion.

As Jude lies dying, the concluding scene of the novel presents the same motif of centre and periphery, or in this case competing centres, finally and emphatically. As the narrator says: "The last pages to which the chronicler of these lives would ask the reader's attention are concerned with the scene in and out of Jude's bedroom when leafy summer came round again" (486). This concluding chapter awakens deliberate echoes of the opening chapter of the section—again it is Remembrance week, again the ceremonies at the theatre figure prominently. "Bells began to ring, and the notes came into the room through the open window, and travelled round Jude's head in a hum" (486). The competition between centres of interest becomes vividly concrete in Arabella, torn between her bothersome duty to Jude and the lively goings on outside. He dies neglected in favour of the festivities, but even dead he is a bothersome claim on her attention: "After her first appalled sense of what had happened the faint notes of a military or other brass band from the river reached her ears; and in a provoked tone she exclaimed, 'To think he should die just now! Why did he die just now!' Then meditating another moment or two she went to the door, softly closed it as before, and again descended the stairs" (490). Accompanied by a leering ardent Vilbert, she returns to the alternative spectacle outside. "Of course," said Hardy, "the book is all contrasts—or was meant to be in its original conception."<sup>11</sup> To elaborate his notion of contrast and underscore the irony at this point Hardy pulls out all the stops. As Jude lies dead and abandoned, his dreams of the high dignity of education finally stilled, "the joyous throb of a waltz" (492) enters his window from Cardinal College, along with the sound of "the doctors in the Theatre, conferring Honorary degrees on the Duke of Hamptonshire and a lot more illustrious gents of that sort" (492-93). A last spiritual parallel rhythmically recalls Jude's earlier listening for scraps of Latin outside the theatre in the rain:

An occasional word, as from some one making a speech, floated from the open windows of the Theatre across to this quiet corner, at which there seemed to be a smile of some sort upon the marble features of Jude; while the old, superseded, Delphin editions of Virgil and Horace, and the dog-

eared Greek Testament on the neighbouring shelf, and the few other volumes of the sort that he had not parted with, roughened with stonedust where he had been in the habit of catching them up for a few minutes between his labours, seemed to pale to a sickly cast at the sounds. The bells struck out joyously; and their reverberations travelled round the bedroom. (493).

All these scenes of watching, spying, overhearing, and audience, with their careful design of centre and periphery, though merely one part of the book's total construction, are clearly a significant element in its pattern and effect. Their frequency is notable. And they are contrived in such a way as to balance one another symmetrically and ironically. Hardy sets up rhythmical echoes among them, interlacing one scene with another to great effect. By spatial arrangement and psychological perspective, they communicate the book's overriding theme of aspiration and obstruction. Interesting shifts of arrangement occur among them. In a few Jude holds the centre, but when he does, as in the moment of his happiness at the agricultural show, he is surrounded by menace, or, when he is indulging Sue's trial pacing off of her marriage to Phillotson, or being married to Arabella a second time, he is intensely uncomfortable or barely aware. The scene of the pig's pizzle proceeds significantly with an abrupt reversal of magnetic centres, from Jude daydreaming to Arabella washing bits of butchered pig. In the concluding scenes, two centres of interest compete. In short, Hardy views these spatial structures deliberately and inventively to express and explore intricate shifts of mood and relationship. Both in mood and idea such scenes elaborate Hardy's bleak view that man's consciousness and emotional sensibility are sources of tragedy. In Sue's actions, Jude's spying on her, or Arabella's spying on them, all three indulge themselves, with varying degrees of awareness, in emotional *frissonnements*. As Sue reflects, "at the framing of the terrestrial conditions there seemed never to have been contemplated such a development of emotional perceptiveness among the creatures subject to those conditions as that reached by thinking and educated humanity" (413). In Sue's case especially, though the streak of narcissism is also to a degree evident in the others, one is very conscious of her, as it were, watching herself in fascination to see how she is taking exotic sensations. They are all three, whether testing their own pain or inflicting pain on others, connoisseurs of sensibility.

These spatial structures and Hardy's constant play with perspective communicate to us both the intensity of the breathing life absorbed in its present pleasure and the sense of another impinging life that threatens

to engulf it. Gaps in awareness underscore the irony. And the rhythmically shifting patterns help express what Hardy calls "the rectangular lines of the story" and his view "that the involutions of four lives must necessarily be a sort of quadrille."<sup>12</sup> The recurrent spatial arrangements are a minor but effective element in what Proust, singling out Hardy's hallmark or signature, called "cette géométrie du tailleur de pierre dans [ses] romans."<sup>13</sup>

## NOTES

1. Albert J. Guerard, *Thomas Hardy, The Novels and Stories* (Cambridge, Mass.: Harvard University Press, 1949), 33.
2. A. Alvarez, "Jude the Obscure," in *Hardy: A Collection of Critical Essays*, ed. A.J. Guerard (Englewood Cliffs, N.J.: Prentice-Hall, 1963), 120.
3. J. Hillis Miller, *Thomas Hardy, Distance and Desire* (Cambridge, Mass.: Harvard University Press, 1970), 122.
4. *Ibid.*, 124.
5. *Ibid.*, xii.
6. Tennyson, "Gareth and Lynette" (11.186-93), *The Poems of Tennyson*, ed. Christopher Ricks (London: Longman, 1969), 1489.
7. Quotations from *Jude the Obscure* are from the Library Edition (London: Macmillan, 1949).
8. Tennyson, "Gareth and Lynette," 11.203-04.
9. Florence Emily Hardy, *The Later Years of Thomas Hardy, 1892 - 1928* (London: Macmillan, 1930), 41.
10. Hardy himself, of course, observes that "the plot is almost geometrically constructed." *The Later Years of Thomas Hardy, 1892 - 1928*, 40.
11. *Ibid.*, 42.
12. *Ibid.*, 43.
13. Proust, *La Prisonnière. À la recherche du temps perdu*, éd. de la Pléiade, 111, 376. See also J. Hillis Miller, 205-09.