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Characterization in Hardy's *Jude the Obscure*: The Function of Arabella

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D. H. Lawrence insists in 'The Novel and the Feelings' that the conscious understanding of the dark and deep, unconscious passions is the only salvation for the human race and that great novels can bring us to this understanding. I agree with Lawrence's view, and I also agree with his assertion in that essay that characterization is the most important aspect in a novel.[1] On the initial and most obvious level, characterization tells us what kind of novel we are reading.

One need only compare, say, William Golding's *Lord of the Flies* with Hardy's *Jude the Obscure* to see the difference. Golding's characters are hardly developed at all and are moved about woodenly by the author as symbolic devices to illustrate Golding's view of 'human nature', which is the purpose of the novel. Hardy's characters are developed as complex and engaging, partial representations of doing and suffering human beings whose lives are the substance of the novel, and no abstract argument is possible. What we gain is illumination and insight not argument and conviction. Hardy's novel is about social, psychological, and sexual relationships between characters, just as most great novels are.

It also seems to me that Lawrence is right when he says, 'The novel is a perfect medium for revealing to us the changing rainbow of our living relationships. The novel can help us to live, as nothing else can. ... If the novelist keeps his thumb out of the pan.' I would only add that this novel can also teach us how not to live, for 'to read a really new novel will *always* hurt, to some extent. There will always be resistance. ... You may judge of [its] reality by the fact that [it does] arouse a certain resistance, and compel, at length, a certain acquiescence.'[2] I think this is another way of saying that

great novels lead readers to new and significant insight into immediate, living human experience in ways and in intensity which no other kind of writing can do. The novelist creates from feelings and experience the powerful felt life of the novel. The felt life makes a commentary which is much more rich and varied, much more moving and lasting, much more incisively critical of the destructive qualities of human society than any straightforward argument can be.[3]

I also wish to argue that by its very nature, the novel is too large and contains too much life, to function effectively as polemic. In the great novels the artist's intuitive creative imagination overwhelms conscious intellectual efforts to sustain argument and develops characters who are seen in the round. This makes it impossible to create a character who functions as an effective mouthpiece for the author. The difference between a Hardy novel and those written by Mickey Spillane and Ian Fleming, for example, is that in Spillane and Fleming, the hero's position is the novel's position while in Hardy no such hero is possible. Jude exists in the round, not in one dimension. Of course, he remains a fictional character and cannot be supplied with human characteristics which his author hasn't created for him, but at the same time, his ideas, his view of life, are not the ideas or view of life which provide the values of the novel.

There is a good deal of confusion in the story of *Jude the Obscure* itself which is never completely sorted out even in the revisions of the many editions, but Hardy wasn't very much concerned about these matters of probability. In a note from his notebooks included in *The Life of Thomas Hardy*, Hardy writes, 'it is not improbabilities of incident but improbabilities of character that matter. ... My art is to intensify the expression of things ... so that the heart and inner meaning is made vividly visible.'[4]

Therefore, what I wish to consider here is the question of characterization, the probabilities of character, and Hardy's attitudes towards his creations. It is obvious that Hardy cannot 'keep his thumb out of the pan' because he is so thoroughly engaged with his characters as representations of people, but his characters overcome his engagement, and they take on a life of their own. Because he is writing a novel where so much of living experience is being represented, Hardy's intuitive creative imagination creates characters and experience which are beyond his conscious knowledge.

It is usual (almost routine) for Hardy to create characters of lower-class origin – labouring rural working class, artisans, and

small contractors. Usually the central characters of lower-class origin are striving to rise out of their class into middle-class professional status, and without consciously planning it, they also take on the more stringent ethical concepts of middle-class morality which come willy nilly with that struggle for higher status, and which seriously distort their ability to live anything near satisfying and fulfilling lives. Some of the supporting characters are quite articulate lower-class characters who retain their more open lower-class morality and comment on the values and behaviour of the central characters and the dilemmas which their attempts to cope with middle-class morality create for them. There are also those characters from the lower class who are hardly developed at all but who make occasional comments which add to the insight presented in the novel.

In *Jude the Obscure*, Jude and Sue (with the main emphasis on Jude) are the two who are striving upwards. Phillotson is already lower middle class, settled as a schoolmaster. Arabella, the widow Edlin, and Jude's great-aunt Drusilla Fawley, remain more easily in the lower class and retain its less stringent values more comfortably, i.e. they feel much less anxiety, less guilt, and they judge others much less harshly. It is my intention here to develop what I see as the very important and much neglected function of Arabella in this novel.[5]

Early on Jude begins to day-dream of rising to very high places and what it takes to get there. Though the structure and goal of his phantasy shifts and changes as he lives through the experience of his 30 years of life, he remains obsessively devoted to an ideal of some sort, and it leaves him unable to see clearly the reality of the situations he is in and the people with whom he associates. This seriously affects his ability to function in those situations.

Jude's insecure early life, his love of books along with his short experience (about one year) as a night student during Phillotson's teaching stint in Marygreen, and Phillotson's confession of his own ambition to be a university graduate, are enough to set Jude onto his day-dream to do the same in order to be influential, highly thought of, even rich and famous, a Christminster scholar, a divine, a Bishop. Having acquired Latin and Greek textbooks early on, Jude was getting quite advanced in Latin through hard study by his sixteenth year. In order to support himself financially for the long grind of preparing himself for what he hopes will be entry into one of the colleges of Christminster, he arranges an apprenticeship

with a stonemason in Alfredston. Though he thought of the work as a means to an end, Hardy tells us that 'he yet was interested in his pursuit on its own account' and 'thus he reached and passed his nineteenth year'.[6]

Though it is difficult to believe, Jude apparently was so absorbed in his project that he passed through puberty and all its thrilling phantasies and physiological changes usual in young males without noticing it. When Arabella interrupts his dreams of fame and fortune, Hardy writes, 'It is scarcely an exaggeration to say that till this moment Jude had never looked at a woman to consider her as such.' Yet he is certainly not immune once Arabella has hit him with the pig's pizzle. Hardy presents the whole episode as if Jude were simply responding biologically to Arabella's charming and sensual being 'in commonplace obedience to conjunctive orders from headquarters, unconsciously received by unfortunate men when the last intention of their lives is to be occupied with the feminine' (Pt I, Ch. 6).

Some potential difficulties with characterization and presentation arise here in the use of 'unfortunate men' and so on. While it is clear from the way that matters work out between them that Jude eventually believes his love affair and marriage with Arabella is detrimental to his great plans and is, therefore, a mistake, the problems occur because Hardy seems to indicate that he, as author, also thinks so. He intrudes with his own commentary in various places. For example, as Jude leaves this first stage of the romantic and sexual seduction by Arabella with his own eager but naive participation, he tells himself that 'it's only a bit of fun', and Hardy helps him along by telling us that Jude is

> faintly conscious that to common-sense there was something lacking, and still more obviously something redundant, in the nature of this girl who had drawn him to her, which made it necessary that he should assert mere sportiveness on his part as his reason in seeking her – something in her quite antipathetic to that side of him which had been occupied with literary study and the magnificent Christminster dream. (Pt I, Ch. 6)

In so far as this is Jude's own way of diverting his mind and conscience from the seriousness of his eager participation in the initial stages of a courtship, it is important character development because it is the beginning of his continuing efforts in this relationship with

Arabella to excuse his own part in it as mere fun, a brief diversion from his more serious purpose in life, which traps him into a marriage which does serious harm to his great expectations and, later, to his prospects with Sue. This is a pattern which he follows often in the novel. It allows him to see his own actions as a weakness in his otherwise strong character, a weakness which Arabella takes advantage of in the pursuit of her own less honourable ends. Thus is Jude able to avoid his own very strong guilty conscience and salvage his own vision of himself as a man above the ordinary run of his class.

Apparently not satisfied to let the situation and characters develop, Hardy again helps Jude along this path which will allow him to blame Arabella's coarse nature for his behaviour and his troubles.

> It had been no vestal who chose *that* missile for opening her attack on him. He 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. And then this passing discriminative power was withdrawn, and Jude was lost to all conditions of things in the advent of a fresh and wild pleasure, that of having found a new channel for emotional interest hitherto unsuspected, though it had lain close beside him. He was to meet this enkindling one of the other sex on the following Sunday. (Pt I, Ch. 6)

Fortunately for the novel, Hardy is not very successful in his efforts to support Jude's own early tendency to load the situation against Arabella as a character. A few lines later when Anny asks her if she has caught Jude, Arabella replies, 'I don't know. I wish I had thrown something else than that!', and her character begins to develop independently of Jude's self-protective interpretation of her and the situation.

On the following Sunday, after pretending to himself that there was some question about whether or not he would keep his date with Arabella even though he was already dressed in his Sunday best, Jude arrives at her door. He is slightly unnerved by Arabella's father's reminder that he is courting, for the obvious reason that he has tried to convince himself that this is not the serious activity of courtship but merely a bit of fun, but Arabella puts a stop to doubt as she comes down the stairs, as Hardy writes, 'so handsome amid

her untidy surroundings that he felt glad he had come, and all the misgivings vanished that had hitherto haunted him' (Pt I, Ch. 7). Once more unwilling to let matters alone, Hardy interferes again with what can only be seen as heavy-handed irony in a long paragraph from which I quote the last part:

> An indescribable lightness of heel served to lift him along; and Jude, the incipient scholar, prospective D.D., Professor, Bishop, or what not, felt himself honoured and glorified by the condescension of this handsome country wench in agreeing to take a walk with him in her Sunday frock and ribbons. (Pt I, Ch. 7)

Within the dramatic context and content of the novel, as opposed to deliberate authorial intervention, there is a sense in which this irony is directed at what Hardy calls Jude's *'so-called* [my italics] elevated intentions', intentions which cannot be realized given his time and circumstances. Hardy probably knew this. Certainly, his contemporary readers knew that there was no chance for Jude to realize his 'elevated intentions'. The most he could expect for this movement out of his class was somewhat less. He could have become a schoolmaster, as Phillotson was and as Sue later on expects to become, or he could more easily have remained an artisan. A stonemason's income and expectations for the future would have allowed Jude to carry on a life much like Hardy's father did. To aim so high and to fail does, in the eyes of his author and of some of his readers, give Jude a heroic quality which Sue later defines as the potential tragedy which makes him attractive to her.

For the purposes of his plot and his conscious novelistic aims, it is pretty clear that Hardy wishes to provide Jude with a conflict between his biological, sexual drives and his intellectual intentions, a conflict which results in an unsatisfactory marriage. He is so determined to make this clear that he must tell us what it is rather than let it develop through the dramatic content: he presents Jude to us as one drawn to keep his date with Arabella against all his better judgement and good sense,

> as if materially, a compelling arm of extraordinary muscular power seized hold of him – something which had nothing in common with the spirits and influence that had moved him hitherto. This seemed to care little for his reason and his will, nothing for his so-called elevated intentions, and moved him along, as a violent schoolmaster a schoolboy he has seized by the collar, in a direction which tended towards the embrace of a woman for whom he had no respect, and whose life had nothing in common with his own except locality. (Pt I, Ch. 7)

It never occurs to Hardy and certainly not to Jude at this point that something so strong as to pull him away from his seven or eight years of study may be more important than the elevated intentions and could lead to something worthwhile. Yet, it seems, from commentary here that we, though not Jude, are expected to see that he is pulled along by a dangerous and unworthy biological need toward the destruction of all his worthy elevated intentions. I say 'seems', because Hardy creates ambivalence with the phrase 'so-called elevated intentions'. He also allows Arabella, the character, her full development just as he allows her relationship with Jude to develop to its full state so that all the divergence of their characters comes fully into play. In other words, Hardy's creative imagination overcomes his impulse to write the sort of novel William Golding successfully wrote in *Lord of the Flies*. Hardy, unlike Golding, succeeds in creating important insight, and he does this through the interaction of complex and revealing characters. In many of Hardy's novels sexuality interferes in troublesome or, as in this novel, disastrous ways, but here, when Jude feels, thinks, speaks, and acts for himself, something beyond his creator's deliberate and conscious intentions emerges. Hardy allows for this himself in the last sentence of his 1912 'Postscript' to his original Preface: 'no doubt there can be more in a book than the author consciously puts there'.

To begin with, it is clear that Jude's wish to follow Phillotson to Christminster is part of his childhood wish to be taken seriously as an important person, one who is far above the general run of people. In spite of his occasional pronouncements about elevated humanitarian aims, it is clearly a desire to rise far above his class which drives him on. Jude's growth into biological sexual maturity conflicts with his idea of rising out of his class to such high status. In order to maintain his ideal, Jude judges those natural activities of his life which interfere with the ideal as unworthy of noble and ethical human conduct, thus creating a dilemma for himself which he is never able to resolve. Long before Sue announces the position after her collapse at the end of the novel, Jude already believes that passionate human nature needs to learn 'self-mastery' (Pt 6, Ch. 3).

Jude is also a desperate snob who insists that Arabella is beneath him in sensitivity, intelligence, and sophistication, while remaining attractive and desirable sexually for a time. In other words there is much of Angel Clare in him, and perhaps some of those aristocratic ancestors of Tess whom Hardy castigates for seducing or raping village girls who were vulnerable to them because of their inferior positions. However, Arabella is not inferior to Jude – whatever he tells himself – and she is not dependent upon him in any way except in passionate love, and she can handle that well enough. In spite of Jude, even sometimes in spite of his own comments, Hardy creates a character in Arabella who reaches full development. Instead of functioning as a novelistic device, an obstacle in Jude's way, Arabella introduces a different and contrasting view of life.

In part because Arabella's character is fully developed, Jude becomes a fully rounded character himself in the novel rather than an extension of the author. We see him and his ideas all around; his ideas are tested against the reality of living, where they have less chance of standing unquestioned, and they don't survive the test very well. We see them in relation to Arabella's values, ideas, and general position (and at other times to those of other characters), and this allows Jude's character to develop in ways which he doesn't recognize himself. The process makes him a more complex, more human character however less heroic he appears.

Had Jude been seeking a decently healthy, financially secure, and satisfying life, even one in which he could indulge his pleasures in books and in learning ancient languages for their own sake, his marriage to Arabella had prospects which were promising. She was so overwhelmed by Jude that she was determined that he should have her, that he should marry her. She responds to Anny's early congratulations for the beginnings of her success with Jude in what Hardy describes as 'a curiously low, hungry tone of latent sensuousness,'

> I've got him to care for me: yes! But I want him to more than care for me; I want him to have me – to marry me! I must have him. I can't do without him. He's the sort of man I long for. I shall go mad if I can't give myself to him altogether! I felt I should when I first saw him! (Pt I, Ch. 7)

She is a fully sensual, sexual woman, as no other woman in the novel is, perhaps as no woman except Eustacia Vye is in any Hardy

novel. She is a good manager, realistic about the requirements for a decent life, and accomplished in many tasks including raising pigs, tending a bar, and managing finances when they are scarce. Most of all, she is prepared to get on with the life they have committed themselves to. The absurdity of the marriage vows never bothers her because she recognizes the marriage as a living, sexual partnership just as Widow Edlin does and did in her own marriage. It is a commitment to live together for mutual pleasure, support, and gain, and what she expects from Jude is the same commitment and the ability to stick to his trade. She is also independent enough and strong enough to leave Jude when she has decided that the marriage is not a good one. And since she is able to do this so easily and with no dire consequences, she introduces into the novel, both here and continuously whenever she reappears, not only a different set of values from those of Jude and Sue but a commentary on theirs which changes our view of the various manifestations of their dilemma.

Arabella's practicality versus Jude's squeamishness and sentimentality, which he justifies as a version of being kind, a sort of merciful high mindedness, can be seen quite clearly in the scene where they must butcher their own pig because the weather has prevented the butcher from reaching them in time (Pt I, Ch. 10). Apparently without consulting Arabella, Jude had decided that they should live in the country where Arabella could use her experience from home by raising a pig for slaughter to supplement their income as well as keeping a vegetable garden, she being, as Jude erroneously thinks, 'absolutely useless in a town-lodging' (Pt I, Ch. 9). The butchering can't be put off, the pig has eaten the last of his food 24 hours earlier in the time honoured pattern of saving 'bother with the innerds'. Jude's response to this news of the business is typically contradictory: he feels sorry for the pig because the pig has had no food, forgetting that he is about to be butchered, and then saying that he will do the sticking 'since it must be done'.

Once the pig is bound, his tone changes from hunger to something else which Jude sentimentally hears as despair. 'Upon my soul I would sooner have gone without the pig than have had this to do. ... A creature I have fed with my own hands.' Though Jude is content to have bacon, chops, and roast on his table, he is not so easy about taking the action necessary to get it there, and he panics. He refuses to follow Arabella's instructions for making the pig die slowly in order for the meat to be well bled since they 'shall lose

a shilling a score' if it is red and bloody: 'Just touch the vein, that's all. I was brought up to it, and I know. Every good butcher keeps un bleeding long. He ought to be eight or ten minutes dying, at least.' Jude plunges the knife in with all his might, and in response to Arabella's cry of criticism, he replies, 'Do be quiet, Arabella, and have a little pity on the creature!' Hardy himself adds the revealing contradiction when he writes, 'However unworkmanlike the deed, it had been mercifully done', apparently assuming that some kindness can be preserved in the killing if it is done quickly (Pt I, Ch. 10).

Arabella reminds Jude of their purpose in having the pig in the first place, 'Pigs must be killed', she says in response to Jude's comment that it is a hateful business. She does not remind him again of the serious loss of income, a shilling for every 20 pounds of meat, and the loss of blood for blackpot brought about by his panic. Hardy, in his own voice, continues Jude's sentimental evasion of the nature of the business by seeing the stain of the two-thirds of the bucket of blood which Jude spilled on the snow when he kicked it over in his panic as 'a dismal, sordid, ugly spectacle – to those who saw it as other than an ordinary obtaining of meat' (Pt I, Ch. 10). Since the experience causes neither Jude nor his creator to give up eating meat, the protestation rings hollow. The spectacle must be somehow less dismal, sordid, and ugly when it is done out of sight and the meat arrives ready for cooking. Neither Arabella nor Jude in particular gets the last word in the situation: she is practical, he is idealistic. He says, 'Thank God! ... He's dead' and feels

> dissatisfied with himself as a man at what he had done, though aware of his lack of common sense, and that the deed would have amounted to the same thing if carried out by deputy. The white snow, stained with the blood of his fellow-mortal, wore an illogical look to him as a lover of justice, not to say a Christian; but he could not see how the matter was to be mended. No doubt he was, as his wife had called him, a tender-hearted fool.
>
> (Pt I, Ch. 10)

Again Hardy is revealing Jude in ways which are the product of his creative imagination and probably opposed to his own sympathy, for this is Jude's typical manner of disguising his contradictions from himself, reducing his own part in the situation to a helpless but humane participation and pushing a blame somewhere else, this time merely into the nature of things since he can't find a person at fault who is not himself. The thought is parallel to his earlier behaviour with Arabella and will occur again and again in both thought and deed.

Arabella's response is, 'What's God got to do with such a messy job as a pig-killing, I should like to know! ... Poor folks must live' (Pt I, Ch. 10). Because Arabella's directly practical attitude is given equal weight to Jude's idealistic self-protection here, we gain more knowledge of both characters of course, but, more important, it also makes it impossible for a careful reader to identify with Jude's high-mindedness and to follow him in his conclusion that killing his 'fellow-mortal' quickly instead of slowly because he must be killed can partially satisfy his love of justice and his Christian conscience.

That Arabella has had adequate experience in raising pigs, while demeaning for Jude, is a great practical advantage, as we see. That she also has had some experience tending a bar and has the personality for it, while this also is demeaning and immoral for Jude, is again of great practical advantage. Had Jude been able and willing to accept her possible earnings, they could have lived in the town while Jude finished his apprenticeship and it would not have been necessary for him to travel such a long distance, which would have left him less exhausted at the end of his long day, which could have given them both time for more life together or even have given Jude more time to carry on with his reading and learning for its own sake.

Of course, it is obvious that Jude was not seeking this kind of life. His aims were much higher and, in fact, more monkish. Therefore, he sees his marriage to Arabella as a disaster born of his irresistible sexual instincts and his high principles which won't allow him to abandon her. In his own view, succumbing to pleasure in this relationship becomes his downfall, and Hardy presents him so convincingly, even apart from his own authorial commentary, that nearly every critic has accepted it as such. Some even go so far as to accept Jude's need to fix a blame on Arabella, to make her responsible for his situation, by accepting Jude's assertion that Arabella has lied about her pregnancy when the novel itself quite explicitly disproves this belief.[7] Significantly enough, throughout the novel Jude persists in his belief that 'Arabella's word was absolutely untrustworthy' (Pt III, Ch. 8) even though she never does tell him lies as Sue does, and he sees Sue as always sure and trustworthy even

when she isn't. Her evasions and contradictions he merely describes as 'one lovely conundrum' (Pt III, Ch. 2). Therefore, it is easy to see that Jude's judgement is more nearly a matter of what he wants to believe than it is an understanding of reality while we, as careful readers, are provided with more understanding than any of the characters can have.

32 Arabella clearly desires Jude for more than the bit of fun which Jude tells himself he is after, as both her comments to her friends and her efforts to get pregnant indicate. She is also more innocent of the means for attaining her desire than some readers assume because they identify too fully with Jude's position and his acts of self-justification. Arabella doesn't know what Anny and Sarah mean by the right way to catch Jude. She only knows, she says, about 'plain courting, and taking care he don't go too far'. To her surprise, their advice is to make sure that he does go too far; that is, she should get pregnant. While it is sometimes risky because the man might let her face it alone, 'Nothing venture nothing have', they tell her. They also assure her that she 'would be safe enough' with Jude. They tell her that 'Lots of girls do it; or do you think they'd get married at all?' (Pt I, Ch. 7). The history of the times tells us not only that lots of girls do it, especially in the working class, but that the marriage ceremony was never the large issue in the working class that it was in the middle class where the tie that binds was taken as a moral as well as a legal trap, and Jude is nearer to that set of values than Arabella is.

33 Once she has managed the difficulty of getting Jude into her bed, the ice is broken, and two months later, meeting the patent medicine man Vilbert who passes for the medical expert in these parts, Arabella tells him of her experience in order to discover whether she is pregnant or not. Arabella's knowledge of the signs of pregnancy are apparently inadequate, and she must be informed. The news is what she wanted to hear. Hardy writes, 'before [Vilbert] left her she had grown brighter' (Pt I, Ch. 9). She tells Jude the news that very night.

34 A few weeks after the marriage she tells her friend Anny that she was mistaken, she is not pregnant. Anny immediately assumes that Arabella has gone one clever step further than she or Sarah could imagine, but Arabella, who has no reason to lie, insists that she was convinced that she was pregnant. She owns up to the first trick – to get herself pregnant – but not to the second – to pretend to be pregnant (Pt I, Ch. 9). To Jude, who has accused her of double trickery

because he has overheard one of Arabella's friends say it, she says, 'I'll declare afore Heaven that I thought what I told you was true. Doctor Vilbert thought so' (Pt I, Ch. 10).

35 However, Jude still has another moral arrow in his quiver. He can blame her for seducing him into her bed in the first place in an effort to get pregnant. At this point it is clear why it was so important for Jude to believe that he was not in control of his own actions; since Arabella was manipulating him through what he calls his 'weakness' into her bed, the whole episode, pregnant or not, is, in his view, Arabella's doing from start to finish. His own early assertion that he was in it himself for fun is forgotten. When Arabella tells him that 'Every woman has a right to do such as that. The risk is hers', she also allows him to make her culpable even though Jude enjoyed the experience for two months himself and felt that for the first time he was really living. Jude's moral high ground produces a lecture:

> I quite deny it, Bella. She might if no life-long penalty attached to it for the man, or, in his default, for herself; if the weakness of the moment could end with the moment, or even with the year. But when effects stretch so far she should not go and do that which entraps a man if he is honest, or herself if he is otherwise.
>
> (Pt I, Ch. 10)

36 He feels safe in his own defensive position as the honourable man trapped by the scheming woman. We should compare his response to the other woman's confession of her scheme to trap him into loving her without loving him herself in order to see how thoroughly Jude's idea of the woman affects his response to her (see Pt VI, Ch. 3).

37 When Arabella asks, 'What ought I to have done?', Jude answers, 'Given me time.' This comment, intended as it is to leave his own conscience clear by seeing himself as victim of a clever woman, ought to remind us of Jude's intention to give up the affair at the end of two months. Arabella's anger doesn't boil over until the next day. They have their battle during which Jude feels that all is over between them, that their life together is intolerable. He blames the union which binds them; she blames him as one of those abusive Fawleys and feels no guilt herself for what she has done. Jude walks off to consult Drusilla, then to try suicide on the icy pond. When he returns, Arabella has gone.

Arabella is a developed but comparatively uncomplicated character. Jude is a different matter altogether. He is developed, but he is also a complicated character whose nature is contradictory. Once he is awakened to Arabella as a sensual woman, 'he felt as a snake must feel who has sloughed off its winter skin, and cannot understand the brightness and sensitiveness of its new one' (Pt I, Ch. 7). And though he was a bit unnerved by Arabella's father referring to his arrival as courting, her presence destroyed the misgivings.

During the long afternoon and evening of courting during which Arabella must lead the unpractised Jude into intimate behaviour (kissing, holding hands, and walking arm in arm), Jude was an eager participant. For a moment when they returned to Arabella's home where her parents and some neighbours took him seriously as 'Arabella's intended partner', Jude felt 'out of place and embarrassed', and reached the bizarre conclusion that they 'did not belong to his set or circle', and he was glad to get away.

> But that sense was only temporary: Arabella soon reasserted her sway in his soul. He walked as if he felt himself to be another man from the Jude of yesterday. What were his books to him? what were his intentions, hitherto adhered to so strictly, as to not wasting a single minute of time day by day? 'Wasting!' It depended on your point of view to define that: he was just living for the first time: not wasting life. It was better to love a woman than to be a graduate, or a parson; ay, or a pope! (Pt I, Ch. 7)

The next day on his way back to Alfredston, he stops to gaze at the footprints on the ground where he had given her the first kiss, where they had stood 'locked in each other's arms', and realizes that 'a void was in his heart which nothing could fill' except Arabella. And a few lines later we learn that Arabella feels the same way, she wants him to marry her because she 'can't do without him' (Pt I, Ch. 7). Obviously, in anybody's terms this can only be called falling in love. Jude's passion is in full play, as is Arabella's, and she eventually gets him into her bed to fulfil her desire for him as well as to reach toward the marriage she will go mad without. However, Jude is trapped by his ambition to rise in the world. The passion, the love, carries him for 'some two months' until, finally satiated, he begins to wish himself out of the relationship, which he sees as a guilty surrender to his sexual passion, and he announces to Arabella that he thinks he ought to go away: 'I think it

> will be better both for you and for me. I wish some things had never begun! I was much to blame, I know. But it is never too late to mend' (Pt I, Ch. 9).

This prudish stand is part of the impedimenta which Jude carries as a handicap throughout his short life, but here it also functions as a ruse of sorts, of which he is probably not conscious himself because it occurs so automatically. Presuming to speak for Arabella's good as well as his own desire is one of those attempts to disarm which the righteous often use. It is clear, given Arabella's feelings and desires, that breaking off the relationship is not only the opposite of what she desires, it would drive her mad, as she announced to Anny. However, as we and Arabella and Vilbert know, events have progressed too far for Jude to run away with the clear conscience which he must have for his peace of mind. Jude can neither follow his impulse to run away, because his strict, middle-class morality would force him to see himself as a cad, nor can he accept what the promise of a life with Arabella would bring, because he has his 'so-called elevated intentions'. Therefore, he follows a pattern which will be consistent for him throughout the novel: he arranges to marry Arabella while, 'in the secret centre of his brain', he believes that 'Arabella was not worth a great deal as a specimen of womankind. ... His idea of her was the thing of most consequence, not Arabella herself' (Pt I, Ch. 9).

If we consider it, this thought is absurd in general and even more inappropriate for Arabella. His idea of Arabella is a negative one. It is his sensual response which has been positive. His idea is permanently an erroneous one just as later on the novel proves that his idea of Sue is erroneous, and his idea of Christminster is erroneous. Arabella is, as a character, a fine specimen of womankind in the novel, especially for an artisan like Jude whose sexual and social and financial needs would do very well in partnership with her. But Jude sees himself as an artisan only by default. He has higher ambitions, and his sexuality, sexual love in general, is seen by Jude, and often by Hardy, as a serious hindrance to ambition rather than as human fulfilment and expansion of life. Had it been any different, there would have been no tragedy, no novel. The ideal which Hardy presents with Giles Winterborne and Marty South in *The Woodlanders* is not a position which Jude can reach, but it is the position clearly behind the destructive forces of this novel. Sue is drawn to the ideal and Jude is trapped by it in the quest for higher social status. That this ideal

is also part of the middle-class society of the novel's time (as well as ours) is clear. The importance of this novel is that it demonstrates the destructive nature of middle-class ideals, and Arabella is an important figure in that demonstration.

Hardy, as commentator, is also sometimes seriously caught up in the idealism, and when he interjects commentary, as he does by his insertion of a paragraph about the absurdity of the marriage vows, or forces issues in the action or thought of the characters, as he does occasionally throughout the novel, he is usually distorting and weakening the results of his intuitive creative imagination. The class from which both Hardy and his character, Jude, emerged – the class to which both Arabella and the Widow Edlin belong – was never troubled by such matters. The history of the working class, Hardy's own ancestors, and the novel itself demonstrate this effectively. The novel exposes the tragedy of the middle-class commitments to the ideals including the rule of law, purity, nobility, sobriety, sex-less love, and the duties inherent in the idea of marriage, which lead Sue, and Jude with her, to disaster if only because, in their attempts to reject the social forms, they invest them with a power which the lower-class Arabella, for example, does not. Almost as if by magic, those same forms have no affective power for Arabella and no effect on her.

Jude's objection to Arabella's false hair illustrates clearly his narrow morality as well as his 'idea' of what Arabella should be in his eyes. He wished for – and because he has an 'idea' of her, he expects her to be – one of those 'unsophisticated girls [who] would and did go to towns and remain there for years without losing their simplicity of life and embellishments'. A bit later when Jude is critical of her when she is practising making dimples and is shocked to hear that she spent some time serving in the tap-room in a public house instead of always living at home as he had assumed, characteristically without asking, Arabella puts Jude's idealism and his narrow morality into clear focus. She tells him that he ought to have seen that she 'was a little more finished than I could have been by staying where I was born', seeing her three months' work in the pub as her finishing school (Pt I, Ch. 9).

Jude's enthusiastic response to the sensual, fully sexual Arabella has had little effect on his perceptive abilities; he married an 'idea' of country innocence which never existed in the country. There are certainly shades of Angel Clare here. Faced with the reality of his situation, Jude judges the marriage a mistake born of his innocence,

an entrapment born of Arabella's cunning, and with Hardy's apparent blessing, he turns to condemnation of 'social ritual', and this allows him to continue to practise self-deception and practically ensures that he will learn nothing from experience:

> There seemed to him, vaguely and dimly, something wrong in a social ritual which made necessary a cancelling of well-formed schemes involving years of thought and labour, of foregoing a man's one opportunity of showing himself superior to the lower animals, and of contributing his units of work to the general progress of his generation, because of a momentary surprise by a new and transitory instinct which had nothing in it of the nature of vice, and could be only at the most called weakness. He was inclined to inquire what he had done, or she lost, for that matter, that he deserved to be caught in a gin which would cripple him, if not her also, for the rest of a lifetime? There was perhaps something fortunate in the fact that the immediate reason of his marriage had proved to be non-existent. But the marriage remained.
> (Pt I, Ch. 9)

There is much of importance to the understanding of Jude's attitude and to the novel as a whole in this passage. Of course, there is something wrong with the 'social ritual', and the criticism is apt, but Jude forgets that he was also passionately in love with Arabella. Furthermore, there is nothing except his own idealistic commitment to it which keeps Jude in the situation, as Arabella easily demonstrates when she simply walks out of the marriage without penalty or guilt, even to marry again before Jude did her the favour, when she asked for it, of divorcing her so that she could get the truly legal status of wife again for mainly practical reasons which she explains later on to Sue while advising her to do the same with Jude (see Pt IV, Ch. 5 and Pt V, Ch. 2).

When Arabella quits the marriage, Jude can only expiate his own guilt and regain his sense of self-worth by sending Arabella all his money and the furniture they have accumulated. Even then, he doesn't feel satisfied with himself until he discovers that Arabella has also thrown his framed photograph into the auction pile. Then he feels free to take up his plan where he had left it when he met Arabella, with the difference that now, having been sexually awakened, he begins to dream of Sue, his cousin, who also lives in Christminster. Apparently because he has recognized his own need

for female contact, companionship, and sex, Jude sets off for the disastrous destruction which awaits him.

Neither Jude, nor Hardy for him, offers this explanation for his changed plans. Jude is only pleased that he can return to his idealized academic project unimpeded by his marriage. His own sexuality is, as he sees it, merely a temporary weakness, coarse and below his great concerns. It becomes more and more obvious as time passes that though Jude has been very good at applying himself to the drudgery of the study of Latin and Greek, he is not an intellectual in the sense that he actually learns about life from experience and from reading. In the space between the end of his marriage and the beginning of the next chapter of the book – about a page and a half – Jude has undergone a slight but significant change, a change which solidifies him as a complex character in conflict with himself and his values. Not incidentally, the change also makes him more prone to the disasters which Hardy has in mind for him.

Three years after his separation from Arabella, or what he describes to himself as 'the disruption of his coarse conjugal life with' Arabella, he is on his way to Christminster to ply his trade, but, as Hardy shows, he is not so devoted to his day-dream as he himself thinks: 'The ultimate impulse to come had had a curious origin – one more nearly related to the emotional side of him than to the intellectual' (Pt II, Ch. 1). Arabella had aroused his sexual instincts to action, and we find that they are not so easily put back where they were before her. He has seen a photograph of Sue which his great-aunt Drusilla has, and she has told him that Sue lives in Christminster.

Every novel is a story which has its progression, and characters develop and change as they experience the progression of events. Every assertion, therefore, has a context which must be taken into account because that context helps to determine the nature and sometimes the purpose of the assertions, and it is important in any discussion of a scene to keep this in mind.

Between three and four years after he set out for Christminster, Jude meets Arabella again. He has just gone through the ordeal preceding and following Sue's marriage to Phillotson. Having received a letter telling him that his great-aunt Drusilla is dangerously ill and another letter inviting him to return to work in Christminster, he capitalizes on these events to invite Sue to meet him on his return journey from Christminster and to continue on with him to Marygreen for a last visit to Drusilla. He has been moping about

Melchester depressed at the loss of Sue, and the same depression exists for him at Christminster. Meeting Tinker Taylor, his crony from Christminster days, they decide to go drinking together. Tinker is put off by the upgrading of their old pub and leaves. Jude stays on to wait for his return train and is surprised to find that Arabella has returned from Australia and is working in a part of the pub where she can't see him though he can observe her in a mirror. After Arabella's remark to a customer about her estranged husband, Jude decides that he must speak to her and come to some arrangement.

Arabella is surprised to see him, and though she is not interested in his proposal to arrange something, she is not displeased to see him: 'their glances met. She started; till a humorous impudence sparkled in her eyes, and she spoke' (Pt III, Ch. 8). She thought he must have died, she tells him, since she had heard nothing of him, and she notices by his clothes that he has not reached the heights he was aiming for and which was the prime cause of the failure of their marriage. Jude also notices a good deal about her, especially her clothes, her looks, and her 'amplitudes', all of which are quite attractive to his eye. When Arabella had said that her husband was in Australia, Jude assumed that she referred to him but disguised the circumstances. However, Arabella tells him that she did it for other reasons which she doesn't care to go into. 'I make a very good living,' she says, 'and I don't know that I want your company.' Apart from Jude's careful cataloguing of Arabella's attire and her looks and his persistence in arranging to talk matters over with her, to 'arrange something', there is no obvious indication that at least one possible intention could be functioning in Jude's mind. Having lost Sue to marriage, Jude might see or feel the possibility of consoling himself with his own still legal wife, but the only reference to that idea suggests the opposite. Before he enters the compartment of the pub where Arabella is working to speak to her, piqued by her flirtatious behaviour with a customer and her reference to her husband, Jude thought he 'could not realize their nominal closeness' and 'he was indifferent to the fact that Arabella was his wife indeed' (Pt III, Ch. 8). This attitude makes what happens very strange.

Since it is too busy for them to talk in the bar, Arabella invites him to wait for her to get off work. She can arrange to leave early, at nine. Jude agrees saying they should arrange something, but Arabella replies, 'O bother arranging! I'm not going to arrange

anything'; then Jude changes to a need to 'know a thing or two'. While he is waiting, Jude works up his honourable reasons for a strict adherence to rule, and he thinks to himself:

> Here was a rude flounce into the pellucid sentimentality of his sad attachment to Sue. Though Arabella's word was absolutely untrustworthy, he thought there might be some truth in her implication that she had not wished to disturb him, and had really supposed him dead. However, there was only one thing now to be done, and that was to play a straightforward part, the law being the law, and the woman between whom and himself there was no more unity than between east and west being in the eye of the Church one person with him. (Pt III, Ch. 8)

This is a magnificent passage of convoluted self-deception and rationalization for waiting around for Arabella, and a typical example of the way Jude's mind works. First, had he genuinely wanted to avoid Arabella, he needn't have approached her. Even after speaking to her, he could quite simply have wished her well and agreed to continue to go their separate ways. Arabella gives every indication that this is her own wish, though Jude's persistence seems to have perked her interest. Jude insists upon a meeting and discussion, first for one purpose and then for another. And when Arabella agrees, he must also work himself up to the righteous key and present himself as bound, even trapped, by the law and the eye of the Church, neither of which has any interest in him at all as has been obvious from the first and will also be obvious when he obtains his divorce from Arabella. The reason why Jude must convince himself of this honourable, straight, and honest procedure becomes immediately clear: 'Having to meet Arabella here, it was impossible to meet Sue at Alfredston as he had promised. At every thought of this a pang had gone through him; but the conjuncture could not be helped.' He thinks this to himself and goes on to speculate that 'perhaps' Arabella was an 'intervention to punish him for his unauthorized love' (Pt III, Ch. 8). Jude's capacity for self-justification through self-deception is indeed heroically large!

The only plausible explanation for Jude's persistence here is that he does want to spend time with Arabella to provide some compensation for the loss of Sue, but he can't bring himself to know it since it would tarnish his own idea of himself. What follows when

they do meet can only be explained in these terms. When Arabella meets him at nine, she takes his arm and asks him what arrangements he wants to come to; he answers, 'none in particular' and begins to think of Sue again, and suggests that he should have gone back to Marygreen because his aunt is ill. In spite of what seems an effort to back off, when Arabella proposes they take the train to Aldbrickham and spend the night together, Jude readily agrees but in such a way as to put the responsibility for it onto Arabella: he says, 'As you like.' He is successful then in spending a night of conjugal pleasure with Arabella without being responsible for it himself.[8]

Returning the next morning to Christminster, Jude asks Arabella again what she meant when she told him as they were getting out of bed that morning that she had something to tell him but didn't because he wouldn't promise to keep it a secret. When he does promise not to tell it around, she informs him of her marriage in Australia, and Jude grows angry because she didn't tell him of what he sees as her 'crime' before they spent the night together. Is this a suggestion that he would not have spent the night in sexual pleasure with her had she told him this? Of course, he has no answer because the question is a means of keeping the active responsibility shifted away from himself toward Arabella to avoid feeling guilty about it and about missing the appointment with Sue. In other words, it allows him later to say to Sue that he couldn't help it, a favourite phrase for them both. Arabella is less bound by conscience and is a match for Jude. 'Crime! Pooh. They don't think much of such as that over there! Lots of 'em do it. ... Well, if you take it like that I shall go back to him! He was very fond of me, and we lived honourable enough, and as respectable as any married couple in the Colony!' (Pt III, Ch. 9). The whole scene deserves careful reading, for it reveals a great deal about Jude.

Having tested out the possibility of some sort of return to Jude, Arabella decides that it isn't a good idea and makes it clear to Jude that she wants nothing more than the night of pleasure from him. Jude, on the other hand, feels tremendous guilt for his night of pleasure. Since he cannot feel 'resentment towards her' he can only expiate for his great sin by patronizingly pitying Arabella 'while he contemned her', hence the emphasis on her 'crime'. Sue also makes much of the crime later on (Pt III, Ch. 9).

Without his full conscious knowledge Arabella did bring his sexual feelings into full play, and in spite of his feelings of

degradation, or perhaps because of them, he sits beside Sue in the train comparing the 'small, tight, apple-like convexities of her bodice' with 'Arabella's amplitudes'. Sue, whom Jude now finds more attractive in her nervous evasions than he did Arabella's straightforward directness, has come up from Marygreen to find him and to indirectly scold him for not meeting her the night before. She is described as 'bodeful', 'anxious', 'her little mouth nervous, and her strained eyes speaking reproachful inquiry ... not far from a sob' because, she says, ever so indirectly, that she fears that Jude might have forgotten his promise to her never to get drunk again and, suffering because she was not there anymore, he might have gone on a binge again.

Jude is, as usual, thrilled by her attention and concern, seeing her as 'a good angel' come 'to hunt [him] up, and deliver [him]' (Pt III, Ch. 9). So far as I know, no one has taken up this need on Jude's part to re-enact the care of a lost mother. In spite of the fact that she made him deeply miserable by marrying Phillotson (as she will soon make Phillotson deeply miserable by leaving him for Jude), Jude looks upon her as his loved one, 'in his tender thought the sweetest and most disinterested comrade that he had ever had, living largely in vivid imaginings, so ethereal a creature that her spirit could be seen trembling through her limbs', and this makes him feel 'heartily ashamed of his earthliness in spending the hours he had spent in Arabella's company'. And, we can add for him, in bed with her (Pt III, Ch. 9).

The only possible relationship with a woman on an equal footing and in full adult relation for Jude would be with Arabella, but that is clearly not what he wants. He prefers the nervous, anxious, neurotic relationship he can and does establish with Sue.

In a monograph called *The Panzaic Principle*, Wayne Burns argues that in nineteenth-century novels, with few exceptions, there are two oppositional factors at work: the 'crystalline orb of the ideal' in the form of the highest ideals of the noblest characters is opposed by the sensual reality of life, usually in the form of a character descended from Sancho Panza in Cervantes's *Don Quixote*. In a novel, the Panzaic character succeeds in giving the lie to the ideals of the idealistic characters by demonstrating the physical reality of life, by living from the senses and thereby bringing the ideals down to earth. Panzaic characters are, of course, never noble or idealistic. They are coarse, and unless there are idealistic noble characters in the novel, there are no Panzaic characters. Burns insists that in great novels the senses are always right.[9]

Arabella is such a character. Each time she appears in the novel, she brings this conflict into sharp focus. When she comes to Aldbrickham, mainly to ask Jude to take on their child, she stirs Jude into some sort of sexual response which he has kept suppressed for nearly a year while living with Sue on her non-sexual, non-physical terms. Sue is thrown into panic at the arrival of, in her words, 'a fleshy, coarse woman'. Jude remarks that Arabella was 'rather handsome' when he knew her, and Sue must agree that she still is, but '[s]he is such a low-passioned woman', she says, 'I can see it in her shape, and hear it in her voice' (Pt V, Ch. 2). Sue is the opposite of all this easy sensuality of Arabella, and her panic at Jude's own coarseness, which he laments is probably natural to him, leads her to fall from her idealistic, immaculate heights into a sexual relationship which she later explains to Jude as the greatest mistake of her life (Pt VI, Ch. 3).

On her side, Arabella sees the development as a good thing, good humouredly taking credit for bringing it about, and giving Sue what she herself sees as practical advice on the advantages of marriage. All this is too coarse for Sue, and it only makes her more anxious. The chapter ends on a wonderfully emphatic note. When Sue 'hastily' prepares to end her visit, Arabella, also wishing to prepare to leave, springs out of bed, as Hardy writes, 'so suddenly that the soft parts of her person shook. Sue jumped aside in trepidation', and Arabella assures her, 'Lord, I am only a woman – not a six-foot sojer!' (Pt V, Ch. 2). Sue, who is not afraid of Jude because she can twist him into submission to her plan, is frightened by the 'soft parts' of the stronger, comfortably sexual female who caused her fall into sexual experience. Arabella does the same sort of exposure in the scene at the Great Wessex Agricultural Show (Pt V, Ch. 5) and later at the spring fair at Kennetbridge (Pt V, Chs 7 and 8).

In a book called *Darwin and the Naked Lady*, Alex Comfort discusses a long history of fiction in which characters find their lover's chains (both literally and figuratively) more attractive than their bodies, and romantically heroic death becomes the climactic fulfilment of love instead of sexual orgasm.[10] Hardy's Jude and Sue are variants of this. In one of those typical intimate encounters with a window-sill between them, Sue expresses directly her fascination

for Jude as the tragic and heroic sufferer: 'You are Joseph the dreamer of dreams, dear Jude. And a tragic Don Quixote. And sometimes you are St Stephen, who, while they were stoning him, could see Heaven opened. O my poor friend and comrade, you'll suffer yet!' (Pt IV, Ch. 1).

Arabella persistently and consistently reminds us of life outside and beyond the scope of those rigidly narrow and deeply destructive patterns followed by Jude and Sue who, in their efforts to rise above what they see as common life, never recognize that the idealistic code of values and behaviour which they tenaciously cling to is part of that system which drives them to mutual self-destruction. And because their struggles strike a chord in us as readers, we also need Arabella and those like her to remind us of that other, more sensually based and satisfying reality.[11]

Arabella gets the last word in the novel, observing to Widow Edlin that Sue won't find peace until she is where Jude is now; that is, dead. Thus she confirms that Jude and Sue fit into Alex Comfort's analysis. However, her most telling and Panzaic commentary occurs earlier. When Jude returns from his last encounter with Sue weak and soaked with rain and announces that he meant to kill himself with this one last gesture, Arabella says in shocked surprise, 'Well, I'm blest! Kill yourself for a woman.' After Jude's Quixotic explanation (his wish to see Sue once more then to die) Arabella can only marvel at the absurdity of it. 'Lord – you do talk lofty!' she replies, and she suggests that Jude have something warm to drink as a practical measure to avoid the chills (Pt VI, Ch. 9).

In this way, throughout the novel, Arabella brings into blinding relief the sheer horror of what Jude and Sue do to themselves and to each other, and thereby she helps to destroy the 'crystalline orb of the ideal'. This, in turn, indicates the great importance of this novel for the present since we, as a society, have refined the processes even beyond those of Jude and Sue. According to Lawrence's evaluative terms, *Jude the Obscure* must be a great novel because it hurts. It certainly shows us how not to live, and it makes us see what we are up against more clearly than we could see it without Arabella.

Notes

1. D. H. Lawrence, *Phoenix: The Posthumous Papers of D. H. Lawrence*, ed. Edward D. McDonald (London: William Heinemann, 1936) pp. 759–60.
2. D. H. Lawrence, 'Morality and the Novel', in *Phoenix: The Posthumous Papers of D. H. Lawrence*, pp. 532, 531.
3. See my '"The race for money and good things": *Far from the Madding Crowd*', *The Thomas Hardy Year Book*, 21 (1995) 8–30, where I develop this position.
4. Florence Emily Hardy, *The Life of Thomas Hardy: 1840–1928* (London: Macmillan, 1962) pp. 176–7. Hardy is defending *The Mayor of Casterbridge* even before it is criticised.
5. Wayne Burns, 'Flesh and Spirit in *Jude the Obscure*', *Recovering Literature*, vol. 1, no. 3 (1972) 5–21, and Rosemarie Morgan, *Women and Sexuality in the Novels of Thomas Hardy* (London: Routledge, 1988) both give extended treatment to Arabella and arrive at very different conclusions about her function in the novel. Other critics pass over her with brief comment or none at all. She gets only brief mention, mostly in dependent clauses, in *The Thomas Hardy Journal*, vol. XI, no. 3 (1995), which 'celebrat[es] the publication of' the novel 'a hundred years ago' (p. 8).
6. Thomas Hardy, *Jude the Obscure* (London: Macmillan, 1974) Pt I, Ch. 5. Future references will appear in parentheses as Pt and Ch. after quotations or groups of quotations.
7. Mary Jacobus, 'Sue the Obscure', *Essays in Criticism*, XXV (1975) 304–28, simply asserts that it is a 'fake pregnancy' (p. 308). Penny Boumelha, *Thomas Hardy and Women: Sexual Ideology and Narrative Form* (Brighton: Harvester, 1982) offers two possibilities: either Vilbert advises her to 'pretend to be pregnant' or he gives her some 'female pills', which she writes, without providing a source, was 'a widely-understood euphemism for abortifacients' (p. 152). And in her World's Classics edition of the novel (Oxford: Oxford University Press, 1985) Patricia Ingham also offers this latter solution: 'possibly meaning she had obtained abortifacient "female pills", and so doubly deceives Jude' (p. 436). This seems to me to be an unwillingness to allow Arabella her full human dimension as a character, as a young working-class girl without extensive knowledge of human reproduction. In fact, I suspect that even middle-class girls were less worldly wise than these assertions imply.
8. As an indication of Jude's eagerness to get Arabella into bed, he ignores the danger of Arabella's offer to go to Marygreen with him to visit his Aunt Drusilla who is ill, especially when we remember that Sue is also likely to be visiting Drusilla.
9. Wayne Burns, *The Panzaic Principle* (Vancouver, 1965), reprinted in *Recovering Literature* (Spring, 1976), reprinted in William K. Buckley, *Sense Tender: Recovering the Novel for the Reader* (New York: Peter Lang, 1989).