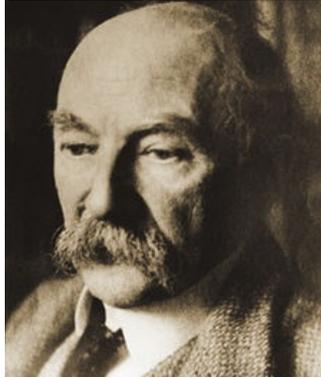


JUDE THE OBSCURE

by Thomas Hardy



THE AUTHOR

Thomas Hardy (1840-1928) was born in southwestern England to parents who passed on to him a great love for art, music, and literature. He was given little formal education, but taught himself French, German, and Latin. He was later apprenticed to an architect, for whom he went to work in London from 1862-1867. While in London, he began to write poetry - his first literary venture.

After leaving London, he took a job in Dorchester (the model for his fictional Casterbridge) as a church restorer, and continued his writing career, publishing anonymously at first, but then affixing his own name to his novels as they gained public acceptance. He always considered himself primarily a poet, and only wrote novels to support himself financially. Like Charles Dickens, many of his novels were published in serial form in magazines. His first novel, *Under the Greenwood Tree*, was published in 1872, followed by *Far from the Madding Crowd* (1874), *The Return of the Native* (1878), *The Mayor of Casterbridge* (1886), *Tess of the D'Urbervilles* (1891), and *Jude the Obscure* (1895). The success of the second allowed him to marry and pursue writing full-time, but the public found his later works too shocking for their tastes, and the criticism of his last two novels was so great that he gave up novel-writing and turned his attention to poetry, ultimately writing more than 800 poems prior to his death in 1928. He is buried in Poets' Corner in Westminster Abbey.

Hardy lived in an age of transition between the Victorian Age and the modern world of the twentieth century. His novels, though written in the serial format typical of the Victorian era, also reflect the changes in thought and social conditions occurring during his lifetime. He was raised in a Christian home, even writing strongly evangelical sermons at the age of eighteen and seriously considering a life in the ministry, but reading Charles Darwin led him to reject Christianity, and his fascination with the German philosopher Schopenhauer led him to postulate the cause of all things as an impersonal Unconscious Will, though he often longed for the security that was lost forever when he jettisoned his old belief system (see especially his poem *The Oxen*).

Jude the Obscure (1895) is the last and bleakest of Hardy's novels. It incorporates both all the technique he had learned from a quarter-century of novel-writing and the nihilistic worldview that he had by midlife adopted. The book was not well-received by critics or the public. One reviewer described it as *Jude the Obscene*, and the Bishop of Wakefield burned his copy of the

novel. Hardy was forced to water down some of the scenes of questionable morality when it was originally published in serial form and later in its first book edition. It clearly illustrates the plight of a man who, having been raised in a Christian environment with an extensive knowledge of the Bible, turns away from it but finds no source of hope to replace what he has rejected.

PLOT SUMMARY

PART FIRST – At Marygreen

Chapter 1 - Mr. Phillotson, the schoolmaster, is leaving the village of Marygreen to move to Christminster, where he intends to obtain a university degree and seek ordination. Eleven-year-old Jude Fawley, who has been studying with him at night, is sorry to see him go.

Chapter 2 - Jude has lived with his great-aunt Drusilla, the village baker, for about a year since the deaths of his parents. The local gossips wonder why Jude didn't accompany Phillotson to Christminster to continue his education, since he, like his cousin Sue, loves books. Jude, however, has been hired by a local farmer to scare the birds away from his field. He doesn't like the job and feels sorry for the rooks, who deserve a meal as much as anyone else. As he watches them eat, Farmer Troutham catches him and begins to strike him with the rattle he is supposed to be using to scare the birds away. The farmer then pays him for his day's work and tells him never to get near his fields again. When he returns home in mid-morning, his aunt berates him for his foolishness and wonders what he is ever to do with himself. She, too, thinks he should have gone to Christminster, so he sneaks away and heads for that mysterious city twenty miles away.

Chapter 3 - On his way toward Christminster, he stops at an old barn where men are repairing the roof. They tell him that on a clear day he could see Christminster from the roof of the barn, so Jude prays that the mist might lift before he returns home. Just before sunset, the mist clears and he gets a glimpse of the great city, which reminds him of the New Jerusalem, after which he returns home in the dark. He visits the place often, and one night he meets a carter who tells him that Christminster is a place of great learning. Jude imagines what it must be like to live in such a place, and from that day forward dreams of the city of light where the tree of knowledge grows.

Chapter 4 - As Jude returns home, he meets Vilbert, a quack doctor who attends to the rustics. Jude asks him about Christminster, and he claims to have studied there. He offers to give Jude his Latin and Greek grammars in return for the boy promising to advertise his patent medicines wherever he goes. Jude spends the next two weeks collecting orders for the nostrums, but when he sees Vilbert again, the con artist claims to have been too busy to remember the grammars he promised the boy. Jude realizes that he can expect no help from the useless fraud and decides instead to write to Phillotson in Christminster and ask him to send some old copies of his grammars. When the treasured books finally arrive, Jude is bitterly disappointed. Not only are they thirty years old and covered with scribbles, but they contain no means of translation. In his frustration, he decides that he will never read another book again.

Chapter 5 - In the three or four years that follow, Jude applies himself to assisting his aunt in her bakery, which as a result prospers, but he never gives up his dream of Christminster, that glorious place where even dead languages can be mastered by the diligent scholars who live there. As he

traveled the region in his cart, delivering his aunt's baked goods, he applied himself to reading passages of Latin with the help of a dictionary. He usually got the meaning wrong, but he felt a sense of accomplishment nonetheless. After being warned by a policeman that reading while driving was a hazard to himself and others, he is careful to put his books away when anyone approaches him on the road. Soon, though, he is troubled by something else; the works he is reading, now with some success, are uniformly pagan. Are these appropriate for a good young Christian to read? He then turns to the Gospels in Greek and the patristic writings in Latin. He still yearns to go to Christminster, but realizes that he must support himself in some way. He determines to learn the trade of a stonemason and begins to sharpen his skills. By this time he has reached the age of nineteen.

Chapter 6 - One day as he travels homeward he goes over in his mind his intellectual accomplishments, which are considerable given the fact that he has had no proper teaching. Christminster seems within reach as soon as he manages to acquire the necessary funds. He dreams of someday becoming a bishop, or at least an archdeacon. His reverie is interrupted when he is struck in the face by a missile consisting of a pig penis. Hearing giggling, he looks over the hedge and sees three girls, one of whom is clearly the perpetrator. They begin talking and he learns that she is Arabella Donn, the daughter of a local pig farmer. For the first time in his life he is attracted to a girl, and the two arrange to meet at church the following day. Jude's thoughts of Christminster are forced into the background. Meanwhile, Arabella's friends insist that Jude is such an innocent that any girl might have him if she puts her mind to it.

Chapter 7 - Jude originally intended to spend Sunday afternoon reading his Greek New Testament, but as he begins, his mind keeps wandering to thoughts of Arabella. His promise to meet her overcomes his desire to study, and soon the Greek Testament is set aside and he is on his way to the promised rendezvous. They intend to take a half-hour walk, but when they reach their destination, they see a fire in the distance and go to see it. By the time they reach it, the fire has been put out and they are many miles from home. By the time they stop for tea, darkness is descending. As they walk toward Arabella's house, they kiss several times. When they reach the pig farm, parents and neighbors alike assume that the two young people are courting and intend to marry, which is far from Jude's intention. Arabella, on the other hand, is determined to marry him. She gives her friends a complete description of the events of the previous day, and they advise her as to how to win her prize - by seducing him and then claiming that she is pregnant.

Chapter 8 - a few weeks later, Jude is walking toward his aunt's house and turns aside to catch a glimpse of Arabella. He finds her chasing three pigs that escaped from their pen and stops to help her in the pursuit. They catch two of them quickly, but the third outruns them and heads toward his former home. Jude and Arabella, out of breath, lie down under a thorn bush. He tries to kiss her, but she suddenly plays hard to get and continues to do so all the way home. The following Sunday, she arranges for her parents to be away from the house. After their walk, she invites Jude in, teases him, and rushes upstairs in the dark with him hot on her heels.

Chapter 9 - After two months, during which they have been seeing one another constantly, Jude tells Arabella that he must leave for Christminster and that they must end their relationship. She then springs her trap, telling him that she is pregnant, and he gallantly offers to marry her. Despite the fact that he knows she is not a good candidate for marriage, the two wed within a few weeks. He

takes a shabby cottage and reluctantly gives up his books, while she dreams of a future of wealth and ease. She is not really pregnant, of course; she admits her deceit to the friend who had originally advised her of the strategy. One night when he is half asleep, Arabella tells Jude that she was mistaken and isn't expecting after all. He is shocked and wonders how the best-laid plans can be destroyed by momentary weakness.

Chapter 10 - When the time came to slaughter the pig they had raised, Jude and Arabella rose early in the morning. The pig-killer is nowhere to be seen, so Jude reluctantly decides to do the deed and makes a mess of it, after which the hired butcher arrives to finish the job. On the way to work, he hears Arabella's girlfriends describing how they had advised her to entrap him. When he gets home, he confronts her and she brazenly admits the deed.

Chapter 11 - The next morning, a Sunday, she continues processing the pig fat and in anger throws Jude's books on the floor. He grabs her, pulls her false hair weave loose, and makes her promise to leave his books alone. She rushes outside, tears her gown, and screams to passersby that her brutal husband has not only made her work on Sunday, but has abused her as well. Jude now knows that their marriage is over in all but name. He goes to see his aunt and demands the truth about his parents; they parted when he was young and his mother committed suicide. Later, he passes a pond and tries to drown himself, but the pond is frozen and the ice refuses to crack under his weight. Convinced that he can't do anything right, he gets drunk and staggers home, only to discover that his wife has left him. A few days later, he gets a letter from Arabella indicating that she intends to emigrate to Australia with her parents. He agrees with the decision and sends her all the money he has, including what they got for the sale of the pig. Later he passes a secondhand shop and sees a framed portrait of himself that he had given to Arabella as a wedding present. He buys it, takes it home, and burns it. Days later, Arabella and her parents leave for Australia. He decides to pursue his original plan to go to Christminster as soon as his apprenticeship is over.

PART SECOND – At Christminster

Chapter 1 - Having completed his apprenticeship as a stonemason, Jude heads for Christminster to fulfill the dream he first began to long for a decade earlier. He intends to look up both his old schoolmaster Mr. Phillotson and his cousin Sue Bridehead, whom he has never met. After obtaining lodgings at a local inn, he explores the city, taken by the beauties of its architecture. The famous men who lived in the city in earlier years seem to haunt the place, including Ben Jonson, Robert Browning, A.C. Swinburne, the Tractarians Newman, Keble, and Pusey, Edward Gibbon, John Wesley, Matthew Arnold, and Robert Peel, all alluded to rather than named.

Chapter 2 - By morning his reverie of the night before has dissipated in the reality of the need to find work. The lovely old buildings of the city no longer strike him as ghostly presences, but now appear with all their flaws as potential sources of employment. He goes to the stoneworks recommended to him by his former employer, but they have no work to offer him. In the days that follow, he becomes increasingly preoccupied with his pretty cousin. He asks his aunt to send him her picture, which she does, but accompanies it with a warning to stay away from that disreputable branch of the family. He continues to wander the city, knowing no one, but becoming more familiar with the architecture than most of those who have lived there all their lives. Finally the stonemason he originally contacted offers him a job. Eventually he locates the shop where Sue Bridehead works

making and selling religious books and decorations. Too shy to speak to her, he walks out without a word. He fears that he will be rejected, both because of the rift in the family and because of his history with Arabella. One day she walks past the building on which he is working, but neither one indicates any recognition of the other. Despite his growing obsession with her, he knows that they can never be more than friends, both because they are cousins and because he is already married.

Chapter 3 - The next Sunday, Jude hangs about at the church his cousin is known to frequent. When she appears for the afternoon service, he follows her at a distance. When the choir chants Psalm 119, he is deeply convicted by the words of verse 9 - "Wherewithal shall a young man cleanse his way?" He thinks of the way he gave in to his animal instincts with Arabella, then later contemplated taking his own life, and finally getting drunk. At the end of the service, he leaves without speaking to Sue. Earlier in the week she had on impulse purchased plaster figures of Venus and Apollo from a traveling salesman. When her landlady discovered them, she told her they were statues of saints. Later that night, as Sue contemplates her pagan statuary, Jude lies awake reading his Greek testament.

Chapter 4 - Jude prospers in his work, largely because of his versatility and his willingness to undertake any task available. Whether working or resting, however, he cannot take his mind away from his obsession with Sue Bridehead. He can no longer deceive himself with the thought that all he wants is friendship; he wants much more, though he knows his desires are sinful. One day Sue comes to the stonemason's yard looking for Jude, but he is away on a job. When he returns and finds that he has missed her, he is bitterly disappointed. When he gets home, he finds a note from her, rebuking him for not making her aware of his presence in Christminster. She speaks of the good times they might have had together, since both were alone, but informs him that she is soon to leave the city. He returns her note immediately, and that evening they meet for the first time. They decide to take a walk and call on Phillotson, who is still a schoolmaster, having failed in his dream of becoming a Christminster divine. Jude's old tutor does not remember him, but he invites him and Sue in for a brief visit. As they head for home, Sue tells Jude that Miss Fontover, her landlady, had smashed her statues of Venus and Apollo, with the ensuing quarrel leading to Sue's decision to leave Christminster. Jude suggests she apply for a teaching position at Phillotson's school, and Sue says she will consider it. Arrangements are soon made, and Jude has the satisfaction of knowing that Sue will remain in Christminster. While she quickly displays an open friendship for him, he is by this time madly in love with her.

Chapter 5 - Phillotson is quickly impressed with Sue's ability and after a few weeks decides to take her on permanently. He soon develops an attraction to her despite the fact that he is old enough to be her father. When Jude notices this, he determines, since he knows he cannot act on his love for his cousin, to avoid their company so as not to interfere with what appears to be a budding relationship.

Chapter 6 - In his efforts to avoid Sue, painful though they may be, he decided to visit his sickly aunt. Their conversation turns to Sue and her branch of the family, and the bitter old woman has nothing good to say about her or them. The neighbor hired to take care of Jude's aunt adds her recollections of Sue as a child, when she was bright, outgoing, and a bit of a tomboy. In order to keep his mind off his cousin, Jude throws himself into his studies, hoping to prepare himself for acceptance in one of the colleges in Christminster, but soon becomes frustrated at his inability to

master Greek sufficiently to his satisfaction. He decides to write to some of the masters and seek their advice, but they don't answer his letters. He sadly concludes that the only paths open to him are to seek a tutor or get enough money to pay the tuition, neither of which seems in the least bit practicable. Worse yet, he hears that Phillotson intends to move to a larger school out in Wessex; he assumes that he will take Sue with him. He tries to drink away his sorrows, and when he arrives home, his landlady gives him a letter from one of the masters to whom he had written. Not surprisingly, the man advised him to give up any thought of an academic career and stick to his work as a stonemason.

Chapter 7 - Feeling utterly hopeless, Jude spends the entire next day in a cheap tavern, drinking and observing the common people who frequent the place. He soon starts boasting about his learning, and they egg him on to recite the Nicene Creed in Latin, which he does, though none of them have a hope of knowing if he did it right. He angrily leaves the tavern and makes his way to Sue's house. She recognizes his condition and puts him to bed, promising to make him breakfast in the morning. He is so embarrassed when he wakes up, however, that he sneaks out of the house before she rises. He returns to his cottage to find that his employer has dismissed him, after which he leaves Christminster and heads for his aunt's house in Marygreen. The next day a curate visits his aunt, and Jude pours out his troubles to the young man, emphasizing his desire to enter the ministry. The curate advises him to become a licentiate.

PART THIRD – At Melchester

Chapter 1 - Jude realizes that his earlier churchly ambitions had nothing to do with spiritual motives at all, but were simply a matter of personal pride and the desire for status. He now sees a humble role of service to others in some obscure parish as eminently desirable. He is fully prepared to give up the intellectual ambitions that had first led him to Christminster. Soon he receives a letter from Sue, informing him that she intends to take courses at Melchester in order to earn her teaching certification. It suddenly occurs to him that Melchester is a quiet place, "ecclesiastical in its tone." He realizes that he will have to continue to work at his trade while undertaking his theological studies. Sue writes again, indicating that she is miserable and lonely and begging Jude to come to Melchester as soon as possible. When he goes to see her, they take a walk, but don't breach the subjects of greatest concern to Jude - his marriage to Arabella and her relationship to Phillotson, whatever it may be. He finally worms it out of her; she has promised to marry Phillotson when she graduates in two years, after which they will open twin schools for boys and girls. Jude is clearly dismayed, but insists that they can and should remain friends. After his disappointing visit with Sue, he finds a job repairing the cathedral and purchases books for his theological studies.

Chapter 2 - A few weeks later, Jude and Sue spend a day together seeing places of interest in the area. After a train ride and a visit to view some artwork, they take a walk in the countryside. Realizing that they have missed the last train back to Melchester, they spend the night in the house of a shepherd and his mother, then return in the morning. Before they part, Sue gives Jude a picture of herself.

Chapter 3 - When Sue does not appear for dinner at the Training School, gossip spreads rapidly. The girls know that she went out with her cousin, but most think that was a mere pretext for stepping out with her lover. When she finally arrives the next morning, the other girls are ordered not to speak

to her and she is severely reprimanded and placed in solitary confinement for a week. The girls, sure that Sue's punishment is too severe, go on strike and refuse to engage in their studies. They are told that the young man is not Jude's cousin, but a ne'er-do-well from Christminster who has moved to Melchester to be near her. Meanwhile, Sue climbs out of the window, wades the stream at the edge of the property, and runs away. Soaked and freezing to death, she goes immediately to Jude's apartment. He gives her some of his clothes to wear, fetches brandy, and she soon falls asleep in his chair.

Chapter 4 - The landlady brings up dinner for them, and Sue, who is feeling better, begins to talk about her education; she has in fact read more than Jude, despite his years of self-instruction. While at Christminster, she had befriended an undergraduate who had introduced her to many books. He wanted her to live with him, but she refused to do so unless their relationship could be purely platonic. He reluctantly agreed, but died a few years later. Her father refused to take her back into his home, unwilling to believe that she had remained a virgin, but she insists to Jude that she indeed has. When Jude mentions his evening prayers, she says she has rejected all religion, which he finds offensive. She turns to other things while he performs his devotions, then offers to make for him a new Bible, with the books cut out and rearranged in chronological order. She admits to loving the Song of Solomon, but despises the allegorical interpretation of it to refer to Christ and the Church. Soon both fall asleep, and when they wake her clothes are dry.

Chapter 5 - When she wakes in the morning, Sue regrets running away from the Training School and is afraid of what Phillotson might say if he finds out. She decides to visit a friend at a school in another village, use that as an excuse for her absence, and hope everything blows over and she can be readmitted to her place. Jude accompanies her to the train station and is about to profess his love for her, but she insists that he may like her, but may not love her. The next day he receives a letter of apology in which she grants him permission to love her if he chooses. After days without correspondence, Jude goes to visit her and finds her mildly ill. She has been refused reentry into the Training School because someone saw her leaving Jude's apartment the morning after she stayed there. The school advised her to get married as soon as possible for the sake of her reputation. She discourages Jude from pursuing the relationship and he goes home in great distress, but the following morning he receives a note from her begging forgiveness and indicating that she hopes to see him in Melchester the following Saturday.

Chapter 6 - Phillotson has by this time moved to Shaston, where he heads a large boys' school. He still entertains the desire to open a girls' school nearby headed by his wife and has set his designs on Sue. He has developed an interest in Roman-Britannic antiquities and spends a great deal of time wandering the fields in search of old ruins. In reality, he devotes hours to poring over the notes Sue took at his dictation when she was studying with him. He reads and rereads her letters, in which she discourages him from visiting her at the Training School or making their engagement known. He even takes out her picture and kisses it passionately. Saturday arrives, and Phillotson decides to pay a surprise visit to Sue. He not only finds that she has been expelled from the school and moved away, but when he sits down in the cathedral, he sees none other than Jude working on the stonework. They begin to talk about Sue and the recent scandal, and Jude admits that he would very much like to marry her, but cannot do so. He tells his old tutor the whole story and assures him that nothing untoward occurred between him and Sue. Later that morning he encounters Sue and tells her everything about his relationship with Arabella. Sue is furious with him for not telling her

earlier. Soon she calms down, and the two relate how their parents had both warned them against marriage because their family did not have a good track record in that regard. They part as friends once more, but Jude carries with him a nagging feeling that he really does not understand his cousin very well.

Chapter 7 - A few days later, Jude receives a shocking letter from Sue - she and Phillotson are to be married in a matter of weeks. Her expulsion from the Training School removed the only barrier to their union, so he decided they had no reason to wait any longer. Jude fears that telling her the truth about his own marriage has driven her to accept Phillotson; he also is seriously concerned that she has no real idea what marriage is all about. To make matters worse, she asks him to give her away. He reluctantly agrees, then goes so far as to suggest that the ceremony take place out of his house rather than the school. She talks him into visiting the church where they are to be married, which for him is unbearably painful. As they leave the church, they encounter Phillotson. Jude goes to buy her a veil while the two prepare for the wedding. A few hours later they are married and on the way to their honeymoon in London.

Chapter 8 - For the rest of the day, as he works in the cathedral and sits alone at home, Jude irrationally hopes against hope that she will walk through the door and return to him. In the days that follow, Jude sinks into the depths of depression. Soon he receives a letter informing him that his aunt is gravely ill, and another offering him his old job back in Christminster. He has no interest in returning to his job, but asks Sue to visit their aunt before she passes away. While he waits for her arrival, he sits in a tavern and is astonished to find that one of the barmaids is none other than Arabella. She is talking to another customer and happens to mention that she has left her husband behind in Australia. After the customer leaves, Jude goes up to her and the two catch up. He tells her that he is neither a don nor a minister, and she tells him that she thought he was dead, so was not reluctant to return to England. As more customers arrive, they agree to meet after she is done for the evening. At this point, meeting Sue's train is out of the question. He and Arabella take a train to a nearby town where neither one is known and they can get a room at an inn.

Chapter 9 - By the next morning, they still have come to no concrete conclusions about how to handle their decidedly uncomfortable situation. To make matters worse, Arabella admits that she did indeed get married in Australia; Jude had assumed she was lying to her amorous customer. After they part, Jude goes to the station to wait for the train and there encounters Sue. She feared, when he had failed to meet her the night before, that he had gotten drunk again, but he assures her that he had an appointment that made it impossible for him to meet her. As they travel to see their aunt, Sue praises Phillotson but refuses to talk about herself, leaving Jude with the impression that she is unhappy, though married less than a month. When they arrive at the house, they find the aunt feeling better, and she immediately begins criticizing Sue for marrying Phillotson. Sue rushes out in tears and Jude follows, and she quickly admits that her aunt is right; she should never have married the schoolmaster. As she leaves, she warns Jude not to try to visit her, after which he spends days fasting and reading the ascetics of the Ancient Church in order to purge himself of his love for his cousin. He soon receives a letter from Arabella telling him that her Australian husband has come to London, purchased a pub, and wishes her to join him, which she is happy to do. She begs Jude not to reveal their earlier marriage and risk her present circumstances.

Chapter 10 - Jude returns to his ministerial studies, but realizes he is not cut out for the priesthood. He takes up the study of music and soon joins a local church choir. He becomes absorbed with a new piece of Easter music and is determined to meet the composer, who is a local man. He feels they must be kindred spirits. He is therefore very disappointed when he finds that the composer, unable to make any money from his music, has decided to leave his writing in order to become a wine merchant. He travels unhappily home, only to find a letter from Sue waiting for him inviting him to dinner that very day; of course, he had missed the opportunity, but she renews the invitation for the following Friday.

PART FOURTH – At Shaston

Chapter 1 - Shaston was a town that had left its glory days far in the past. When Jude arrives in Shaston, he waits until school is over for the day and then goes to see Sue. They have tea and talk, but the conversation is uncomfortable. She invites him to return the following week. He knows he shouldn't, but the desire within him is too strong to resist.

Chapter 2 - The next day he receives a note from Sue telling him not to return, to which he agrees, but two days later he gets word that his aunt is sinking fast. He drops everything and rushes to Marygreen, but by the time he arrives she is dead. He writes to Sue to let her know that the funeral is scheduled for that Friday. He meets her when she arrives and the two attend the funeral together. After the simple ceremony, they talk openly. She admits that she is not happy in her marriage and cannot tolerate having her husband touch her, and he tells her that Arabella has returned to England. They part and go to bed, but both are kept awake by the cries of a rabbit in a trap. Jude finally goes to put it out of its misery, and Sue, who sees what is happening from her window, thanks him. She plants a gentle kiss on his head and closes the window.

Chapter 3 - As Jude walks Sue to her train the next morning, they discuss whether or not a goodbye kiss would be appropriate. Sue argues that it would be if given in the spirit of a cousin, but not in the spirit of a lover, but Jude cannot promise such a thing. She turns away at this point, but in a few seconds they rush toward one another and kiss passionately. When Jude returns home, he realizes that any attempt to continue his ministerial studies is an exercise in futility; he clearly is not cut out for the moral demands of the clergy. He then burns his books of theology and ethics. Sue, meanwhile, is ashamed of her weakness and determines never to write Jude again. When she gets home, she confesses to her husband that she let Jude hold her hand, and he seems not the least bothered by it. She says nothing about the kiss, however. That night she can't bring herself to sleep in the same bed with him, and the next morning she asks for a separation. He can't comprehend why she would desire such a thing, but she finally admits that she doesn't love him and wants to live with Jude. All day in school the two exchange notes, sending them back and forth in the hands of students, with Sue begging for her freedom and Phillotson arguing against it. They finally agree to live apart in the same house, which turns out to be a most uncomfortable arrangement.

Chapter 4 - One night Phillotson stays up late working on his Roma antiquities and inadvertently enters Sue's room in order to go to bed. She, startled, leaps from the bed and jumps out the window. She is very little hurt and refuses to let her husband assist her back to her room. The next night, Phillotson takes a long walk to visit a former schoolmate, George Gillingham, to whom he pours out his misery. He has decided at this point to give Sue her freedom, but Gillingham tries to talk him

out of it. The next morning he gives the news to Sue, and a few days later she departs. He tells her that he doesn't want to know where she goes or anything about her new life, but offers her money, which she refuses. After she leaves, he packs her things in a trunk in case she should ever have need of them.

Chapter 5 - Sue had written before her departure to let Jude know she was coming, and he meets her at the station. She is surprised to find that they are not to remain in Melchester. Jude fears that they are too well-known there and wants to avoid a scandal, so he has quit his job and made arrangements for them to live in Aldbrickham, a larger city where they know no one. He has recently received a letter from Arabella asking for a divorce so she can make her second (bigamous) marriage legal. Jude has reserved a room at a hotel in Aldbrickham, but Sue suddenly objects, pleading that she is not yet ready to sleep with him. They go to another hotel, but when she finds out that it is the same one where he met with Arabella a few months earlier, she gets angry with him, but they reconcile before they go to their separate rooms.

Chapter 6 - Phillotson, meanwhile, becomes increasingly listless in carrying out his teaching responsibilities, so much so that people begin to notice. When questioned, he admits that he gave his wife permission to run off with her lover, and the school board promptly asks for his resignation, which he refuses to give. The board then fires him, and he calls a public meeting to dispute his termination. Most people side with the board, arguing that the morals of the schoolmaster must inevitably influence his pupils, but a handful of itinerant carnival workers side with Phillotson. Soon a fight breaks out in which property is damaged and several people are injured; by this time Phillotson is truly sorry that he did not resign. He soon falls seriously ill, and Gillingham writes to Sue to inform her of the fact. When she receives the letter, which is forwarded three times before reaching her, she visits her husband, who is not really ill, but terribly depressed. He tells her that he is leaving his job, though saying nothing about the reason for it, and asks her if she wishes to reconcile. She insists that she cannot and quickly leaves to return to Jude. Poor Phillotson assumes they are sleeping together, knowing nothing of the reluctance with which Sue has embarked on her new relationship. He determines to grant her a divorce and free her to marry Jude, knowing that such a step will make it impossible for him ever again to hold a teaching position.

PART FIFTH – At Aldbrickham and Elsewhere

Chapter 1 - After living in the same house in Aldbrickham for several months, though not sleeping together, both Jude and Sue get word that their divorce proceedings have been finalized. They take a walk to celebrate their freedom, and Jude proposes that they marry after a decent interval. Sue is uncertain, however; she fears that marriage might kill their love as it did for both of their parents. Jude sadly acquiesces, and they continue to live in a platonic relationship while Jude carves headstones and Sue helps him with the lettering.

Chapter 2 - One evening Jude gets back from a lecture on ancient history and finds Sue distraught; Arabella had come to the house looking for him. She returns late that night and begs to be able to speak to Jude. Apparently her beau never married her after all and she lost her job as a barmaid. She wants Jude to walk with her so she can explain her situation, but Sue warns him that she is trying to entrap him. Jude refuses to listen and goes out, but Arabella is nowhere to be found. Jude returns for his rain gear and goes out to look for her, over Sue's strenuous objections. Finally, in order to

prevent Jude from seeking out Arabella, Sue reluctantly agrees to marry him and live as man and wife. The next morning Sue feels guilty and decides to make sure Arabella arrived at the inn safely. Arabella is surprised to see Sue and informs her that she has nothing to fear; her beau has decided to marry her after all. She advises Sue to marry Jude as soon as possible to make her position certain; she also says she has a matter of business to discuss with Jude, but that it can be handled by letter.

Chapter 3 - As Jude and Sue go to arrange for their marriage, Sue is having second thoughts, not about Jude, but about the institution of marriage itself; she fears that being bound together legally will somehow undermine their feelings for one another, so they turn around and go back home. For weeks, nothing changes - no banns are declared and they continue to live together in a sexless pseudo-marriage. Soon they get word of Arabella's official marriage to her Australian, but they also receive a distressing letter from Arabella. She informs Jude that, eight months after her removal to Australia, a son was born of whom he was surely the father. She left him in Australia with her parents, but they no longer are able to care for him, and so are sending him to England. Her new husband Cartlett doesn't want the child and neither does Arabella, so she asks Jude to take the boy, who is after all his son. Jude and Sue eagerly agree to take the boy in and decide that they really ought to marry before he arrives. Much to their surprise, the child appears at their door the following night. He immediately addresses Jude as Father and Sue as Mother, and they scramble to find him a place to sleep. At long last, Sue agrees that their marriage must be arranged.

Chapter 4 - The child is strange. When they ask his name, he says everyone called him Little Father Time because he looked old beyond his years; he doesn't even know his real name. This time Jude and Sue decide to get married at the Registrar's office rather than in a church because of the greater privacy. The only guest invited to the wedding is Mrs. Eldin, an old friend of Jude's aunt. While she is with them the night before the wedding, she tells a story of a man whose wife left him and took their child with her. Soon the child died, and the father wanted him buried in the family plot. He came to steal away the coffin, but was caught and hanged for burglary. This does nothing at all to improve Sue's view of the institution of marriage. Surprisingly, Father Time, who hardly ever says anything, pipes up at this point and advises Mother not to marry Father. When they go to the Registrar's office, Sue finds it unbearably depressing and asks if they can be married in a church instead. Jude accedes to her wish, but when they arrive at the church, they find that another wedding is going on. They sit down in the back, and Sue again shrinks from a ceremony that, the last time she participated in it, led to so much unhappiness. They decide to postpone their wedding one more time.

Chapter 5 - Jude and Sue decide to take Father Time on an outing to the Great Wessex Agricultural Show, hoping to elicit childish responses from their all-too-serious adopted son. Arabella and Cartlett are there as well, and Arabella insists on following Jude and Sue around the fair, all the while making snide, though surprisingly accurate, observations to her friends about the couple. The child, however, shows absolutely no interest in the fascinating things all around him.

Chapter 6 - Gossip beings to spread around the town, largely fueled by Arabella, about the unusual family, to the extent that Father Time, who is officially now named Jude, though no one calls him that, is being teased cruelly by the boys at school. Jude and Sue then go to London for a week and hint around that they are now finally officially married, though they never had the nerve to go

through with it. This does not put a stop to the gossip, however. Jude's business falls off to the point that he decides they need to move to a place where they are not known. Jude gets a contract to restore a carving of the Ten Commandments in a church a few miles out of town, but as soon as the gossips see them at work, they spread their poison and Jude is relieved of his duties. He is also forced to resign from the Artisans' Mutual Improvement Society. They auction off their possessions and prepare to relocate.

Chapter 7 - For the next two-and-a-half years, Jude and Sue live a nomadic existence, going from place to place as he was able to find work. They studiously avoided any town where they might be known. Because he had lost his faith, Jude now refused any work involving churches. One day Sue and Arabella meet at a town fair. Sue is running a stall selling cakes, assisted by Father Time. Arabella, now a widow, recognizes them instantly and initiates a conversation. After some questioning, she discovers that Sue has given birth to two children and is now thoroughly pregnant; Jude and Sue are still not officially married, but clearly are living as husband and wife. Arabella continues with her prying questions, discovers that Jude has been sick and bakes cakes to give them an income, tells Sue that she has turned to religion, and departs, though not soon enough for poor Sue.

Chapter 8 - As she and her friend Anny travel home, Arabella confesses that she is unable to get Jude out of her mind. Her torment reaches such an extent that she screams that Jude is more hers than Sue's and that she wants him back, then tears up the pile of tracts they have with them and throws them out the window. Soon they pass a lonely old man walking slowly along the road. They offer him a ride, and Arabella recognizes Phillotson, though he fails to recognize her. She insists on talking about the whole sordid series of marriages and divorces in which the two were involved despite the old man's reluctance to do so. He has returned to Marygreen and is teaching pupils there - the only place willing to accept him after his fiasco with Sue. She tells him, much to his surprise, that Sue had not been guilty of adultery with Jude when she asked for her freedom. Jude, meanwhile, is getting a little stronger and, after hearing that Arabella now lives nearby, decides that they should return to Christminster.

PART SIXTH – At Christminster Again

Chapter 1 - They arrive in Christminster on Remembrance Day, and in the course of the festivities Jude encounters several of his old friends, to whom he explains his current circumstances. As they watch the procession it begins to rain hard, and Sue is worried, both because she spots Phillotson in the crowd and because Jude has not yet fully recovered from his illness. When they search for lodging, they are told they must split up because no one has room to accommodate them all. Sue and the children take a room in one house while Jude seeks another place, but when the landlady finds that Sue and Jude are not married and she is pregnant, she tells her that they may not stay.

Chapter 2 - As Sue stares despondently out the window at the rain-drenched walls of the colleges outside their cottage, she wonders why Jude continues to be drawn to this place that represents the rejection of his dreams. Father Time is, if such a thing is imaginable, in even worse condition. He concludes that it would have been better had he never been born and asks if he and the other children are preventing his parents from living together. When Sue tells him that she is expecting another child, he rebukes her sternly for having a baby they can't afford or care for and cries out that she

doesn't really love him or her other children. She goes to the tavern where Jude is staying and tells him that they have been evicted. He says that she and the children can stay in the tavern with him until they find lodgings, perhaps in an area outside the town. When they return to wake the children, Jude makes breakfast while Sue goes into their room. Suddenly she lets out a scream. When Jude goes to see what is wrong, he discovers that Father Time has hanged the two little ones and then hanged himself; all three children are dead. A note on the floor reads, "Done because we are too menny." Sue, convinced that what happened was her fault because of her conversation with the older boy, nearly breaks down and is escorted downstairs while the doctor engages in his hopeless endeavor to restore life. While Sue deals with her grief, Jude succumbs to fatalism. A few days later, the little coffins are buried while Sue is asleep. When Jude returns to the house, he finds Sue gone; she has rushed to the cemetery and is madly trying to stop the gravedigger so she can see her little ones once more. Jude ushers her back to the cottage and puts her to bed. That night, she gives birth prematurely to a stillborn child.

Chapter 3 - Sue falls into deep despair, convinced that God is judging them for their unorthodox lifestyle, and finally is willing to give in and conform to society's norms. Jude, who has again found work in his field, assures her that they are merely the victims of circumstance and the cruelty of other human beings. As Jude moves farther and farther from the religious convictions of his past, rarely attending church services, Sue begins attending church, and her head is filled with thoughts of her own sins and the need for mortification and self-denial. She now feels far too wicked to solemnize their relationship in the church, though Jude is willing to do so. She is convinced that, even had she officially married Jude, she would be legally bound to Phillotson, so they should cease living together as man and wife. Arabella then arrives to share their grief, but is no comfort. She tells Jude that her father has returned from Australia after her mother's death and she is now keeping house for him. Sue, who had walked out in the middle of the conversation, is nowhere to be found. Jude finally locates her at the church she has been attending, prostrate on the floor before the enormous crucifix hanging on the wall. She reluctantly allows Jude to escort her home, but when she insists that Jude find separate lodgings, he cries out that she never really loved him as he loved her. She demands that he leave, but hopes that they can remain friends.

Chapter 4 - When Phillotson saw Sue at the Remembrance Day festivities, he began to think of her again and broods on his recent discovery that she had not betrayed him with Jude after all. This leads him to the conclusion that he had been too hasty in divorcing her. He reads about the tragedy of the children in the paper and is saddened by the direction Sue's life has taken since she left him. A few weeks later he again encounters Arabella, who tells him that Jude and Sue have separated, that they never really married, and that she is convinced that she is still married to Phillotson in the eyes of God. She indicates her intention of moving to Christminster, and before she leaves she gives Phillotson Sue's address. He now sets his sights on remarrying Sue and regaining something of his old life. He consults Gillingham, who advises him to leave well enough alone, but he is determined to use Sue's unalterable new convictions for his own benefit. He writes Sue, inviting her to renew their relationship. She soon visits Jude, and as they walk to the cemetery, she informs him that she is going back to Phillotson and intends to remarry him despite the fact that they do not love one another. Jude tries fruitlessly to argue her out of it, but she asks him to send her possessions to Marygreen. When they reach the graves of the children, they say their final farewells.

Chapter 5 - The next day Sue travels to Phillotson's home, where she learns that the marriage is to take place the following morning. She is to spend the night with Mrs. Edlin. As she unpacks, she sees the embroidered nightgown she had worn to please Jude. She violently tears it to pieces and throws it in the fire, despite the objections of her hostess regarding destroying such a lovely garment. Instead she dons one that strongly resembles sackcloth. Mrs. Edlin tries to talk her out of remarrying Phillotson because she still loves Jude, but to no avail. Meanwhile Gillingham advises Phillotson to rule Sue with a firm hand, which he fully intends to do. Mrs. Edlin then crosses over to Phillotson's cottage to try her hand at talking him out of such an injustice, but he will have none of it. They are married forthwith the next morning, and Sue is grateful when Phillotson assures her that he has no intention of intruding on her privacy any more than he did when they had been married before.

Chapter 6 - The day after Sue remarries Phillotson, Arabella shows up at the door of Jude's temporary lodgings. Her father has thrown her out and she is penniless and homeless. She asks Jude to take her in. He at first refuses, but finally arranges for her to stay for a few days in a tiny room off his apartment. She tells Jude about the remarriage, and in the days that follow each goes about his or her own business, with Arabella seeking employment as a barmaid. Jude soon turns again to drinking, while Arabella schemes to get him to remarry her. She gets him thoroughly drunk, then takes him home to her father's house, with whom she has made an uneasy peace.

Chapter 7 - In the morning, Arabella tells her father that she has brought Jude home and that they must keep him there until he agrees to marry her. While he sleeps off his hangover, she goes to his lodgings, pays off the landlord, and brings his things back to her father's house. For the next few days, she continues to ply him with liquor, purchases a marriage license, and arranges a party for a few friends. The morning after the party Jude is still drunk, and Arabella and her father convince him that he promised to marry her during the festivities. He agrees, quite uncertain about how he reached such a point, and goes off with them to the parson's residence.

Chapter 8 - In the months that follow, Jude's health declines to the point that he can work only infrequently. Arabella continually scolds him for being an invalid and deceiving her into marrying him, and they are both thoroughly miserable. One day he asks Arabella to write to Sue, letting her know that he is sick and asking her to visit. She scoffs at the very idea of such a thing, but when she uses insulting language about Sue, Jude physically attacks her and nearly throttles her before she agrees to write the letter, but only on the condition that she remain in the room the entire time. He waits anxiously for Sue's arrival, but she never appears, largely because Arabella had never posted the letter. Though he can hardly stand, he takes the long trip to Marygreen in the pouring rain to see Sue. She praises him for doing the right thing in remarrying Arabella, but he cries out that the whole arrangement is a travesty. She turns to leave and he tells her that she is not worth loving. This is too much for her to take; she drops all pretense and rushes into his arms, kissing him passionately, and assures him that her union with Phillotson is a marriage in name only. Jude urges her to run away with him. She refuses, and he struggles home in the cold and rain.

Chapter 9 - Arabella meets him at the station and tells him that he is likely to kill himself by making such a journey in the rain in his condition. He responds by saying that he only had two wishes left in his miserable life - to see Sue and then to die, which he expects will happen soon. As they walk home, he sees the ghosts of the great men who lived in Christminster in years gone by. Meanwhile

Sue, who is a terrible housekeeper, is scrubbing the stairs to try to be a better wife. Mrs. Edlin stops in and Sue pours out her troubles. The old widow reminds her that she warned her against the remarriage, but Sue is adamant; she even is willing to undergo the worst of all penances - sleeping with her husband. She confesses the events of the afternoon to him and, gritting her teeth at every step, goes to his bed.

Chapter 10 - Jude works for a few weeks, but soon falls ill again and must remain in bed, where Arabella constantly chastises him for taking advantage of her. One day Mrs. Edlin pays him a visit and tells him that, the night after he left, Sue began sleeping with Phillotson as a means of punishing herself. At this point the doctor arrives, but Jude refuses to see him. On his way out the door, Arabella offers him a drink into which she pours a love potion; the result is that he suddenly kisses her. She intends to prepare the way for another husband, even if he is an old man, should Jude pass away.

Chapter 11 - Arabella now impatiently awaits Jude's demise. She is tired of nursing him, and on the day of the Remembrance festival she goes out on the town, leaving him alone. When she returns to check on him, she finds that he has died. Annoyed that Jude should interfere with the festival in such an inconsiderate way, she blithely returns to the street to join the fun. While she watches the boat races, Dr. Vilbert comes beside her and puts his arm around her; he is obviously in an amorous mood. Two days later, only Arabella and Mrs. Edlin attend Jude's funeral; Sue is nowhere to be seen.

MAJOR CHARACTERS

- Jude Fawley - The protagonist is a young man who wishes to improve his life by studying for the ministry at Christminster. His plans are delayed by an unfortunate marriage to Arabella Dunn and an apprenticeship to a stonemason undertaken to support his wife. When he falls in love with his cousin Sue, his life becomes one of constant frustration. Even after they divorce their respective spouses and agree to live together, they can neither bring themselves to marry or to have sexual relations. Eventually they do produce two children and a third who is stillborn. After the deaths of the children, Sue leaves him and he is tricked into remarrying Arabella.
- Sue Bridehead - Jude's cousin, he meets her for the first time when he moves to Christminster. He is soon smitten, but the fact that they are near relatives, combined with his prior marriage, long keeps him from pressing his love. She marries Phillotson, divorces him, lives with Jude, bears two children by him, but leaves him after the deaths of the children and returns to and remarries Phillotson.
- Richard Phillotson - A priggish schoolmaster who tutors Jude, takes Sue on as an assistant, and eventually marries her. He sets her free and divorces her when he realizes she is in love with Jude, then takes her back and remarries her when she leaves Jude.
- Arabella Donn - A pig farmer's daughter who seduces Jude, claims pregnancy, and convinces him to marry her. After a brief, disappointing union, she leaves him and accompanies her parents to Australia, where she marries. She and her new husband eventually return to

London. After he dies, she goes to work for her father. When she hears that Sue has left Jude and remarried Phillotson, she gets Jude drunk and tricks him into remarrying her.

- Cartlett - Arabella's Australian husband who brings her back to London to run a pub.
- Father Time (Young Jude) - Jude and Arabella's son, whom she leaves to be raised by his father. He is a solemn and morose child who hangs his two young siblings and himself because he believes they are in the way of their parents' happiness.
- Drusilla Fawley - Jude's great-aunt who raises him after he is orphaned. She is stern and distant.
- Mrs. Edlin - An elderly friend of Jude's aunt who assists Jude and Sue early in their relationship and later advises Sue not to remarry Phillotson.
- George Gillingham - A friend of Phillotson who advises him as he goes through his troubles.

NOTABLE QUOTATIONS

"[Jude] was a boy who could not himself bear to hurt anything." (Part First, ch.2)

"His dreams were as gigantic as his surroundings were small." (Part First, ch.3)

"He suddenly grew older. It had been the yearning of his heart to find something to anchor on, to cling to - for some place which he could call admirable. Should he find that place in this city if he could get there? Would it be a spot in which, without fear of farmers, or hindrance, or ridicule, he could watch and wait, and set himself to some mighty undertaking like the men of old of whom he had heard?" (Part First, ch.3)

"There seemed to him, vaguely and dimly, something wrong in a social ritual which made necessary the 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." (Part First, ch.9)

"Their lives were ruined, he thought; ruined by the fundamental error of their matrimonial union: that of having based a permanent contract on a temporary feeling which had no necessary connection with affinities that alone render a life-long comradeship tolerable." (Jude, Part First, ch.11)

"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." (Part Second, ch.2)

“It was quite impossible, he found, to ask to be delivered from temptation when your heart’s desire was to be tempted unto seventy times seven.” (Part Second, ch.4)

“He began to see that the town life was a book of humanity far more palpitating, varied, and compendious than the gown life.” (Part Second, ch.6)

“I suppose one must take some things on trust. Life isn’t long enough to work out everything in Euclid problems before you believe it. I take Christianity.” (Jude, Part Third, ch.4)

“If he could only have felt resentment towards [Arabella] he would have been less unhappy; but he pitied while he condemned her.” (Part Third, ch.9)

“He perceived with despondency that, taken all round, he was a man of too many passions to make a good clergyman; the utmost he could hope for was that in a life of constant internal warfare between flesh and spirit the former might not always be victorious.” (Part Third, ch.10)

“Some women’s love of being loved is insatiable; and so, often, is their love of loving.” (Sue, Part Fourth, ch.1)

“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!” (Sue, Part Fourth, ch.1)

“[Jude] might fast and pray during the whole interval, but the human in him was more powerful than the Divine.” (Part Fourth, ch.1)

“I’ll never care about my doctrines or my religion any more! Let them go!” (Jude, Part Fourth, ch.2)

“When people of a later age look back upon the barbarous customs and superstitions of the times that we have the unhappiness to live in, what *will* they say!” (Sue, Part Fourth, ch.2)

“The kiss was a turning point in Jude’s career.” (Part Fourth, ch.3)

“In his passion for Sue he could now stand as an ordinary sinner, and not as a whited sepulchre.” (Part Fourth, ch.3)

“They [Sue and Jude] seem to be one person split in two!” (Phyllotson, Part Fourth, ch.4)

“I would have died for her; but I wouldn’t be cruel to her in the name of the law.” (Phyllotson, Part Fourth, ch.4)

“Sue, sometimes when I am vexed with you, I think you are incapable of real love.” (Jude, Part Fourth, ch.5)

“You, Sue, are such a phantasmal, bodiless creature, one who - if you’ll allow me to say it - has so little animal passion in you, that you can act upon reason in the matter [of marriage], when we poor unfortunate wretches of grosser substance can’t.” (Jude, Part Fifth, ch.1)

“What does it matter, when you come to think of it, whether a child is yours by blood or not? All the little ones of our time are collectively the children of us adults of the time, and entitled to our general care. That excessive regard of parents for their own children, and their dislike of other people’s, is, like class-feeling, patriotism, save-your-own-soul-ism, and other virtues, a mean exclusiveness at bottom.” (Jude, Part Fifth, ch.3)

“We are horribly sensitive; that’s really what’s the matter with us, Sue!” (Jude, Part Fifth, ch.4)

“I should like the flowers very much, if I didn’t keep on thinking they’d be all withered in a few days.” (Father Time, Part Fifth, ch.5)

“Because of a cloud that has gathered over us; though ‘we have wronged no man, corrupted no man, defrauded no man’! Though perhaps we have ‘done that which was right in our own eyes’.” (Jude, Part Fifth, ch.6)

“It is not that I am ashamed - not as you think! But it seems such a terribly tragic thing to bring beings into the world - so presumptuous - that I question my right to do it sometimes!” (Sue, Part Fifth, ch.7)

“I think that whenever children be born that are not wanted they should be killed directly, before their souls come to ‘em, and not allowed to grow big and walk about!” (Father Time, Part Sixth, ch.2)

“It was in his nature to do it. The doctor says there are such boys springing up amongst us - boys of a sort unknown in the last generation - the outcome of new views of life. They seem to see all its terrors before they are old enough to have staying power to resist them. He says it is the beginning of the universal wish not to live.” (Jude, Part Sixth, ch.2)

“Nothing can be done. Things are as they are, and will be brought to their destined issue.” (Jude, Part Sixth, ch.2)

“We must conform! All the ancient wrath of the Power above us has been vented upon us, His poor creatures, and we must submit. There is no choice. We must. It is no use fighting against God!” (Sue, Part Sixth, ch.3)

“The fact of our not having entered into a legal contract is the saving feature of our union. We have thereby avoided insulting, as it were, the solemnity of our first marriages.” (Sue, Part Sixth, ch.3)

“You have never loved me as I love you - never - never! Yours is not a passionate heart - your heart does not burn in a flame! You are, upon the whole, a sort of fay, or sprite - not a woman!” (Jude, Part Sixth, ch.3)

“I wanted you to go to the cemetery with me. Let our farewell be there - beside the graves of those who died to bring home to me the error of my views.” (Sue, Part Sixth, ch.4)

“The next morning came, and the self-sacrifice of the woman on the altar of what she pleased to call her principles was acquiesced in by these two friends, each from his own point of view.” (Part Sixth, ch.5)

“If there is anything more degrading, immoral, unnatural, than another in my life, it is this meretricious contract with Arabella which has been called doing the right thing! And you too - you call yourself Phillotson’s wife! *His* wife! You are mine.” (Jude, Part Sixth, ch.8)

“We’ve both re-married out of our senses. I was made drunk to do it. You were the same. I was gin-drunk; you were creed-drunk. Either form of intoxication takes away the nobler vision.” (Jude, Part Sixth, ch.8)

“She’s never found peace since she left his arms, and never will again till she’s as he is now!” (Arabella, Part Sixth, ch.11)

ESSAY QUESTIONS

Discuss the following in a five-paragraph essay:

1. Facing criticism of his attack on the institution of marriage in *Jude the Obscure*, Thomas Hardy responded, “My opinion at that time, if I remember rightly, was what it is now, that a marriage should be dissolvable as soon as it becomes a cruelty to either of the parties - being then essentially and morally no marriage - and it seemed a good foundation for the fable of a tragedy.” To what extent does the novel provide an argument for Hardy’s view of marriage? What does his statement imply about the nature and foundation of marriage? Critique his view from a biblical perspective.
2. The relationship between the title character in Thomas Hardy’s *Jude the Obscure* and his cousin Sue Bridehead is constantly disrupted by their differing and changing views of marriage and divorce. Describe Jude’s attitude toward marriage and divorce, indicate how it changes over the course of the novel, and evaluate it on the basis of Scripture.
3. The relationship between the title character in Thomas Hardy’s *Jude the Obscure* and his cousin Sue Bridehead is constantly disrupted by their differing and changing views of marriage and divorce. Describe Sue’s attitude toward marriage and divorce, indicate how it changes over the course of the novel, and evaluate it on the basis of Scripture.

4. Despite their obvious love for one another, Jude Fawley and Sue Bridehead, the central characters in Thomas Hardy's *Jude the Obscure*, never marry, though the reasons why they fail to do so change constantly. From a biblical perspective, would marriage between the two have been right at any point in their relationship? Why or why not? Be sure to point out not only when their marriage would have been justified, if at all, but also why at other times it would not have been.
5. In Thomas Hardy's *Jude the Obscure*, the title character marries Arabella twice, divorcing her in between the two. Evaluate the marriages and the divorce. Should Jude ever have married the woman? Was he right to divorce her? Why or why not? In answering the question, consider both the teachings of Scripture with regard to marriage and divorce and the circumstances under which they occurred.
6. In Thomas Hardy's *Jude the Obscure*, Sue Bridehead marries Richard Phillotson twice, divorcing him in between the two. Evaluate the marriages and the divorce. Should Sue ever have married the man? Was he right to divorce her? Why or why not? In answering the question, consider both the teachings of Scripture with regard to marriage and divorce and the circumstances under which they occurred.
7. In Thomas Hardy's *Jude the Obscure*, the title character at various times in his life pursues careers as a scholar, a clergyman, and a stonemason. Why do his life goals change, and why does he fail to achieve any of his ambitions? Consider the roles played by his closest relationships and his evolving worldview as you develop your answer.
8. In Thomas Hardy's last two novels, *Tess of the D'Urbervilles* and *Jude the Obscure*, the title character is reduced to misery and eventual death by the actions of others. To what extent are they responsible for their own misery and destruction? Compare and contrast Tess and Jude with respect to the extent to which they contribute to their own downfalls.
9. Both of Thomas Hardy's last two novels, *Tess of the D'Urbervilles* and *Jude the Obscure*, are in some ways critiques of the British class system. To what extent are the protagonists victims of the highly socially-conscious society in which they live? Compare and contrast the two in this regard. In which novel does social class play the more important role? Support your conclusions with specifics from the two books.
10. Thomas Hardy's last two novels, *Tess of the D'Urbervilles* and *Jude the Obscure*, were unpopular among critics and readers alike when they were published - even Hardy's wife detested the latter - though they are considered classics today. Their unpopularity stemmed from both the fact that they are depressing, though this was nothing new for Hardy's novels, and the fact that they seem to promote immorality. Discuss the worldview that underlies the two novels, producing both the depressing tenor of the stories and the immorality that the Victorians found so objectionable.
11. In Thomas Hardy's *Jude the Obscure*, Sue Bridehead is often described as a spirit or sprite, someone not really of this earth. What do you think Hardy means by this? Cite specifics from the novel to support your conclusions concerning Sue's otherworldly character.

12. In both Thomas Hardy's *Jude the Obscure* and William Shakespeare's *Taming of the Shrew*, the woman at the center of the story eventually gives up her unwomanly independent spirit in favor of a more socially-acceptable submission to male headship. Compare and contrast Sue and Kate, being sure to consider the nature of their rebellion against male authority and marriage, the reasons for their changes, and the nature and consequences of those changes. Why is one a tragedy and the other a comedy?
13. In Thomas Hardy's *Jude the Obscure*, Jude and Sue are both avid readers. To what extent are they influenced by the works they read, and how do changes in their thinking shape their choices of reading matter?
14. Thomas Hardy may have rejected the Christianity of his youth, but the knowledge of the Bible he gained in his early years always stuck with him. Discuss his use of biblical quotations and allusions in his last novel, *Jude the Obscure*. Take note not only of the passages quoted, but also of which characters (or the narrator) quote them.
15. In Thomas Hardy's *Jude the Obscure*, the last words spoken by the title character in his dying misery are quoted from the third chapter of the book of Job. Why does Jude compare his plight to that of Job? Is the comparison a legitimate one? Why or why not? Give attention to those who interact with the two men in their misery. What is the significance of the fact that Job's mourning ends in life and restoration while Jude's ends in a solitary death?
16. Compare and contrast the two women in the title character's life in Thomas Hardy's *Jude the Obscure*. To what extent are Sue and Arabella foils, with the differences between their characters serving to bring out the qualities of the other? What are the most notable weaknesses of the two women? Why do both serve as sources of frustration to Jude?
17. In Thomas Hardy's *Jude the Obscure*, Jude and Sue often have long conversations in which they contrast pagan and Christian values and systems of morality. In their adherence to these different moral systems they seem to move in opposite directions. Is the Christianity that winds up dominating Sue's life truly Christian? Is the paganism toward which Jude moves truly pagan? Why or why not? Support your conclusions with specifics from the novel.
18. Surely the most appalling scene in Thomas Hardy's *Jude the Obscure* is the murder-suicide of Jude and Sue's three children at the hands of Father Time. What is the purpose of this scene? In what ways does it contribute to the development of the central characters and their relationship to one another?
19. Thomas Hardy's *Jude the Obscure* highlights the conflict between the individual and society that is common in literature. In this case, both Jude Fawley and Sue Bridehead reject society's norms and are punished for it, ultimately leading to tragedy in both of their lives. With what social norms is the author particularly concerned and how do these norms contribute to the downfall of the main characters? Be sure to give attention to society's ideas of sex and marriage, social class, and education in your analysis.

20. Thomas Hardy entitled his last novel *Jude the Obscure*. Did Jude really deserve to be obscure? Why or why not? Consider his talents, his self-motivation, and his character in formulating your essay.
21. In Thomas Hardy's *Jude the Obscure*, the title character is in many ways an idealist. He creates illusions that he often allows to substitute for reality. How is this the case, both in his view of Christminster and in his relationship with his cousin Sue?
22. In Thomas Hardy's *Jude the Obscure*, Sue Bridehead is a walking contradiction. She is in some ways extremely sensitive and in others totally oblivious to the feelings of others, especially Jude. How would you explain this contradictory aspect of her character? How does it affect Jude? How does it serve to drive the plot of the novel?
23. Thomas Hardy, in *Jude the Obscure*, makes frequent use of images involving entrapment and martyrdom. Point out specific passages where these images are used and discuss how they apply, not only to Jude, but to Sue as well.
24. In Thomas Hardy's *Jude the Obscure*, both of the central characters live in constant fear of being hypocrites. How does this fear affect their respective decisions and their relationship to one another? Be sure to cite specifics from the novel in your analysis.
25. In Thomas Hardy's *Jude the Obscure*, the two main characters, Jude Fawley and Sue Bridehead, never marry despite their obvious love for one another. How would their lives have been different had they married when they were free to do so? Would they have been happy? Was Sue in fact capable of thriving in a marital union?
26. In Thomas Hardy's *Jude the Obscure*, Mrs. Edlin and George Gillingham serve as voices of reason when Jude, Sue, and Phillotson make foolish decisions. Compare and contrast the two characters, both in the nature of the advice they give and in the impact that advice has on their friends. Would the central characters have been better off had they listened to their confidantes?
27. In Thomas Hardy's *Jude the Obscure*, to what extent are the outliers in the book's love quadrangle, Phillotson and Arabella, foils for one another? Consider ways in which their characters contrast with one another as well as the ways in which they relate to Sue and Jude. Be sure to cite specifics in your analysis.
28. Jude Fawley and Richard Phillotson, the two most important male characters in Thomas Hardy's *Jude the Obscure*, are similar in a number of ways. They are kind and decent, and both fall hopelessly in love with Sue Bridehead. Write an essay comparing the two men, being sure to consider their attitude toward education and the church, their relationships to Sue and the ways in which they act on their love for her, and the consequences of those actions.

29. The original title of Thomas Hardy's *Jude the Obscure* was *The Simpletons*. Was this an appropriate title? Was it better than the title on which the author eventually settled? Why or why not? Support your arguments with specifics from the novel.
30. Thomas Hardy once described the central theme of *Jude the Obscure* as "a deadly war waged between flesh and spirit." To what extent does this description get at the heart of the novel? Consider its application to both Jude Fawley and Sue Bridehead in developing your arguments.
31. The names in Thomas Hardy's *Jude the Obscure*, particularly those of the central figures, are highly ironic. St. Jude, after all, is the patron saint of lost causes, and Sue's last name refers to an aspect of life at which she was notably unsuccessful. Why do you think Hardy chose these names for his main characters? In what way do they point toward the central themes of the novel and the author's worldview?
32. At the beginning of Thomas Hardy's *Jude the Obscure*, the title character is a devout Christian, but as the story progresses, he loses his faith and is never able to recover it. What are the causes of his loss of faith? Does this suggest that his faith was never legitimate to begin with?
33. In Thomas Hardy's *Jude the Obscure*, the protagonist is constantly tortured by the vacillations of his true love, Sue Bridehead. Why is he attracted to her and why does he put up with her continual changes? Discuss the qualities that fuel his love for his cousin.
34. Thomas Hardy, in his final novel *Jude the Obscure*, presents Sue Bridehead as a modern woman, educated, philosophical, and scornful of religion and the institution of marriage. The reader's initial impression might be that Sue is the mouthpiece of the author, since these were all qualities that Hardy possessed. What should we conclude, then, from the fact that Sue rejects almost every aspect of her confident modernity by the end of the novel in favor of a guilt-driven religious view of the world?
35. Certainly the most peculiar character in Thomas Hardy's *Jude the Obscure* is Little Father Time, the old-beyond-his-years son of Jude and Arabella. Is his character credible? Why or why not? In what ways does Hardy use this strange and tragic child to develop the themes and forward the plot of the novel?
36. Victorian society held the belief that promiscuous female characters in works of literature should suffer for their sins, often by suicide or some other disreputable end. When Thomas Hardy published *Jude the Obscure*, critics were shocked by the character of Arabella Donn, who is not only openly immoral and uses her sexuality in manipulative ways, but also is the only character in the novel who seems to come out on top. Analyze the role of Arabella in the novel, particularly with regard to her role in communicating the worldview and social critiques communicated by the author.

37. One blogger, upon completing Thomas Hardy's *Jude the Obscure*, observed that "Sue is the most annoying creature I have ever experienced." Her constant vacillations are actually more annoying to the reader than they appear to be to Jude, who blithely goes along with whatever she wants because of his love for her. Discuss the extent to which her character is credible. Do her frequent alterations place her beyond belief as a real character and make her instead a mere vehicle for Hardy to express his critique of Victorian society?
38. Given the patriarchal nature of Victorian society, the two major male characters in Thomas Hardy's *Jude the Obscure* are incredibly weak, meekly giving in to the constantly-changing pronouncements and behaviors of Sue, who is beloved by both of them. In addition, Jude manages to be tricked into marriage by the aggressive Arabella not once, but twice! Are these male characters credible, or do they serve simply as players in Hardy's critique of Victorian patriarchy?
39. In chapter two of the first part of Thomas Hardy's *Jude the Obscure*, we are told of the title character that "he was a boy who could not himself bear to hurt anything." We see this early on in his treatment of animals, but the statement takes on greater significance as he grows to adulthood and develops relationships with other people. To what extent is this quality a strength and in what ways is it a weakness? Support your arguments with specifics from the novel.
40. In chapter eleven of the first part of Thomas Hardy's *Jude the Obscure*, Jude reflects on his marriage with Arabella by musing, "Their lives were ruined, he thought; ruined by the fundamental error of their matrimonial union: that of having based a permanent contract on a temporary feeling which had no necessary connection with affinities that alone render a life-long comradeship tolerable." To what extent is Jude placing blame for his situation on himself and Arabella and in what ways is he basing it on a system beyond his control? What does he believe should be the basis for marriage? Is he right? Be sure to include Scripture in your evaluation of Jude's attitude at this stage of his life.
41. In chapter four of the third part of Thomas Hardy's *Jude the Obscure*, Jude attempts to counter Sue's humanistic arguments by saying, "I suppose one must take some things on trust. Life isn't long enough to work out everything in Euclid problems before you believe it. I take Christianity." To what extent is his statement an accurate description of the nature of genuine faith? If his faith is indeed genuine, why does it eventually fail?
42. In chapter ten of the third part of Thomas Hardy's *Jude the Obscure*, Jude concludes that he is not cut out for the life of a clergyman. "He perceived with despondency that, taken all round, he was a man of too many passions to make a good clergyman; the utmost he could hope for was that in a life of constant internal warfare between flesh and spirit the former might not always be victorious." Evaluate his view of what is required to be a successful minister of the Word. Was he right to give up his ministerial ambitions, or should he have responded differently to his moral struggles?

43. In chapter one of the fourth part of Thomas Hardy's *Jude the Obscure*, Sue says, "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!" Discuss each of these comparisons. To what extent are they accurate, and in what ways? Was Jude's suffering caused by the same factors that led each of the men in Sue's analysis to suffer?
44. In chapter two of the fourth part of Thomas Hardy's *Jude the Obscure*, Sue exclaims, "When people of a later age look back upon the barbarous customs and superstitions of the times that we have the unhappiness to live in, what *will* they say!" To what "barbarous customs and superstitions" does she refer? Were they the source of the couple's unhappiness, or was their misery actually the result of rejecting the social standards they found so objectionable?
45. In chapter five of the fourth part of Thomas Hardy's *Jude the Obscure*, Jude says, "Sue, sometimes when I am vexed with you, I think you are incapable of real love." To what extent is his assessment of his beloved accurate? Was Sue capable of real love? Why or why not? Support your conclusions with specifics from the novel.
46. In chapter three of the fifth part of Thomas Hardy's *Jude the Obscure*, Jude enunciates what may be the most radical views expressed in the entire novel when he says, "What does it matter, when you come to think of it, whether a child is yours by blood or not? All the little ones of our time are collectively the children of us adults of the time, and entitled to our general care. That excessive regard of parents for their own children, and their dislike of other people's, is, like class-feeling, patriotism, save-your-own-soul-ism, and other virtues, a mean exclusiveness at bottom." Discuss what Hardy, through the mouth of Jude, is attacking in this assertion. Be sure to consider the religious, moral, social, and political ramifications of Jude's statement.
47. In chapter seven of the fifth part of Thomas Hardy's *Jude the Obscure*, Sue says, "It is not that I am ashamed - not as you think! But it seems such a terribly tragic thing to bring beings into the world - so presumptuous - that I question my right to do it sometimes!" This statement is one that could easily have come from the mouth of a modern feminist today. To what extent are the motivations and reasoning behind Sue's fear of giving birth to children and that of modern feminists similar and in what ways are they different? What does this say about the direction in which feminism has gone in the past century or more?
48. In chapter two of part six of Thomas Hardy's *Jude the Obscure*, Father Time says, "I think that whenever children be born that are not wanted they should be killed directly, before their souls come to 'em, and not allowed to grow big and walk about!" Such sentiments are altogether too common in our modern world. Discuss the sources and consequences of the kind of thinking, both then and today, that are represented in the words that presaged the horrible murder-suicide in the novel.

49. In chapter two of part six of Thomas Hardy's *Jude the Obscure*, Jude has been reduced to fatalism: "Nothing can be done. Things are as they are, and will be brought to their destined issue." Is this the natural consequence of the nihilism that was at the center of Hardy's thought? Is it the inevitable end to which those who reject Christianity are driven?
50. In chapter three of the sixth part of Thomas Hardy's *Jude the Obscure*, Sue cries out, "We must conform! All the ancient wrath of the Power above us has been vented upon us, His poor creatures, and we must submit. There is no choice. We must. It is no use fighting against God!" Evaluate the theology of Sue's despairing cry. What should be the result in a person's life when he or she realizes that fighting against God is an exercise in futility?