

Thomas Hardy Myths Of Sexuality

Thomas Hardy--myths of Sexuality Ruth Milberg-Kaye 1983

Human Sexuality Harold Bloom 2009 Provides an examination of the use of human sexuality in classic literary works.

Victorian Discourses on Sexuality and Religion John Maynard 2009-07-02 John Maynard's original and provocative study looks at sexuality and religion as creations of language, in the literary and cultural discourses of Victorian England. After a wide-ranging introduction (drawing on myth, anthropology, comparative religion and the history of sexuality) Maynard goes on to articulate and interpret the strikingly complex and varied ways in which the earnest sceptic Arthur Hugh Clough, the Protestant Charles Kingsley, and the Catholic convert Coventry Patmore placed the relation of sexuality and religion at the centre of their work. A final chapter on *Jude the Obscure* demonstrates Thomas Hardy's deconstruction of the endeavour to make sense of sexuality and religion, fragmenting this inherited discourse into mere words and bodily parts, in a disintegration of the great constructive vision of his predecessors.

Thomas Hardy Harold Bloom 2009 Provides reviews of six prominent works by the poet Thomas Hardy along with criticism and thematic analysis of other works and a short biography of the poet.

The Thomas Hardy Year Book 2001

The Mayor of Casterbridge Thomas Hardy 2008-08-14 Michael Henchard is an out-of-work hay-trusser who gets drunk at a local fair and impulsively sells his wife Susan and baby daughter. 18 years later Susan and her daughter seek him out, only to discover that he has become the most prominent man in Casterbridge.

Critical Approaches to the Fiction of Thomas Hardy Dale Kramer 1979-06-17

Our Daughters Must be Wives Britta Zangen 2004

Oxford Reader's Companion to Hardy Norman Page 2000 The first attempt to produce a Thomas Hardy Dictionary was made in 1911, before many of his finest poems had even been written, and since then there have been many attempts to produce reference works on his works and his life. None, however, can claim the authority and comprehensiveness of this Oxford Reader's Companion to Hardy. Under the editorial direction of Professor Norman Page, more than 40 of the world's most prominent experts on Hardy have been brought together to combine their insights and understandings of all aspects of Hardy studies. The result is a unique synthesis of knowledge, incorporating different national interests and traditions of scholarship, investigating Hardy's life, work, and influences, and the historical context in which he wrote. As well as the assurance of sound scholarship and the convenience of the companion format, there are unexpected delights for the browser, such as entries on alcohol, humour, and pets. The Oxford Reader's Companion to Hardy is an indispensable bible for the Hardy scholar and the Hardy reader alike.

Cumulative Bibliography of Victorian Studies 1970

Thomas Hardy and the Survivals of Time Andrew Radford 2017-03-02 A systematic exploration of Thomas Hardy's imaginative assimilation of particular Victorian sciences, this study draws on and swells the widening current of scholarly attention now being paid to the cultural meanings compacted and released by the nascent 'sciences of man' in the nineteenth century. Andrew Radford here situates Hardy's fiction and poetry in a context of the new sciences of humankind that evolved during the Victorian age to accommodate an immense range of literal and figurative 'excavations' then taking place. Combining literary close readings with broad historical analyses, he explores Hardy's artistic response to geological, archaeological and anthropological findings. In particular, he analyzes Hardy's lifelong fascination with the doctrine of 'survivals,' a term coined by E.B. Tylor in *Primitive Culture* (1871) to denote customs, beliefs and practices persisting in isolation from their original cultural context. Radford reveals how Hardy's subtle reworking of Tylor's doctrine offers a valuable insight into the inter-penetration of science and literature during this period. An important aspect of Radford's research focuses on lesser known periodical literature that grew out of a British amateur antiquarian tradition of the nineteenth century. His readings of Hardy's literary notebooks disclose the degree to which Hardy's own considerable scientific knowledge was shaped by the middlebrow periodical press. Thus Thomas Hardy and the *Survivals of Time* raises questions not only about the reception of scientific ideas but also the creation of nonspecialist forms of scientific discourse. This book represents a genuinely new perspective for Hardy studies.

D. H. Lawrence and Pre-Einsteinian Modernist Relativity Kumiko Hoshi 2019-01-08 On the 15th of June 1921, during his stay in Baden-Baden, Germany, British novelist D. H. Lawrence (1885-1930) encountered the German physicist Albert Einstein (1879-1955). Lawrence read an English translation of *Relativity: The Special and General Theory*, which had been published in the previous year. The very next day he wrote: "Einstein isn't so metaphysically marvellous, but I like him for taking out the pin which fixed down our fluttering little physical universe" (4L 37). Lawrence's first response to Einstein is ambivalent, for his reading of works by Victorian relativists such as Charles Darwin, T. H. Huxley, William James, Herbert Spencer and Ernst Haeckel had helped him foster his own concept of relativity, while his representations of relativity had interacted with modern artists including Pablo Picasso, Marcel Duchamp and Umberto Boccioni. This book shows Lawrence's exploration of relativity in the late nineteenth- and early twentieth-century European cultural climate of Modernism and examines his representation of relativity in *Women in Love* (1920), *The Lost Girl* (1920), *Aaron's Rod* (1922) and *The Fox* (original version, 1920; revised version, 1922).

Thomas Hardy's Jude the Obscure Margaret Elvy 2008 'Jude the Obscure' is analysed employing up-to-date developments in gender, feminist and cultural studies. Sue Bridehead is reinstated as central to the novel, and to Hardy's bitter, polemical attack on the institutions of marriage, religion, education, sexuality, identity, gender and politics.

Persephone Rises, 1860-1927 Margot K. Louis 2016-12-05 Over the course of the nineteenth century, the figure of Persephone rapidly evolved from what was essentially a decorative metaphor into a living goddess who embodied the most spiritual aspects of ancient Greek religion. In the first comprehensive survey of the Persephone myth in English and American literature of the nineteenth and early twentieth centuries, Margot Louis explores the transformation of the goddess to provide not only a basis for understanding how the study of ancient history informed the creation of a new spirituality but for comprehending the deep and bitter tensions surrounding gender that interacted with this process. Beginning with an overview of the most influential ancient texts on Persephone and references to Persephone in Chaucer, Shakespeare, Milton, and Romantic period writing, Louis shows that the earliest theories of matriarchy and patriarchal marriage emerged in the 1860s alongside the first English poems to explore Persephone's story. As scholars began to focus on the chthonic Mystery cults, and particularly on the Eleusinian Mysteries of Demeter and Persephone, poets and novelists explored the divisions between mother and daughter occasioned by patriarchal marriage. Issues of fertility and ritual resonate in Thomas Hardy's *Tess of the d'Urbervilles* and Willa Cather's *My Antonia*, while the first advance of a neo-pagan spirituality, as well as early feminist critiques of male mythography and of the Persephone myth, emerge in Modernist poems and fictions from 1908 to 1927. Informed by the latest research and theoretical work on myth, Margot Louis's fascinating study shows the development of Victorian mythography in a new light; offers original takes on Victorian representations of gender and values; exposes how differently male and female Modernists dealt with issues of myth, ritual, and ancient spirituality; and uncovers how deeply the study of ancient spirituality is entwined with controversies about gender.

The Feminist Sensibility in the Novels of Thomas Hardy Manjit Kaur 2005

The Myth of Persephone in Girls' Fantasy Literature Holly Blackford 2012-04-23 In this book, Blackford historicizes the appeal of the Persephone myth in the nineteenth century and traces figurations of Persephone, Demeter, and Hades throughout girls' literature of the nineteenth and twentieth centuries. She illuminates developmental patterns and anxieties in E. T. A. Hoffmann's *Nutcracker and Mouse King*, Louisa May Alcott's *Little Women*, Emily Brontë's *Wuthering Heights*, J. M. Barrie's *Peter and Wendy*, Frances Hodgson Burnett's *The Secret Garden*, E. B. White's *Charlotte's Web*, J. K. Rowling's *Harry Potter and the Chamber of Secrets*, Stephenie Meyer's *Twilight*, and Neil Gaiman's *Coraline*. The story of the young goddess's separation from her mother and abduction into the underworld is, at root, an expression of ambivalence about female development, expressed in the various Neverlands through which female protagonists cycle and negotiate a partial return to earth. The myth conveys the role of female development in the perpetuation and renewal of humankind, coordinating natural and cultural orders through a hieros gamos (fertility coupling) rite. Meanwhile, popular novels such as *Twilight* and *Coraline* are paradoxically fresh because they recycle goddesses from myths as old as the seasons. With this book, Blackford offers a consideration of how literature for the young squares with broader canons, how classics flexibly and uniquely speak through novels that enjoy broad appeal, and how female traditions are embedded in novels by both men and women.

Sexing Hardy Margaret Elvy 1998 SEXING HARDY: THOMAS HARDY AND FEMINISM There are surprisingly few feminist analyses of the work of British novelist Thomas Hardy, and most do not get beyond vague notions of sexism and misogyny, in the Kate Millett and second wave feminist manner. Margaret Elvy's book, however, uses up-to-date research in the fields of cultural studies, feminist poetics, gay, lesbian and queer theory. This new, postmodern and incisive exploration of Thomas Hardy offers an exciting and radical reappraisal of the discourses of gender, desire, class, economy, socialization, identity and patriarchy in his fiction and poetry. This new edition of *Sexing Hardy* includes a new introduction and a new bibliography. EXTRACT FROM CHAPTER ONE: "THOMAS HARDY AND FEMINISM" Is Thomas Hardy a feminist? Are Thomas Hardy's works feminist? How much do his works reflect and bolster the patriarchal attitudes and behaviour of his era, and how much do they question them? What is the relation between Hardy and the feminists of his time? And what is the link between Hardy's works and the feminism of the early 21st century? Thomas Hardy's theme is what you might call 'Wessexuality', 'Wes-sex-mania', Wessexual politics. Hardy's works are sexist, patriarchal and masculinist, and yet they question notions of sexism, gender, identity, patriarchy and masculinism. A text such as *Tess of the d'Urbervilles* is 'traditional', and follows patriarchal codes and morals. Yet it also questions them, and offers a number of feminist critiques of late 19th century society. In his letters, Thomas Hardy proposed feminist views; he wrote to feminists such as the suffragette leader Millicent Fawcett that a child was the mother's own business, not the father's (Collected Letters, 3, 238). One can see these feminist sentiments in, for example, Hardy's treatment of *Tess* in her motherhood: she works in the fields just a few weeks after the birth, even though she is melancholy (she seems to be suffering a mild form of post-natal depression). *Tess* further subverts patriarchy by taking her child's baptism into her own hands. She goes against her father, the vicar, and the whole church with her self-made baptism. ...] Thomas Hardy's novels were not always received favourably by women critics and readers. Hardy's own views, expressed outside of the novels, did not always square with those of feminists of the 1880s and 1890s. The ideological gap between Hardy and the women critics and feminists of the late 19th century is illustrated by Hardy's remark to Edmund Yates (in 1891): 'many of my novels have suffered so much from misrepresentation as being attacks on womankind' (Collected Letters, I, 250). Hardy hoped that works such as *Tess of the d'Urbervilles* would redress the balance.

The Pre-Raphaelite Art of the Victorian Novel Sophia Andres 2005 A provocative interdisciplinary study of the Victorian novel and Pre-Raphaelite art, this book offers a new understanding of Victorian novels through Pre-Raphaelite paintings. Concentrating on Elizabeth Gaskell, Wilkie Collins, George Eliot, and Thomas Hardy and aligning each novelist with specific painters, this work interprets narrative redrawings of Pre-Raphaelite paintings within a range of cultural contexts as well as alongside recent theoretical work on gender. Letters, reviews, and journals convincingly reinforce the contentions about the novels and their connection with paintings. Featuring color reproductions of Pre-Raphaelite paintings, this book reveals the great achievement of Pre-Raphaelite art and its impact on the Victorian novel. Arguing for the direct relationship between Pre-Raphaelite painting and the Victorian novel, this book fills a gap in the currently available literature devoted to the Victorian novel, the Pre-Raphaelites, and the connection of Pre-Raphaelite art to Victorian poetry. Visual readings of the Victorian novel channel the twenty-first-century readers' desire for the visual into the exploration of Pre-Raphaelite art in the Victorian novel, in the process offering fresh insights into the representation of gender in Victorian culture. Through a textual and a visual journey, this work reveals a new approach to the Victorian novel and Pre-Raphaelite art with profound implications for the study of both.

Thomas Hardy's Novel Universe Pamela Gossin 2017-03-02 In this, the first book-length study of astronomy in Hardy's writing, historian of science and literary scholar Pamela Gossin brings the analytical tools of both disciplines to bear as she offers unexpected and sophisticated readings of seven novels that enrich Darwinian and feminist perspectives on his work, extend formalist evaluations of his achievement as a writer, and provide fresh interpretations of enigmatic passages and scenes. In an elegantly crafted introduction, Gossin draws together the shared critical values and methods of literary studies and the history of science to articulate a hybrid model of scholarly interpretation and analysis that promotes cross-disciplinary compassion and understanding within the current contention of the science/culture wars. She then situates Hardy's own deeply interdisciplinary knowledge of astronomy and cosmology within both literary and scientific traditions, from the ancient world through the Victorian era. Gossin offers insightful new assessments of *A Pair of Blue Eyes*, *Far from the Madding Crowd*, *The Return of the Native*, *Two on a Tower*, *The Woodlanders*, *Tess of the D'Urbervilles*, and *Jude the Obscure*, arguing that Hardy's personal synthesis of ancient and modern astronomy with mythopoetic and scientific cosmologies enabled him to write as a literary cosmologist for the post-Darwinian world. The profound new myths that comprise Hardy's novel universe can be read as a sustained set of literary thought-experiments by which he critiques the possibilities, limitations, and dangers of living out the storylines that such imaginative cosmologies project for his time - and ours.

Beyond Consolation Melissa F. Zeiger 2018-05-31 Using as her starting point the story of Orpheus and Eurydice, Melissa F. Zeiger examines modern transformations of poetic elegy, particularly as they reflect historical changes in the politics of gender and sexuality. Although her focus is primarily on nineteenth- and twentieth-century poetry, the scope of her investigation is grand: from John Milton's "Lycidas" to very recently written AIDS and breast cancer elegies. Milton epitomized the traditional use of the Orpheus myth as an illustration of the female threat to masculine poetic prowess, focused on the beleaguered Orpheus. Zeiger documents the gradual inclusion of Eurydice, from the elegies of Algernon Charles Swinburne through the work of Thomas Hardy and John Berryman, re-examining the role of Eurydice, and the feminine more generally, in poetic production. Zeiger then considers women poets who challenge the assumptions of elegies written by men, sometimes identifying themselves with Eurydice. Among these poets are H.D., Edna St. Vincent Millay, Anne Sexton, and Elizabeth Bishop. Zeiger concludes with a discussion of elegies for victims of current plagues, explaining how poets mourning those lost to AIDS and breast cancer rewrite elegy in ways less repressive, sacrificial, or punitive than those of the Orphean tradition. Among the poets discussed are Essex Hemphill, Thom Gunn, Mark Doty, Audre Lorde, Adrienne Rich, and Marilyn Hacker.

Book Review Index 1987 Every 3rd issue is a quarterly cumulation.

Thomas Hardy and History Fred Reid 2017-08-17 This book addresses the questions 'What did Thomas Hardy think about history and how did this enter into his writings?' Scholars have sought answers in 'revolutionary', 'gender', 'postcolonial' and 'millennial' criticism, but these are found to be unsatisfactory. Fred Reid is a historian who seeks answers by setting Hardy more fully in the discourses of philosophical history and the domestic and international affairs of Britain. He shows how Hardy worked out, from the late 1850s, his own 'meliorist' philosophy of history and how it is inscribed in his fiction. Rooted in the idea of cyclical history as propounded by the Liberal Anglican historians, it was adapted after his loss of faith through reading the works of Auguste Comte, George Drysdale and John Stuart Mill and used to defend the right of individuals to break with the Victorian sexual code and make their own 'experiments in living'.

New Perspectives on Thomas Hardy C. Pettit 2016-07-27 *New Perspectives on Thomas Hardy* is a lively and varied collection of new essays on Thomas Hardy, contributed by some of the world's leading Hardy scholars.

The essays range widely over Hardy's work, thought, creative methods and life, and show a variety of critical approaches. The essays collected here will appeal equally to scholars, students and non-academic Hardy enthusiasts.

Thomas Hardy & John Cowper Powys Jeremy Robinson 1991

Patriarchy and Its Discontents Joanna Devereux 2003 First Published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.

Tearing the Veil Susan Lipschitz 2012-10-11 This a collection of essays about women, by women, which examine the production of femininity within a patriarchal society. The essays show that characteristics generally considered to be 'feminine' are in fact cultural constructions within a patriarchal order. The patriarchal culture is taken by us to be a system of meanings, as well as power relations, which pervades our view of women at both a conscious and an unconscious level. The symbolism of the rituals, myths, art works and polemics examined in the essays is related to the ways women are psychically constructed and constrained by the dominant heterosexual order. The Mother, the Witch, the Whore, the Pure Woman, the Amazon and the Free Woman are considered and the contributors make extensive use of original source material to give force to the argument that the stereotypic view of a feminine woman as naturally and inevitably weak, passive and powerless is one that can be seriously challenged.

Hardy, Thomas, Annual Norman Page 1987-06-18

Rape and the Culture of the Courtroom Andrew E. Taslitz 1999-06-01 Rape law reform has been a stunning failure. Defense lawyers persist in emphasizing victims' characters over defendants' behavior. Reform's goals of increasing rape report and conviction rates have generally not been achieved. In *Rape and the Culture of the Courtroom*, Andrew Taslitz locates the cause of rape reform failure in the language lawyers use, and the cultural stories upon which they draw to dominate rape victims in the courtroom. Cultural stories about rape, Taslitz argues, such as the provocatively dressed woman "asking for it," are at the root of many unconscious prejudices that determine jury views. He connects these stories with real-life examples, such as the Mike Tyson and Glen Ridge rape trials, to show how rape stereotypes are used by defense lawyers to gain acquittals for their clients. Building on Deborah Tannen's pathbreaking research on the differences between male and female speech, Taslitz also demonstrates how word choice, tone, and other lawyers' linguistic tactics work to undermine the confidence and the credibility of the victim, weakening her voice during the trial. Taslitz provides politically realistic reform proposals, consistent with feminist theories of justice, which promise to improve both the adversary system in general and the way that the system handles rape cases.

The Ashgate Research Companion to Thomas Hardy Rosemarie Morgan 2016-03-23 In *The Ashgate Research Companion to Thomas Hardy*, some of the most prominent Hardy specialists working today offer an overview of Hardy scholarship and suggest new directions in Hardy studies. The contributors cover virtually every area relevant to Hardy's fiction and poetry, including philosophy, palaeontology, biography, science, film, popular culture, beliefs, gender, music, masculinity, tragedy, topography, psychology, metaphysics, illustration, bibliographical studies and contemporary response. While several collections have surveyed the Hardy landscape, no previous volume has been composed especially for scholars and advanced graduate students. This companion is specially designed to aid original research on Hardy and serve as the critical basis for Hardy studies in the new millennium. Among the features are a comprehensive bibliography that includes not only works in English but, in acknowledgment of Hardy's explosion in popularity around the world, also works in languages other than English.

Thomas Hardy and Animals Anna West 2017-04-19 *Thomas Hardy and Animals* looks at creatures in Hardy's novels, examining human-animal boundaries debated by the Victorian scientific and philosophical communities.

The Stone and the Scorpion Judith Mitchell 1994-10-26 Sexuality and erotic desire were important components of Victorian culture, and the novels of the Victorian era reflect the sexual attitudes of the authors and culture of that period. *The Stone and the Scorpion* focuses on the interplay of erotics in the novels of Charlotte Bronte, George Eliot, and Thomas Hardy. Using several extra-literary critical approaches, particularly feminist gender-relations theory, this book determines degrees of female subjectivity and desire in these novels. At the heart of the study is the belief that the disruption of conventional male-female dualities is essential to the recasting of the erotic relationship in contemporary culture. Mitchell re-reads several well-read novels by three major Victorian authors in order to analyze their symbolic construction of gender and sexuality. As a group, the novels she discusses are a recognized part of the established literary canon; they span the latter half of the 19th century; and they embody various forms of erotic desire. The book considers to what extent the novelists dare to invest their female characters with erotic subjectivity, and to what degree this investment changed over time.

Domestic Murder in Nineteenth-Century England Bridget Walsh 2016-05-13 Why did certain domestic murders fire the Victorian imagination? In her analysis of literary and cultural representations of this phenomenon across genres, Bridget Walsh traces how the perception of the domestic murderer changed across the nineteenth century and suggests ways in which the public appetite for such crimes was representative of wider social concerns. She argues that the portrayal of domestic murder did not signal a consensus of opinion regarding the domestic space, but rather reflected significant discontent with the cultural and social codes of behaviour circulating in society, particularly around issues of gender and class. Examining novels, trial transcripts, medico-legal documents, broadsides, criminal and scientific writing, illustration and, notably, Victorian melodrama, Walsh focuses on the relationship between the domestic sphere, so central to Victorian values, and the desecration of that space by the act of murder. Her book encompasses the gendered representation of domestic murder for both men and women as it tackles crucial questions related to Victorian ideas of nationhood, national health, political and social inequality, newspaper coverage of murder, unstable and contested models of masculinity and the ambivalent portrayal of the female domestic murderer at the fin de siècle.

Ariadne's Lives Nina daVinci Nichols 1995 Indeed, relatively little work has been done on the Cretan myth cycle as a whole, a mixture of heroic Greek legend and savage, pre-Greek elements generally considered to be antithetical to evolved literary languages. As a result, although Ariadne has been extremely important in Western art from the time of ancient Greece through the nineteenth century, she is rarely included in studies of Greek myth.

The Burdens of Intimacy Christopher Lane 1999 Why does passion bewilder and torment so many Victorian protagonists? And why do so many literary characters experience moments of ecstasy before their deaths? In this original study, Christopher Lane shows why Victorian fiction conveys both the pleasure and anguish of intimacy. Examining works by Bulwer-Lytton, Swinburne, Schreiner, Hardy, James, Santayana, and Forster, he argues that these writers struggled with aspects of psychology that were undermining the utilitarian ethos of the Victorian age. Lane discredits the conservative notion that Victorian literature expresses only a demand for repression and moral restraint. But he also refutes historicist and Foucauldian approaches, arguing that they dismiss the very idea of repression and end up denouncing psychoanalysis as complicit in various kinds of oppression. These approaches, Lane argues, reduce Victorian literature to a drama about politics, power, and the ego. Striving instead to reinvigorate discussions of fantasy and the unconscious, Lane offers a clear, often startling account of writers who grapple with the genuine complexities of love, desire, and friendship.

Thomas Hardy Annual 1987

Women and Sexuality in the Novels of Thomas Hardy Rosemarie Morgan 2006-04-07 First published in 1988. Routledge is an imprint of Taylor & Francis, an informa company.

Callisto Myth from Ovid to Atwood Kathleen Wall 1988-07-01 Kathleen Wall traces the myth through fifteen works of English, American, and Canadian literature, providing a fresh, feminist reading of these narratives. Among the works analysed are selections by Margaret Atwood, Charlotte Bronte, Thomas Hardy, and George Elliot. The resulting text reveals many facets of the realities of women's experience from the Middle Ages to

the twentieth century. And ultimately, Wall shows rape to be an expression of dominance rather than lust, giving increased support to the definition suggested by feminists. Wall demonstrates that the Callisto myth is a powerful archetype which illustrates both the victimization of women and their search for independence and autonomy, an archetype that should not be ignored by modern women.

The New Woman Sally Ledger 1997 By comparing fictional representations with "real" New Women in late-Victorian Britain, Sally Ledger makes a major contribution to an understanding of the "Woman Question" at the end of the century. Chapters on imperialism, socialism, sexual decadence, and metropolitan life situate the "revolting daughters" of the Victorian age in a broader cultural context than previous studies.

Thomas Hardy A Critical Spectrum Rama Kundu 2001 Thomas Hardy Was Equally Eminent As A Novelist And A Poet And Thus Holds A Unique Place In English Literature. More Than Seven Decades After His Death, Thomas Hardy Is Still Surprisingly Alive If Uninterrupted Critical Attention Is A Test. The Nineteen Essays Included In The Volume Thirteen On Hardy S Fiction, Five On His Poetry, And One On General Overview Cover A Broad Range Of Critical Perspective On Hardy S Fiction And Poetry, Which Include The Comparative, The Freudian, The Existentialist, The Absurdist, The Psychospacial, The Feminist, The Aesthetic-Artistic, The Historicist, The Dialectical, The Mythical, The Symbolic, Among Others. The Collection Will Be Relevant And Useful To Both Students And Scholars Of English Literature As It Brings Into Focus A Wide Spectrum Of Interesting Sidelights On, And Illuminating Analyses Of The Various Dimensions Of Hardy S Works; Some Of The Papers Are Refreshingly Original And Perceptive In Their Approach To And Treatment Of The Respective Subjects. As A Great Writer Hardy Has Remained Problematic, Demanding That His Readers Wrestle With Him. The Present Volume Claims To Have Joined That Unbroken Wrestle More Than A Century-Old With The Words And Meanings Of Hardy S Works. Contributions From The Eminent Scholars In The Field Have Enhanced The Value Of The Collection.

The Lost Girls Andrew Radford 2007-01-01 The Lost Girls analyses a number of British writers between 1850 and 1930 for whom the myth of Demeter's loss and eventual recovery of her cherished daughter Kore-Persephone, swept off in violent and catastrophic captivity by Dis, God of the Dead, had both huge personal and aesthetic significance. This book, in addition to scrutinising canonical and less well-known texts by male authors such as Thomas Hardy, E. M. Forster, and D. H. Lawrence, also focuses on unjustly neglected women writers - Mary Webb and Mary Butts - who utilised occult tropes to relocate themselves culturally, and especially in Butts's case to recover and restore a forgotten legacy, the myth of matriarchal origins. These novelists are placed in relation not only to one another but also to Victorian archaeologists and especially to Jane Ellen Harrison (1850-1928), one of the first women to distinguish herself in the history of British Classical scholarship and whose anthropological approach to the study of early Greek art and religion both influenced - and became transformed by - the literature. Rather than offering a teleological argument that moves lock-step through the decades, The Lost Girls proposes chapters that detail specific engagements with Demeter-Persephone through which to register distinct literary-cultural shifts in uses of the myth and new insights into the work of particular writers.

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